

New Bridges 1^{res}

Livre du professeur

Programme 2011

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A Le programme d'enseignement de langues vivantes du cycle terminal

Le Programme 2011 d'enseignement des langues vivantes du cycle terminal pour les séries générales et technologiques prend appui sur le Cadre européen commun de référence pour les langues (CECRL) et s'inscrit dans la continuité du programme de la classe de seconde. Il vise à développer l'autonomie de l'élève dans la pratique des langues vivantes et incite les professeurs à orienter leur enseignement dans les directions suivantes :

- développer les **compétences de communication** dans les activités langagières de **réception** (compréhension de l'oral et de l'écrit), de **production** (expression orale en continu et expression écrite) et d'**interaction orale**. À la fin du cycle terminal, le niveau de compétence visé est le **niveau B2 (utilisateur indépendant – niveau avancé) pour les élèves en LV1** et le **niveau B1 (utilisateur indépendant – niveau seuil) pour les élèves en LV2**;
- mettre en place des groupes de compétences afin de centrer l'apprentissage autour d'une activité langagière dominante et de mieux prendre en compte le rythme de progression des élèves;
- adopter une **démarche actionnelle** en proposant aux élèves des **situations de communication**, dans le cadre d'un scénario dont ils sont les acteurs et ce dans le but d'accomplir une « tâche » ou action, c'est-à-dire un projet, qui donne du sens à leur apprentissage;
- favoriser la **pratique orale de la langue**, sensibiliser les élèves au système phonologique leur permettant de faire le lien entre son et sens;
- proposer une **approche raisonnée de la langue**, en abordant le lexique et la grammaire en contexte;
- aider les élèves à décoder la complexité des référents culturels du monde anglo-saxon par le biais de l'entrée culturelle : **Gestes fondateurs et mondes en mouvement**. Cette entrée se décline en quatre notions : **mythes et héros, espaces et échanges, lieux et formes du pouvoir, l'idée de progrès**. Ces notions sont abordées à travers le prisme d'un ou plusieurs des domaines suivants : Arts, Croyances et représentations, Histoire et géopolitique, Langue et langages, Littérature, Sciences et techniques, Sociologie et économie.
- orienter une partie de leur enseignement vers **l'histoire des arts** qui éclaire sous un autre angle l'histoire générale, la culture et la pensée des pays concernés;
- utiliser de nouveaux espaces d'apprentissage en ayant recours en particulier aux technologies de l'information et de la communication (**TICE**).

C'est donc en fonction de ces objectifs que *New Bridges 1^{res}* a été conçu et élaboré.

B Objectifs de *New Bridges 1^{res}*

1. Le programme culturel

Le programme culturel du cycle terminal, « **Gestes fondateurs et mondes en mouvement** », nous a conduits à choisir thématiques et supports en fonction des quatre notions clés de ce programme : **mythes et héros, espaces et échanges, lieux et formes du pouvoir, l'idée de progrès**.

Les thématiques sont abordées au travers de documents de toute nature : nombreux visuels, extraits de romans ou d'articles de journaux, documents audio, séquences vidéo.

Le tableau ci-dessous indique la correspondance entre les thématiques des unités et les quatre notions du programme.

Unités	Thèmes	Programme culturel
1. <i>The world is your oyster</i>	La mobilité des jeunes. La place de la langue anglaise dans le monde.	• Espaces et échanges • L'idée de progrès
2. <i>Amazing people</i>	Héros réels et héros de fiction.	• Mythes et héros • L'idée de progrès
3. <i>Born on the road</i>	Le mythe de la route aux États-Unis. L'industrie automobile et l'environnement.	• Espaces et échanges • Mythes et héros • L'idée de progrès
4. <i>American dreams</i>	Qu'en est-il du rêve américain aujourd'hui ?	• Espaces et échanges • Mythes et héros
5. <i>Southern voices</i>	L'Afrique du Sud aujourd'hui. Le combat des Aborigènes d'Australie.	• Espaces et échanges • Lieux et formes du pouvoir • L'idée de progrès
6. <i>Unwanted</i>	Les réfugiés. Les pays anglo-saxons : terres d'asile ?	• Espaces et échanges • Lieux et formes du pouvoir
7. <i>All equal?</i>	L'égalité des chances en question.	• Lieux et formes du pouvoir • L'idée de progrès

2. L'approche actionnelle

Chaque unité est organisée autour d'un scénario. Dès la page d'ouverture, l'élève est mis en situation de communication par le biais d'une accroche sous forme de question personnelle (*Would you like to live abroad for a while? What does the word "refugee" mean for you ?...*) et de la présentation de la **tâche finale** (ou macro-tâche), appelée *Final task*. Les diverses activités langagières de l'unité, ainsi que les **micro-tâches** qui les accompagnent, préparent l'élève à accomplir la tâche finale à la fin de l'unité.






















a. La tâche finale

La *Final task* met toujours en œuvre deux activités langagières (voir le tableau ci-contre).

b. Les micro-tâches

Les micro-tâches ou tâches intermédiaires sont présentes à maintes reprises au cours des unités sous l'appellation *Your task*. Ce sont des tâches de production qui préparent à la réalisation de la *Final task*, soit en apportant des arguments que l'élève pourra réinvestir, soit en entraînant à l'une des activités langagières de la tâche finale.

Elles sont intégrées à une séquence de travail et font suite à une autre activité langagière : compréhension écrite (*Text 1, Text 2*), compréhension orale (*Listeners' corner*), expression orale en continu (*Speakers' corner*). Les tâches d'interaction orale, nombreuses dans le manuel, sont à faire en binômes ou en groupes et seront bien sûr à privilégier lorsque la situation de classe le permet (groupes de compétences, demi-groupe, travail en laboratoire multimédia).

Activité langagière dominante de l'unité	Tâche finale
<p>1. The world is your oyster</p> 	<p><i>As a member of the International Students' Bureau (ISB), you present the advantages of international exchanges to a class and give "10 good reasons for spending a year abroad". You reply to a student's entry on the ISB's blog and write about your own experience as a volunteer in a foreign country.</i></p>  
<p>2. Amazing people</p> 	<p><i>You have a summer job in a radio station and you have been asked to prepare a radio programme called "Modern day heroes". You listen to two radio reports and after talking about them with a classmate, you decide which one to include in the programme.</i></p>  
<p>3. Born on the road</p> 	<p><i>You are planning a trip to the USA with a friend. You have a discussion with him/her about the kind of trip you want to go on: a car-free trip or a mythical road trip? You write an e-mail to a travel agency to explain your plans and ask for further information.</i></p>  
<p>4. American dreams</p> 	<p><i>The Drama club of your school has decided to present a modern version of the musical West Side Story. You study the lyrics of a famous scene, then adapt it to the present time and act out a contradictory discussion.</i></p>  
<p>5. Southern voices</p> 	<p><i>You are a student at a school of journalism and you work on a project called "Southern voices". Prepare and give an audio report about South Africa today. After listening to a speech by Kevin Rudd, Australia's Prime Minister, write an article about it.</i></p>  
<p>6. Unwanted</p> 	<p><i>You feel concerned by the desperate situation of refugees. After listening to a radio report on a play called Refugee, you write a letter to the theatre company to ask them to come and perform the play in your town.</i></p>  
<p>7. All equal?</p> 	<p><i>While doing a training course in a firm abroad, you witness a flagrant case of discrimination. You talk about it with your tutor, an executive of the company. You write an e-mail to your teacher about what has happened.</i></p>  

3. Une activité langagière dominante et un entraînement dans les quatre autres activités langagières dans chaque unité

Afin de faciliter le travail en **groupes de compétences**, chaque unité a été conçue autour d'une **activité langagière dominante** liée bien sûr à la réalisation de la tâche finale (voir le tableau p. 7).

Si une activité langagière est ainsi privilégiée dans chaque unité (par le biais de la *Final task*, des pages *Focus on*, de micro-tâches et d'une fiche d'auto-évaluation *Check your skills*), les quatre autres activités langagières sont toutes mobilisées au cours de l'unité.

Ainsi, chaque unité de *New Bridges 1^{res}* vous permettra d'adapter votre enseignement au mode d'organisation adopté dans votre lycée (groupe-classe ou/et groupe de compétences).

4. La pratique de l'oral

a. Accent mis sur les activités orales

Conformément aux instructions officielles, nous avons choisi de privilégier les activités de réception et de production de l'oral.

Ainsi, les activités langagières dominantes choisies sont :

- l'expression orale en continu : unités 1 et 5 ;
- l'interaction orale : unités 4 et 7 ;
- la compréhension de l'oral : unités 2 et 6.

b. La phonologie

Une part importante a été donnée à la phonologie dans *New Bridges 1^{res}*. Chacune des activités mentionnées ci-dessous est enregistrée :

- rappel des signes phonétiques du rabat V ;
- dans chaque unité, la rubrique « Savoir prononcer » des *Text 1* et *Text 2* propose des activités de lecture à haute voix à partir de deux ou trois phrases du texte ainsi que des exercices phonologiques ;
- pages méthodologiques, « Écouter et prononcer » (p. 146-149) : ces pages ont pour objectif l'acquisition de méthodes et de compétences en expression orale et phonologie. Elles sont accompagnées d'exercices d'application dans le fichier de l'élève (p. 59-61).

c. La grammaire de l'oral

C'est une pratique qui doit apporter à l'élève une **aide à la compréhension** de l'oral. Il s'agit de sensibiliser les élèves à la réalisation sonore des formes grammaticales afin d'améliorer leur **compréhension fine** de l'oral. Car les formes grammaticales, qu'elles soient accentuées ou non, c'est-à-dire plus ou moins facilement audibles pour un auditeur non anglophone, fournissent bien sûr tout autant de sens que les mots lexicaux plus « saillants » et plus facilement compréhensibles.

Ainsi, chaque point de grammaire traité dans les pages *Language workshop* est suivi d'exercices (écouter, interpréter, reproduire) portant sur les formes grammaticales en discours. On exerce l'élève à repérer la présence de formes grammaticales souvent mal perçues et on l'entraîne à les « interpréter », en s'appuyant notamment sur le contexte et sur des indices sonores minimaux. Des règles de base sur l'accentuation et la non-accentuation des mots grammaticaux à l'oral sont également données à l'élève.

5. La pratique raisonnée de la langue

Toutes les activités grammaticales du manuel (*Language workshop*) et du fichier de l'élève s'appuient sur les contextes fournis par le *Text 1* et le *Text 2*, afin que la compréhension des énoncés et le raisonnement proposé se fassent à partir d'énoncés authentiques.

La rubrique « Grammaire de l'oral » (cf. 4.c) vient compléter le travail de grammaire au sens traditionnel du terme; ainsi, le point traité en page de gauche dans le *Language workshop* est abordé sur la page de droite du point de vue de l'oral.

a. Language workshop

Sept points de grammaire majeurs sont étudiés dans les pages de *Language workshop*; ils ont été placés dans un ordre de progression grammaticale. Ces points s'appuient sur des énoncés extraits du *Text 1* ou du *Text 2* selon le principe de la pratique raisonnée de la langue (observation/repérage – raisonnement sur le sens des formes – exercices de pratique).

b. Pratiquer la grammaire

Le *Text 1* ou le *Text 2* font de plus l'objet d'exercices de pratique de la langue dans le fichier de l'élève. En tout, **vingt** points complémentaires s'ajoutent aux sept points majeurs traités dans les pages de *Language workshop* : une courte observation précède les exercices de pratique des formes.

6. Le croisement avec les autres disciplines

Dans chaque unité, les pages *Spotlight* donnent un éclairage spécifique à la thématique étudiée permettant de croiser l'enseignement de la langue avec celui d'autres disciplines scientifiques, littéraires, artistiques ou liées aux sciences humaines.

7. L'histoire de l'art

Les pages *Art quest* sont consacrées à trois formes d'expression artistiques.

● La photographie (p. 46-47)

Quatre photos iconiques, représentatives de la culture américaine, sont présentées dans ces pages : *The Migrant Mother* (Dorothea Lange), *James Dean* (Dennis Stock), *Margaret Bourke-White on top of a skyscraper* (Oscar Graubner), *Martin Luther King back from Norway* (Leonard Freed).

● L'art contemporain américain (p. 80-81)

Six œuvres représentatives des divers mouvements artistiques de ces cinquante dernières années sont ici représentées : *Map* (Jasper Johns), *Retroactive I* (Robert Rauschenberg), *Construction Worker* (Duane Hanson), *D Train* (Richard Estes), une œuvre sans titre de Jean Michel Basquiat, et 6.99 (Jean Michel Basquiat et Andy Warhol).

● Le cinéma (p. 114-115)

Nous avons choisi de présenter quatre films ayant pour thème l'immigration vers le Royaume-Uni (*Brick Lane*, *East is East*) ou les États-Unis (*Under the Same Moon*, *Frozen River*).

L'activité de production orale proposée dans les pages *Art quest* se fait en groupe : après avoir sélectionné une œuvre, chaque groupe fait une recherche sur Internet (guidée par quelques sites que nous avons sélectionnés), puis à tour de rôle chaque membre du groupe présente l'œuvre à la classe.

8. La lecture autonome

La rubrique *Reading* située à la fin du manuel a pour objectifs d'entraîner progressivement les élèves à la lecture autonome de textes assez longs et également de leur donner le goût de la lecture. Il est important de bien insister sur le fait que la non-compréhension de certains mots ne les empêche pas de comprendre les principaux éléments du récit.

Le premier *Reading*, *The Sneeze* (extrait de *Walkabout* de J.V. Marshall), est accompagné de questions relais et de notes de vocabulaire qui devraient simplifier la tâche des élèves et leur permettre de comprendre l'essentiel du texte, puis d'en faire un compte rendu (oral ou écrit).

Le deuxième *Reading*, *King John and the Abbott*, est un conte célèbre. Il est accompagné uniquement de notes de vocabulaire.

Le troisième *Reading* est une lecture beaucoup plus longue, constituée de trois extraits de *The Great Gatsby* (F. Scott Fitzgerald). Il est accompagné de quelques notes de vocabulaire.

9. Le CECRL

Le niveau de compétence visé à la fin du cycle terminal étant le niveau B2, nous nous sommes fixé pour objectif de donner les moyens aux élèves de passer du niveau B1 au niveau intermédiaire B1+ à la fin de la classe de première.

Vous trouverez pages 301-306 du livre du professeur des évaluations diagnostiques permettant de faire le point en début d'année sur le niveau des élèves dans les cinq activités langagières. Vous pourrez ainsi déterminer si le niveau B1 attendu à l'entrée en classe de première est acquis ou à confirmer afin de constituer des groupes de compétences.

a. Évaluation des élèves par le professeur

Afin que le professeur puisse appliquer dans le cadre de ses évaluations les critères du CECRL, nous nous sommes attachés, dans le livre du professeur, à distinguer, dans les productions ou les réponses attendues, celles qui relèvent du niveau B1, B1+ et dans certains cas B2.

b. Auto-évaluation des élèves

Le CECRL étant un outil d'auto-évaluation tout autant que d'évaluation, il est important pour l'élève qu'il puisse lui-même se positionner clairement sur l'échelle du CECRL.

Pour cela, l'élève doit connaître les critères d'évaluation qui définissent les niveaux B1 et le niveau B2 à atteindre à la fin du cycle terminal; ceux-ci lui sont présentés de façon synthétique à la page 11 du manuel.

Afin de permettre aux élèves de s'auto-évaluer, *New Bridges 1^{res}* propose deux types d'aide.

● *Check your skills*

Cette page, présente à la fin de chaque unité, permet aux élèves d'évaluer leurs compétences dans deux activités langagières, dont l'activité langagière dominante de l'unité. Il n'est pas toujours facile pour les élèves d'intégrer les descripteurs du CECRL à leur pratique scolaire. C'est pourquoi ils trouveront dans le fichier de l'élève des tableaux leur permettant d'associer leurs réponses aux questions posées et les descripteurs du cadre.

Par exemple, lors d'une activité de compréhension écrite :

- une réponse attendue à la question 1 correspond à la capacité à reconnaître les points significatifs d'un article de presse → niveau B1;
- une réponse attendue à la question 5 correspond à la capacité à reconnaître le schéma argumentatif suivi pour la présentation d'un problème → niveau B1+.

● *Fiches de compétences*

À la fin du fichier de l'élève, cinq fiches de compétences correspondant aux cinq activités langagières comportent les descripteurs des capacités attendues pour atteindre le niveau B1+.

Les élèves pourront remplir ces fiches à mesure qu'ils auront accompli une activité, ce qui leur permettra de mesurer les progrès accomplis tout au long de l'année.

10. Les TICE

a. Le logo TICE

Il apparaît à plusieurs reprises dans le manuel.

● *Les Webquest*

Plusieurs tâches spécifiquement liées à une recherche sur Internet sont proposées dans les pages *Focus on* des unités 1 et 4 ainsi que dans les pages *Spotlight* (voir p. 14). Ces recherches

débouchent sur une activité d'expression orale en continu ou en interaction (sauf celle de l'unité 7 qui propose une tâche d'expression écrite).

- **Les pages *Art quest***

Ces pages favorisant l'interdisciplinarité nécessitent également des recherches sur Internet (voir p. 9).

b. Les outils nomades et le laboratoire multimédia

L'utilisation des outils nomades, permettant de s'entraîner en dehors de la salle de classe et de l'établissement dans les cinq activités langagières, doit être encouragée. En particulier, quand l'élève est en situation de produire à l'oral, que ce soit en continu ou en interaction, on lui conseillera de s'enregistrer dans le laboratoire multimédia, mais aussi sur un baladeur ou bien de se filmer.

Pour favoriser l'autodiffusion, les fichiers audio du CD élève sont téléchargeables sur le site de la méthode dans la partie « Élève », www.nathan.fr/bridges.

11. Transition seconde-première

La double page *Breaking the ice* propose des activités qui permettront de faire la transition entre la classe de seconde et celles de premières, et de remettre en place, après l'interruption des vacances, un certain nombre de *basics* dans les cinq activités langagières. Elle permettra également aux élèves de s'entraîner avant les **évaluations diagnostiques** (voir p. 23).



Structure et contenu d'une unité type

Remarques :

- Les élèves trouveront pages 4 et 5 du manuel deux pages « Découverte du manuel », leur permettant de se repérer plus facilement dans une unité.
- Les cinq activités langagières, désignées par un logo facilement reconnaissable, apparaissent de manière récurrente dans chaque unité.

1. Les pages d'ouverture

Dans ces deux pages, les élèves prendront connaissance de la situation de communication proposée et de la tâche finale qu'ils auront à accomplir à la fin de l'unité. Ils découvriront parallèlement la thématique de l'unité à partir d'un document visuel déclencheur de parole. L'étude de l'explicite et de l'implicite de celui-ci se fera à l'aide d'une série de questions et permettra de mettre en place un champ sémantique essentiel lié à la thématique de l'unité (*Keywords* en page de gauche). D'autre part, une courte *Toolbox* (quinze mots en général) aidera les élèves à s'exprimer de façon plus ciblée sur l'explicite de l'image.

Les élèves auront besoin des *Keywords* tout au long de l'unité, quelle que soit l'activité pratiquée. Afin d'aider à leur mémorisation, nous proposons dans les pages *Language workshop* une série d'exercices lexicaux (*Lexique*) que les élèves feront au moment jugé le plus opportun par le professeur.

2. Les pages *Focus on...*

Les pages *Focus on...* de chaque unité proposent un entraînement méthodologique rigoureux dans l'activité langagière dominante.

Les élèves trouveront dans ces pages trois activités ciblant un point de méthodologie précis (avec renvoi aux pages méthodologiques de la fin du manuel). Par exemple, dans l'unité 6, dont

l'activité langagière dominante est la compréhension orale, les élèves doivent écouter trois enregistrements au cours desquels on les entraîne à :

- anticiper, puis repérer et mémoriser (doc. audio A);
- faire des hypothèses sur le sens global d'un document (doc. audio B);
- repérer et mémoriser les nombres (doc. audio C).

Une quatrième activité est également proposée dans cette double page en prolongement de la thématique de l'unité : il s'agit soit d'une recherche sur Internet, *Webquest* (unités 1 et 4), soit de l'étude d'un document vidéo (*Video time*). Les documents vidéo présentés dans ces pages sont extraits des films suivants : *Amazing Grace* (Michael Apted), *Easy Rider* (Dennis Hopper), *Amandla!* (Lee Hirsch), *The Visitor* (Thomas McCarthy) et *Made in Dagenham* (Nigel Cole).

Remarque : trois autres documents vidéo sont proposés en « bonus » dans d'autres rubriques du manuel : un extrait du documentaire *Volunteering abroad with Cross-Cultural Solutions* et deux extraits de film : *Cleveland Versus Wall Street* (J.S. Bron) et *Babakiueria* (Geoffrey Atherden).

3. Les Text 1 et Text 2

Ces pages proposent d'étudier des extraits d'articles de presse ou d'œuvre de fiction, choisis en fonction de la thématique de l'unité et de la réalisation de la tâche finale. Le *Text 1* est en général un peu plus court et plus accessible que le *Text 2*.

Les textes sont illustrés et accompagnés d'une biographie de l'auteur ou de précisions sur l'origine du document. Ils sont précédés d'un *Warming up* qui permet un court travail d'anticipation à partir de l'illustration, du titre et/ou de l'introduction.

Ils sont suivis des rubriques suivantes :

– *Reading comprehension* : renvoi à la fiche du fichier de l'élève qui aide l'élève à comprendre les informations essentielles du texte et lui donne des méthodes de compréhension transférables à d'autres documents écrits;

– *In your own words* : il s'agit ici de reformuler les éléments essentiels du texte. L'élève est guidé dans le *Text 1* par une série de questions clés, cette aide n'est pas fournie dans le *Text 2*;

– *Going further* : on pose à l'élève quelques questions portant sur l'implicite du texte et souvent une question plus générale et plus personnelle allant au-delà du texte;

– *Language training* : cette rubrique est composée de deux parties :

• *Savoir prononcer* : les exercices d'entraînement à la prononciation ne se présentent pas de la même façon pour les deux textes :

Text 1 : simple titre de rubrique avec renvoi au CD élève : ces exercices phonologiques sont en effet conçus pour que l'élève puisse les faire en autonomie;

Text 2 : exercices phonologiques à faire en classe ou en en autonomie (enregistrés sur le CD classe et le CD élève);

• *Pratiquer la grammaire* : titre de rubrique qui renvoie soit au point de grammaire du *Language Workshop* soit à des exercices grammaticaux dans le fichier de l'élève;

– *Your task* : une micro-tâche est proposée après l'étude de chaque texte : une tâche d'expression orale en continu ou d'interaction orale et une tâche de production écrite.

D'autre part, une *Toolbox* (d'une vingtaine de mots) accompagne également chacun des deux textes. Elle contient une aide lexicale à la production orale ou écrite, liée à l'explicite et à l'implicite du texte.

4. Les pages Corner

Chaque unité comporte deux pages *Corner* dédiées à une activité langagière. Ces *Corners* varient en fonction de l'activité langagière dominante de l'unité :

Unité	Activité langagière dominante	Corner 1	Corner 2
Unit 1	Speaking	Listeners' corner	Writers' corner
Unit 2	Listening	Speakers' corner	Writers' corner
Unit 3	Writing	Listeners' corner	Speakers' corner
Unit 4	Discussing	Listeners' corner	Writers' corner
Unit 5	Speaking	Listeners' corner	Writers' corner
Unit 6	Listening	Speakers' corner	Writers' corner
Unit 7	Discussing	Listeners' corner	Writers' corner

a. Listeners' corner

Ces pages ont pour objectif la compréhension de l'oral. Les élèves sont d'abord préparés à l'écoute de l'enregistrement par une anticipation thématique (*The topic*) et auditive (*Open your ears*). Une fiche d'aide à la compréhension est fournie dans le fichier de l'élève. L'exercice *In your own words* les invite ensuite à reformuler ce qu'ils ont compris. Enfin, une micro-tâche (*Your task*), liée au sujet de l'enregistrement, est proposée; cette tâche fait appel à une activité langagière de production (écrite ou orale) ou d'interaction orale. Elle est accompagnée d'une *Toolbox* (aide lexicale) et/ou d'une *Function box* (structures de communication) pour aider les élèves à s'exprimer.

b. Speakers' corner

Les élèves sont ici invités à s'exprimer à l'oral en continu et en interaction à partir d'un document visuel, audio ou écrit. Les questions de la rubrique *Look/Listen/Read and speak* guident les élèves dans leur prise de parole. La rubrique *Going further* donne des pistes pour aller plus loin et aborder le sujet de société évoqué par le document déclencheur. Une micro-tâche est ensuite proposée, et une aide lexicale est fournie dans la *Toolbox*.

c. Writers' corner

Ces pages proposent une tâche d'expression écrite : rédaction de courriel, article, récit, page de journal intime ou de blog, essai... Elles visent à faire acquérir aux élèves des méthodes en les aidant à analyser un sujet, faire un plan, mobiliser lexicale et structures. Elles comprennent un document visuel qui sensibilise les élèves au sujet proposé, des informations permettant d'éclaircir certains aspects du sujet, et des conseils pour organiser la production.

Une *Toolbox* et/ou une *Function box* fournissent une aide lexicale et des structures permettant aux élèves d'enrichir et de diversifier leur expression écrite.

5. Language workshop

Cette double page comporte plusieurs rubriques.

a. Grammaire

- **Observer et comprendre** : exercices d'observation et de raisonnement portant sur le lien entre forme et sens; l'élève est ensuite incité à résumer en une ou deux formules l'essentiel de ce qu'il a compris et appris.
- **Pratiquer** : vérification de la maîtrise des formes dans des exercices d'application.

b. Grammaire de l'oral

Les exercices de « grammaire de l'oral », placés sur la page de droite du *Language workshop*, font écho aux points traités dans la partie « Grammaire » (page de gauche). Ils sont conçus pour être pratiqués à l'aide d'enregistrements figurant sur le CD classe et ont pour objectif d'entraîner l'élève à mieux entendre :

- d'abord en s'exerçant à prononcer ;
- puis en s'entraînant à reconnaître, interpréter et surtout discriminer des formes grammaticales en discours.

c. Lexique

Il s'agit de plusieurs exercices lexicaux, portant sur les *Keywords* des pages d'ouverture, dont l'objectif est d'aider les élèves à mémoriser le lexique de la thématique de l'unité.

d. Your task

L'élève doit réutiliser en situation de communication les formes grammaticales qu'il a étudiées, au travers d'un exercice de production (expression écrite ou orale, ou interaction orale).

6. Spotlight

Les pages de *Spotlight* sont associées à un domaine ; elles permettent d'éclairer la thématique de l'unité sous un angle particulier.

Unit 1 → Langue et langages (l'importance de l'anglais dans le monde).

Unit 2 → Arts visuels (les héros au cinéma et dans la bande dessinée).

Unit 3 → Littérature (la route au travers de la littérature américaine).

Unit 4 → Histoire (l'histoire de l'immigration aux États-Unis).

Unit 5 → Croyances et représentations (les Aborigènes et le *Dreamtime*).

Unit 6 → Science (les scientifiques : des immigrants désirés).

Unit 7 → Sociologie et économie (les inégalités sociales).

Ces pages sont composées de documents divers : articles, documents audio et visuels, et d'une *Webquest* invitant les élèves à approfondir un ou plusieurs aspect(s) du sujet étudié.

7. Final task

La page *Final task* reprend le scénario énoncé dans les pages d'ouverture. Après avoir accompli les activités proposées au cours de l'unité, les élèves disposent des éléments et de l'entraînement nécessaires pour réaliser les deux tâches proposées. Ils sont guidés dans cette réalisation par des informations supplémentaires, des conseils et une *Function box* leur donnant quelques structures de communication appropriées.

8. Check your skills

Cette page propose deux exercices permettant aux élèves de s'auto-évaluer dans deux activités langagières, dont l'activité langagière dominante de l'unité (cf. point 9.B de l'introduction, p. 10).

D Les pages de référence

1. Les *Culture keys*

Les *Culture keys* (une page par unité à la fin du manuel) sont de courts documents (biographies, supports de civilisation, définitions de mots clés, dates importantes, etc.). Ils permettent d'éclairer les points de civilisation importants évoqués au cours des unités. Les pages *Culture keys* peuvent être consultées au moment jugé le plus opportun par le professeur.

2. Les pages de méthodologie

À la fin du manuel, des pages de **méthodologie** sont consacrées à un entraînement phonologique « Écouter et prononcer » et aux cinq activités langagières. Ces pages donnent aux élèves conseils et méthodes; elles sont présentées de façon interactive et comportent de courts exercices. Les élèves doivent d'abord résoudre un problème méthodologique; les réponses et méthodes leur sont proposées ensuite. Ces pages sont liées à une série d'exercices dans le fichier de l'élève. Elles pourront être travaillées lorsque le professeur le jugera utile, dès la mise en place du groupe de compétences par exemple.

3. Le précis grammatical

Le précis permet aux élèves de vérifier (collectivement ou individuellement) la justesse des analyses qu'ils ont pu faire dans les pages de *Language workshop* et de revoir ou compléter leurs connaissances pour les activités de « Pratiquer la grammaire ». De nombreux rappels visent à éviter aux élèves de commettre les erreurs les plus fréquentes. Ces rappels ont la particularité de prendre en compte les confusions faites entre le français et l'anglais.

E Le matériel de la méthode

a. Pour l'élève

● Le manuel.

● Un CD audio encarté dans le manuel : il contient :

- la prononciation des symboles phonétiques;
- les « Savoir prononcer » des *Text 1* et *Text 2*;
- les documents audio des *Final task*;
- les documents audio des *Check your skills*;
- sept documents audio supplémentaires en lien avec chacune des unités à écouter en baladodiffusion :
 - Unité 1 : *Volunteers from Canada*;
 - Unité 2 : *Amelia Earhart*;
 - Unité 3 : *Yosemite National Park*;
 - Unité 4 : *Doctor Q*;
 - Unité 5 : *Ken Wyatt, First Aboriginal member of the House*;
 - Unité 6 : *What does the word refuge mean to you?*;
 - Unité 7 : *Ethnic bias seen in South Korea teacher hiring*.

● Le fichier de l'élève : il propose des exercices et des activités d'accompagnement du travail en classe liés au manuel :

- des fiches de compréhension écrite pour chaque texte accompagnées de *Ten words to remember*, exercice proposant aux élèves de revenir sur les dix mots les plus importants du texte afin de les mémoriser;
- des fiches de compréhension orale accompagnant les pages *Listeners' corner* ou *Focus on listening*;
- des activités de langue liées au texte : *Pratiquer la grammaire*;
- des fiches d'évaluation liées aux *Check your skills*;
- des fiches méthodologiques;
- des fiches de compétences CECRL pour mesurer ses progrès tout au long de l'année.

● Le manuel numérique *New Bridges 1^{res}* : dans sa version élève, il contient tous les documents audio de l'élève et toutes les vidéos de la méthode. Il est disponible sous forme de licence élève sur <http://www.cns-edu.net/> ou <http://www.wizwiz.fr/> avec un espace élève pour organiser les documents et préparer les exposés.

b. Pour la classe

● Un coffret de 3 CD classe

Ces trois CD audio vous proposent l'enregistrement :

- du rabat V du manuel (voyelles, diphtongues et consonnes);
- du document oral de la double page *Breaking the ice*;
- des tests d'évaluation de compréhension de l'oral (livre du professeur);
- des documents oraux des *Focus on listening* et des *Listeners' Corner*;
- des *Text 1* et *Text 2*;
- des exercices *Savoir prononcer* liés aux *Text 1* et *Text 2*;
- des exercices de grammaire orale de *Language workshop*;
- des exercices de méthodologie « Écouter et prononcer », « Compréhension de l'oral » et « Interaction orale ».

● **Un DVD** : il permet d'intégrer à vos séquences des documents vidéo authentiques et de qualité en lien avec les pages *Video time* intégrées dans chaque unité. Le menu interactif du DVD a été conçu pour faciliter le repérage des séquences.

Le coffret contient un livret d'accompagnement qui propose :

- l'intégralité des scripts;
- des fiches techniques par extraits;
- de nombreux conseils et pistes d'exploitation.

c. Pour le professeur

● **Le manuel numérique *New Bridges 1^{res}*** est disponible sur clé USB avec un espace personnel pour créer des séquences à projeter à partir des documents du manuel et de documents importés. Il contient plus de 250 ressources multimédia : le fichier de l'élève complet pour en faciliter la correction, des cartes interactives (rabats du manuel) et tous les documents audio et vidéo de la méthode.

● **Le livre du professeur.**

● **Le site www.nathan.fr/bridges** avec des ressources en ligne gratuites, par exemple les enregistrements du CD audio élève téléchargeables en MP3.

F Manuel numérique

Le manuel numérique présente l'avantage de proposer l'ensemble de la méthode à partir d'un seul support. En cliquant simplement sur les icônes, le manuel numérique permet d'avoir directement accès :

- à toutes les pages de référence du manuel (*Culture keys*, méthodologie, précis grammatical...);
- au fichier de l'élève;
- aux enregistrements audio disponibles sur le CD classe;
- aux extraits vidéo disponibles sur le DVD.

D'autre part, le manuel numérique propose différentes fonctions présentées ci-après.

A. Zoom

La fonction « zoom » autorise bien entendu un agrandissement maximal de tous les documents, visuels et écrits, et permet donc une exploitation collective et en détail de ces derniers.

B. Spot

La fonction « spot » a de multiples applications. Elle permet d'isoler et donc de mettre en valeur un élément spécifique sur une page.

1. Image

Utiliser le « spot » pour ne montrer qu'une partie de l'image et faire deviner aux élèves, par le biais de questions relais, la nature du document et les autres éléments cachés. Découvrir l'image peu à peu, au fur et à mesure des bonnes réponses.

● Exemples

– Page 49

Faire un « spot » sur l'une des voitures de l'image d'ouverture, puis demander aux élèves de réagir et d'émettre des hypothèses : que fait cette voiture dans cet environnement ? Pourquoi est-elle plantée dans le sol ?...

– Page 85

Faire un « spot » sur la partie de gauche de l'image 1 (le surfeur). Les élèves doivent dire tout ce que cette partie de l'image leur inspire (vacances, sport, surf, etc.). Ils doivent ensuite deviner ce qui peut se cacher sur la partie droite de l'image...

2. Toolbox

Dans les pages d'ouverture, les *Focus on* et les *Speakers' corner*, on peut faire un « spot » sur la *Toolbox* sans que les élèves voient les images. Ils devront anticiper et émettre des hypothèses à partir du lexique. Les images, montrées après cette phase d'anticipation, viendront confirmer ou infirmer leurs hypothèses.

C. Cache

La fonction « cache » permet de masquer une partie de la page.

1. Image : mémorisation

On peut ne montrer l'image que pendant une à deux minutes, puis la cacher et demander aux élèves ce dont ils se souviennent, en les aidant au besoin par des questions relais.

2. Information gap

Cacher un (ou plusieurs) élément(s) de l'image et faire deviner le ou les éléments cachés. Cette approche est applicable à de très nombreux documents visuels.

● Exemple

– Page 84

Cacher le texte sur la pancarte de la dernière image du *cartoon*. Les élèves doivent imaginer ce qui est écrit d'après la situation présentée dans le *cartoon*.

3. Lexique : mots inconnus

● Nature

Cacher le mot inconnu et faire deviner la nature de ce mot grâce à sa position dans la phrase.

● Inférence

Cacher un mot clé et demander aux élèves de retrouver ce mot grâce au contexte.

D. Trousse

La fonction « trousse » a plusieurs applications :

- l'inclusion d'un cadre blanc dans la page, cadre dans lequel il est possible d'écrire un « texte » lors de l'élaboration d'une trace écrite par exemple ;
- l'utilisation d'un « crayon » (avec choix de couleur et d'épaisseur du trait) ;
- l'utilisation d'un « surligneur » (avec choix de couleur et d'épaisseur du trait) ;
- l'utilisation de flèches pour montrer un élément (image, mot, etc.) de la page en cours.

Les différents outils de la « trousse » pourront être utilisés lors de l'étude de textes et en particulier pour les pages grammaire et méthodologie de la compréhension écrite.

1. Grammaire

a. Observer

La phase d'observation sera facilitée avec la fonction surligneur.

● Exemples

– Page 24

Repérage des pronoms personnels sujets et compléments : le professeur surlignera les pronoms de couleurs différentes au fur et à mesure des repérages des élèves.

Repérage des verbes au prétérit simple, puis au prétérit *BE+ING*, là encore le professeur surlignera de couleurs différentes les groupes verbaux repérés.

b. Pratiquer

La fonction « texte » ou « crayon » sera utilisée lors de la correction collective des exercices de grammaire.

2. Méthodologie

● Exemples : « Comprendre à l'écrit » (p. 161-164)

– Effacement de *THAT*

Réintroduction du pronom effacé grâce à la fonction crayon.

– Repérage des groupes nominaux complexes

La fonction surligneur et la fonction cache permettront aux élèves de visualiser la formation des groupes nominaux complexes.

– Formation des mots inconnus

La fonction crayon permettra d'entourer avec des couleurs différentes la base et les préfixes et/ou suffixes.

– Repérage des mots transparents

On pourra les surligner et mettre en évidence avec des couleurs différentes les faux-amis éventuels.

Breaking the ice

Breaking the ice (p. 12-13)

L'objectif de cette courte unité de transition est de remettre les élèves dans un « bain d'anglais » après l'interruption des vacances et avant de procéder aux évaluations diagnostiques.

Cette remise au travail se fait de manière ludique puisque les élèves ont à découvrir la décennie durant laquelle la vieille malle (*the time capsule*), trouvée dans la cour, a été enterrée.

Si les premiers objets trouvés dans la malle (chaussures, *smileys*, photo personnelle) ne permettent pas de situer immédiatement l'époque durant laquelle ils ont été mis dans la malle, l'étude des trois coupures de presse ainsi que l'écoute de l'enregistrement devraient permettre de lever les doutes qui auraient pu s'insinuer dans l'esprit des élèves : c'est bien dans les années 1970 que les objets ont été déposés dans la malle.

Cette séquence permettra aux élèves de s'entraîner dans les cinq activités langagières.

A Speaking

Voici quelques informations à propos des objets enfouis dans cette malle.

• **Platform shoes** have wood, cork, plastic or rubber soles which can be as high as four inches (10 centimetres) ... Platform shoes were very popular in the 1930s and the 1940s and they regained popularity in the 1960s and 1970s.

Vivienne Westwood, the famous fashion designer, reintroduced the platform shoe in the 1990s and the craze lasted until the early 21st century.

• **The Smiley** (or happy face) first appeared in the 1950s ; the first Smiley button was created in 1963. Smileys started being used to highlight good news in some newspapers, but it is only in the 1970s that buttons (as well as coffee mugs, T-shirts and bumper-stickers) with the smiling yellow face and the phrase "Have a happy / nice day" became very popular / a fad.

• **The Apple II** was introduced in 1977. It was one of the first successful mass-produced microcomputers. It featured floppy disk drives, an integrated keyboard, sound and had eight internal expansion slots.

• **Star Wars** is an American space opera saga created by George Lucas.

Cast: Mark Hamill: Luke Skywalker – Harrison Ford : Han Solo – Carrie Fisher: Princess Leia – Alec Guinness: Obi-Wan Kenobi – Peter Cushing: Grand Moff Tarkin.

The saga's six episodes were not released in their chronological order:

The original trilogy was released from 1977 to 1983:

- *Star Wars (later subtitled: Episode IV – A new Hope)* – 1977.
- *The Empire Strikes Back – Episode V* – 1980.
- *Return of the Jedi – Episode VI* – 1983.

Twenty years after the first film, the prequel trilogy followed:

- *Episode I: The Phantom Menace* – 1999.
- *Episode II: Attack of the Clones* – 2002.
- *Episode III: Revenge of the Sith* – 2005.

• **The flower power movement** was part of the counterculture movement which developed in the US in opposition to the Vietnam War in the late 1960s. Protesters, under the influence of Allen Ginsberg, handed out flowers to policemen and politicians as a symbol of passive resistance. Hippies embraced the movement and started wearing flowers in their hair. The movement spread to Europe. Music festivals were numerous in the late 1960s and early 1970s. The most famous were certainly the Woodstock festival in 1969 and the Isle of Wight festival in 1970.

1. Il s'agit ici pour les élèves de **prendre la parole en continu**. Il sera donc souhaitable de leur laisser un temps de réflexion afin qu'ils enchaînent plusieurs phrases complètes. Ils trouveront des conseils et le lexique nécessaire pour **décrire une image** à la page 155 de leur manuel.

The various items sticking out of the trunk are:

- a flashy old-fashioned red platform shoe;
- yellow Smiley badges;
- a bulky old computer (Apple II) with a floppy disk drive;
- an issue of *Time* with the fast food giant, McDonald's, on its cover page ;
- a Beatles record: *Let it be*;
- a rolled-up poster of the film *Star Wars*.

Les élèves devront ensuite émettre des hypothèses quant à l'époque à laquelle ces différents objets étaient à la mode, l'emploi des expressions de **probabilité** sera donc ici encouragé.

I'm sure / positive that the Apple II was devised in... The first smiley badges must have been brought out / put on the market / sold in... Platform shoes may / could have been in fashion in... I think that *Star Wars* was released in...

2. a. The *Star Wars* poster shows the main protagonists of the famous saga...

In the middle of the picture, the three heroes (Luke Skywalker in the foreground, Princess Leia and Han Solo on the other side) are shooting laser beams from swords or pistols... They seem to be defending themselves...

The threatening figure of Darth Vader, easily recognizable with his black helmet and mask, is towering above them. He is holding a light sabre...

The famous droids R2-D2 (the smaller one) and C-3PO can be seen in the right-hand corner next to a Wookiee, Chewbacca, a huge character covered with a thick coat of hair...

Intergalactic spaceships, a star, "the Black Star", can also be seen in the background...

Even though this film is the fourth episode of the saga, it was the first to be released in 1977...

b. The young people in the photo seem to be attending a show, certainly a music festival...

They have spread colourful blankets in front of their minibus which means that they probably intend to spend the night listening to music...

They are both long-haired and dressed like hippies: the young woman is wearing a long gypsy skirt, the man has an Indian shirt and a pair of striped trousers... They look happy and relaxed... They are typical of the flower power generation...

B Reading

Pour cette activité de compréhension écrite, on conseillera aux élèves de suivre les stratégies données dans la partie méthodologique de leur manuel « Compréhension de l'écrit » et en particulier dans le paragraphe « Compréhension globale », page 161. Ils devront en effet être attentifs aux mots clés leur permettant de répondre aux questions : *Where? Who? What?*

Ils auront sans doute ensuite besoin de consulter un ouvrage de référence ou Internet pour déterminer *When?*

• **London Times:** *Ulster's Bloody Sunday.*

Where? → Ulster / Northern Ireland – Londonderry.

Who? → Army paratroopers – marchers.

What? → Thirteen people were killed by the Army while marching.

On January 30th 1972, in Londonderry, Northern Ireland, the British army opened fire on unarmed protestors, killing 13 civilians and injuring 29. The demonstrators were taking part in a civil rights march to protest against the internment without trial of Catholic activists.

• **Saint Louis Dispatch:** *Pact to end Vietnam war reached. Cease fire begins today.*

Where? → Paris.

Who? → President Nixon.

What? → The agreement to stop the Vietnam war was signed.

The Paris Peace Treaty which ended the Vietnam war and put an end to US military involvement in Vietnam was signed on January 23rd 1973. The ceasefire began on **January 27th 1973**.

• **The Tribune:** *Death captures crown of rock and roll – Elvis dies apparently after heart attack.*

Where? → Graceland – Memphis, Tennessee.

Who? → Elvis Presley / the “King” of rock and roll.

What? → He was found dead.

Elvis Presley died on **August 16th 1977**.

C

Listening



Activité de **compréhension orale**. Les élèves liront d’abord les questions posées avant d’écouter deux ou trois fois l’enregistrement sans arrêt. Ils répondront ensuite aux questions par écrit.

Script de l’enregistrement

Listen to a radio report

Is “Let it be” the Beatles’ latest single or will it be their last? “The Fab. four” are supposedly going through all sorts of business and musical tensions. They are said to be fed up with each other’s company and no longer happy to make music together. Still, rumors that the Beatles are about to split up might not be true after all since another single entitled “Let it be” has just been released. Paul McCartney wrote the song in 1969. He explained that he was inspired by a dream he had of his mother, Mary, who died when he was 14, in which she assured him that everything would be all right, advised him to forget his problems – and just let it be. However critical John Lennon was of Paul’s new song, the Beatles rehearsed “Let it be” several times before the single was eventually released in March 1970. Let’s hope it won’t be the last... This is Steven Robson for *Liverpool News*, March 29th...

- a. The Beatles’ nickname is “The Fab. Four”.
- b. There were all sorts of tensions among the Beatles in the late 1960s and they didn’t feel like making music together any more. However, even though it was rumoured they would break up / split up soon, they released another single “Let it be”...
- c. Paul McCartney wrote the song in 1969 and the single was released in March 1970.

D

Discussing

Les deux activités suivantes sont à faire en binôme puisqu’il s’agit d’activités d’**interaction orale**. On insistera bien sûr pour que ces activités se déroulent en anglais. Les élèves trouveront dans la partie méthodologique de leur manuel (p. 157-159) des conseils pour interagir à l’oral.

1. Après s’être mis d’accord sur la décennie au cours de laquelle les objets ont été enfouis dans la malle, les élèves rendront compte à la classe des résultats de leur enquête. Ils devront parler à tour de rôle.

2. Pour choisir les objets les plus représentatifs de leur époque que les élèves souhaitent mettre dans leur malle, ils auront besoin des expressions leur permettant de **suggérer**, **convaincre**, **donner leur opinion**, etc., expressions qu'ils trouveront à la page 160 de leur manuel, « Structures utiles pour s'exprimer à l'oral ».

E Writing

Cette activité de **production écrite** aura été préparée en amont par l'activité d'interaction orale précédente. On conseillera vivement aux élèves de lire les conseils pour **rédigier des phrases correctes** qu'ils trouveront pages 165 et 166 de leur manuel.

Ouverture (p. 14-15)

La thématique de cette première unité, la mobilité des jeunes, permet d'aborder les notions **espaces et échanges** et **l'idée de progrès**.

« Aimeriez-vous vivre à l'étranger pendant quelque temps ? » Cette question introduit la tâche finale de l'unité. L'élève est mis dans la situation de communication suivante : « Membre d'une organisation étudiante d'échanges internationaux, vous exposez devant la classe dix bonnes raisons de partir à l'étranger. D'autre part, vous répondez à un message posté sur le blog de l'organisation pour parler de votre expérience (réelle ou imaginaire) à l'étranger. » Cette *Final task* met donc en œuvre deux activités langagières : **l'expression orale en continu** (activité langagière dominante de l'unité) et **l'expression écrite**.

Les documents rassemblés dans cette unité présentent plusieurs aspects de la mobilité des jeunes d'aujourd'hui et analysent divers facteurs qui favorisent les voyages et les séjours à l'étranger : les échanges scolaires, les réseaux sociaux qui permettent des rencontres, les multiples sites sur Internet qui facilitent l'organisation des voyages, le coût relativement bas des transports, les chantiers internationaux de volontariat et, bien sûr, la connaissance de l'anglais.

► Friends beyond borders

On laissera quelques minutes aux élèves pour préparer cette activité de production orale en continu. Ils prendront aussi connaissance du lexique proposé dans la *Toolbox* et les *Keywords* qui leur permettra d'enrichir leur production.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

1. On précisera d'abord l'origine et le sens de l'expression "*The world is your oyster*".

The origin of the expression "*The world is your oyster*" is to be found in Shakespeare's *The Merry Wives of Windsor* (Act 2, Scene 2: Pistol: *Why then the world's mine oyster/Which I with sword will open*).

Oysters produce pearls, objects of great value. Once you have the oyster, it gives up the pearl without much of a fight. To get the pearl the oyster must be opened. But despite the oyster's hard shell, it can be opened with ease.

So if the world is your oyster, it is a place where there is no limit to the opportunities you have and where, without much effort, you can easily find something of great value (such as a pearl).

The document is a photomontage representing the face of a smiling young woman superimposed on a mosaic of smaller identity photos showing people of various origins... The young woman, who is black-haired, black-eyed and brown-skinned, could come from the Middle-East, North Africa, South America... All these people, staring and smiling at the camera, look very friendly...

This picture illustrates the expression "the world is your oyster" as it evokes the many opportunities that modern-day technology provides to develop cross-cultural relationships and even to make friends worldwide...

2. Social networks such as Twitter and Facebook (which recently claimed to have 500 million users or “friends”) enable people from all walks of life to socialize on-line and be on friendly terms... Keeping in touch with people faraway is also possible thanks to instant messaging or software applications such as Skype...

But travelling the world and meeting people face-to-face has also been made easy thanks to modern technology... You just have to browse the web to find cheap flights, organise trips, find places to stay... Flat-sharing, car-sharing, couch-surfing are getting more and more popular...

3. Pour répondre à cette question ouverte et personnelle on encouragera les élèves à utiliser les expressions permettant de donner son opinion et d'exprimer ses sentiments (p. 160).

Focus on speaking (p. 16-17)

► Get moving

L'activité langagière dominante de l'unité est l'**expression orale en continu**. On trouvera donc dans ces deux pages *Focus on speaking* trois activités ciblant chacune un point de méthodologie précis permettant aux élèves d'améliorer leur prise de parole en continu. La *Webquest*, recherche sur Internet, débouche elle aussi sur une production orale en continu.

On invitera les élèves à consulter régulièrement les pages de méthodologie « Expression orale en continu » (p. 153-156).

Niveau B1 : l'élève prend la parole devant la classe sans lire de notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève rend compte d'un document, explique le point principal d'une idée avec assez de précision.

L'élève parle d'un projet de façon claire, développe une argumentation en utilisant des articulateurs logiques.

Il parle de ses sentiments et donne son opinion personnelle avec assez de précision.

Il s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

A Mobile students

Avant de procéder à cette activité, il est nécessaire que les élèves aient étudié le vocabulaire spécifique pour **commenter un graphique**, et qu'ils sachent **dire les chiffres** (méthodologie de l'expression orale en continu, p. 154).

2. This line-chart shows the long-term growth of mobile students, in other words the increase in the number of mobile students from 1975 to 2007... The number of young people studying abroad rose dramatically, by almost 350%, over these three decades... There were only 800,000 mobile students in 1975 but there were 2.8 million thirty years later... The rise was particularly sharp at the turn of the 21st century...

The favourite destination was Western Europe with about one million foreign students in 2007...

North America was also a popular destination as the number of mobile students increased steadily and reached 700,000 in 2007...

However the region where the number of mobile students skyrocketed was East Asia and the Pacific... There were only a few thousand foreign students there in the 1970s-1980s but about half a million in 2007...

Though the number of mobile students has risen slightly in Sub-Saharan Africa since 2003, it is still one of the less popular destinations together with South and West Asia, Latin America and the Caribbean, Central Asia and the Arab States.

B Graduates to get gap-year money

1. Une fois que les élèves auront lu les explications fournies à la page 139 des *Culture keys* sur ce qu'est une *gap year*, on leur demandera de reformuler ce qu'ils ont compris, livres fermés bien sûr.

2. a. b. Les *guidelines* proposés dans l'exercice 2 ont pour fonction d'aider les élèves à structurer le compte rendu de l'article, mais on les encouragera à enchaîner leurs réponses à ces trois questions de façon à ce qu'ils parlent en continu au moins une minute.

This article deals with the scheme launched by the British government to help jobless graduates take a gap year. It will pay for the expenses of 500 graduates willing to take part in volunteering projects overseas for ten weeks. The government is convinced that volunteering will help these young people to develop communication and leadership skills.

But there could be another reason why the British government has decided to launch such a scheme. For a long time, taking a gap year used to be the privilege of students from the affluent middle classes. The government's idea is certainly to give graduates, whatever their social background, the opportunity to live abroad for a while and broaden their horizons.

c. Les élèves trouveront à la page 160 du manuel diverses expressions permettant de **donner son opinion** et d'exprimer son **accord** ou son **désaccord**.

C Planning a gap year

Il est souhaitable que cette activité soit préparée en amont à la maison ou en bibliothèque. Les élèves auront en effet besoin de renseignements complémentaires sur les projets proposés pour choisir celui qui leur conviendrait le mieux. Ils trouveront aisément les informations nécessaires sur Internet...

Avant de présenter leur projet, on les encouragera également à consulter les conseils méthodologiques « Expliquer » et « Argumenter » qu'ils trouveront à la page 155 du manuel.

Webquest

► Travelling the world

« Vous avez gagné deux tickets pour faire le tour du monde, dans quel sens allez-vous tourner et dans quels pays allez-vous faire escale ? » Le scénario ludique proposé pour cette *Webquest* peut bien sûr faire l'objet d'un travail de recherche et de présentation en binôme. Les possibilités sont multiples mais on rappellera aux élèves qu'ils doivent respecter les contraintes : les frais de transport ne doivent pas excéder 1000 livres par personne (somme à réactualiser éventuellement...) et les distances parcourues 30000 miles.

Les élèves prendront la parole chacun leur tour pendant au moins une minute, en enchaînant leurs phrases et en utilisant des *gap-fillers* (voir **conseil d'expression orale en continu**, p. 153).

Ils trouveront quelques mots de vocabulaire utiles pour parler de leurs déplacements dans la *Toolbox* page 16.

Text 1 (p. 18-19)

► Taking risks

Illustration

Book cover of Masha Hamilton's novel: *The Camel Bookmobile*.

Remarque : Avant de passer à l'étude de ce texte, on demandera aux élèves de lire attentivement le *Culture key* sur le Kenya, p. 139.

A Warming up

The book cover shows a young white woman, seen from behind, who seems to be emerging from an open book. The elements which can be seen in the background: two camels, a tropical tree and a hut indicate that the action must be set in an African country.

So the story could be about a young woman reading a book about Africa or a young woman who has decided to live in an African country because of books she has read about the African continent...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un texte narratif.

Niveau B1+ : l'élève suit aisément le déroulement des événements, le cours des idées dans un texte de fiction et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 4)

General comprehension

A.1. in the United States

2. a. the main character: Fiona / Fi

b. the main character's friends: Chris and Devi

3. Fiona has decided to go to Kenya to do some volunteering.

Part one (from the beginning to line 22)

B. bag – space – take → Fiona is packing (her bag).

C. picture (l. 4) → *une photo encadrée / une photo dans un cadre*

D. 1. "The mother Fi had known / wouldn't want to go to Africa" = The mother **that** Fi had known → *effacement du pronom relatif complement that*

2. Fi's mother is dead.

E. 1. False → "she wouldn't want Fi to go" (l. 4)

2. False → "Fi put the picture facedown" (l. 4)

F. *Fiona a mis le livre dans sa valise.*

G. 1. mosquitoes

2. malaria

3. "tens of thousands" (l. 13): the number of deaths due to malaria.

4. a. netting: moustiquaire (net = *filet / réseau*)

b. repellent: *anti-moustique / produit pour éloigner les moustiques*

5. *Les élèves auront à citer deux des quatre éléments ci-dessous :*

– "Still, a figure that high jolted her" (l. 14)

- “*Mbu* – mosquito – had been the first Swahili word she’d learned” (l. 15).
- “the insects even dive-bombed into her nightmares” (l. 16).
- “mosquitoes became a metaphor for everything she feared” (l. 17).

H. finally

I. a. a violent and chaotic continent – **b.** the unknown

J. be anxious

K. After her mother’s turn, it is her turn to do something heroic.
She wants to do something valuable and useful.

Part two (from line 23 to the end)

L. things

M. 1. There are many uneducated people in the United States.

2. Fiona could be useful in the US.

N. 1. there (l. 31) → Kenya – **2.** They (l. 32) → Kenyans

O. “They’ve never been exposed to libraries.” (l. 32)

“Some have never held a book in their hands.” (l. 32)

“Books are their future.” (l. 44)

P. Chris makes a pun on the word Nairobi. He means that Nairobi is a dangerous city where one can get robbed.

Q. 1. True → “his (Chris’s) words echoed those of Fi’s brother and two sisters...” (l. 36)

2. True → “What if all they want is food and medicine?” (l. 42)

R. take risks – break out of my rut – do something meaningful

Ten words to remember

1. still (l. 14) – **2.** figure (l. 15) – **3.** fear (l. 17) – **4.** worthwhile (l. 22) – meaningful (l. 40) – **5.** item (l. 24) – **6.** belt (l. 25) – **7.** pour (l. 29) – **8.** illiteracy (l. 30) – **9.** though (l. 36) – **10.** medicine (l. 43)

C In your own words

Niveau B1 : cet exercice de reformulation s’appuie sur deux activités langagières, la **compréhension de l’écrit** et l’**expression orale en continu**. Il permet de s’assurer que l’élève a compris les points essentiels du texte et qu’il peut en rendre compte à l’oral, en enchaînant les phrases.

2. Les questions-relais guident l’élève dans la restitution des idées principales du texte.

L’objectif étant ici une prise de parole en continu, les élèves doivent enchaîner leurs réponses aux trois questions posées.

Fiona is a young American woman who has decided to go to Kenya... The scene takes place just before her departure...

Her inner thoughts while packing as well as the discussion she has with her friends makes the reader understand what is on her mind / her plans and intentions... She is determined to do something meaningful in her life... She may have joined an aid agency which fights against illiteracy in Africa... She intends to teach children how to read and write / to help illiterate people / to put books in their hands...

However her friends seem to be apprehensive for Fiona... They don’t want her to forget indispensable items... Chris, who cares about her well-being, has even made a list of the things she should not forget... The two friends, as well as Fiona’s siblings, are also worried about the risks that she is taking in planning to live in a dangerous country... Chris even makes a pun on the name Nairobi... When he calls the city Nai-robbery he implies that it is

a city where one can get mugged... On the whole her friends don't sound enthusiastic about Fiona's plan... Devi even seems to question her whole project when she suggests that her friend could stay at home and fight illiteracy in her own country... As for Chris, he sounds sceptical too when he wonders whether Kenyans' basic needs are not food and medicine rather than books...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, argumente, exprime ses sentiments, de manière simple mais en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier (question 4), il s'exprime de manière élaborée.

2. Fiona knows that a trip to Africa is hazardous and that she could have health problems... She is afraid of catching diseases and particularly malaria and she has nightmares about mosquitoes / she is scared of being bitten by mosquitoes... She is also fearful of living in a "violent and chaotic" country and of facing the unknown...

On the other hand, Fiona seems to be strong-willed and quite brave : though she is aware of the risks that she is taking, she is determined to go / she has set her mind on going...

While packing, Fiona keeps thinking of her mother who is a role model for her... She even considers her mother a hero... She looks up to her mother even though they are quite different... Her mother would certainly disapprove of her daughter's plan if she were still alive... But Fiona admires her mother who raised her four children alone and did something worthwhile... She wants to emulate her mother / to follow in her mother's footsteps / to be worthy of her mother by doing something meaningful too...

3. As Fiona feels concerned about the inequalities that exist between developed and Third world countries, she wants to volunteer and teach overseas... She feels that if she gets involved in teaching children and in fighting illiteracy she will be useful / she will be doing something meaningful / worthwhile...

4. Fiona could be of Irish origin... Maybe her parents or grandparents emigrated to the USA for political reasons... She might have been influenced by her reading of Irish poetry: the "worn volume of Irish poetry by her bedside" (l. 5) that she decides to take with her... She says she is one of the "idealistic Irish" because she has an ideal which is curbing illiteracy in Kenya... Fiona is convinced that Kenyans need books and literacy... She knows that she will face difficulties but she is determined to achieve her goal... Chris understands that his friend is driven by idealism when he says "Sometimes idealism imposes" (l. 42), but he sounds more realistic when he implies / hints / suggests that Kenyans are more likely to need food and medicine...

E Language training

5. Savoir prononcer



Consignes enregistrées

Exercice 1



a. Écoutez ces questions extraites du texte. L'intonation est-elle montante ou descendante ? Pourquoi ?

“What else should she take?” “How about the netting?” “And repellent?” “And what wasn't unknown?” “Have you been using this?” “What can you do?” “What if all they want is food and medicine?”

b. Écoutez à nouveau chaque question puis répétez-la en respectant l'intonation.

Exercice 2



Lisez maintenant le passage de “How about the netting?” à la ligne 7 jusqu'à “... asked Devi” à la ligne 10 en faisant particulièrement attention à l'intonation. Puis vérifiez à l'écoute.

Exercice 1

“What else should she take?” ↘ “How about the netting?” ↘ “And repellent?” ↗ “And what wasn't unknown?” ↘? “Have you been using this?” ↗ “What can you do?” ↘ “What if all they want is food and medicine?” ↘

L'intonation est descendante dans les interrogations ouvertes (*wh- questions*), elle est montante dans les interrogations fermées (*Yes / No questions*).

Exercice 2

“How about the netting?” ↘
“Chris called from the living room where he sat with Devi.” ↘
“Already in,” Fi answered. ↘
“And repellent?” ↗ asked Devi. ↘

6. Pratiquer la grammaire

Renvoi aux pages du *Language workshop*, p. 24.

Your task

► Write an e-mail

Avant la rédaction de ce courriel, on attirera l'attention des élèves non seulement sur la photo que Fiona joint à son e-mail (sur laquelle on peut lire *Garissa Camel Mobile Library*), mais également sur le titre du livre *The Camel Bookmobile*, dont est extrait le texte, ainsi que sur la biographie de l'auteur. Cette biographie permet de comprendre que Masha Hamilton fait, dans son roman, le récit de sa propre expérience qui a consisté à monter une bibliothèque ambulante à dos de chameau au Kenya.

Le site suivant pourra aussi être consulté : <http://camelbookdrive.wordpress.com/>

Les élèves pourront donc déduire que, six mois après son départ, Fiona a réussi à mener à bien son projet : favoriser la lecture au Kenya grâce à la mise en place d'une bibliothèque ambulante.

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés et les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une histoire de manière assez élaborée, Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (Livre du professeur, p. 55)

A. 1. He **plans** / **intends** to **join** an **aid agency**.

2. He wants to do something **meaningful** / **worthwhile**.

3. **Though** he was **sceptical**, he did not **question** his sister's projects.

4. Tina has been **bitten** a lot by mosquitoes and she **fears** the consequences.

5. **Illiteracy figures** in Kenya are appalling.

6. She is a **strong-willed** / **determined** woman. I am sure she's going to **reach her goal**.

7. Malaria is a serious **disease** and can be **hazardous** / **dangerous** for (your) health.

B. 1. Jane *admire* sa mère qui est, pour elle, *un modèle*.

2. Bien qu'elle ait craint ce que les gens allaient dire, elle a fait ses bagages et elle est partie.

3. Il adore faire des jeux de mots, mais il devrait se soucier plus des réactions des gens.

C. in**d**ifference – rea**l**istic – appre**h**ensive

Listeners' corner (p. 20)

► Another angle

Illustration

Stills from a documentary film (Bonus video) about volunteering abroad with Cross-cultural Solutions, an organization which specializes in short-term volunteer abroad programmes.

A The topic

1. L'objectif de cette activité est d'aider les élèves à **anticiper la thématique** de l'enregistrement. On leur demande ici d'imaginer une histoire mettant en relation les personnages présentés sur cette page. On les encouragera à émettre des hypothèses en utilisant les expressions de la **probabilité** (précis grammatical, p. 178).

Dans les classes fragiles, on pourra éventuellement guider les élèves en leur posant les questions suivantes:

1. What do you think is happening in picture 1? Describe picture one.

A young man is lying on the beach, he must be on holiday...

2. What could the man be doing in picture 3?

He could be supervising the younger man's homework... I suppose he is helping him with his homework...

3. What country could the other characters come from? How do you think they are related to one another?

The other characters are brown-skinned and black-haired, they might be from India or South America... The man in picture two may be the other characters' father or teacher...

4. Imagine a story involving these four characters.

- The man on the beach could have fallen in love with the young woman in picture 4 when he was on holiday in India or South America... He is introduced to her family and meets her father (picture 2). In picture 3, he might be helping her younger brother with his homework...
- The man who is relaxing on the beach in picture 1 could be a teacher in India... The older man in picture 2 might be one of his students' fathers or the headmaster of the school where he works... In picture 3, he could be supervising one of his students... The young woman in picture 4 must be another student.

B Open your ears

2. L'objectif est ici de se préparer à l'écoute de l'enregistrement par une **anticipation auditive**. Les élèves entendent trois phrases qui vont leur permettre de confirmer ou de préciser une partie des hypothèses émises lors de l'activité précédente.

Script de l'enregistrement

1. So I thought I would try and find a holiday where I could reverse the role...
2. It's a big experience for these children, they get to learn language, mathematics...
3. ... it gives you an opportunity to live a life which is very different from the one we live normally...

The first sentence was certainly spoken by the man in picture 1 as he mentions holidays...

The second sentence was spoken by a man who speaks English with an accent which could be an Indian accent... As he speaks of children and of a learning experience, we can imagine that the sentence was uttered by the middle-aged man in picture 2...

We can hear the same voice in the third and in the first sentences... The man speaks of a different life... So he might have decided to change his routine and teach Indian children instead of lying on the beach during his summer holidays...

C Listen

3. Les élèves sont maintenant prêts à écouter l'enregistrement et, après avoir rempli la fiche du fichier de l'élève (p. 6), à confirmer les hypothèses émises lors des exercices précédents.

Niveau B1 : l'élève comprend les points principaux des interventions ainsi que le point de vue du locuteur.

Script de l'enregistrement

Part one

JASON ROBERTS: My name is Jason Roberts. I'm from London, in the United Kingdom. I work in an environment which is about money and numbers and screens. And I don't have any experience of helping other people. I'm thirty-four. I've been on a lot of holidays, on the beach, you know what I mean, doing nothing. And I'm bored of it.

So I thought I would try and find a holiday where I could reverse the role. We're one week in, OK, and I've changed. Already, I can see things from another perspective, another angle which is invaluable.

Part two



R.M.S. LIBERHAN (DIRECTOR OF YOUTH EDUCATION CENTER – NEW DELHI, INDIA): People who've been here, they have a great deal of satisfaction at having spent time with a segment, which they wouldn't as tourists come across... It's a big experience for these children, they get to learn language, mathematics... It helps them to bring up their esteem... But you know they interact multi-culturally and multi- racially. The volunteers bring their own experiences from different parts of the world and the experience they bring from a different land is a huge learning for them.

Part three



JASON ROBERTS: With CCS, they've been awesome in terms of structuring what we need to do to make that jump culturally. We've had presentations on the history of India, we've had Hindi lessons which are also extremely useful. I've also made some good friends and met people from all over the world. So any people who are looking at this programme and trying to decide whether it is or is not the right thing to do, it's not even a question, it IS the right thing to do because you meet people, you learn stuff, and it gives you an opportunity to live a life which is very different from one we live normally.

Corrigé du fichier de l'élève (p. 16)

Part one

A. London – the United Kingdom – 34

B. 1. a. I work in an environment

b. which is about money

c. numbers and screens

2. the financial world

C. 1. a. I don't have any experience of...

b. helping

c. bored

d. invaluable

2. to do something different – to help other people

D. Jason, who works in the financial world, was fed up of spending his holidays on the beach. He has decided to do something different and help others which makes him see things from another angle.

Part two

E. he is Indian

F. satisfaction – esteem – estimate – interrupt – interact – multi-culturally – multi-coloured – multi- racially – voluntary – volunteers – learning – earning

G. The Indian man explains that the project is satisfactory both for the volunteers and the children. The volunteers get to see the country and the people in a way which would not be possible if they were mere tourists. As for the children, they learn language and mathematics and also find out about people and customs in other parts of the world.

Part three

H. India – Hindi lessons

I. "So any people who are looking at this programme and trying to decide whether it is or is not the right thing to do, it is not even a question, it is the right thing to do."

Jason accentue particulièrement ces mots pour insister sur le fait qu'il est inutile de se poser la question sur la validité de ce choix. Pas question d'hésiter : c'est la chose à faire.

J. "... because you meet people, you learn stuff, and it gives you an opportunity to live a life which is very different from one we live normally."

K. – Jason learnt about the history of India and took Hindi lessons.

- He made friends with people from all over the world.
- He lived a very different life from the one he lives in the UK.
- On the whole it enabled to see life from another angle.

D In your own words

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral et production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

4. Jason decided to join a volunteer abroad programme and to share his own experience with Indian students... He must have taught them English and, as he works in a financial environment, he might have taught them mathematics as well... He decided to do something different during his holidays because he was bored with spending time on the beach... He explains that he wanted to see things from another angle...

5. Jason sounds quite enthusiastic... Obviously this experience had a very positive impact on his life... He explains that it enabled him to make a cultural jump / to interact with people from another culture... Thanks to the CCS programme, he learnt about India and Hindi and made friends with people from all over the world.... So, for him, there should be no hesitations about joining the programme... He is absolutely convinced that it is the right thing to do...

Your task

► Interview a student

Nous proposons d'articuler l'activité de **compréhension orale** qui vient d'être faite à une autre activité langagière : **l'interaction orale**. Cette activité permettra aux élèves de réutiliser le lexique et les idées entendues au cours de l'enregistrement. On encouragera l'élève-intervieweur à formuler ses questions sous forme indirecte, comme cela est suggéré dans la *Function box*.

Niveau B1 : les élèves sont capables d'échanger des informations, de poser des questions et de prendre l'initiative dans la conversation.

Niveau B1+ : l'élève qui conduit l'entretien le fait avec une certaine spontanéité. L'autre élève donne des explications et des commentaires avec une certaine aisance.

Niveau B2 : l'entretien se déroule avec spontanéité et aisance.

Writers' corner (p. 21)

► Bristol, Liverpool or Edinburgh?

Niveau B1 : l'élève décrit la ville de son choix et trouve des arguments pour convaincre. Il structure son texte en utilisant des mots de liaison variés et évite les erreurs de langue les plus importantes.

Niveau B1+ : il décrit la ville de son choix et développe des arguments pour convaincre de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide du texte.

A Get ready

Un travail de recherche qui pourra se faire à la maison ou au CDI est à prévoir avant la rédaction du texte. Les élèves doivent en effet se renseigner sur les trois villes avant de choisir celle qui leur semble la plus appropriée à un échange scolaire dans le cadre du Programme Comenius.

B Write a blog entry about your choice

Les élèves trouveront des conseils pour éviter les erreurs de langue les plus fréquentes dans la partie méthodologie consacrée à l'**expression écrite** page 165 et des conseils spécifiques pour **rédiger un article sur un blog** page 167. D'autre part, des expressions **pour suggérer et convaincre** leur sont fournies dans la *Function box*.

Text 2 (p. 22-23)

► The giant trees

Illustration

Poster published by Tasmania's environmental activists. Their campaign "Still Wild, Still Threatened" aims to denounce the permanent threat to Tasmania's ancient forests particularly in the Upper Florentine Valley. stillwildstillthreatened.org

A Warming up

The aim of the poster is to denounce logging in Tasmania's forests... The campaign "Still Wild, Still Threatened" calls for a halt to industrial roading operations since they are a threat to Tasmania's giant trees... The poster must have been issued by environmentalist activists / conservationists / by citizens concerned by the biodiversity of Tasmania's wildlife...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un texte narratif.

Niveau B1+ : l'élève suit aisément la chronologie des événements, le cours des idées dans un récit et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 7-8)

General comprehension

A. 1. Fill in the grid with information about the two main characters.

Name	Age	Nationality	Occupation
Clyde Macfarlane	23	British	Anthropology student
TK		Canadian	biologist

2. Tasmania, Australia – Upper Florentine Valley

Part one (from the beginning to line 33)

B. heat (l. 7)

C. The narrator wanted to “escape the heat” (l. 6) and “to see big trees” (l. 7)

D. “the largest flowering plants in the world” (l. 9) – “60m tall (...) not the biggest trees in the world” (l. 22)

E. endangered – at risk

F. 1. Industrial roading operations: “various logging projects” / road extensions

2. *abattage des arbres / exploitation forestière*

G. *faire du stop* (hitch-hike)

H. True → He will feel dwarfed by nature / he will feel very small compared to the giant trees.

I. “Protesters live in the trees.” (l. 31)

J. *Les grands arbres de cette vallée sont menacés par des travaux de construction de routes. Des militants se sont installés dans les arbres pour empêcher qu'ils soient abattus.*

Part two (from line 34 to the end)

K. 1. True → wet (l. 34 – l. 50) – rain-soaked (l. 36)

2. True → “banners (...) were visible from the road side” (l. 36)

3. False → “no amount of neck-craning can quantify the trees’ size” (l. 38)

L. “Still Wild, Still Threatened”: *Toujours (aussi) sauvages et toujours (autant) menacés*

M. ecology – *respectueux de l'environnement / écolo*

N. a. *offrir* – **b.** *région sauvage* – **c.** *corvée de bois* – **d.** *nettoyage* – **e.** *surveillance* – **f.** *linge* – **g.** *dégager de la vapeur* – **h.** *persil*

O. exciting (l. 43) – good conversation (l. 44) – communal meals (l. 48) – plates of food were passed around (l. 51)

P. *elle se sentait toute petite*

Q. a. balayé par le vent – **b.** taché de rouge

R. aurora australis (l. 56) – Tasmanian devil population (l. 59) – white-sand beaches (l. 62) – turquoise water (l. 63) – brooding skies (l. 63) – red-stained granite rocks (l. 63)

S. *Ce séjour au Florentine Camp permet à un routard écolo de s'opposer à la destruction des grands eucalyptus de la vallée tout en vivant à peu de frais une expérience stimulante dans une ambiance collective et très sympathique.*

Ten words to remember

1. escape (l. 6) – **2.** heat (l. 7) – **3.** under threat (l. 14) – threatened (l. 37 – logo poster) **4.** logging (l. 15) – **5.** journey (l. 17) – **6.** wet (l. 34) – **7.** ghostly (l. 35) – **8.** wild (l. 37) – **9.** backpacker (l. 41) – **10.** provide (l. 42)

C In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'écrit et production orale en continu**. Il permet de s'assurer que l'élève a compris les points essentiels de ce texte (enchaînement des faits, sentiments des personnages) et qu'il peut en rendre compte à l'oral.

1. Clyde is a 23-year-old British anthropology graduate who was probably on a gap year in Australia when he decided to visit Tasmania... As the climate is really hot in Australia, he was attracted by the cool of the Tasmanian forests... Moreover, he wanted to see the famous giant Eucalyptus Regnans, so he hitchhiked to the Upper Florentine Valley...

He was given a lift by TK, a Canadian biologist who told him about the protest action which had been underway / going on for four years... TK was one of the activists struggling / fighting against a road building project which would lead to the logging / cutting down of giant trees...

So Clyde decided to settle in the conservation protest camp and share the activists' communal life... He joined the protesters and got involved in the protection of the Tasmanian forests... He met all sorts of interesting people and delighted in (contemplating / looking at) the fantastic Tasmanian landscapes...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève rend compte d'une expérience, explique, exprime une opinion personnelle de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève exprime avec finesse et précision des sentiments, une opinion personnelle, il développe une argumentation claire et nuancée (question 4).

2. On demande aux élèves de brosser le portrait de Clyde, les expressions de la **probabilité** seront donc utiles ici (précis grammatical, p. 178).

Clyde must be an adventurous young man, always ready to go off the beaten track... He seems to be curious, on the lookout for excitement or any thrilling experience... No doubt he is an eco-friendly backpacker, prepared to get involved in environmental concerns... He is willing to commit himself to the defence of environmental issues... He must be open-minded as he socializes easily and seems ready to cross cultures...

3. Ecologists protest because they want to protect Tasmania's ancient forests... They have launched the "Still Wild, Still Threatened" campaign in order to raise people's awareness... They are determined to oppose the roading / logging operations which are a threat to / could damage / harm the Eucalyptus Regnans... They claim that the giant trees are endangered... Their aim is to prevent trees from being cut down... The environmentalists / conservationists are convinced that the logging of forests destroys the habitat needed for the survival of species that depend on it... They are determined to prevent soil erosion, to preserve Tasmania's biodiversity and to struggle to save the forest's ecosystem ...

1. Les élèves sont ici invités à exprimer ici leurs **sentiments** (*enthusiasm, doubts, likes and dislikes...*), et à donner leur **opinion** sur ce type d'engagement. Ils trouveront à la page 160 du manuel des expressions utiles.



5. Savoir prononcer

Corrigé de l'exercice

a.

/ə/	/æ/	ɑ:/	/ɒ/	/eɪ/	/ɛə/
• arriving /ə'raɪvɪŋ/	• Tasmania /tæz'meɪniə/ • activity /æk'tɪvɪtɪ/ • had /hæd/ • camp /kæmp/	• vast /vɑ:st/ • largest /lɑ:dʒəst/ • plants /plɑ:nts/ • part /pɑ:t/	• was /wɒz/	• Australia /ɒs'treɪliə/ • Tasmania /tæz'meɪniə/ • escape /ɪs'keɪp/ • Canadian /kə'neɪdiən/	• various /'veəriəs/ • area /eəriə/

b. I was on a year out in Australia, and after a few months in the red centre I decided to go to Tasmania to escape the heat, and to see big trees. The island is home to a vast forest of Eucalyptus Regnans, the largest flowering plants in the world.

Within a few days of arriving I heard word of protest activity in the Upper Florentine Valley, a pristine corner of virgin forest under threat from various logging projects.

I decided to hitch there, and for the last part of the journey I rode with TK, a Canadian biologist who had been living in the Florentine camp for two years. He gave me a brief history of the area as we entered the forest.

6. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 9)

1. FOR, SINCE

A. 1. a. une durée – 2. le point de départ d'une action – 3. le point de départ d'une action

b. SINCE

1. c. «... qui vivaient dans le camp depuis deux ans.» – 2. «Le mouvement de protestation dure depuis 2006.» – 3. «Ils utilisent le camp depuis que tu es parti.»

B. 1. *I've been living with them since the protest started.*

2. *They had been talking about that problem for years.*

2. Quantifieurs

C.

	Dénombrable pluriel	Indénombrable	Traduction du quantifieur
1. <i>a few months</i>	×		quelques
2. <i>very few volunteers</i>	×		très peu de
3. <i>a little time</i>		×	un peu de
4. <i>very little money</i>		×	très peu de

D. 1. *There were very few protesters and they had little hope.*

2. *I saw a few students. They had a little money but very little time.*

3. Comparatifs et superlatifs

E. 1. *the highest* – 2. *harder* – 3. *better* – 4. *the most exciting*

Your task

► Talk about your experience

Cette tâche d'expression orale en continu propose aux élèves de se mettre dans la peau de TK ; il s'agit pour eux de reformuler les éléments importants du texte tout en tenant compte des analyses faites dans leurs réponses aux questions du *Going further*.

Niveau B1 : l'élève rend compte d'une expérience, explique, exprime une opinion personnelle de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (Livre du professeur, p. 56)

A. 1. John is an **adventurous backpacker** who enjoys travelling **off the beaten track**.

2. The **journey** was very long. Fortunately, he was **given a lift twice**.

3. She decided to stay in a **wild** and **wet** region / area because she wanted to **escape the heat**.

4. Eco-friendly **activists** are **struggling against** the **logging** of Tasmania's big trees.

5. They want to **prevent wildlife from being damaged**.

B. 1. threatened = under threat – **2.** exciting = thrilling – **3.** hostile = inhospitable – **4.** damage = harm – **5.** save ↑ endanger – **6.** protect = preserve

C. 1. fantomatique – **2.** offrir – **3.** sauvegarde

D. en[v]ironment – environ[m]entalist – biodi[v]ersity – e[r]rosion – [e]cosystem

Language workshop (p. 24-25)

► Grammaire : Les temps du récit

A Observer et comprendre

1 a. Formes verbales et traduction

1. Prétérit simple : **poured** (« versa »), **sat** (« s'assit »), **did ... say** (« ont dit »), **didn't understand** (« ne comprenait pas »).

2. Prétérit **BE+ING** : **was talking** (« parlait »).

3. **Pluperfect** : **had never been** (« n'avait jamais été »).

Temps utilisés pour la traduction

On a utilisé à la fois le passé simple, le passé composé et l'imparfait pour traduire le prétérit simple. On pourra préciser qu'en français le passé simple est utilisé pour les « verbes d'action », dans un récit à l'écrit. À l'oral, on utilise dans ce cas le passé composé. L'imparfait est utilisé pour les verbes d'état (*understand*), tant à l'écrit qu'à l'oral.

Le *pluperfect* se traduit par un plus-que-parfait.

b. 1. Prétérit simple : **b.** sert à la narration de faits passés.

2. Prétérit **BE+ING** : **a.** sert à la description d'une action en cours dans le passé.

3. **Pluperfect** : **c.** permet de faire un retour en arrière.

2 a. *HAD* est un verbe dans l'énoncé 2, c'est-à-dire qu'il a un sémantisme « plein » et signifie « avoir / posséder » (par opposition à l'auxiliaire *HAD* qui est « vide » sémantiquement). *HAD* est le prétérit de *HAVE*.

b. *Did she have pills?* On utilise l'auxiliaire *DO-DID* comme pour n'importe quel verbe au prétérit, aux formes interrogative et négative.

HAD est l'auxiliaire du *pluperfect* dans l'énoncé 1. Le verbe est au participe passé (*known*).

3 'D est la contraction de *HAD* dans l'énoncé 1. Justification : le contexte est clairement passé (*early on*) et de plus le verbe qui suit est au participe passé (*discovered*), ce qui n'est jamais le cas avec *WOULD*, qui se construit avec la base verbale. Traduction : « Dès les premiers temps de sa recherche sur le Kenya, elle avait découvert que... ».

'D est la contraction de *WOULD* dans l'énoncé 2. Justification : 'D est suivi de la base verbale. Traduction : « ... elle savait que tout irait bien pour elle, logiquement. »

Faisons le point !

On utilise le prétérit simple pour un récit au passé (à la fois pour les verbes d'action et les verbes d'état), le prétérit *BE+ING* pour une description au passé (on pourra rappeler que seuls les verbes d'action sont compatibles avec la forme *BE+ING*) et le *pluperfect* pour « des retours en arrière » (*flashbacks*).

'D peut être la contraction de *HAD* (auxiliaire du *pluperfect*) ou de *WOULD* (conditionnel).

B Pratiquer

4 a. *Had she read that book when she was a child?*

b. *Was she still packing when he came in?*

c. *He didn't have the opportunity to go.*

d. *She hadn't expected him to answer.*

5 a. *realized / had left*

b. *had arrived / hadn't had*

c. *didn't know / was doing there / burst*

► Grammaire de l'oral : Comprendre les formes verbales au passé

6 Les mots et syllabes accentués sont ici notés en gras.

1. *She **knew** that **this would be the perfect place** for her.*

2. *He **told** her that they **had been there once before**.*

Remarque

Sont accentués :

– les verbes lexicaux (*knew, told, been*) ;

– les adverbes (*there, once, before*) ;

– les démonstratifs (*this, that, these, those*) ;

Ne sont pas accentués dans un énoncé (sauf volonté de mise en relief) :

– les pronoms et déterminants possessifs (*she, her, he, they*) ;

– les articles (*a, the*) ;

– les prépositions (*for*) ;

– la conjonction de subordination *that* ;

– les auxiliaires (*would, had*) lorsqu'on se trouve à la forme affirmative : ils sont donc ici prononcés sous forme « réduite ».

- 7 a. 1. *did you say*
 b. 2. *would you say*
 c. 2. *he'd ever seen*
 d. 1. *he'd ever see*
 e. 1. *she'd had*
 f. 2. *she'd have*

8 *She had never imagined that she would ever be so happy again.*

► Lexique : La mobilité des jeunes

9 a. *cross cultures* – b. *rewarding* – c. *customs* – d. *feel concerned about* – e. *be on an equal footing* – f. *be prejudiced against*

10 a. *intimate* – b. *aware of* – c. *narrow-minded*

11 a. *relationship* – b. *solidarity* – c. *tolerance* – d. *multicultural* – e. *different* – f. *understanding*

12 a. *Students who plan a gap year overseas usually want to broaden their horizons.*

b. *Some gappers leave as volunteers. Others prefer to travel the world.*

c. *I'm not interested in just going sightseeing, I'd rather be useful and do some volunteering.*

d. *I want to get involved and do something meaningful.*

e. *She aims at bridging the gap with people who do not share her values.*

Your task

► Write an entry in your diary

Il s'agit d'une tâche de production écrite semi-guidée, mettant en jeu la maîtrise des formes verbales vues dans les pages 24-25 du *Language workshop* : « Les temps du récit ». On incitera l'élève à s'appuyer également sur la *Toolbox* fournie au bas de la page 25.

Expression écrite

Niveau B1 : l'élève doit être capable de relater des événements dans l'ordre chronologique, de façon cohérente avec quelques éléments de description.

Niveau B2 : l'élève doit pouvoir écrire un récit comprenant des descriptions élaborées d'expériences et d'événements dans un texte articulé.

Compétence linguistique

Niveau B1 : l'élève doit pouvoir écrire avec une correction suffisante et avoir, en règle générale, un bon contrôle grammatical. Des erreurs peuvent se produire mais le sens général doit rester clair. On pourra attendre l'emploi correct du prétérit (connaissance des verbes irréguliers), maîtrise de l'auxiliaire *did / didn't*, quelques emplois du prétérit *BE+ING*. L'emploi du *pluperfect* sera valorisé.

Niveau B2 : l'élève doit avoir un bon contrôle grammatical. Les erreurs sont rares, peuvent être corrigées rétrospectivement (si le professeur les relève par exemple) et ne doivent pas gêner la lecture du récit produit.

En plus des éléments mentionnés pour le niveau B1, on attendra une plus grande aisance dans la manipulation de l'opposition prétérit simple et *BE+ING* et des emplois judicieux du *pluperfect*. L'emploi d'adverbes, d'adjectifs, permettant de préciser événements et descriptions, sera également attendu.

Spotlight - Languages (p. 26-27)

► An English-speaking world

A The king of languages

1. According to David Crystal, an expert on the English language, English is not likely to die as Latin did because it is a “language spoken genuinely globally by every country in the world”, which was not the case for Latin... He adds that it is the first time it has happened and that “there are no precedents to help us see what will happen”...

2. In the *New York Times* article it is said that “about one-fourth of the world’s population can communicate to some degree in English” which means that a quarter of the world’s population speaks English as a first, second or foreign language.... The world’s population is expected to reach 7 billion people by the end of 2011, so there are currently about 1.7 billion English speakers...

B Why is English a global language



Script de l’enregistrement

JOURNALIST: Now, why is it that the English... and this sounds an idiotic question, but if you look at the cumulative total of words estimated in various languages, English seems to have more or less twice as many as Chinese for example, ten times as many as French. Why is that?

DAVID CRYSTAL: Well, because of that million and a half words or whatever it happens to be, eighty per cent of them are scientific and technological words; and it’s because English became the language of science in the eighteenth century that it suddenly took off in, in... went ahead of all other languages. I mean other languages that are scientifically literate of course have been able to catch up with English to that extent but it’s the technological side of the vocabulary that’s the cause of it.

JOURNALIST: I once heard somebody say that one of the reasons English was so popular as a language to learn as a lingua franca was because it was, like Malay, very easy to speak badly.

DAVID CRYSTAL (*laughs*): Ha, ha, yes that’s right, well I’ve heard that argument too. No, there’s only one reason why English has become a global language and that is the power of the people who speak it. Of course power means different things at different times. It meant political and military power once upon a time, and then it meant science power as I said before, and then in the nineteenth century it meant economic power, and now in the twentieth century it was cultural power, and all of these things have made English attractive to so many people. Two billion people speak English now.

The main reason given by David Crystal to explain the development of English as a global language is that it has always been the language of power:

- It has been the language of science since the 18th century (80% of English words are scientific or technological words).
- It was the language of political and military power in the past (during the British Empire) and of economic power in the 19th century.
- It has been the language of cultural power since the 20th century.

C English language stats

On rappellera éventuellement aux élèves qu'ils trouveront le lexique nécessaire pour **dire les chiffres et parler des graphiques** dans la partie méthodologique du manuel, page 154.

1. The bar chart on the left shows that Mandarin Chinese is the language spoken by the greatest number of native speakers (with 845 million native speakers)...

2. English holds the third rank in the world by number of native speakers with 328 million native speakers... English comes just after Spanish with 329 million native speakers...

3. The pie chart on the right shows that if we add up first, second and foreign language speakers, English ranks as the first language spoken in the world with 1.453 billion English speakers (in 2008)...

4. Not quite true → Non-native English speakers outnumber native speakers by a ratio of 3.43 to 1...

When we add up the number of people who speak English as a second language (375 million) and the number of people who speak English as a foreign language (750 million), there are 1.125 billion non-native English speakers... Now if this number is divided by the number of native speakers (328 million) the ratio is 3.43 to 1...

5. The countries where English is used as an official language are situated in all parts of the world: North America, Africa, Oceania and India...

These countries used to be British colonies or part of the British Empire which covered more than one fifth of the landmass of the globe in the early 20th century... Now most of them are members of the Commonwealth of Nations, an association of countries with the Queen as its head and which have retained economic ties with the UK and English as an official language...

D Globish and Englishes

Globish is a simplified version of the English language formalized in 2004 by Jean-Paul Nerrière. It is based on a set of 1500 words and a formalized subset of English grammar.

1. Globish is a portmanteau word derived by combining two words: **global + English**.

2. Globish is spoken by non-native speakers, mostly businessmen, who need to communicate with other non-native speakers in English.

3. Englishes are dialects mixing standard English and another language.

4. The various Englishes mentioned in the text are:

- Spanglish = Spanish + English
- Singlish spoken in Singapore (Singaporean + English)
- Taglish spoken in the Philippines (Tagalog + English);

The article also mentions British English and American English as “two more Englishes”.

E Is English a language killer?

1. Cette question ouverte permettra bien entendu de rebrasser les structures de l'**opinion** (manuel, p. 160).

Script de l'enregistrement

DAVID BLUR OF MACQUARIE UNIVERSITY IN SYDNEY: I think the answer to that is that languages tend to have their own domains of usage, that English is the dominant world language for inter-cultural communication, it's dominant in economics and commerce, it's dominant these days in science and technology.

But if you are a speaker of Ukrainian, at home, there doesn't seem to be any likelihood to me at least that English is going to take over your kitchen and that Ukrainian will always have its own domain and that domain is going to remain safe for the foreseeable future from any terrible affects that English will impose on it. In other words English is not a language killer or a language terminator, it might be a dominator but it's not a terminator.

3. Il faudra d'abord s'assurer que les élèves ont bien compris le point de vue de David Blur sur la question. Ils diront ensuite si ce point de vue conforte ou non leur première impression.

According to David Blur, English is not a language killer because people will always need to speak their native language at home even if they use English for business or other inter-cultural communication... He points out that the English language is a dominator but not a terminator...

Webquest

► World languages

1. True or false?

Les sites sur lesquels les informations peuvent être trouvées sont indiqués entre parenthèses.

- a. False → Number of living languages: 6912 (vistawide.com).
- b. True → 389 (or nearly 6%) of the world's languages have at least one million speakers and account for 94% of the world's population (ethnologue.com).
- c. True → Spanish and English are the two official languages in Puerto Rico (learnenglish-guide.com).
- d. False → greatest number of native speakers (vistawide.com + bar chart, p. 26).
- e. True → Portuguese holds the sixth rank with 203 million native speakers (vistawide.com).
- f. False → English is the language with the most words (approx. 250,000) (vistawide.com).
- g. True → (vistawide.com).
- h. True → (ethnologue.com).
- i. False → 70 countries (learnenglishguide.com).
- j. True → (britishcouncil.org).

Final task (p. 28)

► Would you like to live abroad for a while?

Après l'étude des divers documents de l'unité, les élèves devraient disposer des éléments et savoir-faire nécessaires pour mener à bien le projet qui leur a été proposé.

1 Present "10 good reasons for spending a year abroad"

A. List 10 reasons

Les élèves penseront certainement à présenter les arguments suivants :

Living abroad for a while enables you to:

- experience a new way of life;
- make friends from other countries;
- learn the country's language;
- taste new food;
- broaden your horizons;
- go sightseeing (museums, historical places, cities);
- improve your English;
- be more open-minded.

D'autre part, au cours de l'étude des documents rassemblés dans l'unité, ils auront pu relever également les idées et formulations suivantes :

- mix with people from all walks of life / make friends beyond borders (*ouverture*, p. 15);
- gain a deeper understanding of the culture of the country (Listeners' corner, p. 20);
- volunteer abroad and do something rewarding and worthwhile (Planning your gap year, p. 17 – Text 1, p. 18);
- break out of your rut (Text 1, p. 18);
- get involved in a cause (Text 1, p. 18 – Text 2, p. 22);
- see things from another angle (Listeners' corner, p. 20);
- live a life very different from the one you live normally (Listeners' corner, p. 20);
- make a cultural jump (Listeners' corner, p. 20);
- give up boring holidays (Listeners' corner, p. 20);
- share your experience with other people and learn from other people (Listeners' corner, p. 20);
- explore new landscapes, discover a different type of nature (Text 2, p. 22).

B. Give your reasons to the class

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

Niveau B2 : l'élève développe un exposé de manière claire et méthodique, il enchaîne les arguments avec logique et s'exprime avec finesse et précision.

Les élèves trouveront des expressions leur permettant de **donner et d'organiser leurs arguments** dans la *Function box*. On les incitera également à lire les **conseils pour s'exprimer à l'oral en continu** (p. 153), pour **expliquer et argumenter** (p. 155). Enfin, ils trouveront également quelques expressions permettant de **suggérer et convaincre** à la page 160 de leur manuel.

2 Write a blog entry in reply to a student

Clive décrit sa déception et son sentiment d'inutilité totale lors de son expérience de volontariat à l'étranger. Le message de Clive vient donc en contrepoint des idées formulées lors de l'exercice précédent.

A. Decide on the content of your reply

Les élèves devront décider dans quelle mesure ils partagent les sentiments de Clive quant au volontariat et devront faire appel à leur imagination pour décrire une expérience (heureuse ou malheureuse) de bénévolat dans un pays étranger. Ils pourront s'appuyer sur le lexique et les idées présentés dans cette unité.

B. Organize your reply

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences réelles et imaginaires dans un texte articulé. Il synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Check your skills (p. 29)

► Comprendre un article de presse

Corrigé du fichier de l'élève (p. 10-11)

1. voluntourism = volunteer + tourism

2. **a.** prospère – **b.** faire une pause – **c.** association humanitaire / caritative – **d.** court-circuiter – **e.** exorbitants – **f.** s'occuper de

3. **a.** False → “a booming industry that is particularly aimed at gap-year students” (l. 2)

b. True → “travel companies now market scores of volunteer projects focusing mainly on animal conservation or building homes” (l. 6)

c. True → “The average gap-year traveller, aged between 18 and 24, is spending £3,000-£4,000” (l. 10) + “older escapees are blowing £6,000-£9,000” (l. 13)

d. False → “its most popular volunteer project this year (...) costs from £1,299. And you have to pay for flights on top of that” (l. 24)

e. False → “Patricia Barnett (...) is among those calling for firms that handle gap-year volunteers to be controlled by a new code of practice.” (l. 30)

4. A gap year of adventure costs quite a lot of money.

5. Part 1: from line 1 to line 16: Voluntourism: a booming industry.

Part 2: from line 17 to the end: Voluntourism projects should be controlled.

6. The journalist wonders:

– whether these volunteering projects really reach their goal ? → “But how productive are these projects for either the charity or the volunteer?” (l. 17)

– if it is possible to plan a volunteering project without the help of a travel agency → “And is it possible to sidestep the travel company projects and organise your own placement?” (l. 19)

– if it would not be less expensive to organise a volunteer trip on one's own. → “And is it possible to (...) organise your own placement that would be better value?” (l. 20)

7. “daunting prices” (l. 23) – “on top of that” (l. 28)

8. The trips that travel companies propose today to “voluntourists” are quite expensive and need to be controlled.

Les voyages qui allient tourisme et bénévolat coûtent cher et les organismes qui les proposent doivent être contrôlés.

► Parler d'un sujet de société

Illustration

Photo prise par Hélène à Bamberger à Calcutta dans les années 1990. La jeune femme fait partie des volontaires venus apporter leur aide à Mère Teresa.

Afin que les élèves réussissent au mieux cet exercice d'**expression orale en continu**, on leur recommandera une nouvelle fois, et si besoin est, de relire les pages 153 à 155 de méthodologie « Expression orale en continu » ainsi que les « Structures utiles pour s'exprimer à l'oral », page 160.

NOM, Prénom : Classe :

Unit 1 – Check your vocabulary – Text 1 (p. 18-19)

Les mots demandés (en gras) se trouvent dans les *Ten words to remember* (fichier de l'élève, p. 5) ou dans la *Toolbox* (manuel, p. 19).

A. Traduisez les phrases suivantes.

1. Jim a l'intention de rejoindre une association humanitaire.

.....

2. Il veut faire quelque chose qui a un sens (deux mots).

.....

3. Bien qu'il soit sceptique, il n'a pas remis en question les projets de sa sœur.

.....

.....

4. Tina a beaucoup été piquée par des moustiques et elle craint les conséquences.

.....

.....

5. Les chiffres concernant l'illettrisme au Kenya sont effrayants (*appalling*).

.....

.....

6. C'est une femme déterminée (deux mots). Je suis sûre qu'elle va atteindre son but.

.....

.....

7. La malaria est une maladie grave qui peut être dangereuse (deux mots) pour la santé.

.....

.....

B. Traduisez les phrases suivantes.

1. Jane looks up to her mother who is a role model for her.

.....

2. Although she was fearful about what people would say, she packed her bags and left.

.....

.....

3. He loves making puns but should care more about people's reactions!

.....

C. Entourez la syllabe accentuée dans les mots suivants.

indifference – realistic – apprehensive

NOM, Prénom : Classe :

Unit 1 – Check your vocabulary – Text 2 (p. 22-23)

Les mots demandés (en gras) se trouvent dans les *Ten words to remember* (fichier de l'élève, p. 8) ou dans la *Toolbox* (manuel, p. 23).

A. Traduisez les phrases suivantes.

1. John est un **routard** aventureux qui aime voyager hors des sentiers battus.

.....
.....

2. Le **voyage** était très long. Heureusement, on l'a pris deux fois en stop.

.....

3. Elle a décidé de séjourner dans une région **sauvage** et **humide** car elle voulait **échapper** à la **chaleur**.

.....
.....

4. Des **militants** écologiques **se battent** contre l'**abattage** des grands arbres de Tasmanie.

.....
.....

5. Ils veulent **empêcher** la faune et la flore d'être **endommagées**.

.....

B. Donnez les synonymes ou les antonymes des mots suivants.

1. *threatened* =

2. *exciting* =

3. *hostile* =

4. *damage* =

5. *save* ≠

6. *protect* =

C. Traduisez les mots suivants.

1. *ghostly*: horrible fantomatique spirituel effrayant

2. *provide*: offrir prévenir permettre indiquer

3. *conservation*: archivage emballage sauvegarde recyclage

D. Entourez la syllabe accentuée dans les mots suivants.

environment – environmentalist – biodiversity – erosion – ecosystem

Art quest

Iconic photos (p. 46-47)

Les élèves feront des recherches en groupes sur la photo choisie. Les membres de chaque groupe devront tour à tour s'exprimer en continu afin de mener à bien l'exercice de **production orale en continu** proposé dans *Your task*.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*. Il peut effectuer une description en énumérant les différents points.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse les intentions du photographe et peut analyser une photo et son implicite, il s'exprime de manière élaborée.

On pourra aussi suggérer que les élèves posent des questions sur les photos pour lesquelles ils n'ont pas fait de recherches.

1 The Migrant Mother

► What feelings can we read in the woman's face and in the children's attitude?

The photo shows us a weary, weather-beaten woman, with a look of desperation on her face, two children leaning on her shoulders, an infant in her lap... They are all dressed in rags... The two youngsters on their mother's shoulders have their faces turned away from the camera, as if they were ashamed or tired... They may be sleeping and are probably starving... Although the mother is dignified, she looks desperately worried and seems to have no energy or hope for the future...

► Check the websites below to know when it was taken.

The photo was taken in Nipoma, California, in 1936.

The images in the *Farm Security Administration-Office of War Information Collection* are among the most famous documentary photographs ever produced. Created by a group of US government photographers, the images show Americans in every part of the nation. In the early years, the project focussed on rural life and the negative impact of the Great Depression, farm mechanization, and the Dust Bowl.

► Find information about the famous photographer who took this picture.

Dorothea Lange (1895-1965), born in San Francisco, Calif., was an influential American documentary photographer and photojournalist... During the Great Depression, her photos of homeless men led to her employment by a federal agency to bring the plight of the poor to public attention... Her photographs were so effective that the government established camps for migrants... Her *Migrant Mother* (1936) was the most widely reproduced of all *Farm Security Administration* pictures... She produced several other photo essays, including one documenting the World War II internment of Japanese-Americans.

More about *The Migrant Mother*

I saw and approached the hungry and desperate mother, as if drawn by a magnet. I do not remember how I explained my presence or my camera to her but I do remember she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was 32. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. She had just sold the tires from her car to buy food. There she sat in that lean-to tent with her children huddled around her, and seemed to know that my pictures might help her, and so she helped me. There was a sort of equality about it.

Lange Dorothea, Migrant Mother, 1936. The Assignment I'll Never Forget: Migrant Mother, Popular Photography

2

James Dean

► What do you know about this man?

A few facts about James Dean (1931-1955)

1951: moved to New York City... Appeared in episodes of several CBS television series...

Applied to the famous Actors Studio for acting classes... Lee Strasberg saw something in James's acting and decided to accept him as a student at little or no cost...

1954: was given a leading role in 1955's *East of Eden*, directed by Elia Kazan.

1955: *Rebel Without a Cause*, directed by Nicolas Ray.

For the 1955 Academy Awards, Dean received a posthumous nomination for Best Actor in a Leading Role for his performance in *East of Eden*, the first official posthumous acting nomination in Academy Awards history.

1956: *Giant*, directed by George Stevens, was posthumously released.

1956: For the 1956 Academy Awards, Dean received his second posthumous Best Actor Academy Award nomination for his role in *Giant*.

By the time he began to be a major celebrity, James Dean had entered the world of automobile racing... He purchased a Porsche 550 Spyder and participated in several auto races... On September 30, 1955, he died in an auto accident.

► What does he symbolize?

Despite, or maybe because of his very short acting career, James Dean has become a major figure in American culture... His first film *Rebel Without a Cause*, in which he played a troubled teenager, and his untimely death in a car crash turned him into an icon of rebellion for American teens... He is the actor who probably best embodies teenage discontent on screen...

More about the photographer

Dennis Stock (1928-2010) joined Magnum (a cooperative photography agency) in 1951... Although his work has been compiled in numerous books, he remains best known for his unforgettable black-and-white photographs of James Dean, which soared beyond routine celebrity shots to reveal an intimate portrait of one of the first true celebrities... From 1957 to 1960, Stock made lively portraits of jazz musicians, including Louis Armstrong, Billie Holiday, Sidney Bechet, Gene Krupa and Duke Ellington for his book *Jazz Street*...

3

Margaret Bourke-White on top of a skyscraper

► Which building is this woman on?

► What is she doing?

This woman is on top of one of the eight famous gargoyles so characteristic of the Chrysler building in New York City... She seems to be fixing a large camera in front of her... She is probably going to take aerial views of New York City... She does not seem to be worried about the fact that at such dizzying heights she could be destabilized by a mere gust of wind...

More about:

• The photo

Margaret Bourke-White atop a steel gargoyle protruding from the 61st story of the (then brand-new) Chrysler Building, photographing the New York City skyline... This photograph was taken, in 1934, by Margaret Bourke-White's partner, **Oscar Graubner**, her darkroom technician... Graubner, a photographer himself, went to work for Margaret soon after she moved to New York from Cleveland...

• The Chrysler Building

77 floors, 319.5m (1048 feet) high, 29,961 tons of steel, 3,826,000 bricks, nearly 5,000 windows. Cost: \$ 20,000,000

When it was built (from 1928 to 1930) by the architect William van Alen, the Chrysler Building was the world's tallest building. The eccentric crescent-shaped steps of the spire were made of stainless steel as a stylized sunburst motif, and underneath it were steel gargoyles, modeled after the American eagle which decorated the radiator cap of the 1929 Chrysler Plymouth model.

► Find out more information about her.

A few facts about **Margaret Bourke-White** (1904-1971):

In the mid-thirties, she photographed drought victims of the Dust Bowl.

In 1935, she joined the newly created *Life* magazine. She travelled through the American South with a writer, Erskine Caldwell, to document living conditions of poor tenant farmers.

In 1937, they published a book, *You Have Seen Their Faces*. That same year, one of her most famous photographs was published in *Life*. It featured black victims of a flood in Louisville, Kentucky, standing in a breadline beneath a billboard of a smiling white family in a car. The headline on the billboard read: "World's Highest Standard of Living – There's no way like the American Way."

Bourke-White was the first female war correspondent and the first woman to be allowed to work in combat zones during World War II.

After the war, she was sent to India, where she took one of her most famous photographs, "Gandhi at His Spinning Wheel".

From 1949 to 1953, she photographed life in South Africa under apartheid, as well as the Korean War.

4

Martin Luther King back from Norway

► Why do these women want to touch MLK's hand?

Touching the hand of a hero or an idol is a sign of love, adoration or gratitude... That's why these women want to touch MLK's hands... In 1955, as the Montgomery bus boycott dragged on, King was gaining a national reputation... The ultimate success of the boycott made King a national hero... From that time he became the idol of the civil rights movement... His moving, uplifting oratory made an impact on many people that they will never forget... For

these women MLK was and always will be a hero or an idol, as David Harewood wrote in *The Guardian*, on 16 October 2008 :

“My black hero is and always will be Martin Luther King, not just because of the strength of his oratory but because his vision was very much the reality that I’d come to take for granted. I can remember first seeing the ‘I have a dream’ speech on the television when I was very young and I’ll never forget the impact it made on me. I sat totally transfixed watching this one man stand in front of 250,000 people and deliver an incredibly moving, uplifting, powerful and passionate speech.”

More about:

• **MLK’s Nobel Peace Prize**

The Chairman of the Norwegian Nobel Committee, presents the **Nobel Peace Prize** in the presence of the King of Norway on 10 December each year (the anniversary of Alfred Nobel’s death). The Peace Prize is the only Nobel Prize not presented in Stockholm, the ceremony is held at the Oslo City Hall.

In 1964, Martin Luther King became the youngest person to receive the Nobel Peace Prize for his work to end racial segregation and racial discrimination through civil disobedience and other non-violent means.

“I accept the Nobel Prize for Peace at a moment when 22 million Negroes of the United States of America are engaged in a creative battle to end the long night of racial injustice. I accept this award on behalf of a civil rights movement which is moving with determination and a majestic scorn for risk and danger to establish a reign of freedom and a rule of justice.

Martin Luther King’s beginning of his Acceptance Speech (Dec. 10, 1964)

• **MLK Day**

In 1983, President Ronald Reagan signed a bill creating a federal holiday to honor Martin Luther King Jr. The holiday is observed on the third Monday of January each year, near the time of King’s birthday (January 15, 1929)

• **The photographer**

Leonard Freed (1929-2006) joined Magnum in 1972. His coverage of the American civil rights movement first made him famous, but he also produced major essays on Poland, Asian immigration in England, North Sea oil development, and Spain after Franco. Photography became Freed’s means of exploring societal violence and racial discrimination.

Ouverture (p. 30-31)

Cette unité consacrée aux héros imaginaires ou réels, aux personnages hors du commun, permet d'aborder la notion de **mythes et héros** ainsi que celle de l'**idée de progrès** du programme culturel du cycle terminal.

« Qu'est-ce qu'un héros pour vous ? » Cette question introduit la tâche finale de l'unité. Le scénario proposé aux élèves est le suivant : « Vous travaillez pour l'été dans une station de radio et on vous a demandé de préparer une émission ayant comme titre "*Modern day heroes*". Vous écoutez deux reportages et vous devez décider (en interaction orale) lequel sera choisi pour cette émission. »

Cette *Final task* met donc en œuvre deux activités langagières : la **compréhension orale** (activité langagière dominante de l'unité) et l'**interaction orale**.

Les documents rassemblés dans cette unité mettent en avant plusieurs personnages imaginaires ou réels, célèbres ou anonymes, issus du cinéma ou de la bande dessinée, qui, pour une raison ou une autre, se sont illustrés par un acte de courage, de générosité ou de dépassement de soi.

La tâche finale sera préparée par divers documents tout au long de l'unité, qui inviteront les élèves à mener une réflexion sur le courage et l'héroïsme.

En amont de l'étude de ces deux pages d'ouverture on pourra demander aux élèves de donner des synonymes de l'adjectif *amazing*, puis d'imaginer ce qu'ils vont trouver dans cette unité appelée *Amazing people*. Cette première approche permettra de travailler dès le début de l'unité les expressions de l'**opinion** (manuel, p. 160) et également celles exprimant la **probabilité** (précis grammatical, 14-15).

Amazing: causing wonder or astonishment.

Synonyms: astonishing, astounding, breathtaking, overwhelming, startling, stunning...

► Robin Hood

Illustration

Film still from *Robin Hood*, a film by Ridley Scott (2010), with Russell Crowe (Robin Longstride a.k.a. Robin Hood), Cate Blanchett (Marian Loxley) and William Hurt (William Marshal).

On laissera quelques minutes aux élèves pour préparer cette activité de **production orale en continu**. Ils prendront aussi connaissance du lexique proposé dans la *Toolbox* et les *Keywords* qui leur permettront de nourrir leur réflexion et également d'enrichir leur production.

Film synopsis

Robin Hood is a film about the story of "the man behind the legend".

At the turn of the 12th century, following King Richard the Lionheart's death in France, Robin Longstride (who will be later known as Robin Hood), an expert archer, and a band of fellow soldiers return to England and go to Nottingham, a town suffering from the corruption of a despotic sheriff as well as crippling taxation. There, they lead an uprising against King John, King Richard's younger brother. Robin falls in love with Marian. With the help of Marian and a group of other men won over to his cause, Robin will try to right the wrongs done to the poor. As King John believes Robin is a major threat to his power, he declares him to be an outlaw. In response to this, Robin moves to Sherwood Forest with Lady Marian and his friends to form what will become the Merry Men of Sherwood Forest. A legend was born...

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

1. Cette question donnera l'occasion aux élèves de s'exprimer oralement en continu. Pour permettre à l'ensemble des élèves de s'exprimer, on pourra faire cette activité sous la forme d'un *chain speaking* : un élève prend la parole (une ou deux phrases) et, dès qu'il s'arrête, un élève désigné ou volontaire prend la parole à son tour, et ainsi de suite. L'avantage de cet exercice est que le professeur s'efface et peut ainsi écouter tous les élèves sans avoir à distribuer la parole.

Robin Hood is a popular, heroic outlaw / rebel, dressed in green, who is known for robbing from the rich and giving to the poor... He breaks the law to help the needy...

Robin Hood lives in Sherwood Forest, located in Nottinghamshire (England), with a group of fellow outlaws, known as his "Merry Men", among whom is Little John, Robin's second-in-command and Friar /'fraɪə/ Tuck, the resident monk of the band...

Robin Hood and his band of Merry Men fight the cruel sheriff of Nottingham... Robin Hood is best known for standing up to tyranny and fighting injustice... Robin Hood is a fine / highly skilled archer and swordsman, and is in love with Maid Marian, who is often depicted as an orphaned noblewoman under the protection of King Richard the Lionheart...

2. La phase de description devra être brève, le plus important étant pour les élèves de s'exprimer sur le genre cinématographique. On laissera ceux d'entre eux qui ont vu le film s'exprimer sur ce qu'ils en ont retenu, et dire en quoi ce film est différent des autres films mettant en scène Robin des Bois. La seconde partie de cette activité sera l'occasion d'utiliser les expressions suivantes : *Expressing one's opinion* et *Expressing likes and dislikes* (manuel, p. 160).

The still shows Robin Hood in the foreground with soldiers in the background... They seem to be at war... They must be at war against King John's army... They all have bows and arrows or spears and they look determined... The scene takes place in a meadow surrounded by trees... Robin Hood and his men are in danger and may have fallen into an ambush... They are being attacked / under attack and have to defend themselves against their enemy, King John's army...

3. Pour répondre à cette question ouverte et personnelle, on encouragera les élèves à utiliser les expressions permettant de **donner son opinion** (manuel, p. 160).

Avant de demander aux élèves de répondre à la question posée, on pourra leur proposer de définir ce qu'est un héros.

Hero:

1. A man distinguished by exceptional courage, nobility, fortitude, etc.
2. A man who is idealized for possessing superior qualities in any field.
3. A being who is endowed with extraordinary strength and courage, often of divine ancestry, who is celebrated for his bold exploits.
4. The principal male / female character in a novel, film, play, etc.
5. A person who, in the opinion of others, has heroic qualities or has performed a heroic act and is regarded as a model or ideal.
6. A person who has braved death / risked or sacrificed his or her life for others.

It seems to me that / To my mind / In my opinion, Robin Hood can be considered / regarded as a hero, because he is ready to stand up for justice and fight corruption... A hero is also someone who is both strong and daring and who has other qualities like courage, selflessness, generosity and honesty... A hero also has the power to change the world and to put wrongs to right... He / She endures hardship, danger and instills / transmits basic moral values such as

courage and honesty... For all these reasons, we can say that Robin Hood is a hero, since he has all the qualities that make a hero...

On pourra donner les statistiques suivantes afin de nourrir la réflexion des élèves. Ces données pourront également servir de point de départ à l'établissement d'un sondage des élèves qui établiront un classement similaire d'après leur propre représentation de ce qu'est un héros.

What makes a hero?

A Harris Poll conducted in August 2001 asked Americans about what makes a hero.

1. Not giving up until the goal is accomplished – 86%
2. Doing what's right regardless of personal consequences – 85%
3. Doing more than what other people expect of them – 81%
4. Staying level-headed in a crisis – 79%
5. Overcoming adversity – 79%
6. Changing society for the better – 77%
7. Willingness to risk personal safety to help others – 72%
8. Commanding the support and respect of others – 72%
9. Not expecting personal recognition – 68%

Focus on listening (p. 32-33)

► Fighters

Illustrations

Page 32 (top): Winston Churchill (war poster).

Page 32 (middle and bottom): Mug shot of Rosa Parks / Rosa Parks on a bus.

Page 33 (top): Emmeline Pankhurst addressing a crowd of five thousand on historic Boston Common (1918).

Page 33 (bottom): Ioan Gruffudd as William Wilberforce in Michael Apted's film, *Amazing Grace* (2006).

L'activité langagière dominante de l'unité est la **compréhension de l'oral**. On trouvera donc dans ces deux pages *Focus on listening* trois activités ciblant chacune un ou deux points de méthodologie précis permettant aux élèves d'améliorer leur technique de compréhension de l'oral. On invitera également les élèves à consulter régulièrement les pages de méthodologie « Compréhension de l'oral » (p. 150 à 152).

Niveau B1 : l'élève comprend les points principaux des interventions, y compris des récits courts ainsi que le point de vue du locuteur.

Niveau B1+ : l'élève est capable de suivre les grandes lignes et certains détails de ce qui est dit dans un document sonore un peu plus long.

Niveau B2 : l'élève comprend l'essentiel d'un discours ou d'un exposé complexe à condition que le sujet soit assez familier.



"I have nothing to offer..."



Remarque : il est essentiel de rappeler aux élèves que le document qu'ils vont écouter est un document authentique et historique, enregistré avec les techniques et dans les conditions et le contexte de l'époque. Ils devront dès lors tenter de comprendre le message, notamment grâce

aux **exercices d'anticipation** proposés. L'**anticipation** du contenu du document peut également se faire à partir de l'image page 32.

1. Cet exercice n'étant qu'une préparation active à l'écoute d'un document sonore, un exercice d'**anticipation**, on n'attendra pas de réponses exhaustives. On pourra commencer par demander aux élèves de donner des mots clés sur Winston Churchill. On demandera ensuite d'utiliser tous les mots notés dans une production orale en continu, avant de vérifier dans les *Culture keys*, page 140. Après avoir lu les *Culture keys*, on demandera aux élèves de fermer leurs livres et de résumer tout ce qu'ils savent sur Sir Winston Churchill.

Mot clés attendus : *World War II / The Second World War – British Prime Minister – Britain – The United Kingdom...*

2. La phrase entendue est :

You ask, what is our aim? I can answer in one word: victory.

Éléments d'anticipation à prendre en compte : À la lumière des informations contenues dans les *Culture keys*, page 140, après avoir regardé l'illustration page 32, et en sachant que Winston Churchill était le Premier Ministre de Grande-Bretagne pendant la Seconde Guerre mondiale, les élèves déduiront facilement qu'il s'agit ici d'une phrase extraite de l'un de ses discours prononcés pendant la guerre.

On leur demandera néanmoins de relever l'indice dans la phrase qu'ils ont écoutée. Cet indice, le mot *victory*, servira de justification aux hypothèses des élèves.

Lors de la restitution orale, on insistera particulièrement sur l'emploi des expressions de la certitude (précis grammatical, p. 178).

This sentence must come from one of Winston Churchill's speeches... Winston Churchill must have delivered this speech during World War II / the Second World War, since he uses the word "victory"... He was probably speaking to the House of Commons when Britain was at war with / waging war against Germany...

3. Après avoir fait les exercices d'anticipation 1 et 2, les élèves sont maintenant prêts à écouter l'enregistrement et, après avoir rempli la fiche du fichier de l'élève (p. 12), à résumer ce qu'ils ont compris et retenu du document sonore.

Script de l'enregistrement



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.

Winston Churchill (May 13rd 1940)

Corrigé du fichier de l'élève (p. 12)

A. 1. blood – casualties – fears – tears – ordeal – struggle – suffering – wage war – courage – strength – monstrous – tyranny – human crime – victory – terror – survival

2. a. courage and sacrifice

b. fight the enemy everywhere

c. win the war at all costs

B. 1. blood – toil – tears – sweat – ordeal – struggle – suffering – wage war – sea – land – air – strength – monstrous – tyranny – human crime – victory – terror – survival

2. a. “I have nothing to offer but blood, toil, tears and sweat.”

b. “I will say it is to wage war by sea, land and air.”

c. “You ask, what is our aim?” I can answer in one word, victory.”

3. He repeats the word “victory” five times. By repeating this word five times, he lets everyone know that there can be only one outcome to this war: victory. Defeat is not an option.

4. Cet exercice récapitulatif doit systématiquement suivre la phase de décodage du document sonore dans le fichier de l'élève. Les élèves doivent apprendre à résumer ce qu'ils viennent d'entendre sous la forme d'une courte production orale en continu qui reprend les éléments de la fiche d'aide à la compréhension du fichier de l'élève.

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral et production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

Winston Churchill is delivering / giving a speech in Parliament... In this speech, he insists on the fact that the road to victory will be long and hard... He says that victory over this monstrous tyranny will be achieved whatever the cost... There is no other option for him...

His goal was to let everyone know that victory was the only option... His speech was also a warning to the enemy / a call to action... His words were probably chosen to boost the morale of British troops...

B

Arrested



1. Ces deux photos représentent Rosa Parks à l'époque où elle fut arrêtée pour avoir refusé de céder sa place à un passager blanc dans un bus. Dans la mesure où les élèves ne reconnaîtront pas nécessairement Rosa Parks à première vue, il serait intéressant de les laisser émettre des **hypothèses** sur ces deux photos (précis grammatical, p. 178).

The picture at the top is a mug shot of a woman who has just been arrested... We don't know why she has been arrested / is under arrest... She must have committed a crime / be a criminal... She must have done something illegal... She must have broken the law... She must have been found guilty / convicted of a crime... She may have been arrested for stealing something...

Remarque : avant de faire travailler les élèves sur la fiche proposée dans le fichier de l'élève, on pourra leur demander de s'astreindre à **relier les informations** données par les deux photos de la page 32. On pourra, si les élèves n'ont pas fait le rapprochement entre les deux photos, poser les questions suivantes :

- What is the link between these two pictures?
- Which picture was taken first?
- What may the woman have done to get arrested?

The woman who is on the bus is the same as the one who has been arrested... She must have broken the law... She may have refused to pay her bus fare... So, the recording may explain the reason(s) for her arrest...

2. Les élèves vont entendre les quatre phrases suivantes :

1. She stood up against racism.
2. She had planned to go to a Las Vegas concert for the weekend.
3. The driver called the police...
4. At that time, Blacks had the same rights as Whites.

À l'aide du contexte, ils doivent éliminer deux phrases qui ne se trouveront probablement pas dans le document sonore. Les indices donnés par les photos faciliteront leur choix. On demandera dans tous les cas aux élèves de se justifier. Les phrases extraites du document sont :

1. She stood up against racism.
3. The driver called the police...

3. Après avoir fait les exercices d'anticipation 1 et 2, les élèves sont maintenant prêts à écouter l'enregistrement et, après avoir rempli la fiche du fichier de l'élève (p. 12-13), à résumer ce qu'ils ont compris et retenu du document sonore. Cette fiche de compréhension orale leur permettra de **classer, relier et hiérarchiser les informations** contenues dans le document sonore, dans le but de préparer activement la question 4 qui demande de résumer l'histoire de Rosa Parks en se servant de toutes les informations trouvées.

Script de l'enregistrement



Rosa Parks is an extraordinary person because she stood up against racism and stood up for herself. It was even harder for her because she was a woman, and in those days, things were much harder for women.

One day, Rosa Parks had so much courage and strength that when her bus arrived to pick her up, she got on the bus, put her money in the slot, and sat in the front of the bus. Black people were supposed to sit in the back. The bus driver told her to move to the back, but she just sat there and refused to move. The driver called the police and they arrested Rosa Parks.

On Dec. 5, 1955, Rosa Parks, Martin Luther King Jr. and JoAnn Robinson looked out their windows, stood on street corners around the city and watched the yellow buses pass by. There were hardly any black riders since Rosa Park's arrest. It was a miracle. People stopped riding the buses all because of Rosa Parks.

Soon, the police were informed of the people standing on the street corners watching the buses drive by. The police patrolled the streets to make sure that the black people were not bothering the other bus riders. The black people continued their boycott, and it was a success.

Finally the rules for riding the buses were changed. The new rules said:

1. Black and white people could sit wherever they wanted to sit.
2. Bus drivers were to respect all riders.
3. Black people were now allowed to apply for driver positions.

In 1980, at the 25th anniversary celebration of the bus boycott, Parks was awarded the Martin Luther King Jr. Non-violent Peace Prize. In 1984, she was given the Eleanor Roosevelt Woman of Courage Award.

Rosa Parks is known as a national hero and as a shy girl who stood up against racism and fought for freedom.

Corrigé du fichier de l'élève (p. 12-13)

A. Rosa Parks

B. 1. racism – courage – strength – bus – front – black – back – driver – move – refused – police – arrested

2. Rosa Parks stood up against / fought racism. She had so much courage and strength that, one day, she got on a bus and sat in the front despite the fact that black people were supposed to sit in the back. The bus driver told her to move to the back, but she refused. So he called the police and she was arrested / they arrested her.

C. Dec. 5, 1955. It corresponds to the day when the black people started their bus boycott.
D. Rosa Parks, Martin Luther King Jr. and JoAnn Robinson watched the yellow buses pass by / stood on street corners.

The police patrolled the streets.

Black people stopped riding buses / continued the boycott / stood on street corners.

E. 1. Black and white people could sit wherever they wanted to sit.

2. Bus drivers were to respect all riders.

3. Black people were now allowed to apply for driver positions.

F. 1. a. 1980 b. 25th c. In 1984

2. got awards

G. She stood up against racism.

4. Le résumé demandé devra être élaboré à partir des éléments du document sonore qu'ils auront compris et des réponses apportées dans le fichier de l'élève. Les élèves devront donc avoir correctement **classé, relié, hiérarchisé les informations** du document sonore. On leur laissera quelques minutes pour préparer ce résumé sous la forme d'une **production orale en continu**.

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral et production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

Rosa Parks is a black woman who stood up against racism... Indeed, one day, she sat in the front of a bus despite the fact that in those days, blacks were not allowed to sit there... They were supposed to sit in the back... When the bus driver told her to move to the back of the bus to give up her seat to a white passenger, she refused to do so / comply and she was arrested... That was the starting point of the bus boycott that began on December 5, 1955... That boycott was led by the Reverend Martin Luther King Jr... It was a success and new laws were passed making segregation in buses illegal... Rosa Parks never stopped fighting for black people's rights and she was given awards for her struggle... Rosa Parks is considered a national hero who stood up against racism and fought for freedom all her life...



A woman's voice



Remarque : lorsque les élèves sont confrontés à un document sonore, ils doivent apprendre à **utiliser tous les indices** qui sont mis à leur disposition, que ce soit les intervenants (voix différentes, bruits divers, etc.), les illustrations éventuelles (ici, la photo d'Emmeline Pankhurst), les informations données avant l'écoute (Ici, les *Culture keys*, p. 140) qui les renseigneront sur le contexte historique par exemple.

1. This is a black and white photo, so it must have been taken a long time / years ago... We can see a woman addressing a crowd of men... She must be an activist who is delivering a speech to defend women's rights / her cause... She must be speaking / making a speech in the hope that all those listening will rally to her cause...

2. À la suite de la lecture des *Culture keys* page 140, les élèves sauront qui est cette femme. Il serait utile, avant de commencer l'écoute du document sonore, de demander aux élèves de faire un résumé, livres fermés, de ce qu'ils savent sur Emmeline Pankhurst.

3. Le passage que les élèves vont entendre est le suivant :

“We are here not because we are lawbreakers. We are here in our efforts to become lawmakers.”

The words of Emmeline Pankhurst seem to make her case. Shami Chakrabarti.

“There can surely be no doubt about who’s done the most to put women on the UK’s political map.”

Three voices can be heard: the first voice is Emmeline Pankhurst’s. The second voice is a journalist’s, and the third voice is also a journalist’s...

Remarque : ce document sonore permettra aux élèves de remarquer à l’aide de la fiche de compréhension orale du fichier de l’élève (p. 13) que certains mots utilisés par les divers protagonistes sont particulièrement accentués. Le but de ces **mises en relief** est d’insister sur les arguments les plus significatifs et les plus importants de l’intervention d’Emmeline Pankhurst. Il est essentiel que les élèves se familiarisent avec ces **mises en relief** fréquentes en anglais.

4. Après avoir fait les exercices d’anticipation 1 à 3, les élèves sont maintenant prêts à écouter l’enregistrement et, après avoir rempli la fiche du fichier de l’élève (p. 13), à résumer ce qu’ils ont compris et retenu du document sonore.

Script de l’enregistrement



“We are here not because we are lawbreakers. We are here in our efforts to become lawmakers.”

The words of Emmeline Pankhurst seem to make her case. Shami Chakrabarti.

“There can surely be no doubt about who’s done the most to put women on the UK’s political map. Emmeline Pankhurst, wife, mother and political activist lit the touch paper of a stalling women’s suffrage movement and ultimately led the campaign to success. Now great philosophers and politicians are of course vital to political progress, but without the physical and moral courage of Emmeline and her fellow suffragettes, ideas of political equality for women would have remained just that, completely theoretical, and no women would have been able to vote, let alone achieve some of the highest political offices in our country. She created a movement of women for women and was utterly unwavering, repeatedly risking her health, respectability, financial security and even her life for the cause of votes for women. Now many are quick to condemn the less peaceful and more revolutionary methods of the suffragettes, but we should remember that as with many freedom movements against tyranny the world over throughout history, democracy was simply not available to those women... She kicked down doors for women in more ways than delivering the right to vote. By transgressing the traditional role of wife and mother she paved the way for future feminists to question and contravene the limits of conventional gender roles. She gave the women of Britain the first political voice of their own and changed our understanding of a woman’s place forever.”

Corrigé du fichier de l’élève (p. 13)

A. 1. “We are here not because we are lawbreakers. We are here in our efforts to become lawmakers.” Emmeline Pankhurst

2. “lawmakers” → She insists on the fact that she intends to change the law.

3. British women

B. **Remarque** : pour cette partie, faire écouter le passage de “*Emmeline Pankhurst, wife*”, 0’24”, jusqu’à “*votes for women*”, 1’12”.

1. Emmeline Pankhurst, wife, mother and political activist...

2. a women’s suffrage movement...

3. led the campaign to success.

4. ideas of political equality for women would have remained (...) theoretical...

5. no women would have been able to vote...

6. repeatedly risking her health...
7. democracy was simply not available to those women...
8. she paved the way for future feminists...

C. Emmeline Pankhurst was a wife, a mother and a political activist who repeatedly risked her health to lead a women's suffrage movement to success. Without her struggle, political equality for women may never have been achieved and no women would have had the right to vote, because at that time, democracy was not available to women. She paved the way for future feminists around the world.

D. Cette phrase est prononcée mot à mot. Deux mots sont tout particulièrement accentués. Cette phrase est une conclusion et elle doit mettre en relief tous les segments et mots importants afin d'insister sur les arguments les plus significatifs de l'intervention d'Emmeline Pankhurst.

She gave // the women // of // Britain the first // political // voice // of // their // own // and changed our understanding // of // a woman's place // forever.

5. Le résumé demandé devra être élaboré à partir des éléments du document sonore entendus et des réponses apportées dans le fichier de l'élève. Les élèves devront éviter de reprendre les phrases lues dans le *Culture key* consacré à Emmeline Pankhurst. On leur laissera quelques minutes pour préparer ce résumé sous la forme d'une **production orale en continu**.

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral et production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

Emmeline Pankhurst was a feminist / political activist who fought for women's right to vote in late 19th century England... She led the women's Suffragette Movement to success... She was a courageous woman who created a movement of women for women... She took risks for the cause of votes for women... She paved the way for future feminists to fight inequality and injustice to women... She gave the women of Britain a political voice of their own for the first time...

Video time

► **Amazing Grace**

Amazing Grace (2006)

Director: Michael Apted

Cast: Ioan Gruffudd (William Wilberforce), Romola Garai (Barbara Spooner), Benedict Cumberbatch (William Pitt), Albert Finney (John Newton), Michael Gambon (Lord Charles Fox), Youssou N'Dour (Olaudah Equiano), Ciarán Hinds (Lord Tarleton), Toby Jones (Duke of Clarence), Rufus Sewell (Thomas Clarkson), Richard Ridings (Speaker of the House).

Synopsis: *Amazing Grace* is based on the life of antislavery pioneer William Wilberforce in 19th century England, and in particular about his fight to put an end to the British transatlantic slave trade with the help of allies such as John Newton, a slave ship captain turned repentant priest who wrote the great hymn, "Amazing Grace," Prime Minister William Pitt and Olaudah Equiano, a former slave turned author.

A Get ready

1. Il est important pour les élèves d'avoir lu l'article consacré à William Wilberforce dans les *Culture keys*, page 140. En effet, ils comprendront ainsi mieux le contexte historique dans lequel se déroule l'histoire.

2. This film still from *Amazing Grace* shows a man standing on the upper deck of a ship... There are some shackles hanging from the ship's rail... So we can deduce that this ship must be a slaver / slave ship that may either be about to set sail for Africa, or that may have just returned from selling slaves...

3. The film must be about slavery, and in particular the slave trade between Europe, Africa and America... The man on the deck must either be a slaver or a man opposed to the slave trade as all the shackles are open, which may show that the man is there to fight against the slave trade...

B Watch the video

Voici quelques informations sur les autres personnages intervenant dans cet extrait.

The Duke of Clarence (1765-1837) was born William Henry. He was the third son of King George III. He supported slavery both because it was a profitable business and because he believed that British slaves were treated well. He became King in 1830.

Lord Tarleton (1754-1833) was a British military leader who fought for England during the American Revolution. He was the representative of shipping interests and he opposed William Wilberforce and the antislavery movement.

Lord Charles Fox (1749-1806) was elected to the House of Commons in 1768 at the age of nineteen. He campaigned against slavery with William Wilberforce. He died shortly before the abolition of the slave trade by Britain.

Script and description

Part one

Close-up of a man wearing a wig knocking on a door.

The door opens.

PARLIAMENTARY CLERK: Here's the tally.

The man who opens the door hands a paper document to the man on the left.

High-angle shot of a noisy room full of people speaking.

Medium shot of people sitting and speaking to each other.

Two men arrive: the younger one waves to another man (William Wilberforce) who waves back at him.

Close-up of an older man (John Newton), wearing a wig, waving at William Wilberforce.

Full shot of a man running, holding the document.

Medium shot of people sitting.

Close-up of men standing and speaking to each other.

Close-up of a man wearing a wig (Lord Charles Fox), looking preoccupied.

Close-up of the man, holding the document, walking rapidly.

High-angle shot of a noisy room full of people speaking.

Medium shot of people sitting.

Medium shot of people wearing wigs, standing and sitting, holding documents in their hands.

SPEAKER OF THE HOUSE: Order!

Close-up of Lord Charles Fox looking preoccupied.

SPEAKER OF THE HOUSE: Order!

Medium shot of people sitting on benches.

On the Home and Foreign Slave Trade Act, the unamended bill calling for the abolition of the slave trade throughout the entire British Empire...

PARLIAMENTARY CLERK: No's to the left: 16.

Close-up of William Wilberforce bowing his head in relief.

PARLIAMENTARY CLERK: Ayes to the right: 283.

Close-up of Lord Charles Fox taking his wig off, visibly moved by the result of the vote.

Crowd cheering at the result of the vote.

Extreme close-ups of William Wilberforce and his wife (Barbara Spooner), looking relieved and happy.

SPEAKER OF THE HOUSE: I declare the bill of abolition of the slave trade to be passed.

Full shot of people standing and cheering.

Close-up of the Duke of Clarence.

DUKE OF CLARENCE: Noblesse oblige.

Close-up of Lord Tarleton, addressing the Duke of Clarence.

LORD TARLETON: What the bloody hell does that mean?

DUKE OF CLARENCE: It means my nobility obliges me to recognize the virtue of an exceptional commoner.

The Duke of Clarence and Lord Tarleton stand up to cheer.

SPEAKER OF THE HOUSE: Order! Order!

Part two

Everybody sits except for Lord Charles Fox who is about to make a speech.

Full shot of Lord Charles Fox speaking to the Parliament.

LORD TARLETON FOX: When people speak of great men, they think of men like Napoleon. Men of violence. Rarely do they think of peaceful men. But contrast the reception they'll receive when they return home from their battles. Napoleon will arrive in pomp and in power. A man who's achieved the very summit of earthly ambition. Yet his dreams will be haunted by the oppressions of war. William Wilberforce, however, will return to his family (*A man smiles*), lay his head on his pillow and remember the slave trade is no more.

Close-up of William Wilberforce looking overwhelmed.

Medium shots of people cheering.

Close-up of William Wilberforce starting to cry.

Close-up of William Wilberforce standing up.

Close-up of William Wilberforce looking up at his wife in the audience who is smiling to him.

Low-angle shot of William Wilberforce moved to tears.

Corrigé de la fiche Video time (livre du professeur, p. 309-311)

Part one

B. the tally

C. in Parliament

D. A law is about to be passed.

E. William Wilberforce is the man who waves to someone in the audience at the beginning of the passage. There are close-ups of his face when the result of the vote is given.

F. 1. tense – anxious – nervous

William Wilberforce is tense, anxious and nervous because he is waiting for the result of an important vote.

2. attentive – worried – anxious

The people who are present know that this is a historic moment.

G. the slave trade in the British Empire

H. “No’s to the left: 16. Ayes to the right: 283.”

“I declare the bill of abolition of the slave trade to be passed.”

I. relieved

J. As soon as the result of the vote is known, people start cheering and shouting. They must have been waiting for this moment for a long time. They are happy to hear that the bill of abolition of the slave trade has finally been passed.

K. exceptional

L. He respects and admires William Wilberforce for his unwavering determination in making the slave trade throughout the British Empire illegal.

Part two

M. 1. Napoleon

2. Napoleon

3. Napoleon

N. William Wilberforce, however, will return to his family, lay his head on his pillow and remember the slave trade is no more.

O. moved

C In your own words

5. La fiche de compréhension du livre du professeur servira de base pour résumer l'extrait vidéo.

The scene is set inside the British Parliament... A crowd of people have gathered to hear about the result of a historic vote... Indeed, they are about to find out whether the bill of abolition of the slave trade has been passed... William Wilberforce looks tense and nervous, because this law is what he has been fighting for for so many years... Finally, we learn that it is a landslide victory for Wilberforce and his supporters...

D Going further

6. Cet exercice de production orale en continu est ouvert et libre. On veillera simplement à ce que les élèves utilisent un maximum de mots des *Keywords* page 30 ainsi que les réponses aux questions de la fiche de compréhension.

7. Pour répondre à cette question ouverte et personnelle, on encouragera les élèves à utiliser les expressions permettant de **donner son opinion** (manuel, p. 160). Ils pourront également se servir de la définition du mot *hero* donnée lors de l'étude de l'image d'ouverture.

Afin d'aller plus loin dans la réflexion sur le film, on pourra demander aux élèves de visiter le site officiel du film *Amazing Grace* : www.amazinggracemovie.com/
www.amazinggracemovie.com/the_film.php

Text 1 (p. 34-35)

► Real-life superheroes

Illustration: “Superheroes Anonymous”, an organized group of real-life superheroes.

Remarque : pour des raisons de copyright le texte *Real-life superheroes* n'a pas pu être enregistré.

A Warming up

The adjective “real-life” which is used in the title is quite unusual... It implies that superheroes really do exist... On looking at the picture, we understand that the title refers to the young people dressed up as superheroes who are posing for the camera... We can imagine that these eccentric people pretend they are superheroes by taking part in role-play games for example... But, if we take the adjective “real-life” into account, we can also imagine that these people consider themselves to be real superheroes with a mission to protect their fellow citizens...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un article de presse.

Niveau B1+ : l'élève suit aisément le déroulement des événements, le cours des idées dans un article de presse et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 14)

General comprehension

- A. 1. exist in real life
2. protect other people

Part one (from the beginning to line 36)

B.

	Street Hero	Red Justice
Former / Present occupation	Former occupation: Prostitute	Present occupation: Substitute teacher
Special ability	Knows martial arts	Ø
Uniform	black eye mask, bustier, knee-high boots	red boxer briefs over jeans, red cape and a sock with eyeholes
Area of action	The city's underbelly	The subway
Mission	To protect prostitutes	To encourage young people to give their seats (when needed)

C. 1. work the streets (l. 6) 2. troll (l. 14)

- D. 1. A “do-gooder” (l. 19) is someone who does good.
2. “out-of-towners” (l. 28) are people who live out of town.

E. refused to give their real names

- F. 1. They wanted the media to know more about them.
 2. They wanted to make a TV programme about themselves.
 3. They patrolled the town to help and protect citizens.

G. clean (l. 32) – safe (l. 33) – kind (l. 33)

H. a growing community of activists (l. 34)

I. *au-delà*

Part two (from line 37 to line 53)

J. 1. 23 – a student at Columbia University – an independent filmmaker
 co-founded Superheroes Anonymous

2. they fight “crime in a legal way” (l. 47) and also “the worst crime of all, apathy” (l. 48)

K. We have developed unusual ways of fighting crime

Part three (from line 54 to the end)

L. building superintendent – Crown Heights, Brooklyn – “Fixes faucets and does electrical work for people in need” (l. 56)

M. decided to become the Super

N. He thought that if he didn’t do things himself nobody else would.

O. People laugh at him, stare at him, throw eggs and stones at him.

P. 1. acknowledge – recognize

2. self-proclaimed – announced by himself

3. stumble – lose one’s balance

Q. A superhero’s life is not so easy because people don’t take him seriously, “nobody understands him” (l. 75).

Ten words to remember

1. former (l. 2) – 2. seat (l. 16) – 3. gather (l. 19) – 4. safe (l. 33) – 5. kind (l. 33) – 6. activist (l. 35) – 7. fix (l. 56) – 8. acknowledge (l. 66) – 9. laugh at sb (l. 69) – 10. stare at sb (l. 69)

C In your own words

1. Le but de cet exercice est de permettre aux élèves de s’exprimer en continu à partir du texte qu’ils viennent de lire, mais également à partir de leurs notes, des *guidelines* et des exercices qu’ils auront faits dans le fichier de l’élève. On laissera quelques minutes de préparation et on conseillera aux élèves de ne pas lire leurs notes au moment de la restitution orale qui se fera sous la forme d’un compte rendu qui ne durera pas plus de deux ou trois minutes. On pourra également demander aux élèves de faire la restitution orale sous la forme d’un *chain speaking*, chaque élève ayant à produire au moins deux phrases.

Cet exercice de reformulation s’appuie sur deux activités langagières : **compréhension de l’oral** et **production de l’oral en continu**.

Niveau B1 : l’élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l’élève comprend sans difficulté l’argumentation et le point de vue des locuteurs et peut s’exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

a. All these vigilantes / Good Samaritans do charity work to help their fellow citizens... Their mission is to keep honest citizens out of harm’s way... Yet, unlike fictional superheroes, they don’t have any superpowers to help them protect and serve... They are all eccentric people

dressed up like fictional superheroes wearing disguises and masks to hide their real identities... They don't want to be recognized... They have taken on a different identity... Their goal / mission is to protect, help and defend the weak / needy... They are unarmed good Samaritans / do-gooders who patrol the streets of their cities to do charity work or to fight crime, put wrongs to right and act for the common good... They help the weak and make the streets safer for everybody... All of them must have a spirit of adventure...

b. Street Hero: As a former prostitute herself, she protects prostitutes from being harmed... She keeps prostitutes out of trouble... She keeps them out of harm's way...

Red Justice: He is a substitute teacher who lives in Queens... He walks the subway to encourage / ask young people to give up their seats to those who need them, like for instance the elderly or the handicapped...

The Super: He lives in Brooklyn, and he offers his services as a plumber or an electrician... He fixes everything that needs fixing / to be fixed...

c. Some people don't take real-life superheroes seriously... Indeed, they just laugh at them / scoff at them / make fun of people who dress up as superheroes... They think they are just ridiculous / eccentric... Sometimes people can get aggressive with real-life superheroes and throw eggs or even stones at them...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève rend compte d'une expérience, explique, exprime une opinion personnelle de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève exprime avec finesse et précision des sentiments, une opinion personnelle, il développe une argumentation claire et nuancée (questions 3 et 4).

2. It seems to me that those who take on such missions are looking for thrill and adventure / ready to take up a challenge... They may think that dressing up as a superhero is thrilling / exciting... They feel their mission / duty is to fight crime / become crime fighters / prevent criminals from committing crimes... They need to feel useful to society by helping law-abiding citizens, or by helping the police arrest lawbreakers... All these people who are dressed up like superheroes may have been faced with the failures of the justice or the police systems and want to be useful by taking justice as well as the law into their own hands... By doing so, they may want to see justice done more quickly and more efficiently...

3. Cette réponse ouverte et personnelle sera l'occasion d'utiliser les expressions de l'**opinion**, mais également celles de l'**accord** et du **désaccord**, ou du **doute** (manuel, p. 160). Cet exercice est également une préparation à la micro-tâche proposée dans cette page. On encouragera donc les élèves à se servir des idées de l'article qu'ils viennent de lire, mais également à se documenter sur ce mouvement « *Superheroes Anonymous* », afin d'enrichir leur production orale.

– Useless → These people seem to live in a world of their own... Besides, there are not enough of these people to be useful... Their actions are only / can only be symbolic... There's nothing they can do to prevent criminals from committing crimes... For me, this superhero thing is a farce...

– Useful → These people's actions are not just symbolic... As long as they are / remain unarmed and do not break the law, they may really help the authorities arrest criminals... They may also help to keep criminals off the streets or help the homeless for example...

More about real-life superheroes on:

www.reallifesuperheroes.org/
www.reallifesuperheroes.com/

4. Avant que les élèves ne répondent à cette question, on pourra leur donner quelques informations sur les deux gangs dont il est fait référence ici.

The Crips, who originated in Los Angeles in the late 1960's, are one of the oldest, largest, and most notorious African-American street gangs in the United States. The gang was founded in 1969, and its members are known for wearing the color blue. The gang has an estimated 30,000 to 35,000 members and is known to be involved in criminal activities, murders, robberies, and drug dealing and trafficking.

The Bloods are a Los Angeles-based street gang founded in the late 1960's, initially to compete against the influence of the Crips in Los Angeles. The Bloods are the Crips' rivals and are associated with the color red.

As long as they do nothing illegal / comply with the law / don't break the law and want to help people, there is no reason why this superhero movement should be dangerous... Yet, it seems to me that some do-gooders may turn into dangerous gang members because, even though they are unarmed, dressed as superheroes, they may feel powerful and invincible and so end up breaking the law... Some of them might try to take the law / justice into their own hands and become violent or even kill somebody in self-defence or intentionally... They might join a vigilante group ready to fight crime by every possible means... And that would be totally unacceptable / intolerable and very dangerous in our society... These people may become dangerous gang members if they feel they have the power to decide and to act... Taking justice / the law into one's own hands is not an act of justice, it's unlawful / illegal... This movement needs to be carefully controlled by the American authorities to avoid abuse...

E Language training

5. Savoir prononcer



Consignes enregistrées

Exercice 1



Vous allez entendre des mots extraits du passage de la ligne 26 à la ligne 36. Répétez chaque mot après le modèle en faisant attention à la syllabe accentuée.

conference – documentary – patrol – out-of-towners – uniform – costumes – communities – kinder – gathered – activists – beyond

Exercice 2



Lisez maintenant ce passage en faisant attention à ces mots difficiles.

Exercice 1

con[ference] → /'kɒnfərəns/ – docu[mentary] → /,dɒkjʊ'mentəri/ – pa[trɒl] → /pə'trəʊl/
out-of-[town]ers → /aʊtəv'taʊnəz/ – [u]niform → /'ju:nɪfɔ:m/ – [cɒs]tumes → /'kɒstju:mz/
co[m]munities → /kə'mju:nɪtɪz/ – [kɪn]der → /'kɪndə/ – [gæ]thered → /'gæðəd/ – [æ]ctivists →
/'æktɪvɪsts/ – bey[ond] → /br'jɒnd/

6. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 16)

1. Présent simple et présent *BE+ING*

A. 1. *What does she know?* – 2. *What does he wear?* – 3. *What is he making?* – 4. *What sort of approach do we / they have?* – 5. *Where are they having a drink?*

a. Le verbe exprime une caractéristique générale du sujet : *knows, wears, have* → présent simple. – Il décrit la situation présente : *is making, they're having* → présent *BE+ING*.

b. Les verbes d'état : *know (1), have (4)*. – Ils ne sont pas compatibles avec la forme *BE+ING*.

B. 1. *What's going on here is very surprising but we do not have the same approach to the problem.* – 2. *I don't understand what they're doing here / there! Are they having a meeting?*

2. « Faire faire »

C. Le sujet "you" subit l'action dans l'énoncé 2. *They'll have you sent to jail.* (Le sujet va être envoyé en prison.)

D. a. et b.

Remarque : on pourra souligner que le participe passé après *have* renvoie à la voix passive. La présence du participe passé permet de déterminer si l'énoncé a un sens actif ou passif.

	Base verbale	Participe passé	Sens actif	Sens passif
1. <i>make you <u>feel</u> isolated</i>	X		X	
2. <i>have you <u>sent</u> to jail</i>		X		X

c. 1. Et cela peut vraiment vous faire vous sentir isolé. – 2. Ils vous feront mettre en prison.

E. 1. Sens passif («son uniforme a été volé») / *She had her uniform stolen.* – 2. Sens actif («nous partirons») / *They'll make us leave.* – 3. Sens passif («il sera nettoyé») / *We'll have it cleaned later.*

Your task

► Discuss the real-life superhero movement

La tâche qui suit l'étude de cet article consiste à avoir une discussion contradictoire avec un(e) camarade au sujet du mouvement des *real-life superheroes*. Cette activité d'**interaction orale** permettra aux élèves de reprendre certaines idées de l'article (en les reformulant), ainsi que le lexique des *Keywords* (p. 30) et de la *Toolbox*. Il sera bien entendu possible pour les élèves d'inverser les rôles. On insistera sur le fait que les élèves doivent rester clairs dans leurs explications afin d'être compris par leurs camarades.

Niveau B1 : les élèves sont capables d'engager la discussion et de maintenir le contact pour échanger des informations et exprimer clairement un point de vue.

Niveau B1+ : les élèves mènent la discussion avec une certaine aisance.

Niveau B2 : la discussion se déroule avec spontanéité et aisance. Les élèves peuvent s'exprimer clairement sans donner l'impression d'avoir à restreindre ce qu'ils veulent dire.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 311, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 311)

- A. 1. Some people think that the superheroes who **patrol** the streets of New York are **lawbreakers**.
 2. They are just **vigilantes** who **dress up** as superheroes.
 3. Like **good Samaritans**, they do **charity work** to help **the weak**.
 4. Superheroes Anonymous are **law-abiding** citizens.
 5. The police want to **prevent such activists from taking justice into their own hands**.
 6. The judge **acknowledged** that they **acted in self-defence**.
 7. Those who **gathered** in New York were demonstrating against the government.
 8. It was **kind** of him to give his **seat** to an old lady on the bus.
 9. The city streets are **safe** now.
- B. 1. *mettre qqn à l'abri* – 2. *se moquer de* – 3. stare at
- C. 1. thrilling – 2. comply with the law
- D. 1. *arranger / réparer* – 2. *ancien*
- E. superpower – unarmed – eccentric

Speakers' corner (p. 36)

► Fame

Illustrations

Left: Prince William, talking to children after his visit on a steamer boat with children and their families, who are looked after by WellChild on July 24, 2009 in Ullswater, United Kingdom. WellChild helps sick children and their families throughout the UK to manage the consequences of serious illness and complex health conditions through a programme of care and support.

Right: Teenage adventurer Jessica Watson heads off on her solo global circumnavigation on her boat *Ella's Pink Lady* from Sydney's Middle Harbour, 18 October 2009. After a week of blustery and wet Sydney weather delayed her departure, the 16-year-old cast off, cheered by supporters, well-wishers and media.

Bottom: *John Lennon*, by Andy Warhol (ca. 1985-1986).

Les activités d'**expression orale en continu et en interaction** de ce *Speakers' corner* s'appuient sur un document audio et s'articulent donc à une activité de **compréhension orale**.

A Look and listen



Niveau B1 : l'élève comprend les points principaux d'un message enregistré.

Script de l'enregistrement

- English musician and singer-songwriter.
- Member of the British Royal family.
- Australian sailor.
- Volunteered to help countries affected by the 2004 tsunami in the Indian Ocean.

- Married to Yoko Ono, a Japanese artist, and peace activist.
- Born on June 21st, 1982, in London.
- Youngest person to sail solo, non-stop, and unassisted around the world.
- Shot to death in New York by an insane fan in 1980.
- Closest relatives: Lady Diana Spencer and Prince Charles.
- Said to the Los Angeles Times: “I wanted to challenge myself and achieve something to be proud of.”
- Born on 9 October, 1940, in Liverpool, England.
- Spent a gap year in Chile and Africa and is involved in humanitarian and environmental causes.
- Returned to Sydney on 15 May 2010 after 210 days at sea.
- Also known for being a peace activist during the Vietnam War.
- Born on May 18th, 1993.

Remarque : le professeur pourra ajouter la phrase suivante à la fin de l’écoute.

- Got married to Katherine Middleton in London on April 29, 2011.

1.

	Prince William	Jessica Watson	John Lennon
Nationality	British	Australian	English
Date / Place of birth	Born on June 21st, 1982, in London.	Born on May 18th, 1993.	Born on 9 October, 1940, in Liverpool, England.
Family members	Member of the British Royal family. Closest relatives: Lady Diana Spencer and Prince Charles.		Married to Yoko Ono, a Japanese artist, and peace activist.
Activities	Volunteered to help countries affected by the 2004 tsunami in the Indian Ocean. Spent a gap year in Chile and Africa and is involved in humanitarian and environmental causes.	Sailor Youngest person to sail solo, non-stop, and unassisted around the world. Said to the <i>Los Angeles Times</i> : “I wanted to challenge myself and achieve something to be proud of.”	Musician and singer-songwriter. Also known for being a peace activist during the Vietnam War.
Important dates		Returned to Sydney on 15 May 2010 after 210 days at sea.	Shot to death in New York by an insane fan in 1980.

B Speak

2. Les élèves devront choisir parmi les trois personnages qui apparaissent sur cette page celui ou celle qu’ils admirent le plus. Cet exercice sera l’occasion de travailler les expressions de la **cause** (manuel, p. 155), mais également celles de l’**opinion** (manuel, p. 160). On renverra

également les élèves aux pages sur la méthodologie de l'**expression orale en continu** (manuel, p. 153-156), plus particulièrement les rubriques « Expliquer » et « Argumenter ».
On encouragera également les élèves à utiliser le lexique de la *Toolbox*.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

C Going further

Les structures permettant d'**argumenter** (manuel, p. 155) et d'**exprimer son opinion** (manuel, p. 160) seront utiles ici.

Niveau B1 : l'élève prend la parole devant la classe sans lire de notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

3. Ce sujet d'expression orale en continu est très personnel. Néanmoins, nous avons choisi, à titre d'exemple, de parler d'un personnage emblématique, ayant eu une influence considérable sur la vie de millions de personnes dans le monde : Rosa Parks (1913-2005).

On pourra dire aux élèves qu'ils peuvent choisir un personnage mentionné dans cette unité en reprenant ce qu'ils en ont appris, mais en ajoutant d'autres informations plus personnelles, et surtout en argumentant et en reformulant les idées.

Dans le cas où les élèves choisiraient un personnage célèbre, ils pourront consulter, pour information et inspiration éventuelle, le site www.biography.com, très complet.

• Suggestion de production orale en continu

As far as I am concerned, the person I have always regarded as my guiding star and who has had a great impact on me is Rosa Parks. Rosa Parks was an African-American woman born in Alabama, a Southern State where segregation and racial discrimination were commonplace in the 1950s and 1960s. She worked as a seamstress and her life was not a bed of roses. I first heard about Rosa Parks when I was a student in high school. I later read about her in the press and on the Internet and I watched TV reports about her life and achievements. I learned that she had been a civil-rights activist long before 1955, the year she was arrested. She had served as secretary of the local branch of the NAACP (National Association for the Advancement of Colored People). I learned how courageous, strong-willed and determined she had been all her life. She had a strong personality and charisma. I have always been impressed by what she did in 1955, when she was arrested for refusing to give up her seat to a white passenger on a Montgomery city bus. She may not have realized that she would change America forever. It was such a courageous act of defiance! She was found guilty of disorderly conduct, arrested and sent to jail. That act of rebellion led directly to the Montgomery bus boycott which lasted almost two years.

So, in a way, Rosa Parks triggered off the Civil Rights movement in the United States. She then devoted her life to fighting for justice and racial equality in her country and in the world. Her determination and courage changed the way America treated black citizens, and yet, she was always modest about her achievements. Thanks to her, American society changed.

Although she died in October 2005, her legacy makes her unforgettable. I would have liked to have met her. She is one of my role models and in a way I feel close to her. She was an outstanding, kind and generous person and I look up to her.

Your task

► Interview a celebrity

On rappellera que cette micro-tâche est une activité d'**expression orale en interaction**, et que les élèves doivent prendre part, chacun à leur tour, à l'échange. Il ne s'agit pas pour la personne interviewée de se contenter de répondre aux questions du / de la journaliste. Elle doit au contraire savoir prendre l'initiative de l'échange. Quant au / à la journaliste, il / elle ne doit pas se contenter de poser des questions mais doit prendre part à l'échange et rebondir sur ce que dit le personnage interviewé.

Les élèves s'aideront des *Keywords* et de la *Toolbox* et des pages méthodologiques consacrées à l'**interaction orale** (p.157-160), et plus particulièrement la rubrique « Interview ».

Niveau B1 : les élèves sont capables d'échanger des informations, de poser des questions et de prendre l'initiative dans la conversation.

Niveau B1+ : l'élève qui conduit l'entretien le fait avec une certaine spontanéité. L'autre élève donne des explications et des commentaires avec une certaine aisance.

Niveau B2 : l'entretien se déroule avec spontanéité et aisance.

Writers' corner (p. 37)

► Rescued!

On pourra choisir de donner le texte de la bulle de la version originale qui est masqué dans le manuel :

“I saw a hero. I see this man – this hero – jumping in. Not running away (like we did). He jumped in and tried to save anyone he could. I'm... I am completely ashamed of myself.”

Les conseils méthodologiques et la *Toolbox* devraient permettre aux élèves de rédiger leur article de façon construite. On renverra par ailleurs les élèves aux pages 165-169, « Expression écrite », en particulier la rubrique « Rédiger un article de presse » (p. 168).

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une histoire de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'événements et d'expériences dans un texte articulé.

A Get ready

1. Cette phase préparatoire aidera les élèves les plus fragiles à mobiliser le lexique dont ils auront besoin pour écrire leur article. Cet exercice les aidera notamment pour décrire ce que le personnage qui est piégé a vu de la scène.

Les mots que les élèves choisiront dépendront bien entendu de ce qu'ils voudront décrire, et il n'y a pas à proprement parler de réponse type. Les mots les plus choisis pour décrire l'image seront probablement les suivants : *tidal wave – flooded – trapped – wash away – drown – dive – prevent from V-ING...*

2. On encouragera vivement les élèves à utiliser les structures et expressions de la **probabilité**. Ils pourront consulter le précis grammatical sur les **modaux (sens 2)**, pages 178-179. Les expressions de l'**opinion** (manuel, p. 160) ainsi que les **mots de liaison** (manuel, p. 169) seront également utilisés.

In my opinion / To my mind, there must / may have been an earthquake that was followed by / caused a tidal wave... After the earthquake, the water must have surged through the streets of New York City and washed away the cars and all those who were outside at the time...

B Write your article

3. Les élèves trouveront des conseils pour éviter les erreurs de langue les plus fréquentes dans la partie méthodologie consacrée à l'**expression écrite** (manuel, p. 165-166), ainsi que des conseils spécifiques pour **rédiger un article de presse** (manuel, p. 168). D'autre part, le lexique de la *Toolbox*, ainsi que des expressions exprimant la **surprise** et l'**admiration** fournies dans la *Function box* les aideront dans la rédaction de leur article.

Text 2 (p. 38-39)

► What a hero is

Illustration

Stateville Prison (Correctional Center) (USA, Illinois, 2002).

A Warming up

The man who is behind bars / in his prison cell must feel helpless and overwhelmed with grief... Indeed, he has been accused of a murder that he did not commit, so he must be angry and bitter against those who wrongfully charged him with first-degree murder... He knows that his life is at stake and that it is a miscarriage of justice... At that time, being black and being accused of / charged with murder meant that you could be sentenced to death very easily without being able to prove your innocence...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un texte narratif.

Niveau B1+ : l'élève suit aisément la chronologie des événements, le cours des idées dans un récit et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 17)

General comprehension

A. in Louisiana – in prison

B. a monologue

C. Grant explains what a hero is.

Part one (from the beginning to "... *but I want you to be*", l. 14)

D. *peu importe*

E. the US

F. 1. "A hero is someone who does something for other people." (l. 4)

2. "He is different from other men / above other men." (l. 6)

3. "it is the only thing that an educated black man can do in the South today" (l. 8) / "I don't like it; I hate it." (l. 9)

4. "I don't even like living here. I want to run away." (l. 10)

5. "I want to run away." (l. 10)

6. "I want to live for myself and for my woman and for nobody else." (l. 10)

G. Grant tells Jefferson that he is selfish so as to make him understand why he can't be considered a hero / why he is not a hero.

H. become a hero

Part two (from "You could give...", l. 14, to "for doing so", l. 29)

I. 1. them: "her (Jefferson's godmother), to me, to those children in the quarter" (l. 14)

2. They: the whites – it: giving something to other people

3. Those: white people – we: black people

J. "someone else to blame" (l. 20) – scapegoat → *bouc émissaire*

K. 1. I know that you are not a hog, you are a man.

2. You can show them that you have dignity, a heart and love for your people.

L. 1. dignity – 2. identity – 3. loving – 4. caring

M. 1. White people say this sentence and it is addressed to Grant.

2. writing

3. arithmetic

N. obeyed

Part three (from line 30 to the end)

O. *mensonge*

P. "White people believe that they're better than anyone else on earth." (l. 31)

Q. "It would destroy their myth." (l. 33)

R. Slavery was based on the myth that white people are superior to anyone else on earth / the myth of white superiority.

Ten words to remember

1. jail (l. 1) – 2. sentence sb to death (l. 1) – 3. above (l. 6) – 4. no matter (l. 6) – 5. run away (l. 10) – 6. expect (l. 16) – 7. scapegoat (l. 20) – 8. lie (l. 30) – 9. stand (l. 33) – 10. slave (l. 35)

C In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'écrit** et **production orale en continu**. Il permet de s'assurer que l'élève a compris les points essentiels de ce texte (enchaînement des faits, sentiments des personnages) et qu'il peut en rendre compte à l'oral.

1. According to Grant Wiggins, a hero is someone who is not selfish and who thinks of others first... Someone who deserves to be called a hero acts for the good of a community to make the lives of others better... So a hero is extraordinary because he / she is different from others, he / she is an example for them...

Grant says he could never be a hero because he doesn't think he can make sacrifices for people other than himself or his family... In fact he considers himself to be selfish... He does his job because he has to... He is not proud of being a teacher... He doesn't feel he does anything to make the lives of black people better...

Grant expects Jefferson to prove to himself, to those living on the plantation and to white people that he can be a hero... He wants Jefferson to be a hero for the black community... He wants him to think of others and show he is worthy of his humanity... He doesn't want Jefferson to give up the fight...

According to Grant, white people's belief in their supremacy over blacks is just a myth... The whites don't want black people to get an education because they don't want them to stand up to them... They don't want blacks and whites to be on an equal footing...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève rend compte d'une expérience, explique, exprime une opinion personnelle de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève exprime avec finesse et précision des sentiments, une opinion personnelle, il développe une argumentation claire et nuancée (question 4).

2. He has always complied with the whites' rules and done what they expected him to do. He became a teacher because that is what was expected of an educated black man... He has only taught what white people consider black people are capable of learning... He has never rebelled against white people... He has always been obedient / obeyed their rules...

With this sentence, we can imagine that he wants Jefferson to act differently... Because of his own failure, he is all the more eager for Jefferson to play a role in the black community... Grant knows that he could never become a hero, that he could never do anything for the black community...

3. On laissera libre le choix de la réponse à cette question ouverte. Vous trouverez ci-après un exemple de réponse par l'affirmative.

It seems to me that Grant's visit will undoubtedly have an impact on Jefferson... Indeed, after Grant's visit, Jefferson may be aware that although he is an uneducated / illiterate black man, he too can play a role in the black community... Grant may have convinced him that although he has been wrongfully accused of murdering a white man he has nothing to lose by fighting to reveal the truth... Maybe Jefferson will eventually manage to show white people that he is just as much a man as they are, that he and the white people who have sentenced him to death are equals and that he deserves to be treated as a man and not a hog... He may feel strong enough to show everyone that no man is superior to another man and that he can face death with dignity... The lesson that Jefferson may teach others is that white superiority over blacks is a myth...

4. Grant thinks that if black people stand up to white people and become educated, it will debunk white people's myth... To keep their myth alive and to feel safe about the power they have over others, they need to keep black people as they are, uneducated, ignorant and submissive...

E**Language training****5. Savoir prononcer**

a.

/əʊ/	/ɜ:/	/ʌ/	/u:/	/ɔ:/	/aʊ/	/ə/	/ɒ/
those no show so	worse	nothing love another someone done	prove do	more	how	Jefferson	on

6. Pratiquer la grammaireRenvoi au *Language workshop*, p. 40.**Your task****► Write a letter after an important visit**

La tâche d'**expression écrite** proposée ici fait appel à la fois au contexte et à l'imagination des élèves puisqu'il s'agit de se mettre à la place de Jefferson qui va rédiger une lettre à Miss Emma. On renverra les élèves en particulier à la méthodologie de l'**expression écrite**, « Écrire une lettre » (p. 166).

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une histoire de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 312, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 312)

- A. 1. He was **wrongfully accused of** murdering / killing his wife and sent to **jail**.
2. He is a **scapegoat**. He feels **helpless** and extremely **bitter**.
3. In the 1960s, blacks **were not on an equal footing with** whites.
4. **No matter what** he does, we will always be **proud** of him. He **is an example to** us all.
5. They are **overwhelmed** with grief because their son **ran away from** home last night.
6. She wants to **prove to herself** that she is more courageous than her brother.
7. This child is not **obedient** and **deserves** to be punished for his **lies**.
8. No-one **expected** him to be **sentenced to death**.
9. A lot of **slaves** worked on the plantations in the south of the United States.

B. 1. être digne de qqch – 2. fierté – 3. démythifier

C. 1. failure – 2. uneducated – 3. comply with

D. 1. au-dessus de – 2. résister

► Grammaire : Les modaux (sens 1) : CAN, COULD, MAY, SHOULD, MUST, NEED

A Observer et comprendre

1 a. 1. Obligation : *must* (énoncé 5) – 2. Interdiction : *mustn't / cannot* (énoncés 3 et 7) – 3. Absence d'obligation : *needn't* (énoncé 4) – 4. Permission : *may / can* (énoncé 7) – 5. Capacité : *can* (énoncé 2) / 6. Incapacité : *can't* (énoncé 1).

b. Les modaux sont suivis d'une base verbale (V).

c. 1. « Il fait quelque chose que les autres hommes ne sont pas capables de faire / ne peuvent pas faire. » – 2. « C'est la seule chose qu'un homme noir éduqué puisse faire / ait la possibilité de faire. » – 3. « Tu ne dois pas oublier qui tu es. » – 4. « Je sais ce que tu ressens. Tu n'as pas besoin de me le dire. » – 5. « Tu dois me croire. Je dis la vérité. » – 6. « Puis-je vous demander ce que je suis censé faire maintenant ? » – 7. « Toute prison a des règles définissant ce que les prisonniers ont le droit ou n'ont pas le droit de faire. »

2 a. 1. *could* → 2. C'est une hypothèse envisageable. – Traduction : « Je pourrais être un héros. »

2. *could / could* → 2. C'est une hypothèse envisageable. – Traduction : « Tu pourrais leur donner quelque chose que moi, je ne pourrais jamais leur donner. »

3. *couldn't* → 1. Cela appartient au passé. – Traduction : « Enfant, il ne savait ni lire ni écrire aussi bien que les autres enfants » (On traduit les capacités acquises par « savoir » : « savoir lire / nager / danser, etc. »)

4. *could have* → 3. Cela aurait pu se produire mais ne s'est pas produit. – Traduction : « Tu aurais pu être professeur toi aussi, si tu l'avais voulu. »

b. *Should* (en 5) exprime : 2. Le conseil. – Traduction : 5. « Tu devrais comprendre qu'ils ne valent pas mieux que nous. »

Should have (en 6) exprime : 1. Le regret. – Traduction : 6. « Tu n'aurais jamais dû le leur dire. C'était une erreur. »

c. *Have* se construit avec un participe passé.

B Pratiquer

Faisons le point !

– Traductions de *could* : « pouvoir » aux temps du passé (« j'ai pu / je pouvais ») / ou au conditionnel (« je pourrais ») / *could have* : « pouvoir » au conditionnel passé (« j'aurais pu »).

– Traductions de *should* : « devoir » au conditionnel (« je devrais ») / *should have* : « devoir » au conditionnel passé (« j'aurais dû »).

3 a. You should leave him alone. – b. You mustn't worry about it. – c. You needn't answer – d. He should have run away. – e. They couldn't write their names. – f. May I stay a little longer?

4 a. I could never talk to him. – b. You needn't shout! – c. He should know what that means. – d. I don't think I could do it again. – e. He could have helped other people. – f. You should have kept quiet.

► Grammaire de l'oral : Comprendre les formes modales à l'oral

5 Les syllabes accentuées sont dans les formes verbales ici soulignées.

1. I couldn't be a hero.
2. He could have been a hero.

- 6
1. can't tell you
 2. can take
 2. should have let
 1. shouldn't let
 1. couldn't afford
 1. could have stayed there
 2. must have found
 1. mustn't spend

► Lexique : Courage et héroïsme

7 a. bravery – b. daring – c. bold – d. safe

8 a. /'hɪərəʊ/ – b. /'herəʊɪn/

9 a. rescuer – b. icon – c. courageous – d. achievement

10 a. They said that he was a coward because he didn't stand up to his boss when he was fired.

b. Emmeline Pankhurst stood up for women's rights. She achieved her goal when women got the right to vote.

c. A superhero's duty is to do good deeds and protect people.

d. She went beyond her limits, overcame all the obstacles and became president of her company.

e. He looks up to his grandparents who were ready to fight for equality / equal rights and rebel against injustice.

f. A hero is someone who never hesitates to take up a challenge and sacrifice himself / herself to save / rescue other people.

g. There are hundreds of unsung heroes who risk their lives to rescue / save people who are in danger.

Your task

► Discuss running for leadership

Il s'agit d'une tâche d'**interaction orale**, mettant en jeu la maîtrise des formes grammaticales vues page 40 du *Language workshop* : « Les modaux (sens 1) : *can, could, may, should, must, need* ». On incitera l'élève à s'appuyer également sur la *Toolbox* fournie au bas de la page 41. C'est une tâche de niveau B1.

Interaction orale

Niveau B1 : capacité à engager la conversation et maintenir le contact pour échanger des informations, exprimer ses sentiments, réagir à des sentiments.

Niveau B1+ : on ajoutera aux critères précédents une certaine aisance et fluidité de l'expression.

Compétence linguistique

Niveau B1 : on attendra au niveau B1 que l'élève emploie de façon appropriée les modaux étudiés. Cependant, on pourra s'attendre à ce que perdurent des confusions : *can / could – must / mustn't / needn't*. L'emploi des modaux *could* et *should* avec *have* sera considéré comme un bonus.

Niveau B1+ : on attendra, du point de vue linguistique, un assez bon contrôle grammatical, avec des erreurs non systématiques. Dans ce cas précis, on attendra la maîtrise des formes verbales étudiées, y compris aux formes interrogatives et négatives ainsi qu'un emploi à bon escient de ces formes. La prononciation doit être clairement intelligible tout le long de l'échange. On valorisera du point de vue phonologique la réduction des auxiliaires.

Les formes conversationnelles (*I mean... Let's say... Did you? Sorry to interrupt you*, etc.) sont également attendues car elles introduisent fluidité et aisance dans l'expression orale.

• Exemples d'énoncés pouvant être intégrés à la production

Niveau B1

Student A:

- You should run for the leadership, you know.
- You can win if you really try.
- You needn't tell me just how much work it means.
- Keep on with your campaign! That's the only thing you can do!
- You shouldn't doubt your leadership abilities.
- You mustn't / shouldn't give up now / stop campaigning now.
- You shouldn't worry so much.
- Come on! Don't disappoint everyone! / You can't give up now!

Student B:

- I'm afraid I can't face the responsibility. / I'm not sure I can face it.
- What can I do to make other students vote for me?
- You must believe me. I'm terrified. I don't feel up to the task.
- The other candidate could get a lot more votes, you know.
- I could have campaigned much better.
- Maybe I should never have started this campaign.

Niveau B1+

Outre les énoncés ci-dessus, on introduira des expressions permettant de rendre la conversation plus fluide et aisée : réponses courtes, reprise de l'auxiliaire, exclamatives, adverbes, etc.

- Well, actually... / I definitely think... / Don't you think that...?
- Of course I do! / I hope so. / I don't think so. / I guess so. / I suppose so.
- Yes, please do! / No, please, don't!
- You don't believe me, do you?
- They'll vote for me, won't they?
- I can't give up now, can I?

Spotlight - The arts (p. 42-43)

► Fictional heroes

Illustrations

Page 42 (Picture 1): Poster of the film *From Russia with Love*, 1963.

Page 42 (Picture 2): Poster of the film *A view to A Kill*, 1985.

Page 42 (Picture 3): Poster of the film *Quantum of Solace*, 2008.

A The hero who never dies

En amont de l'étude des questions sur James Bond, on demandera aux élèves d'expliquer le choix du titre *The hero who never dies*.

The title insists on the fact that special agent 007 (double O seven) was created a long time ago, and even after all these years, there are still films about Ian Fleming's James Bond... This hero is still a modern-day hero who doesn't seem to age / grow old... Today, James Bond is as alive as ever before...

1. James Bond is one of the most iconic characters in cinematic history... All James Bond films contain key ingredients... James Bond films have things in common / common characteristics... To start with, in these posters, every James Bond character is wearing a tuxedo / dress suit... What's more, there is at least one sexy "James Bond girl"... Then, James Bond is often pictured holding a gun, trying to protect a woman or defend himself against villains... Besides, in all these posters, James Bond looks confident / self-assured, elegant, strong, fearless and charismatic... Both in these posters as well as in the films, James Bond stands for charm, elegance, strength and virility...

2. Not everyone welcomed actor Daniel Craig as the new James Bond... The reason why the new James Bond does not seem to fit the bill is that he is blond-haired whereas all the other 007 agents were dark-haired... What's more, he is "a little shorter than the others" and different from the way he is described by Ian Fleming: "very different from the Bond in Ian Fleming's books"...

3. Cette question ouverte et personnelle permettra de travailler les expressions de l'**opinion** (manuel, p. 160) et de la **cause** (manuel, p. 155) en mettant en application les repères méthodologiques concernant l'**expression orale en continu** décrits page 155, notamment aux rubriques « Expliquer » et « Argumenter ».

B Superheroes in comic books

Erratum : le titre de cette rubrique contient une erreur qui sera rectifiée dans la prochaine édition du manuel.

1. Symbolic elements in picture 1:

- The American flag / Stars and Stripes is on Captain America's red, white and blue costume and shield...
- The letter "A", which stands for "America" appears on his mask...
- The way he salutes and stands on the balcony as well as his physical appearance make him appear as a strong character worthy of admiration...
- He embodies patriotism, strength and determination...

Symbolic elements in picture 2:

- Wonder Woman's costume has an American flag motif...
- The super-heroine embodies strength, courage and determination...

Symbolic elements in picture 3:

- Captain Britain’s costume is the United Kingdom flag, also known as the Union Jack...
- The Union Jack also appears in lieu of the sky...
- Another symbolic element is Big Ben...
- He is strong and has a muscular body...
- These elements insist on the fact that Captain Britain stands for patriotism, strength and determination...

2. Both Captain America and Wonder Woman are fictional wartime characters and their costumes bear the colours of the American flag... Both of them were propaganda tools to fight Nazi Germany during World War II... As for Captain Britain, he has a lot in common with Captain America... As written in his biography, he was created to counterbalance the American superhero known as Captain America...

All three superheroes / costumed crusaders, by their heroic actions, aim to defend, protect and serve others... They also save the weak or even the entire world from the dark forces of evil...

They are always ready to avert catastrophes, defend the needy and prevent crimes from being committed... With them, justice is done... They stand for the fight between good and evil... They have superpowers and are a symbol of liberty and justice...

Webquest

► Your favourite superhero

Les élèves doivent choisir leur super-héros préféré sans pour autant sélectionner l’un de ceux représentés sur cette page. Les ressources proposées en bas de cette page leur donnent un choix varié de personnages hors du commun.

Après avoir choisi un super-héros, il faudra le (la) présenter au reste de la classe en suivant les étapes données dans le manuel. Cependant, on pourra demander aux élèves les plus à l’aise à l’oral de ne pas nécessairement reprendre chacun des titres proposés, mais d’enchaîner les idées de façon plus naturelle, notamment à l’aide de **mots de liaison** (manuel, p. 153). On demandera aux élèves de parler pendant au moins une minute, en enchaînant leurs phrases et en utilisant des *gap-fillers* (voir conseil d’**expression orale en continu**, p. 153). Ils penseront également à utiliser le lexique des *Keywords*, page 30, et des autres *Toolbox* de l’unité.

Final task (p. 44)

► What is a hero for you?

Après l’étude des divers documents de l’unité, les élèves devraient disposer des éléments et savoir-faire nécessaires pour mener à bien le projet qui leur a été proposé : préparer une émission de radio dont le titre est “*Modern day heroes*”. Après avoir écouté deux reportages, les élèves devront choisir celui qui fera partie de l’émission.

1

Listen to two radio reports



Niveau B1 : l’élève comprend les points principaux des interventions, y compris des récits courts ainsi que le point de vue du locuteur.

Niveau B1+ : l’élève est capable de suivre les grandes lignes et certains détails de ce qui est dit dans un document sonore un peu plus long.

Niveau B2 : l’élève comprend l’essentiel d’un discours ou d’un exposé complexe à condition que le sujet soit assez familier.

Scripts des deux reportages

Report 1



Part one (from the beginning to 1')

In Washington, D.C., this week, something happened just a few blocks from Congress, where politicians debate and declaim about illegal immigrants.

This week, there were pounding rains up and down the Eastern Seaboard. On Thursday, Bernice Clark was driving along Rhode Island Avenue in Washington with her great-grandson when her car was stopped dead by flooding.

Water surged into the passenger compartment. Her great-grandson, Davonte Williams, pushed open his door and leapt out. But Bernice Clark was stuck in the driver's seat. Her great-grandson tried to fight his way back to pull her out. But, as the water rose higher each second, it pulled Davonte Williams away from the car and put more pressure on the door that his frail, great-grandmother struggled to open.

"When the water was at the steering wheel," Bernice Clark told David Schultz of WAMU in Washington, "I saw all this trash that was coming in with water, I knew that was it."

Part two (from 1'01" to 1'35")

Witnesses say that a passerby, who appeared to be Hispanic, saw Davonte Williams straining to reach his great-grandmother. The passerby didn't just make a video with his cellphone and send it out over YouTube. He didn't just call 911 to say, "There's a woman drowning. You ought to get over here." He didn't just post a message to his Facebook friends: "Wow. Woman fighting for her life right in front of me. Look at this pic!"

The man stripped off his clothes and dove into the cold, grimy, churning waters.

"He came over and jumped into where we were and brought me out," says Bernice Clark. "I was alive. He saved me."

Part three (from 1'36" to 2'05")

And then, the man went away. He didn't stay around to receive congratulations, or join Bernice Clark and her great-grandson for some hot soup, and receive their tearful thanks for saving their lives.

There may be several reasons why the man didn't stay at the scene of the rescue. The likeliest may be that he is an illegal immigrant from Latin America who feared that police would soon show up and ask for proof of his identity. It is not easy – in fact, it's illegal – for a policeman to say these days, "You saved people. Nice work. I'll pretend you weren't here."

Part four (from 2'06" to the end)

As people in Congress debate illegal immigration, they might want to think a bit about this unidentified stranger, who may be doing backbreaking work for little money in their own backyards and apartment blocks. This man may seem invisible to many. But when he saw someone in danger and distress, he risked his life to save them. He was a hero. He was a model citizen.

Report 2



Part one (from the beginning to 0'50")

When Rick Aggeler graduated from the famed Berklee College of Music in 2007, he had two career options: professional drummer or music teacher. He chose music teacher – with a mission.

Music is magic. That's what 25-year-old Rick Aggeler discovered early on in life.

"Music made me feel like anything was possible."

Aggeler was seven when he had brain surgery, which left him with an embarrassing scar on the back of his head. Worse, his medical condition prevented him from playing sports. So his mother suggested he learn to play the drums.

Years later, the love of music took Aggeler from northern California – where he grew up – to Boston to study at the prestigious Berklee College of Music.

Part two (from 0'51" to 1'40")

While he was a junior at Berklee, he volunteered as a music teacher at a local youth center. And, in a way, he never left.

He helped create a small music club within the youth center. And later, serving as its director, oversaw its rapid growth into a major program. The Music Clubhouse at the Blue Hill Boys and Girls Club now offers local kids a chance to learn and play not just drums, but a wide range of other instruments as well.

The music clubhouse, Aggeler says, has become a haven for local kids who can come after school hours or during summer vacation. They learn to play instruments, perform together in bands and even record their own songs in the club's studio.

(A passage from the song can be heard.)

Part three (from 1'41" to the end)

Since the Music Clubhouse opened three years ago, it's served almost 500 kids. Director Rick Aggeler says performing in front of different audiences helps the young musicians build self esteem. Coming to the club to prepare for those performances helps them learn how to deal with their personal problems and concerns.

(A passage from the song can be heard.)

Club director Rick Aggeler says he's happy – but not surprised – to see how music touches and transforms the lives of his club members. It's the same magical power he experienced as a child that inspired him to become a teacher – and pass it on.

Nous vous proposons, à la fin du livre du professeur, une fiche d'aide à la compréhension orale qui permettra aux élèves de mieux comprendre les deux reportages audio proposés dans cette tâche finale.

Corrigé de la fiche *Final task* (livre du professeur, p. 313-314)

Report 1

Part one

A. 1. in Washington D.C.

2. this week

B. illegal immigrants

C. Bernice Clark was in a car with her great-grandson, Davonte Williams.

Bernice Clark was driving her car when it was stopped by heavy rains.

Only Davonte Williams could get out of the car.

Davonte Williams wasn't able to get Bernice Clark out of the car.

Part two

D. 1. Hispanic

E. He stripped off his clothes and dove into the water.

He brought Bernice Clark out of the car and saved her life.

Part three

F. And then, the man went away. He didn't stay around to receive congratulations, or join Bernice Clark and her great-grandson for some hot soup, and receive their tearful thanks for saving their lives.

G. As an illegal immigrant, he was afraid the police would ask for proof of his identity.

Part four

H. When he saw someone in danger and distress, he risked his life to save them. He was a hero. He was a model citizen.

Report 2

Part one

A. 1. Rick Aggeler graduated from Berklee College of Music in 2007.

2. He chose to become a music teacher.

3. Now he is 25 years old.

4. Music made him feel that everything was possible.

B. 1. At the age of 7, he had brain surgery.

2. His medical condition prevented him from playing sports.

3. His mother suggested he learn to play the drums.

4. He grew up in northern California.

5. He settled in Boston.

Part two

C. While he was a junior at Berklee, he volunteered as a music teacher at a local youth center. The Club offers local kids a chance to learn and play not just drums, but a wide range of other instruments as well.

D. after school hours or during summer vacation

E. 1. They learn to play instruments.

2. They perform together in bands.

3. They record their own songs in the club's studio.

Part three

F. 3 – 500

G. It helps build self esteem...

It helps them learn how to deal with their personal problems and concerns.

H. Club director Rick Aggeler says he's happy – but not surprised – to see how music touches and transforms the lives of his club members.

It's the same magical power he experienced as a child that inspired him to become a teacher – and pass it on.

2

Decide which report you will choose

Il s'agira ici de présenter à l'oral les deux reportages. Les élèves devront dans un premier temps **parler en continu** avant de **parler en interaction** pour choisir le reportage qui conviendrait le mieux à l'émission "Modern day heroes". Cet exercice nécessitant un savoir-faire précis, les élèves auront de préférence travaillé les pages de méthodologie correspondantes dans le manuel :

– **Expression orale en continu**, pages 153-156, en particulier les rubriques « Raconter », page 153, ainsi que « Expliquer » et « Argumenter », page 155.

– **L'interaction orale**, p. 157-159, en particulier la rubrique « Discussion contradictoire », p. 158.

On insistera également pour que les élèves utilisent la *Function box* pour présenter leurs arguments et donner leur opinion.

Niveau B1 : les élèves sont capables d'engager la discussion et de maintenir le contact pour échanger des informations et exprimer clairement un point de vue.

Niveau B1+ : les élèves mènent la discussion avec une certaine aisance.

Niveau B2 : la discussion se déroule avec spontanéité et aisance. Les élèves peuvent s'exprimer clairement sans donner l'impression d'avoir à restreindre ce qu'ils veulent dire.

Check your skills (p. 45)

► Comprendre un reportage radio

Illustration

Captain Chesley “Sully” Sullenberger arrives for the premiere of “Brace for Impact”, based on the true story of Captain Sully’s miraculous Hudson River landing of US Airways Flight 1549, at the Walter Reade Theater, at the Lincoln Center in New York City on January 5, 2010.

Script du reportage audio

Back to the *Early Show*. One year ago today, a country that really needed some good news got some. US Airways flight 1549 crippled in mid-flight, ditched safely into New York’s Hudson River and 155 lives were saved... and a legend was born.

“I hit birds, we lost thrust in both engines, turning back towards La Guardia.”

3,000 feet over one of the most densely populated areas of the planet, a flock of geese struck US air flight 1549 and the airplane lost all power. Captain Sully Sullenberger was faced with a catastrophe.

“We may end up in the Hudson.”

With brains and courage, Sully brought his plane down safely onto the frigid waters of the Hudson River.

“I think in many ways, as it turned out, my entire life up to that moment had been a preparation to handle that particular moment.”

In a matter of minutes, the plane was evacuated. Ferry boats, as first responders rushed to the scene. Not one person was killed.

“For me it was an amazing experience in the sense that it really gave you a feeling of the human race can help each other.”

155 people, each with a story, saved from tragedy and changed forever.

“Captain Chesley Sullenberger is a true American hero...”

In the year since, there have been moments of celebration and celebrity. But more importantly, there have been outpourings of gratitude...

... I am... for saving my life... really, really...

... Thank you so much for bringing my husband back home to me.

What’s your name?...

... and a chance to reflect after facing death and seeing life again. The crew and passengers of flight 1549 forged a bond that day, a bond that has led to love and new lives together.

“... 1549, we may end up in the Hudson...”

And now, they’re coming together again, one year after a day that truly proved to be a miracle on the Hudson.

Corrigé du fichier de l’élève (p. 19)

1. River – 155 – legend
2. hit by a flock of geese
3. courage – safely
4. a. False → preparation (to handle that particular moment)
b. False → Not one person was killed
c. True → can help each other
d. True → a true American hero
e. True → gratitude / Thank you
5. an amazing experience – a miracle

► Écrire un article de presse

Illustration

Firefighter holding a baby at the scene of a fire.

Avant de réussir au mieux cette auto-évaluation, il est préférable que les élèves aient étudié les pages de méthodologie de l'**expression écrite** dans le manuel, pages 165 à 169 (en particulier, la rubrique « Rédiger un article de presse »), et fait les exercices correspondants dans le fichier de l'élève, pages 73 à 75.

Ouverture (p. 48-49)

Peut-on imaginer de voyager aux États-Unis sans voiture ? Est-il possible d'envisager des activités touristiques sans voiture dans ce pays où la voiture a été si longtemps un symbole de liberté et de dynamisme et qui doit maintenant faire face au déclin du secteur automobile et aux exigences de la protection de l'environnement ?

Telle est la problématique de cette unité qui aborde ainsi les notions **espaces et échanges**, **mythes et héros** et **l'idée de progrès** inscrites au programme culturel du cycle terminal.

La **tâche finale** invite les élèves, après avoir étudié les divers documents de l'unité, à faire un choix entre un voyage le long d'une des routes mythiques américaines (comme la Route 66) et un voyage sans voiture dans un des grands parcs nationaux par exemple, en utilisant un moyen de transport collectif. Cette *Final task* met donc en œuvre deux activités langagières : **l'interaction orale** (discussion en binôme pour décider du voyage) et **l'expression écrite**, activité langagière dominante de l'unité (rédaction d'un courriel à un office de tourisme pour demander un complément d'informations).

► The Cadillac Ranch

Illustration: Photo taken by Walter Bibikow, December 2004.

- The *Cadillac Ranch* (1974) was designed and built by Chip Lord, Hudson Marquez and Doug Michels, art-hippies from San Francisco who called themselves the Ant Farm.

- “On a stretch of Texas highway west of Amarillo lies Cadillac Ranch. In a field of wheat 10 rusting Cadillacs are planted, ranging from a 1949 club coupe to a 1963 sedan. All stand face down in the earth, enormous tail fins pointing defiantly at the sky [...]

‘When we made it, Cadillac Ranch was intended to be as much a monument to the glory of the tail fin as a burial of the gas guzzler,’ said Chip Lord, one of the artists behind what has become one of the most famous US public works of art. Back in 1974 the cars’ paint gleamed under the blue western skies. Now they are rusted and covered in graffiti. ‘Perhaps it can be seen now as a sign of the decline of the American empire,’ Lord mused. ‘It could become a symbol for it.’”

The Observer (Jan. 29th 2006)

- Since 1974, visitors have been tacitly encouraged to spray-paint and write graffiti on the battered car bodywork.

- The art installation has inspired many artists. Bruce Springsteen wrote a song called *Cadillac Ranch* in his 1980 album *The River*. The *Cadillac Ranch* is also featured in many documentaries and films, in the Walt Disney and Pixar animated film *Cars* for instance.

- Address: I-40 (exit 60) Amarillo, Texas.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*. Il peut effectuer une description en énumérant les différents points.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

Niveau B2 : l'élève exprime avec finesse et précision une opinion personnelle (question 4).

1. The photo shows a famous work of art / sculpture which lies along a Texas highway. It is called the *Cadillac Ranch* because it is made of several Cadillac car-wrecks planted nose-first in the ground. They are half-buried and look like tombstones. They have been tagged and seem to be resting in the ground...

2. Pour répondre à cette question, les élèves auront à exprimer la **probabilité au passé** (précis grammatical, p. 178).

We can imagine that at the time the Cadillac Ranch was built, the cars were colourful, gleaming and had no graffiti... The artists may have wanted to pay tribute to the iconic Cadillac... It could have been created as a symbol of / tribute to American car culture... Maybe they wanted it to symbolize the age of the American car while making fun of it at the same time... As it was built at the time of the first oil crisis, the artists might have anticipated the decline of the US car industry and wished to denounce Americas' love affair with big cars...

• This is what Chip Lord, one of artists, said about the *Cadillac Ranch* in 1976:

“Some people may think of this as sacrilege, as many of these cars are now much sought after collector’s items. However, in the seventies, when this piece of art was constructed, a 1959 Cadillac was not as hot as it is today. Had the cars not be used for the Ranch, they would most likely have ended up in an obscure junk yard. So, I think they serve a better purpose today by reminding both Americans and foreigners of this great American automotive heritage.”

<http://www.libertysoftware.be/cml/cadillacranch/crmain.htm>

• Stanley Marsh, the art collector and sponsor of the *Cadillac Ranch*:

“I got to know the Ant Farm, a group of experimental architects, and I told them to come up with some art that could represent the American dream ... The Cadillac symbolizes the American fantasy. Whatever your fantasy – sex, money, freedom. To own a Cadillac was really living. It was the dream come true. So the *Cadillac Ranch* has become a celebration of the American dream.”

Route 66: The Mother Road, by Michael Wallis

3. Les élèves auront ici besoin des structures de **probabilité au présent** (précis grammatical, p. 178).

The cars are complete wrecks, with just the bodywork left, splashed with paint and covered with graffiti... Visitors have scratched their initials and different sayings on the cars...

The colourful wrecks could now represent / stand for the decline of the American car industry...

The Ranch may now symbolize the death of America’s road romance...

4. Pour répondre à cette question personnelle, on encouragera les élèves à utiliser les structures permettant d’**exprimer ses goûts** et de **donner son opinion** (« Structures utiles pour s’exprimer à l’oral », p. 160).

Focus on writing (p. 50-51)

► America’s love affair with the road

Ces deux pages *Focus on writing* ont un double objectif :

• l’activité langagière dominante de l’unité étant l’**expression écrite**, les élèves trouveront ici cinq exercices ciblant chacun un point de méthodologie précis visant à améliorer leur production écrite (méthodologie de l’expression écrite, p. 165-169) ;

• le deuxième objectif est civilisationnel puisque les différentes activités permettent de retracer l’histoire de l’industrie automobile américaine, de Henry Ford à nos jours. L’extrait du film *Easy Rider* proposé en *Video time*, belle illustration du mythe de la route, s’inscrit bien sûr dans cet objectif.

A Henry Ford

Illustration

Henry Ford, American industrialist pioneer of American car industry driving his Quadricycle, 1896.

Il est demandé aux élèves de rédiger la biographie de Henry Ford à partir de notes prises en style télégraphique. Ils ne devraient donc pas rencontrer de problèmes lexicaux majeurs et pourront donc mobiliser leur attention afin de **rédiger des phrases correctes** (renvoi à la méthodologie consacrée à l'expression écrite, p. 165). On les incitera donc à veiller à la qualité de leur expression : temps, place des adjectifs, phrases complexes, introduction de mots de liaison...

Henry Ford, born on July 30th 1863 in Dearborn, Michigan, was the eldest of six children. His parents, who were Irish immigrants, lived on a prosperous farm. However, from an early age, Henry showed his dislike for farm work and his interest in mechanical things.

In 1879, sixteen-year-old Ford found a job as an apprentice machinist. Three years later, he serviced steam engines in a Detroit factory.

At the age of 25 he married Clara Bryant. He quickly climbed the Edison corporate ladder and became chief engineer in 1893. A few years later, Henry Ford created his first self-propelled vehicle: the Quadricycle (see picture).

In 1903, he established his own car-manufacturing company, the Ford Motor Company, which produced the successful "Model T" in 1908. This simple car, also known as the "Tin Lizzie", rapidly became popular as it was affordable for the American middle-class. In 1913, Ford improved the way cars were manufactured by implementing the first moving assembly line. Consequently the price of a "Model T" dropped to \$300 and by 1927 15 million had been sold.

Not only was Henry Ford an inventor and a successful car manufacturer, he was also an employer with social views: he paid his workers more money for less work and introduced the 5-day 40-hour working week.

He died at the age of 83 of a cerebral hemorrhage and was buried in the Ford Cemetery in Detroit.

B Car culture in the 1950s

Les élèves ont tendance à produire des textes au contenu lexical assez pauvre et à utiliser des adjectifs passe-partout. Cet exercice, qui consiste à introduire dans un texte des adjectifs variés, a pour objectif de les aider à **enrichir leur production**.

Ce texte a aussi un objectif culturel puisqu'il évoque l'ambiance sur les routes américaines dans les années 1950, lorsque la culture automobile était à son apogée.

Remarque : comme le précise la consigne de cet exercice, plusieurs places sont envisageables pour certains adjectifs. On acceptera donc toutes les possibilités, les seules contraintes étant que le texte reste logique et que chaque adjectif ne soit utilisé qu'une seule fois.

Friendly / **Cosy** / **Homely** roadside diners, **friendly** / **cosy** / **homely** motels, **convenient** gas stations and **numerous** drive-in businesses had long been part of the American landscape. Up until then they had been **friendly** / **cosy** / **homely** family-owned places with an original design meant to attract the **exhausted** driver's attention. But in the mid-fifties, **strict** government regulations were passed allowing large-scale industries on the interstates. So "Mom's and Pop's" places went gradually out of business. Franchising led to fast food-chains: **standardized**, mass-produced, **impersonal** / **dull** buildings adapted to accommodate motorists. The advent of **impersonal** / **dull** drive-throughs allowed **hurried** drivers to keep one hand on the wheel and the other on a **tasteless** burger.

C US auto industry decline

Il s'agit ici d'**introduire des mots de liaison** dans un texte qui décrit le déclin des trois géants de l'industrie automobile américaine : Ford, General Motors et Chrysler.

Ford, General Motors and Chrysler have been in decline for many reasons, **such as** reliance on discounts, mismanagement, etc. **As a result** Chrysler has been taken over by a German company, **while** Ford has been losing market share consistently for the last 10 years.

Though US auto decline had already set in years ago, 2005 proved fatal. **On the other hand**, a rising demand for small cars boosted the sales of Japanese automakers. Ford and GM sales fell by 24 and 20 percent, **whereas** sales for Toyota, Nissan and Hyundai rose by 10, 16 and 95 percent respectively.

D Towards green cars

Tout en sensibilisant les élèves à la lente arrivée sur le marché américain des voitures vertes (voitures électriques ou hybrides), cet exercice leur propose de **produire des énoncés complexes** en reliant deux phrases à l'aide de pronoms relatifs ou de mots de liaison.

Remarque : plusieurs solutions sont envisageables pour relier les phrases.

1. Electric vehicles first came into existence in the 19th century, **when** electricity was one of the preferred methods of motor vehicle propulsion.
2. Credit for building the first electric car usually goes to **Scottish inventor** Robert Anderson, who built an electric carriage with non-rechargeable electric cells.
3. **As / Since** today's average American drives less than 40 miles per day, a typical electric vehicle is adequate for the daily driving needs of most US consumers.

Ou bien :

Today's average American drives less than 40 miles per day, **so / that's why / consequently** a typical electric vehicle is adequate for the daily driving needs of most US consumers.

4. Ford **which** had / has up to now mainly relied on the making of pickup trucks and SUVs expects to develop its production of electric vehicles.

Ou bien :

Though / Despite the fact that Ford **has** up to now mainly relied on the making of pickup trucks and SUVs, **it** now expects to develop its production of electric vehicles.

5. **Though** Ford had announced it would make 250,000 hybrids a year, it later admitted it could not meet that goal due to high costs.

Ou bien :

Ford, **which** had announced it would make 250,000 hybrids a year, later admitted it could not meet that goal due to high costs.

E The ups and downs of the American car industry

Il s'agit ici de **rédiger un article de presse** en reprenant les informations contenues dans les documents de cette double page. Les quatre questions posées guident les élèves dans l'organisation de leur article; ceux-ci devront surtout veiller à **rédiger des phrases correctes** et à mettre en pratique les divers conseils méthodologiques dispensés dans ces pages *Focus*.

Niveau B1 : l'élève structure son texte en utilisant des mots de liaison variés et évite les erreurs de langue les plus importantes.

Niveau B1+ : les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide du texte.

• Suggestion d'article

At the turn of the 20th century, the automobile was a complicated machine and a luxury toy just for the rich. But in the 1910s, Henry Ford came up with two innovations which revolutionized American society. First, he created the Model T, a simple car that the average American worker could afford. A few years later, he introduced the first moving assembly line which increased the speed of car-production and decreased its cost. From then on, cars were mass-produced and a new era of car industry began.

The 1950s were the golden age of car culture. Big cars, homely roadside diners, cosy motels and numerous gas stations became part of the American landscape. But little by little, the friendly roadside stops were replaced by franchised fast food outlets.

The oil crisis of the 1970s triggered the decline of the American car industry but it is only at the beginning of the 21st century that car sales of the “Big Three” fell dramatically. While Chrysler was taken over by a German company, Ford and GM’s market share dropped as consumers gave up their American gas guzzlers and turned to smaller Japanese cars.

Is the future of car-making in green cars? Even though electric vehicles were invented as early as the 19th century, the electric car has not really caught on yet. Ford announced it was going to mass-produce hybrid cars but it had to give up the project because the production costs were too high.

Video time

► Easy Rider

Easy Rider is a 1969 road movie directed by Dennis Hopper. The film tells the story of two young bikers, Wyatt (played by Peter Fonda) and Billy (played by Dennis Hopper) on decorated Harley-Davidson choppers on an epic journey into the unknown, in search of “their” American dream.

A Get ready

1. The two bikers look like hippies: Wyatt is dressed in American flag-adorned leather and Billy is wearing Native American-style buckskin pants and shirt. So we can imagine that their appearance may have disturbed / frightened some people, at a time (the 1960s) when American society was still conformist and narrow-minded, particularly in the Southern states. The two bikers may not have felt really welcome...

B Watch the video

Script and description

Part one

The scene is set on a farm.

Full shot of two farmers shoeing a horse in front of a barn. One of them looks at Wyatt who is pushing his chopper.

FARMER: Howdy! What can I do for you?

WYATT: I'd like to fix my flat, if you don't mind.

FARMER: No, I don't mind. Get in the barn there, you'll find any tools you need.

Close-up of the farmer.

The horse rears up.

FARMER (holding the horse back): Whoa! Whoa! Come on.

FARMER (to Wyatt): And turn that thing off. You're making my horse skittish.

Close-up of the other farmer staring at the two bikers.

Full shot of the farmers and the horse, then of Wyatt and Billy pushing the bike into the barn.

FARMER: That sure is a good-looking machine.

WYATT: Yeah.

Reverse shots of the bikers changing the tire and of the farmers striking the hot iron shoe on an anvil, then shoeing the horse.

Noises of the hammer on the horseshoe, of the bikers and animals in the background.

Full shot of Wyatt and Billy washing their hands in a basin. Behind them a number of people are sitting at a long table set outside the house.

FARMER: Hey, you fellows can sit down here.

They all sit down. The farmer takes his hat off.

Close-up of Billy who has started eating.

FARMER: Would you mind taking off your hat?

Billy looks around, astonished, then takes his hat off and puts his hands together.

The camera pans right. Close-up of the guests and of the farmer's numerous children.

The farmer says grace.

FARMER (voice-off): We thank Thee, O Lord, for these Thy gifts received from Thy bounty. In the name of Thy only begotten Son, Jesus Christ, our Lord. Amen.

Close-up of the farmer fiddling with his dentures.

Alternate reverse shots of the farmer and of Wyatt.

FARMER: Where're you fellows from?

WYATT: L.A.

FARMER: L.A.?

WYATT: Los Angeles.

FARMER: Los Angeles. Is that a fact? When I was a young man I was... headed for California, but... Well, you know how it is.

Close-up of Billy, smiling.

Close-up of Wyatt.

WYATT: Well, you sure got a nice spread here.

FARMER: I sure got a lot of them. My wife is a Catholic, you know...

Close-up of the farmer's wife. She looks Mexican.

Close-up of the farmer.

FARMER: Honey, can we have some more coffee?

The farmer's wife gets up to fetch some more coffee.

Close-up of Wyatt.

FARMER: No, I mean it. You got a nice place. It's not every man that can live off the land, you know. You do your own thing in your own time. You should be proud.

Change of scene. The sun is shining through tall trees.

Wyatt and Billy are riding side by side in the open air, admiring the landscape.

The Byrds sing "Wasn't Born to Follow".

Part two

A few days later, Wyatt and Billy are riding on a deserted road in the countryside.

Two rednecks in a small pickup truck see the bikers.

DRIVER: Hey, Roy, look at them ginks!

ROY: Pull alongside. We'll scare the hell out of 'em.

Roy reaches back, takes down his shotgun from the back of the pickup and aims it out of the window at Billy as they pass him.

ROY: Want me to blow your brains out?

Billy gives him the finger.

ROY: Why don't you get a haircut?

A sudden shotgun blasts Billy in the chest. His bike rolls and skids down the road.

DRIVER: What happened?

The pickup passes Wyatt who has stopped.

Billy is lying on his back on the roadside. His bike is lying nearby in the middle of the road.

Medium shot of the rednecks in their pickup.

Wyatt rides back toward Billy, gets off his bike and kneels down near his friend.

WYATT: Billy! Oh my God! I'm going for help.

BILLY: Wyatt... (*He gags.*) I get 'em. I gotta get 'em first. (*He sobs and moans.*)

Medium shot of the rednecks in their pickup.

ROY: We better go back.

Wyatt fetches his American-flag-adorned jacket on his bike and covers up his friend.

BILLY (*sobbing*): I'm gonna get 'em. Where 're they?

Wyatt rushes to his bike and speeds down the road to seek help.

The rednecks have made a U-turn and are driving toward Wyatt. As they pass him, gunfire blasts out of the window. Wyatt's bike flies through the air, bursting into flames in a thundering noise.

The camera pans from the burning wreckage and becomes an aerial shot.

This shot continues until the end of the film.

Credits roll and we hear "Ballad of Easy Rider".

All I wanted was to be free,

And that's the way it turned out to be...

Corrigé de la fiche **Video time** (livre du professeur, p. 315-316)

Part one

A. 1. The scene is set somewhere in Southwest USA / America. Two bikers, Wyatt and Billy, have a problem with one of their machines and ask a farmer if he can help them. After they have repaired / fixed the bike, the farmer invites them to share a meal with his family.

2. Mots prononcés : howdy – fix – flat (tire) – barn – tool – skittish – fellow – thank – head for – spread – live off the land – proud

Mots utiles à la description : shoe (a horse) – rear up – hammer – say grace – Mexican

Intrus : shotgun – pickup truck – hot dog – priest – hunter – buffalo

3. They admire the landscape while riding through a mountainous region.

B. Cf. ci-dessus : A2, Mots prononcés.

C. 1. False → They have a flat tire (US) / tyre (UK).

2. True → The horse is skittish / rears up because of the noise of the machine and the farmer has to hold it back.

3. True → He says: "That sure is a good-looking machine."

4. True → He starts eating as soon as he is seated, without looking at anybody.

5. False → He looks surprised and does not seem to understand what he is asked to do. He looks around to see what he must do.

6. False → He says: "When I was a young man I was headed for California..."

7. False → He says: "I sure got a lot of them. My wife is a Catholic..."

D. 1. polite: Wyatt – **2.** cynical: Ø – **3.** hesitant: Billy – **4.** hostile: Ø – **5.** thankful: Wyatt

6. surly: Billy – **7.** truthful: Wyatt – **8.** well-behaved: Wyatt – **9.** rude: Billy –

10. admiring: Wyatt – **11.** deceitful: Ø – **12.** interested: Wyatt – **13.** ill at ease: Billy

14. silent: Billy

E. You're lucky if you can live off the produce of your farm.

F. "You should be proud."

G. helpful – proud – sociable – broad-minded – welcoming – friendly – trustful

Développement possible :

The farmer does not hesitate at all when he sees the two men pushing one of the bikes... He is neither afraid of their unusual appearance, nor of Billy's long hair nor of their unusual

bikes... He even spontaneously tells Wyatt that he has a good-looking machine... He immediately agrees to help them and tells them where to find the tools they need to repair / fix their flat tire / tyre... He invites them to share a meal with his family... He more or less identifies with them when he says that when he was a young man, he was headed for California... He is proud of his wife and family and the farm he has got...

Part two

H. 1. *Eh, Roy, regarde-moi ces tordus !*

2. *Mets-toi à leur hauteur, on va leur flanquer une trouille pas possible.*

I. a. 4. Billy gives Roy the finger.

b. 1. Two rednecks in their pickup truck see the bikers.

c. 8. Wyatt's bike bursts into flames.

d. 3. Roy asks Billy if he wants him to blow his brain out.

e. 7. Wyatt jumps on his bike to get some help.

f. 6. Wyatt stops and rides back to Billy.

g. 5. Roy suddenly shoots at Billy.

h. 2. Roy takes a shotgun from the back of the pickup truck.

J. On pourra aider les élèves à répondre à cette question en leur proposant une série d'adjectifs parmi lesquels ils auront à choisir les plus appropriés :

uneducated worried despicable (*abject*) backward (*arriéré*) intolerant

indifferent reckless (*imprudent*) self-satisfied (*content de soi*) anxious

Réponse : uneducated – despicable – backward – intolerant – self-satisfied

C In your own words

Cet exercice de reformulation invite les élèves à **s'exprimer à l'oral en continu**. Ils s'appuieront sur leurs réponses aux questions de la fiche vidéo pour résumer les extraits visionnés. On insistera cependant pour qu'ils se détachent de leurs notes et enchaînent les phrases.

Niveau B1 : l'élève rend compte d'une histoire (succession des faits, sentiments des personnages) de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

D Going further

4. The film reveals the violence and intolerance that was commonplace in American society in the 1960s, particularly in the Southern states where the rednecks / farmers were often uneducated, backward, narrow-minded and racist...

Développement possible : There are no words harsh enough to describe these people... The first adjective which comes to mind is despicable... What is even worse is that they seem self-satisfied / quite proud of themselves... I'm sure that they are going to tell their pals about what they've done and they will certainly be admired / congratulated for their deeds... All this makes me sick...

On pourra également donner la définition de *hate crime* à cette occasion.

Hate crimes are crimes (such as violent crime, hate speech or vandalism) that are motivated by feelings of hostility against any identifiable group of people within a society. If this attitude is systematic, rather than spontaneous, instigators of such crimes are sometimes organized into "hate groups".

Text 1 (p. 52-53)

► Into the West

Remarque : avant de passer à l'étude de ce texte, on demandera aux élèves de lire attentivement le *Culture key* sur *Mythical roads*, p. 141.

A Warming up

The man whose silhouette appears against the sky at sunset is a hitchhiker / a backpacker... We can clearly see that he is thumbing a ride / a lift and waiting for a motorist / a driver to pick him up... The title of the text is *Into the West*, so the man must be hitchhiking his way across the USA, into the West... Maybe he wants to go as far as California...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprendre l'essentiel d'un texte narratif.

Niveau B1+ : l'élève peut suivre aisément le déroulement des événements, le cours des idées dans un texte de fiction et comprendre la plupart des détails.

Corrigé du fichier de l'élève (p. 20-21)

General comprehension

A. New York – Chicago – hitchhike / thumb a ride / thumb a lift – West – 6

Part one (from the beginning to line 12)

B. took a bus (l. 5)

C. 1. Because he is worried that he has spent more than half of his money just to go from New York to Joliet. (l. 7)

2. Because it carried dynamite, it was a dangerous truck. (l. 9)

D. True → “they both shoot west for incredible distances” (l. 11)

E. Joliet – a place in Illinois – a (dynamite) truck

Part two (from line 13 to line 26)

F. a small shop with an open front

G. a sudden feeling

H. True → “she was a middle-aged woman, actually the mother of sons my age” (l. 15)

I. Could you drive some of the way? / Could you give me a hand with the driving? / Would you mind doing a bit of the driving? / Could you help me drive to Iowa?

J. “I’m not much of a driver.” (l. 20)

K. I drove without stopping.

L. 1. beloved (l. 21)

2. “its big rank smell” (l. 22)

M. *sauvage*

N. Illinois – Davenport – a little coupe

Part three (from line 27 to the end)

O. to the outskirts of town

P. False → All the men were driving home from work, wearing railroad hats, baseball hats, all kinds of hats, just like after work in any town anywhere (l. 28)

Q. *la côte*

R. Davenport – a lonely crossroads – in a worker's car

S. 1. *avancer en faisant un bruit de ferraille*

2. *filer à toute allure*

T. 1. the farmers

2. the farmers' cars

U. a lonely crossroads – back to Davenport – a man's car

Ten words to remember

1. spend (l. 8) – 2. truck (l. 9) – 3. middle-aged (l. 15) – 4. I was all for it (l. 16) – 5. wheel (l. 19) – 6. beloved (l. 21) – 7. railroad (tracks) (l. 23) – 8. edge (l. 27) – 9. crossroads (l. 31) – 10. suspicious (l. 32)

C In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières, à savoir **compréhension de l'écrit et expression orale en continu**. Il permet de s'assurer que l'élève a compris les points principaux du texte et peut les reformuler.

1. **a.** Four motorists / drivers gave the narrator a ride / a lift that day... The first driver who picked him up just outside the Joliet prison / pen was driving a dynamite truck and took him thirty miles into Illinois... The second driver was a middle-aged woman in a little coupe, she wanted somebody to help her drive to Iowa and left him at Davenport... A third driver, a worker, took him in his car up a hill on the edge of the prairie... A fourth driver took him back to Davenport because the narrator thought it was not safe / it was risky to go on thumbing a ride / lift as it was getting dark...

b. The narrator seems to have a long-standing love affair with the river... Although he has never seen the river before, he uses the expression "my beloved Mississippi River"... This shows that the love affair between the narrator and the river is an old one... He probably read Mark Twain's *Life on the Mississippi River* (1883) when he was at school... So when he was at the crossroads between The Father of Waters (the Indian name for the Mississippi River) and Route 6, one of the mythical roads of the USA, he must have been fascinated to see the river at last...

c. After his third ride, the narrator found himself standing at a lonely crossroads, at the top of a hill, on the edge of the prairie... Although it was a very beautiful spot, he felt a bit scared because it was isolated... The farmers passing by in their cars did not seem willing / inclined to pick him up and what was worse, they gave him suspicious / distrustful looks... Moreover, it was getting dark... He could not see any lights in the Iowa countryside and thought, perhaps, that nobody would be able to see him... He knew it could be dangerous / that he could be run over... So, for him, it was no longer safe / was too risky to go on hitchhiking... He may even have imagined he could get mugged... He must have thought that it was irresponsible / reckless to hitchhike his way into the west at night... That is why he was quite relieved when a driver gave him a lift back to Davenport...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, argumente, exprime ses sentiments, de manière simple mais en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier (question 5), il s'exprime de manière élaborée.

2. When he realized that the driver in the little coupe which stopped to pick him up was a woman, the narrator was delighted and "had a twinge of hard joy" (l. 14)... Riding along in a coupe was going to be much more fun than riding in a dynamite truck... As the driver was a woman, he might have imagined he could chat her up... However, when he saw that she was as old as his mother, he was a bit disappointed but happy to help her drive to Iowa all the same...

3. Because they live in a somewhat isolated environment, farmers are often suspicious / distrustful of strangers / of people they do not know... For most farmers at that time, a hitchhiker was somebody who did not work and lived at the expense of the others... Hitchhikers were often associated with beatniks, hippies, people who did not accept the values of society and showed this by the way they dressed and lived... That is why a young man waiting by the side of the road was not really somebody to be trusted... So the farmers did not offer the narrator a lift...

4. At the end of the day the narrator must have had mixed feelings about his trip west... On the one hand he was happy because he had reached Iowa and was not far from Denver... He had also seen the Father of Rivers, which meant a lot for him... On the other hand he was a bit disappointed because he could not get any further... In fact he had only had one good ride that day and already spent half his money...

5. In my opinion hitchhiking is forbidden in many US states for safety reasons... It is probably to protect both hitchhikers and drivers / motorists... The media is full of scary stories about women and teenage hitchhikers being picked up, kidnapped, raped and even killed... It's certainly enough to keep careful people off the roads... However if going missing and murder are not the common lot, it remains a fact that hitchhiking puts travellers at the mercy of others... The same goes for drivers. They may pick up dangerous people and that is why many drivers are so reluctant to give hikers a lift... Hitchhikers run the risk of being picked up by someone who is an unsafe driver. Truckers who drive long distances are often overworked which can lead to dangerous driving and accidents... If the hiker does not manage to get a lift he may find himself stranded in an isolated or unfamiliar place which could be risky in some parts of the USA... In fact hitchhiking in itself is rarely illegal, but there are often rules about where hikers can do it (e.g. not on highways, near intersections, at bus stops)... Thumbing a ride in certain places can cause road accidents by obstructing traffic... In many states, as long as the hitchhiker does not disturb the flow of traffic, hitchhiking is permitted... In most American states today it is forbidden to pick up hikers near a federal or state prison because hitchhikers may be escaped inmates... However, like many others, Jack Kerouac started his way into the West in front of the Joliet Prison...

E Language training

6. Savoir prononcer



Consignes enregistrées

Exercice 1

Avant d'écouter la lecture de la phrase depuis " *She drove...* ", à la ligne 18, jusqu'à " *Rock Island* ", à la ligne 21, demandez-vous où le lecteur fera des pauses dans cette phrase assez longue. Ensuite, vérifiez à l'écoute.

Exercice 2

Lisez maintenant cette phrase en respectant les pauses faites par le lecteur et en faisant aussi attention aux liaisons.

Exercices 1 et 2

She drove the first few hours, // at one point insisted on visiting an old church somewhere, // as if we were tourists, // and then I took over the wheel // and, // though I'm not much of a driver, // drove clear through the rest of Illinois // to Davenport, Iowa, // via Rock Island.

7. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 22)

1. As if et le prétérit modal

A. Le verbe renvoie à un fait passé (passé du récit) : *drove, insisted*.

Il renvoie à un fait irréel, souhaité ou imaginé (prétérit modal) : *were, were, had*.

B. 1. *If only you knew her*. « Si seulement tu la connaissais ! »

2. *I wish they had something to say*. « J'aimerais qu'ils aient quelque chose à dire. / Je regrette qu'ils n'aient rien à dire. »

3. *I wish you were a little more understanding*. « J'aimerais que tu sois un peu plus compréhensif. / Je regrette que tu ne sois pas plus compréhensif. »

2. Any, not any et not a

C.

	Indénombrable	Dénombrable au singulier	Dénombrable au pluriel
1. <i>Not a truck</i> . (l. 33)		×	
2. <i>There weren't (...) any lights</i> . (l. 34)			×
3. <i>I didn't have any work to do</i> .	×		
4. <i>Were there any tourists there?</i>			×

D. 1. *I do not have (I haven't got) any time for that. I do not have (I haven't got) a computer.*

2. *Jack didn't have a car and he didn't have any money.* 3. *I do not have (I haven't got) a driving licence. Are there any bikes?*

3. Place des prépositions

E. 1. *I was right where I started from.*

2. *Who did you travel with?*

3. *He was constantly being laughed at.*

Les prépositions peuvent-elles être séparées du verbe en anglais ? Non.

F. 1. *What are you afraid of? Is this the gun he was killed with?*

2. *This is the woman I travelled with. Who is she talking to?*

Your task

► Get information about car-sharing

La tâche d'interaction orale met en jeu le vocabulaire acquis dans les pages d'ouverture et le texte étudié, ainsi que les structures propres à l'interaction orale (méthodologie, p. 157).

Niveau B1 : l'élève peut répondre ou poser des questions en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève peut intervenir de manière adéquate et en utilisant des moyens d'expression appropriés en faisant des phrases plus élaborées et en donnant des exemples pertinents.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 317, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 317)

A. 1. thumb a ride / thumb a lift – **2.** safe – **3.** reckless

B. 1. A **backpacker**, who was waiting at the **crossroads**, was **run over**.

2. She was afraid of **being mugged**.

3. Picking up a hitchhiker is sometimes dangerous / risky.

4. She knows that she can **trust** him.

5. He was **relieved** when he saw the **railroad tracks**.

6. She has **mixed feelings**: she is **distrustful** but **fascinated**.

7. He isn't **aware** of the danger.

8. When they arrived **at the edge of** the town, she asked him to take over the **wheel**.

9. A **middle-aged** driver gave him a ride / lift in his **truck**.

10. She has already **spent** all her money.

C. irre[spon]sible – be[lov]ed – disa[ppoin]ted

Listeners' corner (p. 54)

► The Mother Road

Illustrations

1. *The Grapes of Wrath*: a poster of John Ford's film with Henry Fonda, John Carradine...
2. Gas Station, Route 66, Hackberry, Arizona, USA.
3. Paul McCartney.

Remarque : les réponses aux exercices A et B seront plus ou moins étoffées si le *Text 1, Into the West*, a été étudié et si le *Culture key* page 141 a été lu. Mais on ne perdra pas de vue l'objectif de ces questions qui doivent avant tout préparer à la compréhension d'un document oral.

A The topic

1. Picture 1. It is a vintage poster of a famous John Ford film... In the background, at the top of the yellow cover of the novel, we can read the producer's name, the title of the book and film, the author's name, and the name of the film director... The actors' names are written in red letters at the bottom of the poster... In the middle, six characters from the film seem to be looking at the reader as if they were in a film... They are wearing dirty farm clothes, hats and caps and do not look very happy... From the way the actors are dressed we can deduce the action must take place in the 30s... This poster does not mention the setting but the overalls that younger farmers are wearing seem typically American...

The Grapes of Wrath won the 1940 Pulitzer Prize. It tells the story of the Joad family who lost their farm because of the drought during the Great Depression in the 30s, and their journey to California, “the promised land”, to escape from the Dust Bowl.

The title of the book is a phrase from the famous civil war song *The Battle Hymn of the Republic*:

Mine eyes have seen the glory of the coming of the Lord:

He is trampling out the vintage where the grapes of wrath are stored.

More about The Grapes of Wrath:

The book → <http://www.sparknotes.com/lit/grapesofwrath/>

The film → <http://www.imdb.com/title/tt0032551/>

Picture 2 is a photo of a gas station on Route 66... The name is written three times: on three different plates... One is nailed on the porch, just above the pump which stands in the middle of the photo, there is another one behind the red pump on the right... On the left post of the porch a white route shield also bears the name of the road... On top of the porch there is a red Mobil Pegasus metal sign, typical of the 50s... The winged horse seems to be flying west... In between the pump and another Mobil oil sign we can see a man wearing a brown hat and light grey overalls, he seems to be waiting to help the motorists or fix their cars... On looking closer, we realize the man is a dummy...

Picture 3 shows us a black and white photo of Paul McCartney in front of two microphones, speaking to the audience or singing... Since the famous Beatle is quite young, the photo must have been taken in the 60s but we cannot say where...

2. The common link between pictures 1 and 2 is obvious, they both refer to Route 66, which was also called The Mother Road... In *The Grapes of Wrath* the farmers, to escape from the Dust Bowl, travelled along Route 66 where the gas station is located... Paul McCartney is not really associated with Route 66, so he may have given a concert somewhere along the road or may have driven along The Mother Road when he crossed the USA...

B Open your ears



3. Les élèves vont entendre trois phrases qui vont leur permettre d'anticiper le contenu du document audio et de les préparer à l'écoute.

1. ... getting in the car and stopping when you want to stop...
2. Well, I think that you... obviously you need to start in Chicago...
3. ...yeah, it's just a part of American history, you know...

The recording is certainly about travelling by car on a famous historic American road which starts in Chicago.

C Listen



4. Les élèves sont maintenant prêts à écouter l'enregistrement et, après avoir rempli la fiche du fichier de l'élève (p. 23), à vérifier l'exactitude de leurs réponses aux questions A et B.

Niveau B1 : l'élève comprend les points principaux de l'émission de radio et est capable de répondre à la plupart des questions.

Niveau B1+ : l'élève peut comprendre les informations essentielles et certains détails d'une intervention relativement longue.

Script de l'enregistrement

Part one (from the beginning to 0'46'')

JOURNALIST: Hello and welcome to our travel podcast. I have with me in the studio Jan Costner, who is the director of the Chicago and Illinois Tourist Office and travel expert Rob Crossan. Jan could you tell us why Route 66, the Mother Road, is such a must-do destination?

JAN COSTNER: Well, it is the first cross-country highway, and I think that the people... that open road, that making your own time, making your own itinerary, getting in the car and stopping when you want to stop – I think people like to do that, and do it when they want to do it and how they want to do it, and Route 66 really offers a lot of variety and things that you can do. You can do it all, you can do half of it, and so you can really make that own decision.

Part two (from 0'47'' to 1'33'')

JOURNALIST: Maybe you could tell us about some of the places people really ought to visit, if they're going on that trip?

JAN COSTNER: Well, I think that you... obviously you need to start in Chicago – and what a wonderful city! We're on a lake, it's gorgeous, it starts right at Lake Michigan and then you've got to go to Lou Mitchell's – it's this wonderful diner, it's the best breakfast you're gonna have, and... and then hit the road. And then there are so many different places, but I would do a first stop in Joliet, Illinois, which allegedly Paul McCartney did when he did Route 66 a couple of years ago... and there's a prison there called Joliet prison where *Blues Brothers* and maybe you all saw where the TV show *Prison Break* were filmed and so you can go and see that prison, have your picture taken out in front of that and then continue on... [...]

Part three (from 1'34'' to the end)

JOURNALIST: Tell us about the states Route 66 goes through and why it is so important in American culture?

ROB CROSSAN: You're going through so many different states – it goes all the way, it starts in Illinois, it goes in through Missouri, Kansas, Oklahoma, Texas, New Mexico, Arizona, California before ending in Los Angeles... and, yeah, it's... it's just a part of American history, you know, if you've read anything by John Steinbeck – I mean especially *Grapes of Wrath*, and if you've listened to the song *Route 66*, I mean, it's... it's just one of those things that's embedded... it's a road that's got so much history behind it through, obviously, immigrants coming from the mid-west on their way to California in search of a better life... em... and it's really one of the main arteries of the country.

JOURNALIST: Sure! It's a great road trip to take. My thanks to Rob Crossan and Jan Costner and back soon with more amazing trips to take.

Corrigé du fichier de l'élève (p. 23)

General comprehension

- A. 1. a radio programme / a podcast / an interview
2. 3 characters – They speak American English
B. Route 66

Part one (from the beginning to 0'46'')

- C. 1. It is the first cross-country highway
2. making your own itinerary
3. do it when they wanna do it
4. The Mother Road really offers a lot of variety

D. The Mother Road is such a popular destination because people feel free driving along this open road and can take their time, make their own itinerary, stop whenever they feel like it...

Part two (from 0'47'' to 1'33'')

- E. Chicago – Lake Michigan

It is the place where the Mother Road starts.

F. 1. a wonderful diner – **2.** the best breakfast you're gonna have

G. 1. Paul Mc Cartney – **2.** Joliet prison – **3.** *Blues Brothers* – **4.** *Prison Break*

H. You ought to stop at Lou Mitchell's which is a very nice diner and at Joliet Prison where *Blues Brothers* and *Prison Break* were shot.

Part three (from 1'34" to the end)

I. Illinois – Missouri – Kansas – Oklahoma – Texas – New Mexico – Arizona – California

J. Los Angeles – It is the city where the road ends.

K. Steinbeck – grapes – wrath

These words refer to Steinbeck's famous novel *The Grapes of Wrath*

L. Faire ré-écouter le passage de "it's a road", 2'02", to "better life", 2'09".

history – immigrants – mid-west – California – search – better

M. Route 66 is also very important in American history because immigrants from the mid-west took this road on their way to California in search of a better life.

D In your own words

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral** et **production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

5. If she went on the Mother Road, first of all, Jan Costner would make her own itinerary and decide what to see and where to stop... She would start in Chicago, of course, because it is the beginning of this mythical road, and because Chicago is a fantastic city on a beautiful lake... Then she would probably stop at Lou Mitchell's, the famous diner, where she would have an unforgettable breakfast... After that she would stop near Joliet Prison where Paul McCartney stopped when he did the road and where the famous TV series *Prison Break* was filmed...

6. The main reason why Route 66 is part of American history is because of John Steinbeck's novel *The Grapes of Wrath*... It is also the road that migrants travelled along from the mid-west to California... The road crosses many states and became so famous that a song called "Route 66" was a huge success... The Mother Road is part of American car culture...

Your task

► Write an e-mail to ask for advice about a trip

Nous proposons d'articuler l'activité de **compréhension orale** qui vient d'être faite à une autre activité langagière : la **production écrite**. Les élèves doivent écrire un courriel.

Niveau B1 : l'élève rédige un courriel articulé et cohérent, il utilise des mots de liaison variés et les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : le courriel est écrit dans un style plus soutenu avec inclusion des formules de politesse et de questions au style indirect. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

► A trip to Yellowstone

Illustration

A tourist brochure of Yellowstone National Park.

Yellowstone National Park is mainly located in the state of Wyoming and extends into Montana and Idaho. It was the first national park established in the world (in 1872 by President Grant).

The park holds half of the earth's geothermal features (geysers, colored hot pools, hot springs, mudpots and fumaroles) and is home to a large variety of wildlife including grizzly bears, wolves, bison and elk.

<http://www.nps.gov/yell/index.htm>

Ce dépliant touristique présente le parc national de Yellowstone. Les parcs nationaux proposent des activités qui peuvent se faire sans voiture : *hiking, fishing, boating, bicycling, snowshoeing, horseback riding, observing wildlife...*

On encouragera les élèves à visiter le site internet du parc qui leur donnera une idée complète des diverses activités. Ils rassembleront ainsi des éléments et des arguments qui leur permettront de réaliser la *Final task* de l'unité.

Ce support permet aussi de mettre en œuvre plusieurs activités langagières. Les élèves devront d'abord **s'exprimer à l'oral en continu** pour décrire le dépliant et les activités du parc. Puis une activité d' **interaction orale** est proposée au cours de laquelle ils discuteront en binôme de leur envie de visiter ce parc. Enfin, une activité d' **expression écrite** fait suite à ces deux activités orales : la micro-tâche *Your task* invite les élèves à écrire une lettre pour demander des renseignements (préparation de la deuxième activité de la *Final task*).

A Read and speak

1. 2. On laissera quelques minutes aux élèves pour préparer cette activité de **production orale en continu**. Les conseils méthodologiques (p. 153) pourront leur être utiles ici.

Niveau B1 : l'élève prend la parole devant la classe sans lire de notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève rend compte d'un document, s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

B Going further

3. Pour cette activité d'interaction orale, les élèves auront besoin des expressions pour **convaincre, exprimer ses goûts, ses préférences, son accord ou son désaccord** (voir les « Structures pour s'exprimer à l'oral », p. 160).

Niveau B1 : les élèves sont capables d'engager la conversation et de maintenir le contact pour échanger des informations, exprimer clairement un point de vue.

Niveau B1+ : les élèves mènent la conversation avec une certaine aisance.

Niveau B2 : la conversation se déroule avec spontanéité et aisance. Les élèves peuvent s'exprimer clairement sans donner l'impression d'avoir à restreindre ce qu'ils veulent dire.

Your task

► Write a letter of enquiry

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés et les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une lettre de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Voici un exemple de lettre, intégrant quelques expressions de la *Function box*, qui pourra servir lors du corrigé :

<p>5 rue du Petit-Bois 27 – Saint Armand-les-Bains FRANCE Feb. 6th 2012</p>
<p>To: National Park Service Yellowstone National Park Wyoming – USA</p>
<p>Dear Sir or Madam,</p>
<p>I have just read a tourist brochure about Yellowstone National Park. I was wondering whether any seasonal jobs were available for next summer and would like to know how to apply.</p>
<p>I was fascinated by the description of the natural wonders the park holds and as I am very interested in geology, I would love to learn more about geysers, hot springs and fumaroles. I enjoy being out-of-doors and it would be great to see some of the wild animals mentioned in the leaflet which are so different from those found in national parks in France.</p>
<p>I have always admired the work a park ranger does, maybe because, ever since childhood, I have felt concerned about the threats to nature and the environment. I want to do a meaningful job and I'd love to work alongside keen, dedicated park rangers.</p>
<p>I do hope it is possible for a French student to have a summer job in your beautiful park, (I could help French-speaking visitors to find their way around for instance). In addition, as you can see in my résumé (included), I have already had experience working with the public.</p>
<p>I would be very grateful if you could send me a prompt reply as I would probably need to ask for a visa.</p>
<p>I look forward to hearing from you shortly.</p>
<p>Yours faithfully,</p>
<p>Enc : 1 CV</p>

Text 2 (p. 56-57)

► Behind the wheel

Illustration

Vintage car – Buick Eight Convertible (1940-1941).
Buick is a division of GM (General Motors).

A Warming up

The photo is a close-up of the front / radiator grill of a vintage car... Five small, fringed American flags with the American Eagle on top of the flagpole, are planted in a shield which also bears the colours of the US flag... The car owner is certainly proud of his car and of being American... This photo could symbolize American car culture / America's love affair with the road... The text which is entitled *Behind the wheel* could be about American cars and their importance in the USA... It may also deal with American patriotism...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un article de presse.

Niveau B1+ : l'élève suit aisément la chronologie des événements, le cours des idées dans un article de presse et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 24-25)

General comprehension

A. Part 1: Born on the road

Part 2: A car in every garage

Part 3: An ecological issue

Part one (from the beginning to line 25)

B. September 27th, 1908

C. 1. the roadside diner – 2. the billboard – 3. the motel – 4. the hamburger

D. an American symbol – progress – modernity – fast advancement – the future

→ “the automobile represented what it meant to be American” – “going forward at high speed to find new worlds” (l. 18)

E. American values

F. 1. “abundant petrol” (l. 22) – 2. “cheap cars” (l. 23) – 3. “a never-ending interstate system” (l. 23)

Part two (from line 26 to line 41)

G. 1. False → “Ford Motion Pictures, once the largest film producer in the world” (l. 28)

2. True → “3,000 movies extolling the thrill of driving” (l. 31)

3. True → “The names reflected a society that hurtled onward, never looking back” (l. 33)

4. True → “the car transformed America from a farm-based society into an industrial giant” (l. 35)

5. False → “The love affair continues.” (l. 38)

H. sports utility vehicle – 4x4

Part three (from line 42 to the end)

I. contrast

J. 1. “an ecological nightmare” (l. 44)

2. a. “high petrol taxes” – b. “small cars” – c. “more efficient public transport” (l. 45)

3. a. “the worldwide rise of the middle class” (l. 50)

b. “the demand for an American lifestyle” (l. 51)

K. “excessive energy consumption” – “climate change” – “population growth” (l. 55)

L. special knowledge → “American expertise” (l. 61) – “skills at inventing things” → “ingenuity” (l. 61) – money → “cash” (l. 62)

M. “the green economy is a chance to reassert American strength” (l. 64)

N. clé

O. environmental technologies → “green technologies” (l. 67) – “information technology” (l. 72) – the arms industry → “planes and tanks” (l. 73)

P. “a chance to reassert American strength” (l. 65) – “the currency of power in the New Energy Era” (l. 70) – “the imperative is avowedly patriotic” (l. 73)

Ten words to remember

1. eventually (l. 10) – 2. thrill (l. 31) – 3. global (l. 43) – worldwide (l. 50) – 4. nightmare (l. 44) – 5. efficient (l. 46) – 6. rise (l. 50) – 7. ownership (l. 53) – 8. consumption (l. 56) – 9. growth (l. 57) – 10. strength (l. 66)

C In your own words

Cet exercice est une préparation à la micro-tâche proposée à la suite de l'étude du texte puisqu'il s'agit dans les deux cas de **résumer l'article** à l'oral ici, puis à l'écrit dans *Your task* (une proposition de résumé est fournie, p. 118).

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral et production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, exprime une opinion personnelle de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève exprime avec finesse et précision une opinion personnelle, il développe une argumentation claire et nuancée (question 3).

2. To say “Green is the new red, white and blue” seems paradoxical... How can green be red, white and blue? In fact the writer must have coined the sentence to strike the reader. Green is the symbol of the green industry / of renewable / eco-friendly energies... Red, white and blue are the colours of the American flag: thirteen red and white stripes, fifty white stars on a blue rectangle... So the sentence means green energy is the new way of loving the American flag, a new way to be patriotic / truly American... Because of global warming, industry must go green / turn to alternative energies in order to reduce / curb greenhouse gas emissions and gas / petrol consumption... So the world and America must go green... Friedman thinks that the USA can find innovative solutions and develop alternative energies that will not only save the planet, but also put the USA ahead of the other nations, and consequently reassert American strength (l. 65)... In this text Friedman's priority is not really to tackle environmental issues but to encourage the USA to lead the green revolution so as to remain a superpower...

3. The burning of oil and other fossil fuels has created a global ecological nightmare and cars have contributed to this nightmare... But American gas guzzlers alone cannot be held responsible for all the problems... To put an end to this nightmare, people in developed countries must not only cut petrol consumption but also live in a different way... Turning to a green economy to help to save the planet means, for example, travelling less and not so far, eating local produce, consuming less red meat and dairy, stopping wasting paper on unwanted

advertising flyers and dropping bottled water... But the American car culture and all the other symbols of modern civilization are now spreading worldwide and people in developing countries are not ready to give up the cars and mobile phones they are still longing for... Turning to a green economy will certainly help to save the planet but changing our way of life may be necessary but will not be easy...

4. Some films extolling the thrill of driving:

- In *Rebel Without a Cause* (1955) James Dean drove a 1949 Mercury in a car race toward a seaside cliff...
- *Bullitt* (1968) has one of the screen's all-time best car chase sequences up and down the narrow, hilly streets of San Francisco as police lieutenant Frank Bullitt (Steve McQueen) chased after criminals in his Ford Mustang...
- *The French Connection* (1971) has probably the most intense chase sequence ever filmed. New York detective Jimmy "Popeye Doyle" drove 90 mph in pursuit of a suspected drug dealer who was in a hijacked elevated subway train above him in Brooklyn...
- In the last half hour of the film *The Blues Brothers* (1981), the brothers sped 106 miles in their car toward downtown Chicago while pursued by lots of squad cars...
- Since the first version of *The Fast and the Furious* released for the first time in 1955, the film has been remade 4 times...

The National Archives in Washington D.C. houses more than 3,000 films produced by Ford Motor Company from 1903 to 1954. Henry Ford recognized the promotional value of the movies and was the first to place cars in Hollywood shows.

E Language training

5. Savoir prononcer



a.

/e/	/ɪə/	/i:/	/ɪeɪ/	/i:ə/
meant – healthy	idea – fear	cheap – Dean – dream – clean	create	reassert

Faire remarquer que dans *create* et *reassert* **-ea** n'est pas un digraphe (suite de deux voyelles graphiques qui appartiennent à la même syllabe et se prononcent comme un seul son), mais la juxtaposition de voyelles appartenant à des syllabes différentes, ce qui est évident dans le cas de *reassert*, préfixe *re-* et verbe *assert*.

b. Ame**r**ican – eco**l**ogical – ni**g**htmare – re**s**trai**n**ed – effi**c**ient – **c**on**t**rast (c'est ici un nom) – de**m**and

Faire remarquer que pour *contrast* l'accent de mot n'est pas sur la même syllabe suivant qu'il s'agisse du nom : /'kɒntrɑ:st/ (*British English*), /'kɔ:ntɹæst/ (*American English*) ou du verbe : /kən'trɑ:st/ (*British English*), /kən'træst/ (*American English*).

Cette opposition accentuelle (verbe-nom) est la règle pour les dissyllabiques préfixés.

6. Pratiquer la grammaire

Renvoi au *Language workshop*, p. 58.

Your task

► Write the summary of an article

La tâche d'expression écrite proposée ici est le résumé de l'article de presse en 150 mots.

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés et les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

In *The Times* (September 2008) a journalist analyses America's love affair with the car and its consequences...

Modern America was born with the model T Ford and the car created some permanent symbols of American car culture: the roadside diner, the motel, the road novel and movie... Abundant petrol, cheap cars and endless highways forged the image of the American behind the wheel, always on the move... The car turned a country of farmers into an industrial giant... Today Americans still love their cars; there are more cars than drivers in the USA...

Yet the car has turned the American dream into a world ecological nightmare since the American way of life has become a worldwide model... Thomas Friedman, an American writer, described the horrors of excessive consumption and population growth, but he believes the Americans will find a solution to the energy crisis... In his opinion, the green economy will both save the planet and reassert American strength... (158 mots)

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 317, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 317)

- A. 1. To **reduce gas consumption**, we must build more **efficient** engines.
2. The Tin Lizzie was Henry Ford's **pride**.
3. We **are ahead of** them as regards green technologies.
4. We **can't give up fossil fuels** for the moment.
5. **Global warming** is responsible for the **rise** in temperature.
6. The government has taken measures to stimulate economical **growth**.
7. We must **tackle** this issue with **innovative** solutions.
8. To **survive**, the planet must **go green**.
9. **Eventually**, the car has become an ecological **nightmare**.
10. Driving a big American car always gives me a great **thrill**.

B. 1. proud – 2. ownership – 3. strength

C. para**dox**ical – **in**novative* – **su**perpower – al**ter**native

* D'après le *Pronunciation Dictionary* de J.C. Wells, 61 % des Britanniques prononcent in**no**vative.

Language workshop (p. 58-59)

► Grammaire : Le *present perfect, for, since* et *ago*

A Observer et comprendre

1 Le complément en *ago* (*a century ago*) exprime : « un point de repère dans le passé ». – Il est associé au prétérit. – « il y a un siècle ».

2 a. Les compléments en *FOR* (1. *For most of the last century* – 2. *for about twenty years now*) expriment : « une durée ».

Le complément en *SINCE* (*since 1990*) exprime : « le point de départ d'une action ».

b. C'est l'énoncé 1 qui désigne une période révolue.

Complément de temps : *For most of the last century.*

Traduction : « Pendant la majeure partie du siècle dernier, l'automobile a représenté... ».

c. L'énoncé 2 signifie que « l'action se poursuit au moment présent ». Le verbe est au *present perfect*.

Compléments de temps associés à ces énoncés : *for about twenty years now / since 1990.*

Traduction : 2. « Nous produisons ce modèle depuis à peu près vingt ans maintenant. »

3. « La demande de pétrole s'est accrue de 22 % depuis 1990. »

Remarque : on pourra souligner que c'est donc l'association du *present perfect* aux compléments de temps en *for* et *since* qui signifie que « l'action dure encore ». Le *present perfect* à lui seul n'exprime pas l'idée de continuité de l'action (ex. : *I've lost my bag*).

d. *FOR* peut être associé au prétérit ; il se traduit dans ce cas par « pendant ». Il peut également être associé au *present perfect* ; il se traduit alors par « depuis ».

SINCE est toujours associé au *present perfect* ; il se traduit toujours par « depuis ».

3 Les compléments qui expriment « une activité continue » sont : *regularly* et *continuously*. Ils sont associés au *present perfect BE+ING*.

Ceux qui expriment « le résultat (mesurable) d'une action » sont : *by twenty-two per cent* et *two thousand cars*. Ils sont associés au *present perfect* simple.

Remarque : c'est une des différences entre *present perfect* simple et *present perfect BE+ING*. La forme *BE+ING* désigne une « activité » (c'est-à-dire une action qui peut être vue en continu). Dès qu'une mesure quantifiée (20%, *ten times*) est mentionnée, le *present perfect BE+ING* devient impossible, car seule l'idée de « résultat » est alors exprimée. On emploie alors obligatoirement le *present perfect* simple (voir précis 5.C, p.172).

Faisons le point !

– « Il y a » : complément en *ago*.

– « Depuis » : complément en *since* ou *for* associés au *present perfect* (simple ou *BE+ING*).

– « Pendant » : complément en *for* associé au prétérit.

Remarque : *FOR*, signifiant « pendant », peut également être associé au présent simple ou au futur (*He usually sits there for hours. / He'll stay there for a week.*).

Lorsqu'il est associé à *FOR* et *SINCE* le *present perfect BE+ING* exprime la continuité d'une action sur une période qui s'étend du passé au présent.

B Pratiquer

4 a. have been producing – b. designed – c. started / have been working – d. hired / have been using.

5 a. They have been selling this model for a long time.
b. For many years, he lived in the United States.
c. Sales have been rising regularly since 2000.
d. They invented this / that concept a century ago.
e. They left two months ago.

► Grammaire de l'oral : Reconnaître le *present perfect* à l'oral

6 Les syllabes accentuées sont ici notées en gras.

1. **Ken** has **taken risks**.
2. **Lou** has been **taking risks**.

Les auxiliaires et les terminaisons en *-EN* et en *-ING* ne sont pas accentués.

- 7 a. 1. James's run
 b. 2. James ran
 c. 2. She sent
 d. 2. My mother's sent
- 8 a. 2. He is being interviewed
 b. 1. He has been interviewed
 c. 1. They are staying
 d. 2. They've been staying

► Lexique : Sur la route

- 9 a. thriving – b. gas – c. decreasing – d. collective – e. give a lift – f. plant
- 10 a. shortage – b. thrilling – c. thrive
- 11 a. economical – b. decline – c. prosperity – d. expand – e. public
- 12 a. People are turning more and more to car-pooling because it is an eco-friendly means of transport
 b. He wanted to hit the road. As he had little money he decided to hitchhike.
 c. On the highway, he saw a billboard advertising a diner near the gas station.
 d. This car is affordable but it is a gas guzzler.
 e. When drivers go over the speed limit, their cars consume a lot of petrol.
 f. The oil crisis obliged the consumer society to turn to green energy.

Your task

► Present a revolutionary car concept

Il s'agit d'une tâche d'**interaction orale**, mettant en jeu la maîtrise des formes grammaticales vues page 58 du *Language workshop* : « *Present perfect, for* et *since* ». On incitera l'élève à s'appuyer également sur la *Toolbox* fournie au bas de la page 59. C'est une tâche de niveau B1 qui peut aussi être évaluée au niveau B2.

Interaction orale

Niveau B1 : capacité à engager la conversation et maintenir le contact pour échanger des informations, exprimer clairement un point de vue, interviewer et être interviewé.

Niveau B1+ : on ajoutera aux critères précédents une certaine précision et aisance dans l'expression.

Compétence linguistique

Niveau B1 : on attendra au niveau B1 que l'élève ait compris l'essentiel des différences d'emploi entre prétérit simple et *present perfect*. (L'emploi approprié du *present perfect BE+ING* peut être considéré comme un bonus, mais n'est pas exigible.) Cependant, on pourra s'attendre à ce que l'influence de la langue maternelle produise des confusions fréquentes :
 – *present perfect* / prétérit, en raison de la double valeur du passé composé français (passé / accompli) ;
 – présent / *present perfect* avec *for* ou *since* en raison de l'emploi du présent en français avec « depuis ».

Niveau B1+ : on attendra au niveau B1+, du point de vue linguistique, un assez bon contrôle grammatical, avec des erreurs occasionnelles mais non systématiques. Dans ce cas précis, on attendra une assez bonne maîtrise des formes verbales étudiées, y compris aux formes interrogatives et négatives ainsi qu'un emploi à bon escient de ces formes. On ne pourra accepter de fautes récurrentes sur les emplois de *for* et *since*. La prononciation doit être clairement intelligible tout le long de l'échange. On valorisera du point de vue phonologique la réduction des auxiliaires.

Les formes conversationnelles (*I mean... Let's say... Did you? Sorry to interrupt you, etc.*) sont également attendues car elles introduisent fluidité et aisance dans l'expression orale.

• Exemples d'énoncés pouvant être intégrés à la production

Niveau B1

Student A:

- For years you have manufactured / marketed / have been manufacturing / marketing cars.
- Conventional cars have always been very polluting.
- I have designed a new petrol-free car.
- I first conceived the project two years ago.
- I've worked on this project for two years. / I've been working on this project for two years now.
- The project has been ready for a couple of months.

Student B:

- Our company has always been very successful.
- Our company tried to manufacture petrol-free cars years ago and it didn't work.
- We've always been interested in revolutionary ideas.
- Have you considered profitability / costs?

Niveau B1+

Outre les énoncés ci-dessus, on introduira des expressions permettant de rendre la conversation plus fluide et aisée.

- Let me introduce myself... / Please do. / Pleased to meet you...
- Well, I mean... / It seems to me that... / I would say... / Well, actually...
- I definitely think... / Don't you think that...?
- How interesting!

Spotlight - Literature

► Songs of the Open Road

A Walt Whitman (1819-1892)

Les élèves écouteront les trois premières strophes du poème "*Song of the Open Road*". Le style « simple et naturel » du poète devrait leur permettre de répondre aisément aux questions posées.

Script de l'enregistrement

Afoot and light-hearted, I take to the open road,
Healthy, free, the world before me,
The long brown path before me, leading wherever I choose.
Henceforth I ask not good-fortune I myself am good fortune;
Henceforth I whimper no more, postpone no more, need nothing,
Strong and content, I travel the open road.

The earth – that is sufficient;
I do not want the constellations any nearer;
I know they are very well where they are;
I know they suffice for those who belong to them. [...]

Walt Whitman, *Song of the Open Road*, 1855

1. Words showing Whitman's delight in travelling the open road: light-hearted – healthy – free – good fortune – need nothing – strong and content – sufficient
2. Whitman's simple and natural style: I take to the open road... – ... the world before me... – Strong and content, I travel the open road... – The earth – that is sufficient... – I know they are very well where they are...

B John Steinbeck (1902-1968)

1. 2. In this passage, Steinbeck describes the Oklahoma farmers' feelings when they were migrating to California: their loneliness, sadness, hopelessness, their fear of the unknown but also their feeling of togetherness at nightfall when they got together, shared their food and their hopes and became just one big family.

3. 4. The repetitions are particularly remarkable in this short passage: "And because they were..." – "they huddled together; they talked together" – "one family camped near a spring ... and another camped for the spring and company" – "twenty families".

These repetitions convey an impression of routine: that's the way things happened everyday during this long trip to the West... but above all they give the text a rhythm which turns it into a lyrical poem in prose...

C The Beat Generation

Dans un premier temps, on pourra demander aux élèves de lire ce texte attentivement puis d'en rendre compte à l'oral et livres fermés. Cette prise de parole peut faire l'objet d'un *chain speaking*, un élève prenant la parole (une ou deux phrases) pour dire ce qu'il a retenu du texte, l'élève suivant complétant ce qui vient d'être dit et ainsi de suite.

On attire ici l'attention des élèves sur l'influence de Walt Whitman sur les poètes de la *Beat Generation*.

Les élèves noteront certainement un parallèle entre le non-conformisme, le rejet du matérialisme des poètes des années 1950 et l'amour de la vie simple qui transparaît dans "*Song of the Open Road*". D'autre part, ils relèveront certainement les passages suivants :

– Walt Whitman: "Whitman celebrated all creatures and praised natural open spaces".

– The Beat Generation: "... the belief that the entire natural world and everyone in it are blessed".

Cette influence pourrait être formulée ainsi :

Like Whitman, the poets of the Beat generation advocated simplicity and rejected material pleasures... They praised nature and natural elements... They glorified all natural creatures...

D Cormac McCarthy (1933)

1. The film poster shows a man and his child wandering / staggering through a devastated landscape... In the background a bridge has collapsed and a cloud of grey ash is rising into the sky... Everything is grey and black: the characters, remains of civilization, natural elements... The man looks tense, he is holding his child's hand firmly and they both look exhausted... They are warmly dressed but soaking wet...

The summary of the novel does not explain (neither does the novel) what terrible catastrophe / apocalyptic disaster the two characters are fleeing from... It could be a civil war, a nuclear catastrophe, an earthquake... They seem to be the only people left in the world...

2. The novel has been praised for its style (“its stunning, savage beauty”, “its poetic descriptions of landscapes”) and also for its meditation on the paradoxical character of mankind, capable of both savage destruction and boundless tenderness...

Webquest

► From road novels to road movies

1. Voici quelques-uns des “road novels”, parmi les plus célèbres, qui ont fait l’objet d’une adaptation cinématographique.

- *No Country for Old Men*

Written by Cormac McCarthy in 2003.

Adapted for the screen by Joel and Ethan Coen in 2007, starring Javier Bardem, Tommy Lee Jones...

- *Cold Mountain*

Written by Charles Frazier in 1997.

Adapted for the screen in 2003 by Anthony Minghella, starring Jude Law, Nicole Kidman, Renée Zellweger...

- *Even Cowgirls Get the Blues*

Written by Tom Robbins in 1976.

Adapted for the screen by Gus Van Sant in 1993, starring Uma Thurman, Lorraine Bracco, Keanu Reeves...

- *Huckleberry Finn*

Written by Mark Twain in 1884.

Adapted many times for the screen: the first adaptation dates back to 1917 and the latest is a 1994 Japanese animated TV series.

2. On rappellera aux élèves qu’ils trouveront, dans la partie méthodologique de leur manuel, des conseils généraux pour **s’exprimer à l’oral en continu** et pour **raconter une histoire** (p. 153).

Final task (p. 62)

► Can you imagine travelling in the USA without a car?

Les élèves sont maintenant prêts à aborder la tâche finale qui consiste en une activité d’**interaction orale** suivie d’une activité d’**expression écrite** (activité langagière dominante de l’unité).

Le scénario proposé ici consiste donc à préparer un voyage aux États-Unis avec un(e) ami(e) et de faire un choix entre deux types de voyage : soit un voyage en voiture au travers des États-Unis le long de routes mythiques, soit un voyage plus « écolo », plus sportif sans doute aussi, sans voiture.

Il est important que tous les élèves commencent par étudier le dépliant touristique *Visit the USA car-free* avant de choisir leur rôle et de se lancer dans la discussion. Ce document apporte des éléments d’information complémentaires en faveur d’un voyage sans voiture et permet de compléter les documents de l’unité.

Cette étude de document sera en outre nécessaire pour la deuxième partie de la *Final task* puisqu'il s'agit d'écrire à l'agence de voyages *Green Trips*, qui a publié le dépliant, pour demander des renseignements complémentaires.

On encouragera les élèves à visiter les sites de chacune des destinations proposées :

- South Dakota : www.travelsd.com/
- Grand Canyon, Arizona: www.nps.gov/grca
- New England by train: www.newenglandtravelplanner.com
- Utah: <http://www.utah.com/>

On pourra également signaler aux élèves qu'il est possible de se déplacer d'un point à un autre aux États-Unis sans voiture grâce aux réseaux de cars comme celui des *Greyhound Lines*.

Founded in 1914, Greyhound Lines, Inc. is the largest provider of intercity bus transportation, serving more than 2,300 destinations with 13,000 daily departures across North America. It has become an American icon, providing safe, enjoyable and affordable travel to nearly 25 million passengers each year. The Greyhound running dog is one of the most-recognized brands in the world.

www.greyhound.com/

1 Decide on the trip you want to take

La première partie de la tâche finale consiste à mener une discussion contradictoire, et les élèves vont donc maintenant travailler en binôme.

Remarque : le professeur décidera s'il laisse les élèves choisir leur rôle en fonction de leurs goûts, ou s'il attribue les rôles lui-même, en confiant celui de *Student A*, un peu plus difficile, à l'élève le plus à l'aise.

Les **structures pour s'exprimer à l'oral** de la page 160 seront très utiles lors de cette discussion et notamment : *expressing likes / dislikes, expressing preferences, expressing enthusiasm, giving ones' opinion, expressing agreement / disagreement, expressing doubts...*

D'autre part on rappellera qu'ils trouveront dans les pages méthodologiques consacrées à l'**interaction orale** des conseils et des structures pour mener une **discussion contradictoire** et en particulier pour **convaincre son interlocuteur** (p. 158-159).

Niveau B1 : l'élève est capable de communiquer des informations, d'exprimer son opinion et de prendre l'initiative dans la conversation.

Niveau B1+ : l'élève peut exprimer son désaccord avec une opinion, échanger pour confronter son point de vue à celui de son interlocuteur. Il communique avec un assez bon contrôle grammatical et peut varier la formulation de ce qu'il souhaite dire.

Niveau B2 : l'élève peut exprimer ses idées et ses opinions avec précision et les défendre en donnant des explications, des arguments et des commentaires. La discussion se déroule avec spontanéité et aisance.

2 Write an e-mail to the Green Trips travel agency

Les élèves auront à suivre le plan proposé dans le manuel pour organiser leur courriel et exposer d'abord les raisons qui les poussent à opter pour un voyage écologique avant de parler de leur projet de voyage et de formuler des demandes de renseignements.

Ils pourront réutiliser les expressions des *Function boxes* des pages 54 et 55 (*Asking for information, Writing a formal letter*).

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Check your skills (p. 63)

► Parler d'un projet de voyage

Illustration

Yosemite National Park – El Capitan is a rock formation of 3,593 feet, the largest granite monolith in the world. It is one of the favorite challenges for rock climbers from all over the world.

Cette **prise de parole en continu** nécessite une préparation en amont (à la maison ou au CDI) afin que les élèves se renseignent sur les hauts lieux à visiter en Californie pour pouvoir parler de leur projet de voyage. Ils trouveront de nombreux sites pour les y aider, par exemple : <http://www.visit-california-online.com/>

Si besoin est, on recommandera à nouveau aux élèves de se préparer au mieux à cette auto-évaluation en relisant les conseils généraux donnés page 153 pour **s'exprimer à l'oral en continu**, ainsi que les conseils pour **décrire une image, expliquer et argumenter** (p. 155).

► Écrire une page de carnet de voyage

Les élèves pourront mettre ici en pratique les divers conseils donnés au cours de cette unité dont l'activité langagière dominante est **l'expression écrite**. En outre, ils trouveront dans les pages de méthodologie des conseils pour **rédiger des phrases correctes** (p. 165-166) et pour **écrire une page de journal intime** (p. 167).

Ouverture (p. 64-65)

Cette unité décline le mythe du rêve américain sous de nombreuses facettes. Cette thématique permet de traiter les notions **espaces et échanges** et **mythes et héros** du programme culturel du cycle terminal.

L'expression *American dream* est sans doute connue des élèves, à travers les films et les séries télévisées, mais on constatera, avec l'étude des documents proposés, qu'elle ne recouvre pas une réalité figée, ce qui explique le mot *dreams* au pluriel dans le titre.

L'illustration permettra aux élèves d'entrer aisément dans le sujet par le biais de la description de trois éléments symboliques des USA. Ils seront ensuite invités à exprimer leurs propres représentations de la notion de rêve américain, dans une **interaction orale** avec leurs camarades qui leur permettra à la fois d'approfondir leur vision du sujet et de développer leur capacité à communiquer.

L'unité les mettra en présence d'un rêve d'enfant qui a pu se réaliser à la fin du XIX^e siècle (*Text 1*), de la débauche des Années folles incarnée par le personnage de Gatsby (*Webquest, Text 2*, prolongé par trois extraits supplémentaires dans la partie *Reading*, p. 136-138), de personnages célèbres qui incarnent le rêve américain. On verra, à travers l'extrait du film *Cleveland versus Wall Street* et un sondage du *New York Times*, comment les difficultés économiques de la dernière décennie ont fait évoluer le mythe.

Toutes ces informations vont nourrir la réflexion qui permettra d'aboutir, dans la *Final task*, à un **échange contradictoire** argumenté sur le rêve américain hier et aujourd'hui, fondé sur l'exemple donné par la fameuse scène *America* de *West Side Story*.

► American landmarks

Illustration

Sightseeing Bus in New York City: close-up of a sightseeing bus outside the Empire State Building on 34th Street. Photo by Bo Zaunders, 2006.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*. Il peut effectuer une description en énumérant les différents points.

Niveau B1+ : l'élève trouve et transmet une information détaillée.

Suggestion 1 : On peut présenter cette image d'ouverture de l'unité à la fin d'un cours et se contenter de faire répondre à la première question. Pour la question 2, on répartit les élèves en trois groupes pour faire, hors du cours, une recherche sur Internet à propos des trois éléments emblématiques présentés. Au cours suivant, un élève sera sollicité sur chaque thème pour faire une petite présentation orale à partir de ses notes. Ses camarades compléteront éventuellement ses informations.

Suggestion 2 : On laisse les élèves répondre aux questions 1 et 2 avec les connaissances qu'ils ont, sans recherche préalable. Cela permet une bonne **interaction orale**, les informations suggérées par un élève étant confirmées ou contredites par d'autres. On prend en note ce qui pose problème, et les élèves devront, pour le cours suivant, vérifier sur Internet les affirmations mises en doute en classe et préparer une petite présentation orale en continu, qui sera éventuellement complétée par les camarades.

1. Il est probable que la description du document va d'abord viser les trois emblèmes de l'Amérique : le drapeau, la statue de la Liberté et l'Empire State Building, avant que les élèves ne prennent conscience du support de ce montage, à savoir un camion ou un autobus, qui renforce lui-même la notion d'espaces et d'échanges, élément constitutif du mythe.

Le lexique des *Keywords* page 64 et de la *Toolbox* page 65 sera activement rebrassé lors de la description et du commentaire de cette illustration. On y ajoutera si nécessaire la rubrique *Expressing surprise*, page 160.

The document is a colourful picture, probably painted from a photomontage which displays three main symbols / emblems of America: the American flag, the Statue of Liberty and the Empire State Building... The Empire State Building is shown entirely, while we can see only the top part of the Statue of Liberty, seen from a low angle... As for the American flag, which seems to be flapping in the wind, we see mainly the red and white stripes and only one white star on a blue background... At first sight, we may be surprised (tricked / fooled / misled) by the trompe-l'œil effect, which is deceptive, but then we realize that it is the decoration of a customized truck or coach passing in the street...

2. Comme il est suggéré plus haut, cette question est propice à des interactions orales où tous les élèves peuvent valoriser leurs connaissances. Dans le cas où la question serait posée avant la recherche sur Internet, les élèves pourront utilement se référer aux « Structures utiles pour s'exprimer à l'oral », page 160 : *Expressing agreement / disagreement / doubts, protests*. D'autre part, la description de la statue, dont les caractéristiques physiques sont impressionnantes, peut être une excellente occasion de travailler sur les mesures, en se référant à la page méthodologique « Dire les chiffres et les dates », page 154.

• **The American flag** (also known as “The star-spangled banner”, “Stars and stripes” and “Old Glory”) was adopted by Congress in 1777. There were only thirteen stars then, representing the thirteen original states: Delaware, Pennsylvania, New Jersey, Georgia, Connecticut, Massachusetts, Maryland, South Carolina, New Hampshire, Virginia, New York, North Carolina and Rhode Island. New stars were added every time new states joined the union. The fiftieth star – representing the state of Hawaii – was added in 1959.

It is also called **The Old Glory**, a name first used in 1831 and **The Star-Spangled Banner**, after the name of the song written in 1814 by Francis Scott Key, which became the national anthem in 1931 and ends this way:

“And the star-spangled banner in triumph shall wave
O'er the land of the free and the home of the brave!”

• **The Statue of Liberty**: the famous statue standing on Liberty Island in New York Harbour. It was designed by Frederic Bartholdi and given to the US people by France in 1886. It is the colossal neoclassical sculpture of a woman holding a torch and a tablet upon which is inscribed the date of the Declaration of Independence. The seven rays / spikes of her crown form an aureole which evoke the sun, the seven seas and the seven continents. A broken chain lies at her feet. The monument includes two interior spiral staircases for visitors to reach the observation point in the crown. The statue was made a World Heritage Site in 1984.

Height of copper statue : 151ft (46m); total height with pedestal: 305 ft (93m); length of hand: 16ft 5in (5m); length of nose: 4 ft 6 in (1.48m); total weight of statue: 450,000 pounds (204 metric tonnes)

• **The Empire State Building**: an office building in Manhattan, New York City, which over forty years after it was built (in 1931) was the tallest skyscraper in the world. It is 1250 ft (381m) high and has 102 floors. It was at the top of this building that King Kong was killed by war planes in the famous 1933 movie.

3. Aucune définition n'ayant encore été donnée du rêve américain, cette question a pour but de faire une première approche du mythe et de préparer les élèves à l'activité A page 66.

The US flag represents the nation with its history and laws and may indicate the will that immigrants have to belong to a new country and possibly contribute by their work, goodwill and involvement to make it the “promised land” they had dreamed of...

The statue of Liberty and the Empire State building are located in New York, which, though it is not the federal capital, is often considered the main city in the US, probably because it was for most immigrants the gate to the land of their dreams... So the huge building may mean that if you really want to reach your goal, you can “make it to the top”...

“The Statue of Liberty Enlightening the World” has become a landmark as it was the first American monument seen by many people who went to the US for a better life... Freedom is also symbolized by the broken chain at the foot of the statue... Just like the US flag, the tablet that the statue holds evokes the law that immigrants will have to obey if they dream of becoming good American citizens...

The poem by Emma Lazarus on the base of the statue includes the lines “Give me your tired, your poor, Your huddled masses yearning to breathe free” which indicate that America is the land of opportunity for all those that flee their country in search of a better life...

Focus on discussing (p. 66-67)

► Views on the American dream

L'activité langagière dominante de l'unité est l'**interaction orale**, qui sera déclinée sous différents aspects dans les pages 66-67, et relayée par les conseils méthodologiques des pages 157 à 160. L'élève exprimera ses propres représentations et les confrontera avec celles de son partenaire dans l'activité A (aide : « Discussion contradictoire », page 158), puis il jouera à « Qui suis-je ? » dans l'activité B (aide : « Interview », page 158) ; il fera ensuite un commentaire dialogué d'un *cartoon* nourri par des citations dans l'activité C (aide : « Conversation », page 157), et enfin il participera à un entretien entre un journaliste et un personnage de roman à la suite d'une recherche sur Internet, dans la partie *Webquest*.

Niveau B1 : l'élève peut dire poliment ce qu'il pense et s'il est d'accord ou non.

Niveau B1+ : l'élève peut exprimer son désaccord avec une opinion, échanger pour confronter son point de vue et celui de son interlocuteur.

Niveau B2 : l'élève peut exprimer ses idées et ses opinions avec précision et les défendre en donnant des explications, des arguments et des commentaires.

Il est capable de répondre à une série de questions, avec aisance et spontanéité, après un exposé (pour la *Webquest*).

A What does “The American dream” mean to you?

Illustration

Photo tirée de l'affiche du festival « Confrontation 45 : Made in USA – Mythes et rêves américains », qui eut lieu à Perpignan, en 2009.

Le document iconographique permet de faire le lien avec les commentaires sur l'illustration de l'ouverture de l'unité, page 65. On y retrouve, en effet, une évocation du drapeau américain sur les gants de boxe et une photo estompée (*a blurred photo*) de l'Empire State Building en arrière-plan. On fera décrire cette image collectivement, avec l'aide de « Décrire une image », page 155, si nécessaire, en démarrant par la question :

What strikes you most about this picture?

On peut s'attendre à trouver les éléments suivants dans les réponses :

The only element in colour is a pair of boxing gloves in the foreground, decorated with red and white stripes and white stars on a blue background, which evoke the US flag. They are worn by a black boy... He gives the impression of fighting for American citizenship, trying all possible means to make his way in life, being ready to overcome obstacles...

1. Afin de ne pas déflorer le travail proposé dans l'activité B, on ne demandera pas aux élèves de faire un catalogue de films ou d'histoires vraies illustrant leur idée du rêve américain ; on suggérera seulement qu'ils réfléchissent à partir d'un ou deux exemples qu'ils pourraient connaître.

L'objectif est de lever les différentes représentations et de les confronter, et non pas d'aboutir à une définition précise et attestée de cette notion qui existait déjà à la fin du XIX^e siècle. Il n'y a donc pas de « bonne réponse », *stricto sensu*, ce qui sera confirmé par le sondage du *New York Times*, dans la page *Listeners' corner*.

2. On peut anticiper quelques commentaires lors de l'échange :

- Having no taxes at all to pay can't be realistic...
- Being in good health is everybody's dream but is not typical of the American dream...
- Some people who have become famous or powerful may say that they have achieved their dream, but fame and power are not typical of the notion...
- Having a large family used to be a reason for pride, but is not a specific element of the American dream, especially at present...

La conclusion sera sans doute :

My partner's ideas and mine can't end up in a really common definition, but the concept seems to be based mainly on: opportunities, secure job, social justice, self-esteem, success...

Ce qui se confirmera à l'étude des citations de l'activité C.

B

Success stories

1. Les élèves n'auront sans doute aucun mal à reconnaître le motocycliste. D'où l'intérêt de faire un travail collectif : un élève annonce une information, qui devra être validée ou non par ses camarades, ce qui permet de rebrasser les formules proposées page 160 : *Expressing agreement / disagreement*.

Main information about Arnold Schwarzenegger

Born in 1947 in a poor Austrian family. Lived in Austria where his father was a police officer. Chose bodybuilding for a career when he was fourteen. In 1965, served in the Austrian Army and also won the Junior Mr Europe contest. Became the youngest ever Mr Universe at age 20. Realised his dream by moving to the United States in September 1968. Though speaking very little English, was chosen to play the role of Hercules in 1970's movie *Hercules in New York*, the beginning of a dense acting career. Became Hollywood action film icon. Married several times. Has four children. Became 38th Governor of California in 2003. Political party: Republican.

Arnold Schwarzenegger is certainly representative of the American dream, in that he went from rags to riches; he was eager to become a famous bodybuilder and to emigrate to the USA, and he managed to do it... This move started his career and, thanks to his talent and tenacity, he gained success, money and power...

2. On suggérera de vérifier les informations en croisant les sources et en visitant le site personnel de la personne choisie.

3. On précisera que les élèves doivent prendre des notes et non pas tirer d'Internet une version résumée de la biographie du personnage choisi. Pour être utilisables aisément et favoriser

les échanges oraux, ces notes devront être rédigées avec des dates et des mots clés, qu'il sera peut-être bon de réviser rapidement.

Surname, nickname, date of birth, place of residence, development of career, main achievements, personal life / family situation, etc.

4. Le professeur veillera à ce que les échanges ne soient pas pollués par des commentaires en français. En fait, ce jeu, appelé *The Headband Game*, est aussi un excellent prétexte à brasser les structures des questions de manière authentique. Les élèves en difficulté utiliseront les pages 170 et 171 du précis grammatical pour les formes interrogatives des différents temps verbaux.

Student A, qui doit trouver l'identité de la personne, posera des questions à la première personne du singulier. Par exemple :

How old am I? Am I a born American? How long have I been famous? How many times did I get married? In what field did I make myself famous? Did I win a Nobel prize for my research? etc.

Student B devra fournir des réponses élaborées ; il sera donc souhaitable, dans les classes en difficulté, de préparer l'activité collectivement pour obtenir des résultats satisfaisants. On consultera également le précis grammatical page 173. On pourra réviser les notions suivantes (avec les exemples proposés ci-dessous ou avec d'autres).

- **Dates, ages and duration:** You were born **in** 1976 (nineteen, seventy-six). You were forty-four and **had been living** in New York **for** twelve years **when** you moved to Los Angeles in 2001 (two thousand and one). You retired / died a couple of years **ago**.
- **Occupations:** You've been **a** singer **since** your teens. Your father was **an** artist.
- **Continuation and interruption:** You **used to** be a nurse before winning the jackpot. You still live in the Bronx.

C "This time it's true"

Illustration

Cartoon by Ed Stein. Edward Alan Stein (born in 1946) is a liberal cartoonist. He was *Rocky Mountain News* editorial cartoonist from 1978 until it closed recently. His cartoons have appeared in America's most famous newspaper and magazines and been printed across the world in many languages. He has won several awards for them. In 2010, Stein launched a syndicated national comic strip, entitled "Freshly Squeezed".

1. This is the colourful picture of a man sitting in an armchair in his living-room... He is holding a boy and a girl (probably his children or grandchildren) on his lap... He has put his hands on the children's shoulders and he is talking to them... The children look attentive as they listen to his rather puzzling words... The first sentence that the man says: "In America, you can grow up to be anything you want" means that American children can make any projects for their future and climb the social ladder... When he says "And this time it's true", we understand that he did not really believe it was true until the present time... He was just repeating a formula used by politicians in their speeches. If we look at the date of the cartoon: 2008, in the bottom, right-hand corner, we understand that "this time" refers to Barack Obama's election as the 44th President of the U.S. (Nov. 4th 2008)...

Obviously, the man believes that Barack Obama will make the American dream of opportunities and social justice come true...

On pourra trouver sur Internet la vidéo intégrale du discours historique prononcé par Barack Obama à Philadelphie le 18 mars 2008, où il évoque "*the ideal of equal citizenship under the law*" (*The Philadelphia speech, entitled "A more perfect union"*).

2. On fera d'abord repérer et commenter les mots clés de la citation de James Truslow Adams :
- better, richer, fuller → comparatives indicating improvements of life;

- every man / each → social equality, nobody is left behind;
- opportunity [...] according to ability or achievement → better future, not depending on social background.

L'historien James Truslow Adams a officialisé le terme *The American dream* pendant la Grande Dépression, dans son livre de 1931 intitulé *The Epic of America* au lieu de *The American Dream*, comme il le souhaitait, car les éditeurs pensaient que personne n'achèterait un livre portant un tel titre.

On pourra également compléter la citation, pour nourrir les échanges :

“It is not a dream of motor cars and high wages merely, but a dream of social order in which each man and each woman shall be able to maintain to the fullest stature of which they are innately capable, and be recognized by others for what they are, regardless of the fortuitous circumstances of birth or position.”

La citation de Barack Obama, dans un discours de 2004, conduira à développer la notion de *melting pot*, que les élèves ont étudiée en cours d'histoire.

The first sentence of Barack Obama's quotation expresses a vision of America that can be summed up by the word “melting pot”, an expression used to describe America as a country where people from different races and cultures are “melted” together, i.e. mixed to form the US people...

The second sentence is specifically inspired by the quotation from Martin Luther King's famous speech “I have a dream...”

On pourra rappeler les phrases mémorables du discours :

- I say to you today, my friends, so even though we pay the difficulties of the day and the moment, I still have a dream. It is a dream deeply rooted in the American dream.
- I have a dream that one day this nation will rise up and live out the true meaning of its creed: “We hold these truths to be self-evident: that all men are created equal.”
- I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave-owners will be able to sit down together at the table of brotherhood.
- I have a dream that my four little children will one day live in a nation where they will not be judged by the colour of their skin but by the content of their character. I have a dream today... (Aug. 28th 1963)

In short, the vision conveyed by these documents is one of a good and successful life and self-accomplishment through opportunities offered to all citizens, whatever their origins or the colour of their skin... Obviously, the coloured man in the cartoon has faith in Barack Obama's will to achieve Martin Luther King's dream of equal rights, civil liberties and personal achievement...

Webquest

► Meeting *The Great Gatsby*

Cette recherche sur Internet permet un premier contact avec Gatsby, personnage emblématique du rêve américain, du luxe et de la décadence des *Roaring Twenties*.

Il est possible que les élèves aient vu le film de Jack Clayton (1974) avec Robert Redford et Mia Farrow. Le professeur pourra envisager de projeter ou faire circuler entre les élèves un DVD de ce film.

On proposera ensuite aux élèves une lecture personnelle authentique (c'est-à-dire sans appareil pédagogique) de trois extraits du roman, dans la partie *Reading*, pages 136-138, où l'objectif à ce stade n'est pas de faire une compréhension exhaustive ni une analyse littéraire mais de s'imprégner de l'histoire et de l'esprit du roman à travers trois extraits significatifs.

Cette lecture autonome pourrait être proposée entre le travail sur la fiche de la *Webquest* (questions 1 et 2) et l'activité proposée en question 3, ce qui permettrait d'enrichir les échanges au cours de l'interview de Nick par un journaliste.

Enfin, on trouvera, page 72 (*Text 2*), une évocation de *Gatsby* qui permet de faire le parallèle entre notre époque et les années 1920.

Corrigé de la fiche *Webquest* (livre du professeur, p. 319)

A. a. 1925 – **b.** Francis Scott Fitzgerald, American – **c.** the 1920s – **d.** the Jazz Age, the Roaring Twenties – **e.** main characters:

- the narrator: Nick Carraway
- the protagonist: Jay Gatsby
- the protagonist's real name: James Gatz
- Nick's cousin: Daisy Buchanan
- Daisy's husband: Tom Buchanan
- Gatsby's father: Henry Gatz
- Gatsby's protector and mentor: Dan Cody
- Gatsby's business associate: Meyer Wolfsheim
- Gatsby's neighbour: Nick Carraway
- Gatsby's murderer: George Wilson

Tom Buchanan + Myrtle Wilson; Nick Carraway + Jordan Baker; Jay Gatsby + Daisy Buchanan
Tom Buchanan and Daisy, his wife.

f. Disintegration of the American dream; going from rags to riches; impossible love; unrestrained desire for money, pleasure, and social position; class boundaries; corruption, etc.

B. The protagonist is a rich young man who lives in a **luxury** mansion in Long Island. Born James **Gatz** on a farm in North **Dakota**, he changed his name to Jay Gatsby when he met a **millionaire** for whom he started **working**. From that moment, he was **fascinated** by the possibilities of the American **dream**, and dedicated his life to making a **fortune** through bootlegging and other **illegal** activities. He was in **love** with a girl from the **upper** class named **Daisy**, and he organised fabulous **parties** to try to **impress** her. But she would not **leave** her husband for a **nouveau riche**. At the end of the story, Gatsby is **murdered** mistakenly by a man whose wife was **killed** in a road **accident** caused by **Daisy**. **Nobody** came to his **funeral**, except his neighbour **Nick** and his **father**, who gave a more **humane** image of his son.

3. On pourrait proposer aux élèves d'enregistrer leur interview de Nick Carraway par un journaliste, et passer un ou deux des meilleurs enregistrements en classe pour rafraîchir la mémoire des élèves au cours de l'étude du *Text 2*, page 72.

Text 1 (p. 68-69)

► Dreaming of America

Illustration

This picture, taken in 1900, depicts Mulberry Road, one of the main streets in Manhattan, New York, named after the mulberry trees (*mûriers*) that once lined a part of it. It was historically at the centre of the infamous Five Points (a concentration of slums). It runs north to south through the old centre of Little Italy and then merges into New York's Chinatown.

A Warming up

L'illustration est une photo authentique datant de 1900. Il serait souhaitable d'agrandir cette photo en la projetant et de faire parler les élèves sur ce qu'ils imaginent de la date, du lieu et des activités en cours dans cette rue. Il serait intéressant aussi de laisser remarquer que tous les personnages du premier plan sont tournés vers le photographe (qui a dû installer sa chambre noire sur un trépied et ne peut pas passer inaperçu) et le regardent. À l'époque, on avait très peu d'occasions de figurer sur une photo; on était donc très fier de poser pour le photographe.

On demandera aux élèves de décrire l'image, puis de la lier au titre et à la première phrase du texte.

This is the picture of a very busy street, in a large American city, possibly New York, with its metal ladders used as stairs outside the buildings... The vehicles shown there, mainly horse-drawn carts, plus the clothes worn by the people, indicate that the scene takes place about a century ago... The crowds are in the street because much of the sidewalk and all of the gutter are taken up with vendors' stands, selling food...

The text is probably about the thirteen-year-old German boy named Stefan / Stephen Blau who ran away from his home in the late 19th century in the hope of going to America (as the title suggests)...

B Reading comprehension

Niveau B1 : l'élève peut inférer le sens des mots inconnus et comprendre l'essentiel d'un texte narratif.

Niveau B1+ : l'élève peut suivre aisément le déroulement des événements, le cours des idées dans un texte de fiction et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 27-28)

General comprehension

A.

	Names of countries mentioned	Passages concerned
Part one	<u>Germany</u> , America	From the beginning to l. 16
Part two	<u>Holland</u> , America	From l. 17 to l. 27
Part three	<u>America</u>	From l. 28 to the end

The underlined names are the places where Stephen is in the story.

B. "They were asleep when he left." (l. 17)

C. America, at last!

Part one (from the beginning to line 16)

D. 1. False → in the 19th century (1894) (l. 2)

2. True → "was only thirteen" (l. 1)

3. True → "... hometown in Germany" (l. 1)

4. X → "Too many restrictions" (l. 4), but he has money to buy books and a dictionary.

5. False → "his sister" (l. 15)

6. False → "he'd felt restless in Burgdorf" (l. 3)

7. True → "he read to them about..." (l. 6)

8. X → not mentioned

9. True → "once he'd made his fortune" (l. 15)

10. False → "What a child he still is" (l. 15)

E. 1. *s'enfuit* : sens de *s'éloigner* (away) *rapidement* (run), donc « *s'enfuir* ».

2. *insatisfait, impatient* : sens de *privation* (less) de *repos* (rest), donc « *impatience* », « *insatisfaction* ».

3. *provoquaient* : sens de *fournir, apporter* (bring), qui *s'oppose* (instead of) à *résister* (resisting).

4. *s'était implantée dans son esprit* : sens de *permanence* (so tenaciously) qui *élimine* « *avait traversé ses pensées* » ; suite de la phrase très positive (magnificent landscape) qui *élimine* « *avait ébranlé son esprit* ».

F. 1. "people brought about changes" (l. 5) – 2. "immigrants earning fortunes" (l. 7) – "gold in the hills" (l. 7) – 3. "odd and magnificent landscape" (l. 9) – 4. buffaloes (l. 10) – 5. "buildings so tall they pierced the clouds" (l. 10).

Part two (from line 17 to line 27)

1. robust: “short” tends to imply weak, but “although” indicates the opposite.
2. boat: “floated [...] on the Rhein”.
3. arrived in Rotterdam.
4. work (cf. French: *labeur / laborieux*. The Labour Party in the UK: *le parti travailliste*).
5. exchange: he gives something (“labor”) to get (for) something else (“passage to America”).
6. very cold: “cold nights and days” (l. 21).
7. very tired: “resting” because he can’t “keep moving”.
8. employed: “as a kitchen hand” = occupation, job.
9. directed to: “bound for New York” = destination.

Part three (from line 28 to the end)

H. In New York, he was employed in a good **restaurant** (l. 28) whose owner was **French** (l. 28). The other members of the **staff** (l. 31) had **fled from** (l. 33) other places in **Europe** (l. 31). A few years **later** (l. 30), Stephen also became the **owner** (l. 30) of a **restaurant** (l. 30), which he ran with great **eagerness** (l. 29). What he liked most in America was the absence of **convention** (l. 37) and the fact that it was rather **success** (l. 38) than **age** (l. 38) that inspired **respect** (l. 37).

I. 1. “bought an English dictionary and memorized forty new words each day” (l. 12) – **2.** “suggested he’d make the passage alone and send for them” (l. 14); “talked his way into work” (l. 18) – **3.** courageous: “walked through cold nights and days” (l. 21) – **4.** “never lost his enthusiasm” (l. 23); “eagerness” (l. 29) – **5.** “once he’d made his fortune” (l. 15); “It was sleeting [...] but he felt lucky” (l. 25) – **6.** “Class differences [...] did not exist in America, he believed” (l. 38).

Ten words to remember

1. discovery (l. 3) – 2. earn (l. 7) – 3. landscape (l. 10) – 4. inhabited (l. 10) – 5. reach (l. 19) – 6. trade for (l. 20) – 7. hired (l. 26) – 8. bound for (l. 26) – 9. willingly (l. 33) – 10. grasp (l. 40)

C In your own words

Niveau B1 : Cet exercice de reformulation s’appuie sur deux activités langagières, la **compréhension de l’écrit** et l’**expression orale en continu**. Il permet de s’assurer que l’élève a compris les points essentiels du texte et qu’il peut en rendre compte à l’oral, en enchaînant les phrases.

1. a. Thirteen-year-old Stephen Blau was fed up with the life (full of traditions and restrictions) he had in his small village in Germany... He was fond of America and dreamed of emigrating there with his family... To convince them, he read to them about all the wonderful things they would find there: skyscrapers, gold mines, beautiful natural landscapes, technological advance and especially the opportunity to make a fortune... But his parents believed that it was just a naive little boy’s wishful thinking... When he told them that he was ready to try his luck first and have them come over to America once he’d made a fortune, they smiled at his childish plan....

b. First of all, Stephen gathered a lot of information about America, through his readings; then, he managed to learn some English vocabulary, in an exemplary self-disciplined way... As he was certainly a daredevil, he did not hesitate to attempt to make the journey to America on his own, whatever the difficulties... Finally, using his taste for danger as an advantage, and not hesitating to do the dirty work, the determined, adventurous little boy managed to reach his goal...

1. Before he left: he wanted his vision of America to be based on reality, that’s why he read a lot about America... He knew about the gold rush, about immigrants making it to the top, about skyscrapers, landscapes (especially the great plains with their buffaloes) and about inventions...

2. A mixture of both when he was in Manhattan: reality when he managed to buy his own restaurant, which refers to “immigrants earning fortunes” (l. 7); illusions when he supposed that class differences and prejudice did not exist in America...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, rend compte d'une situation, de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier, il s'exprime de manière élaborée.

2. Daydreamers are people who have pleasant thoughts distracting them from real life; though he dreamed a lot about going to America, Stephen cannot be described as a daydreamer; he wanted his dream to come true, organised himself, tried his luck in spite of all the difficulties and held on to his project...

3. We do not know if Stephen really went from rags to riches, but he did come from a modest milieu and, through his determination and courage, managed as an adult to own his own restaurant in New York... Stephen did find what he was looking for in America... As a success story always shows a progression in social status, or money, or fame, or personal development, we can say that Stephen's life is a success story...

4. Réponse personnelle, qui fera intervenir la personnalité de l'élève (*shy / daring ; lazy / courageous ; brave / cowardly ; hardy / impatient...*), son besoin de liberté (*need to free oneself from dull life / from family ties / from political or religious persecutions*).

5. Obviously, this story could not happen nowadays. Today, you would need a passport to leave your country and also a visa to enter the USA; you would not find the captain of a ship hiring you as a kitchen hand (it is illegal to employ children); your parents would have called the police and launched a search (for instance on the radio, TV or the Internet) to find you...

E Language training

6. Savoir prononcer



Consignes enregistrées

Exercice 1



a. Écoutez et répétez la première phrase du texte dite par une Américaine.

Stefan Blau was only thirteen when he ran away from his hometown in Germany one rainy November night in 1884.

b. Écoutez maintenant le même texte, lu par une Britannique, et repérez quels « r » ne sont plus prononcés.

c. Entraînez-vous à reproduire ces deux modèles.

Exercice 2



a. Écoutez la phrase suivante et repérez les pauses.

Although short for his age, he was sturdy and talked his way into work on a coal barge that floated north on the Rhein into Holland.

b. Répétez la phrase en respectant les pauses.

c. Répétez les énoncés entendus, afin de mémoriser la phrase.

into Holland.

on the Rhein / into Holland.

that floated north / on the Rhein / into Holland.

on a coal barge / that floated north / on the Rhein / into Holland.

and talked his way into work / on a coal barge / that floated north / on the Rhein / into Holland.

he was sturdy / and talked his way into work / on a coal barge / that floated north / on the

Rhein / into Holland.

Although short for his age / he was sturdy / and talked his way into work / on a coal barge /

that floated north / on the Rhein / into Holland.

Exercice 1

Objectif : repérer les variantes du « r » en anglais britannique et américain.

b. Les « r » qui ne sont pas prononcés lorsque le texte est lu par une Britannique sont surlignés ci-dessous :

Stefan Blau was only thirteen when he ran away from his hometown in Germany one rainy November night in 1894.

Exercice 2

Objectifs : prendre conscience des groupes de sens et mémoriser un énoncé long.

7. Pratiquer la grammaire

Renvoi au *Language workshop*, p. 74.

Your task

► Act out a conversation about leaving home

Il s'agit d'une tâche de production orale interactive semi-guidée au cours de laquelle les élèves seront invités à réemployer le gérondif et l'infinitif (*Language workshop*, p. 74).

On encouragera les élèves à suivre les conseils méthodologiques pour l'**interaction orale**, page 157, et à utiliser le lexique fourni dans les *Toolbox* pages 69 et 75 et dans les *Keywords*.

Niveau B1 : les élèves sont capables d'engager la conversation et de maintenir le contact pour échanger des informations, réagir à des sentiments et exprimer clairement un point de vue.

Niveau B1+ : les élèves mènent la conversation avec une certaine aisance.

Niveau B2 : la conversation se déroule avec spontanéité et aisance. Les élèves peuvent s'exprimer clairement sans donner l'impression d'avoir à restreindre ce qu'ils veulent dire.

L'élève devra choisir son rôle (Stephen ou l'un de ses parents) et les caractéristiques qu'il veut mettre en valeur chez son personnage. Par exemple, la ténacité, le développement du pouvoir de conviction de Stephen, l'incompréhension et l'incrédulité des parents.

Dans ce cas, on peut s'attendre à trouver les expressions suivantes :

Stephen: You will never talk me out of dreaming of a better future for our family... You can't prevent me from trying my luck... You can't stop me holding on to my dream... Granted / OK, it's a bit risky, but it's worth trying... Instead of treating me like a baby, you should help me plan my trip...

Parents: How come you have such foolish ideas? I wonder how you would manage without your parents... No matter what decision you make, we will prevent you from being so

foolish... Unlike what you imagine, life abroad is full of dangers. There's nothing like home... Instead of dreaming, you should start learning a good job... We get the feeling that you are not happy with us... What's the matter?...

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 320, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 320)

- A.** 1. His parents believed that his project was only **wishful thinking**.
2. He's a **daredevil**, he has a **taste for danger** and **holds on to his dreams**.
3. He took a ship **bound for** Holland and **reached** Rotterdam the following day.
4. He has been **earning** a lot of money since he was **hired** in a posh restaurant.
5. This beautiful house is **inhabited** by the owner of a Hungarian restaurant.
- B.** 1. *Bien qu'il ait fait de son mieux pour expliquer son rêve, il n'est pas arrivé à se faire comprendre de ses parents.*
2. *Il a tenté sa chance et accepté même les basses besognes.*
3. *Il a accepté de bon gré d'échanger sa force de travail contre un billet pour l'Amérique.*
- C.** 1. grasp – 2. determined – 3. convince – 4. naive / childish
- D.** discovery – adventurous – landscape – enthusiastic – willingly – determined – childish
- E.** adventurous – enthusiastic – naive – mature – persuade

Listeners' corner (p. 70)

► A poll about the American dream

C'est un coup de projecteur nouveau qui est proposé dans cette page *Listeners' corner*, avec une réflexion sur l'incidence de la récession de la fin des années 2000 sur la définition du rêve américain. On invitera les élèves à lire le passage *Recession* des *Culture keys* de la page 142, où les expressions spécifiques ont été traduites. Dans les classes où cela est possible, on travaillera en interdisciplinarité avec le professeur d'économie, de façon à clarifier ou développer les concepts mentionnés.

Illustration

1. Cartoon by Rex May, also known as Baloo, a retired postal worker. In the mid 1970s he started gagwriting for freelance and syndicated columnists. By the end of the 1970s, he was drawing cartoons for a variety of publications (*Saturday Evening Post*, *Reader's Digest*, *Wall Street Journal*, etc).

2. **Cover of the *Saturday Evening Post***, by John Philip Falter (1910-1982). Falter's first *Saturday Evening Post* cover, a portrait of the magazine's founder, Benjamin Franklin, is dated September 1st, 1943. That cover began a 25-year relationship with the *Post*, during which Falter produced over 120 covers for the magazine until the editors changed its cover format from illustrations to photographs. Falter said that he tried "to put down on canvas a piece of America, a stage set, a framework for the imagination to travel around in."

A The topic

On invitera les élèves à utiliser la rubrique méthodologique « Décrire une image », page 155, si nécessaire.

1. On the cover of the *Saturday Evening Post*, we can see a family gathering being photographed by the man in the foreground, whose head is hidden under the black cover of a camera on a tripod... The family is posing in their best summer clothes, standing on the well-trimmed lawn in front of their beautiful, posh house... A huge American flag is displayed in the background...

The magazine is dated July 5th, 1952, so we can deduce that this document is a “July 4th family photo”... On July 4th, 1776, Americans won their independence from Britain and democracy was born. That is why it is called Independence Day... Many Americans like to take photos of their families each year on Independence Day, to keep a trace of its evolution (grandparents gone; new babies; kids growing; house developing or being renovated, etc.)... We have here two elements of the American dream: material success evoked by the large, neat house and family prosperity and well-being...

2. The cartoon shows two tramps sitting and chatting on a pavement... One of them is smoking a cigar, maybe a habit dating back from a better time in his life. He says that when he was younger, he was full of illusions about the American dream... The fact that he uses the expression “I used to” indicates that he doesn’t believe in the American dream any longer. He plays on words, opposing “wake up” to “dream”... He clearly explains that politicians are responsible for not helping the American dream come true / making the American dream impossible to achieve, because of their bad decisions or management, which led the country to a disastrous economic situation and many people to be down and out...

B Open your ears



3. Afin d’introduire l’activité sur le sondage du *New York Times*, les élèves devront sélectionner qui prononce chacun des énoncés proposés : le clochard, le photographe ou la journaliste.

On notera que les trois phrases sont dites par une femme, afin que le choix des élèves se fasse réellement sur le texte dit, et non pas en se fiant au sexe du locuteur. On demandera aux élèves de justifier leur choix.

1. Our leaders do not allow us any illusions about the American dream.
2. You, folks, really embody the American dream.
3. The American dream is alive, if not entirely well.

1. “Our leaders (= politicians) do not allow us any illusions about the American dream” is said by the tramp.

2. “You, folks (addressed to the family), really embody (= represent / symbolize) the American dream”, is said by the photographer.

3. The third sentence could not be said by the tramp or the photographer in the situation in which they are presented. So it must be the introduction or the conclusion of the poll conducted by the *New York Times* journalist.

4. a. Obviously, the journalist wanted to know if people thought the American dream was still a reality for them...

b. The interviewees must have given contradictory answers: they still believe in it (it is alive) but it may not be the same dream as it used to be (not entirely well)...

C Listen



3. Remarques :

– Nous faisons apparaître dans le script les noms des personnes interrogées, mais ils ne figurent pas dans l’enregistrement. Ces noms sont utilisés dans les activités du fichier de l’élève.

- Certains passages de ce document authentique, non retouché, sont un peu difficiles à comprendre, à cause des bruits de la rue, des accents marqués ou de la rapidité d'élocution des participants au sondage.
- On pourra apporter de l'aide aux élèves en faisant faire collectivement l'activité lexicale proposée dans la partie *Get ready* du fichier de l'élève avant l'audition du document. On s'assurera que tous les élèves prononcent bien les termes fournis afin qu'ils les reconnaissent quand ils les entendront dans les interviews.
- Le professeur veillera à arrêter l'enregistrement après chaque phrase, voire à faire écouter chaque phrase plusieurs fois.

Niveau B1 : l'élève comprend les points principaux des interventions ainsi que le point de vue de chaque locuteur.

Niveau B1+ : l'élève comprend les points de détail d'une intervention relativement longue et suit sans difficulté l'argumentation du locuteur.

Niveau B2 : l'élève peut comprendre en détail ce qui est dit en langue standard, même dans un environnement bruyant.

Script de l'enregistrement

Part one (from the beginning to 0'47'')

REPORTER: The economy may be tanking, but according to a new national poll by the *New York Times* and CBS News, the American dream is alive, if not entirely well. If that sounds contradictory, well, it is. On a sunny spring day we asked some people in New York City for their impressions of the American dream.

SUSAN MENDEZ, MARKETING AGENT: I think for me the American dream is to have a great family, and a great home on the beach somewhere, and just have enough means to support myself and my family.

ALIYAH PIERCE, STUDENT: I want to become a lawyer and then I want to be a judge.

MARK CATES, XEROX VP FROM FLORIDA: Well, I think it's being able to have the opportunity to, you know, meet your dreams, achieve whatever success or however far you want to go in life.

REPORTER: But achieving it is another thing.

Part two (from 0'48'' to the end)

REPORTER: Less than half of the people in the *Times*-CBS poll said they had achieved their dream. And even for people here, in affluent midtown Manhattan, the longtime dream of upward mobility can be elusive.

JOE FINE: When I was growing up in nearby Patterson, an old industrial town, the American dream was that whatever your origins, that if you worked very hard and if you were a little bit lucky, that things could be fine for you and better for your children. It was palpably available to people, and now it's just not.

REPORTER: Here's something kind of puzzling: the nation is in a recession, but the polls show that more people think they've achieved the American dream now than had 4 years ago. Why is that? Experts say that when times are hard, people shift their definition of the American dream. It becomes more about values like freedom and opportunity and less about things like material success.

Corrigé du fichier de l'élève (p. 29)

Get ready

1. **a.** en chute libre – **b.** difficile à atteindre, illusoire – **c.** accessible – **d.** curieux, bizarre – **e.** modifier
2. **a.** entretenir – **b.** réussir – **c.** prospère

On pourra ensuite faire repérer, au fur et à mesure de l'écoute, les énoncés dans lesquels figurent ces termes.

- a. "just have enough means to **support** myself and my family" – b. "**achieve** whatever success"
– c. "in **affluent** midtown Manhattan"

General comprehension

B. a. evolution – b. 2 women (Susan and Aliyah) and 2 men (Mark and Joe).

Part one

C. 1. alive – 2. family – 3. lawyer – 4. opportunity

D. The reporter explains that Americans still believe in the American dream in spite of the bad state of the economy. Mark and Susan explain that they haven't achieved their dreams yet.

Part two

E. 1. False → "Less than half of the people [...] said they had achieved their dream."

2. True → "even for people here, in affluent midtown Manhattan, the longtime dream of upward mobility can be elusive"

3. False → "if you worked very hard and if you were a little bit lucky"

4. False → "when times are hard, people shift their definition of the American dream."

5. True → "It becomes more about values like freedom and opportunity and less about things like material success."

D In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral** et **production de l'oral en continu**. Il permet de s'assurer que l'élève a compris les points principaux de l'interview et qu'il peut restituer le message devant la classe avec ses propres mots.

6. Susan, the first interviewee, has modest ambitions: she defines her dream in terms of great family, house on the beach and just enough money to satisfy their needs... Aliyah's dream concerns her career in law, so her goal / objective is to climb the social ladder, while Mark focuses on opportunities and success... Joe adds the notion of hard work to the definition of the American dream, with the idea that you should deserve it... He explains that when he was a kid, everybody just needed a little luck and efforts to make opportunities turn into achievement...

7. As it seems more and more difficult at present to achieve material success, people give less importance to this notion when they try to define the American dream; they focus more on abstract values like freedom, opportunities, family, because with new definitions they can still imagine they have reached the goals of the American dream...

On pourra enrichir la réflexion avec les informations suivantes, issues de l'article que le *New York Times* a publié à propos du même sondage, fait sur Internet du 1^{er} au 5 avril 2009.

- In spite of the recession (the worst since the Great Depression), 72 % of Americans think it is possible to start out poor in the USA, work hard and become rich.
- 31% haven't achieved the American dream yet but expect to do it.
- 20% do not believe in it any longer.
- 44% say they have achieved it (they were only 32% in the same survey carried out 4 years earlier).
- The interpretation of the results given by Barry Glassner, a Professor of Sociology, is that when times are hard, you want to hold on to your dream even more, so you had better define it differently, modifying the importance of the criteria.

Your task

► Role play: talk about a tramp's difficult life

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

Niveau B2 : l'élève peut s'expliquer clairement et sans donner l'impression d'avoir à restreindre ce qu'il veut dire.

Nous proposons d'articuler l'activité de **compréhension orale** qui vient d'être faite à une autre activité langagière : la **production orale en continu**. Les élèves doivent imaginer ce qui a pu arriver au clochard pour qu'il connaisse cette situation. Nous avons orienté notre aide lexicale vers les problèmes posés par les scandales immobiliers, les crédits abusifs et les saisies de biens qui sont à l'origine de l'appauvrissement de nombreux Américains. On aura intérêt à regarder le passage de l'excellent film *Cleveland versus Wall Street* proposé en bonus vidéo pour rendre cette réalité plus visible pour les élèves.

On aura recours aux conseils méthodologiques « Raconter une histoire, parler de son expérience », page 153. Gardant à l'esprit que ce clochard adresse son discours à la journaliste, et fait donc des commentaires sur sa propre histoire, on veillera à intégrer des expressions informelles comme celles données dans la *Function Box* ci-dessous.

FUNCTION BOX

Expressions for informal conversations

- See what I mean?
- Got it right?
- For sure!
- Sure thing! (= Yes, of course)
- Big deal! (*La belle affaire!*)
- No way! (*Pas question!*)
- You bet! (*Tu parles!*)

Enfin, on s'appuiera à nouveau sur le *cartoon* pour affirmer que, si le clochard ne croit plus au rêve américain et aux grandes ambitions, il a développé la philosophie du petit plaisir, de type *Carpe Diem*, ce qui est indiqué par son sourire alors qu'il parle à son copain en fumant un cigare.

Bonus vidéo

► Cleveland versus Wall Street

A Credits

1. Director

Jean-Stéphane Bron was born in Lausanne, Switzerland, in 1969. *Cleveland contre Wall Street* (2010) is his fourth documentary film after: *Connu de nos services* (1997), *La Bonne Conduite* (1999), *Le Génie helvétique* (2003). He also made a feature film in 2006 *Mon frère se marie*.

2. Protagonists

The protagonists played their own roles on screen.

– **The City of Cleveland's attorneys:** Josh Cohen – Kathleen Engel.

- **The Banks’ attorney:** Keith Fisher.
- **The Judge:** Thomas J. Pokorny.
- **The Witnesses:** Detective Robert Kole – Barbara Anderson – Frederick Kushen – Keith Taylor – Michael Osinski – Peter Wallison.

B Synopsis

The City of Cleveland accused banks of decimating the city via the proliferation of subprime mortgages and predatory loans. So the City wanted to take 21 bankers to court because it held them responsible for the wave of foreclosures that had left the city in ruins. But the bankers on Wall Street managed to avoid going to court.

Then, J.S Bron, the filmmaker, staged a trial with a real judge, real witnesses, real lawyers and a real jury. All the participants played their own roles.

The mock trial highlighted both sides of the case. Step by step, the film shows, from a human perspective, the mechanisms of subprime mortgage loans, a system that destabilised the world economy.

The film focuses on the harshness of Wall Street banks, the ruthlessness of mortgage brokers looking for easy money, and the strength of the people of Cleveland.

C Script and description

The scene takes place in a courtroom.

Close-up of the detective.

Alternate reverse shots of the lawyer and the detective.

LAWYER: Detective, deep in your heart, do you believe that in the majority of the cases where people have been through these foreclosures, that they had... been in a situation where they had purchased homes that they simply couldn't afford?

DETECTIVE: I think the banks took advantage of them. Hum... As in my opinion, yeah... You know... People see a beautiful house and they say: "Yeah we... Honey we want this?" This is the American dream. "Hey this is my house". You know. And the banks took it from them. And then the American dream was gone.

LAWYER: But if a homeowner... er... buys a bigger house than he can afford... er... in the expectation that the property values are going to go up and he'll be able to sell it and make a lot of money but that doesn't turn out to be the case and he loses the house. Is that the bank's fault?

DETECTIVE: I don't have an opinion on that, sir... I...

LAWYER: But you testified that you thought that banks were responsible.

DETECTIVE: That is my own personal opinion. Yes, sir.

LAWYER: And in the situation I just gave you, you still think it's the bank's fault or it is the homeowner's fault... responsibility?

DETECTIVE: It could be both.

LAWYER: No further questions.

Close-up of the audience.

JUDGE (voice-off): Detective, thank you for coming. You can step down, sir.

DETECTIVE (voice-off): Thank you.

Outside the courtroom, close-up of the detective.

DETECTIVE: Think I influenced the jury today? Hopefully I did. Hopefully they can see my side of it and see the compassion that I had for these people. And the hard times these people

had. You know... these were their houses and you're taking something from them. Now you are taking their pride, their dignity, everything away from them. Now where do they live? They live on the street, under a bridge down the street. That's not right. It's not right.

D Going further

On pourra prolonger l'étude de cet extrait en posant aux élèves les questions suivantes.

1. Do you find the detective's testimony convincing? Why or why not?
2. In your opinion, what verdict did the jury reach?
3. Do you think such a film can have an impact on public opinion?

Writers' corner (p. 71)

► American dream... or nightmare?

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences réelles ou imaginaires dans un texte articulé. Il synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Cette tâche d'expression écrite a pour objectifs de :

- réemployer le lexique de la chance, de la réussite et de l'échec, fourni dans les *Keywords* et les différentes *Toolboxes* ;
- faire état de connaissances acquises jusque-là, notamment l'importance de la maison dans le rêve américain et les problèmes liés à la crise immobilière, qui auront été abordés dans le *Listeners' corner* ;
- écrire un texte structuré à partir de données disparates, dans la première partie de la tâche proposée : on évaluera donc la capacité à utiliser des mots de liaison et des phrases complexes ;
- faire un véritable travail de création dans la seconde partie du résumé.

On pourra conseiller de s'appuyer sur la page méthodologique « Écrire une histoire ou continuer un récit », page 167, ainsi que sur le précis grammatical, pages 197-200 : propositions relatives, subordonnées de condition, de temps, de cause, de but, d'opposition, de concession, de manière.

On pourra également fournir la *Function box* suivante :

FUNCTION BOX

Expressing order and time

- *prior to = before*
- *in the long run = eventually = finally = at last*
- *all at once = suddenly*
- *last but not least*
- *meanwhile = in the meantime*
- *sooner or later*

Comme pour toute production divergente, il est impossible de fournir un corrigé type. Nous vous proposons cependant une formulation possible de la première partie du texte, qui permettrait de travailler la structuration des énoncés avec les classes de faible niveau.

When they got married, soon after college, Gordon and Kate could envisage their future with optimism. Gordon had a good job in the town's finance department, while Kate started up a small shoe-repair business. Meanwhile, they saw their friends from college climb the corporate ladder, move out of town and purchase big McMansions in the outlying country. Of an envious nature, Gordon wanted more out of life but could not afford to compete with his friends. Kate, who had more modest tastes, was happy with her job and family. As he did not find her ambitious enough, Gordon finally wanted a divorce. A submissive spouse, Kate wanted above all to keep peace in the family, so she managed to find a more lucrative job and went to work sixty hours a week for a large insurance company. In the meantime, Gordon started up a company but it didn't work out as well as he thought it would. Unable to show off any longer, he had to accept a modest job, far from his home, while Kate exhausted herself to maintain her position in the firm.

A year later, overworked but proud, they bought their own McMansion way out in the country.

On invitera les élèves à ne pas brider leur imagination pour inventer la fin de l'histoire, qui doit clairement aboutir au rêve ou au cauchemar. On peut s'attendre à trouver :

Nightmare

- Kate / Gordon being fired for economic reasons due to recession.
- Kate / Gordon getting a serious disease → inability to work so much / so far away.
- house on fire / insufficient insurance → ruined.
- Splitting up, Kate blaming Gordon for her being overworked. Selling the house.
- Kate pregnant / stops working → disastrous financial situation...

Dream

- Gordon wanted as associate by one of their successful friends → higher social level and income.
- Kate pregnant, has sextuplets, family becomes famous and receives important financial help from local authorities and people / former customers.
- Win the jackpot at a lottery.
- Inherit from deceased uncle old paintings which prove to be genuine masterpieces.
- Gordon saves / rescues from drowning a young boy who is his boss's son. Gets a very high position in the firm...

Text 2 (p. 72-73)

► *Gatsby* is back

Illustration

The scene depicted in the illustration comes from the 1974 movie *The Great Gatsby*, directed by Jack Clayton, where Francis Ford Coppola's screenplay is meticulously faithful to the original novel by Francis Scott Fitzgerald. Obviously the scene is set at Gatsby's mansion during one of his famous Saturday night parties. These people's evening clothes and headgear are typical of what high-society people used to wear at parties in the Roaring Twenties.

A Warming up

On partira de l'illustration tirée du film de Jack Clayton pour évoquer les personnages principaux. On reprendra les informations issues de la *Webquest*, page 67, pour évoquer à nouveau la vie et la personnalité de Jay Gatsby.

On the right is actor Robert Redford starring as the self-made millionaire Jay Gatsby, who uses his vast and supposedly illicit fortune to buy his way into Long Island society... He is

standing close to actress Mia Farrow in the part of Daisy Buchanan, whose love Gatsby wants to win back through flaunting his wealth at his extravagant parties... Gatsby's friend Nick Carraway, played by Sam Waterson, is half-hidden by his cousin Daisy. On the left we can see actor Bruce Dern in the part of Daisy's husband Tom Buchanan, a violent, prejudiced man belonging to the upper class and representative of the idle rich...

B Reading comprehension

Niveau B1 : l'élève peut reconnaître la construction d'un texte.

Niveau B1+ : il peut reconnaître les points significatifs d'un article de journal bien structuré, sur un sujet familier et identifier les principales conclusions d'un texte argumentatif bien articulé.

Niveau B1+ : l'élève est capable de reconnaître, dans un article de presse, la perspective adoptée par son auteur.

Corrigé du fichier de l'élève (p. 30-31)

General comprehension

- A. 1. (l. 1-11) What the novel *The Great Gatsby* is about. → "tells the story of" (l. 2)
2. (l. 12-20) The revival of the novel → "is rising again" (l. 14)
3. (l. 21-33) The parallel between the 1920s and the present time → "will resonate" (l. 22); "can relate to" (l. 33)
4. (l. 34-41) The originality of the 1920s → "first fetishised decade" (l. 34)
5. (l. 42-56) Opposed interpretations of the novel → "hotly debated" (l. 43)
6. (l. 57-69) The survival of the American dream in question → "a poll" (l. 57)
7. (l. 70-74) The validity of the story's moral today → "the lessons [...] are living on" (l. 72)

Part one (from the beginning to line 11)

B. 1920s = Roaring Twenties / Jazz Age; 1930s = Great Depression

C. "louche social scene" (l. 3)

D. 1. "mysterious" (l. 2), "enigmatic persona" (l. 5), "fraud" (l. 10)

2. "impossible dreams" (l. 8), "exclusion" (l. 9)

3. "decadent fun" (l. 7)

E. hailed (l. 6) – emblematic (l. 6)

Part two (from line 12 to line 41)

F. 1. False → "the entire book is read out" (l. 19)

2. True → "epic Public Theater production" (l. 18); "an eight-hour marathon" (l. 20)

3. False → "they look back with longing to the Roaring Twenties" (l. 26)

4. True → "it is perhaps no surprise that *The Great Gatsby* is rising again in America's cultural landscape of 2010" (l. 12)

G. 1920s: "outrageous wealth" (l. 29); "moment of prosperity" (l. 37) → crash (l. 38)

2010s: "great economic boom" (l. 24) → "unemployment and hardship" (l. 25); "mass unemployment" (l. 31); "economic wreckage" (l. 32); "burst property bubble" (l. 33).

H. 1. *gros succès* – 2. *à grand spectacle* – 3. *trouver un écho* – 4. *essor* – 5. *nostalgie* – 6. *fortune* – 7. *catastrophe* – 8. *biens* – 9. *devenue objet de culte* – 10. *décennie* – 11. *héritage* – 12. *professeur d'université*

Part three (from line 42 to the end)

I. 1. True → "greater opening up of American society" (l. 46); "non-Wasp Americans [...] are striving successfully" (l. 48).

2. False → “the other way round” (l. 54); “illusory nature of the American dream” (l. 55).
3. False → 43% (l. 60).
4. True → “a preserve of the wealthier classes” (l. 65).
5. True → “that goes against its core ideal” (l. 66).

Ten words to remember

1. fraud (l. 10) – 2. literary (l. 21) – 3. unemployment (l. 25) – 4. deal with (l. 46) – 5. in the wake of (l. 47) – 6. strive (l. 50) – 7. the other way round (l. 54) – 8. survey (l. 60) – 9. imply (l. 64) – 10. provided (l. 68)

C In your own words

Niveau B1 : l'élève peut transmettre une information simple en mettant en évidence ce qui lui semble le plus important.

Niveau B1+ : l'élève peut expliquer les points principaux d'une idée ou d'un problème avec une précision suffisante.

Niveau B2 : l'élève peut transmettre une information détaillée de façon fiable.

1. L'article étant d'un certain niveau de difficulté, on suggérera d'utiliser les réponses de l'activité A du fichier de l'élève comme trame du résumé. On invitera les élèves à utiliser la rubrique méthodologique « Résumer un article de presse », page 168.

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, rend compte d'une situation, de manière simple, en enchaînant ses phrases.

Niveau B1 + : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier; il s'exprime de manière élaborée.

2. The revival of interest for Gatsby's story can be explained by some similarities between the present time and the period depicted in the novel, in terms of rise and fall... Unprecedented prosperity and material excess are present in both periods, ending in economic disaster / recession, unemployment and ruin... *The Great Gatsby* is a highly symbolic meditation on America in the 1920s, slowly destroying the American dream through easy money, illicit activities and decayed morals, leading to the Great Depression of the 1930s. In the early 21st century, the great promises of home ownership (which is a status symbol separating the middle classes from the poor, and thus a powerful component of the American dream) have been ruined by economic disasters, especially concerning the property bubble...

3. Like Gatsby, many people in the 1920s believed in the American dream: they thought they could make fortunes (even through prohibited activities) that would integrate them into higher levels of the American society... Though he flaunted his money and spent it for the benefit of his guests, Gatsby was always considered a nouveau riche and never managed to belong to the upper society... In this regard, his life can be considered a failure, symbolized by the fact that nobody came to his funeral... The lesson taught by Gatsby is that if you are not a WASP, if you were not born in the upper classes, you will never belong to the American establishment...

4. Question très personnelle où les élèves pourront exprimer leurs ambitions, leur goût du luxe et de la vie mondaine, ou au contraire leur mépris pour l'argent facile et la décadence morale qui y est associée. On leur demandera de justifier leur prise de position.

E Language training

5. Savoir prononcer

/ɔ:/	/ə/	/ʌ/	/u:/	/aʊ/	/aʊə/
course – thought	outrageous	enough	louche	outrageous – out – round	hour

b. La syllabe accentuée est en gras.

- **exclusion** – depression – production
- enigm**atic** – emblem**atic** – econom**ic**
- real**ity** – prosper**ity** – possibil**ity** – univers**ity**

Dans les mots terminés en **-ion**, **-ic**, et **-ity**, la syllabe accentuée est celle qui précède ces terminaisons.

6. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 32)

1. Propositions en THAT et WHAT

A. *That* peut être effacé dans l'énoncé 1. Il est dans ce cas complément de la relative.

B. 1. *What / that* – 2. *What / ϕ* – 3. *What / ϕ* .

C. 1. *What I want is the book (ϕ) you bought last week.* – 2. *Don't ask me what caused his death.* – 3. *The man (ϕ) she was talking to was a famous actor.* – 4. *This is the best thing that has ever happened to them.*

2. Ordre des adjectifs

D.

Âge : <i>old</i>	Origine : <i>American</i>	Taille : <i>big</i>
Couleur : <i>red / white</i>	Matière : <i>cotton</i>	Jugement subjectif : <i>nice</i>

Les adjectifs en anglais se placent dans l'ordre suivant : jugement subjectif + taille + âge + couleur + origine + matière.

E. 1. *The charming 35-year-old character lives in a decayed suburban house.* – 2. *They also found a long blue woollen coat lying near a small metal box.*

F. 1. *This talented young American writer has just published a new novel.* – 2. *He was wearing a short black leather jacket and a white linen shirt.*

3. Place du génitif

G. 1. *Scott Fitzgerald's landmark novel* – 2. *America's cultural landscape*

H. 1. *This is New York's most popular theatre.* – 2. *He used to be the world's best-paid actor.* – 3. *Yesterday's events were tragic.*

Your task

► Write an e-mail to ask about your friend's opinion

Niveau B1 : l'élève peut écrire un courriel pour exprimer sa pensée sur un sujet culturel.

Niveau B1 + : l'élève peut apporter de l'information sur un sujet abstrait, exposer un problème ou poser des questions sur un problème.

Niveau B2 : l'élève peut relater des informations et exprimer des points de vue par écrit.

Il s'agit ici d'écrire un courriel, et les élèves pourront recourir à certaines des abréviations typiques du SMS ou de l'e-mail (dont on trouvera des exemples pages 166-167, mais le sujet étant plutôt sérieux, on s'attend à un courriel d'assez bonne tenue). Pour donner un peu d'authenticité à la tâche demandée, on pourrait suggérer aux élèves de démarrer par une formule du genre :

Hi, Gordon,

Knowing that I study English literature in class, a friend of my parents' has just sent me an interesting article from *The Observer*, and I was wondering if...

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 321, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 321)

A. 1. The **idle rich** often **flaunt their wealth**.

2. This novel **deals with the rise and fall** of society in the Roaring Twenties.

3. It would be **illusory** to think that the economy **has not fallen apart**.

4. **In the wake of** 9/11, Americans' optimism has come to terms with brutal reality.

B. 1. 43% des **personnes sondées** ont répondu que le rêve américain était mort.

2. **Beaucoup de gens désirent ardemment** posséder une maison et **s'efforcent** d'en acheter une.

3. **Un des thèmes principaux du roman est l'imposture**.

4. **Vous pouvez encore croire au rêve américain, à condition de faire partie de la classe dirigeante**.

C. 1. illicit / prohibited – 2. untrue / illusory – 3. dishonest – 4. lie

D. 1. decayed = *décadent* – 2. bootleg = *faire de la contrebande* – 3. revival = *renaissance* –

4. extravagant : *exorbitant, luxueux*

E. nouveau **riche** – **illégal** – **common** – **expensive**

Language workshop (p. 74-75)

► Grammaire : Gérondif et infinitif

A Observer et comprendre

1 Forme à l'infinitif : *to leave*. Elle désigne pour le personnage : « un fait à venir ».

Formes au gérondif : *moving / being*. Chacune désigne pour le personnage : « un fait déjà réalisé ou en cours ».

Remarque : on pourra étendre cette explication à l'ensemble des verbes suivis du gérondif ou de l'infinitif. Ex. : *I'd like to go* (projection d'une action dans l'avenir) / *I like reading* (il s'agit d'un fait connu, donc déjà réalisé).

2 a. Les prépositions peuvent être suivies **de noms** (*inventions, the cold*) ou bien **de formes au gérondif** (*resisting*).

1. « ... quand il leur lisait des histoires d'inventions... »

2. « ... au lieu d'y opposer une résistance... »

3. « Il n'était pas habitué au froid. »

b. – *to*, dans les énoncés 1 et 2, est une préposition (et non pas la particule de l'infinitif), comme le montrent les formes au gérondif qu'il introduit (*sleeping / working*).

– *to* dans l'énoncé 3 est la marque de l'infinitif.

– 1. « Il n'était pas habitué à dormir dehors dans le froid. » – 2. « Il n'était pas opposé au fait de travailler avec eux. » – 3. « Il voulait être américain. »

Remarque : lorsque *to* est une préposition, celle-ci est suivie soit d'un nom, soit de la forme nominalisée d'un verbe, c'est-à-dire de la forme *-ing* (gérondif). Autres verbes construits avec la préposition *to* (et donc avec le gérondif) : *be used to, get used to, look forward to, object to, etc.*

3 a. – La proposition infinitive en 1. a pour sujet un nom (*Stefan*) ou un pronom complément (*him*).

b. – Les propositions en *-ING* en 2 et 3 ont pour sujet un nom (*immigrants*), un possessif (*his*) ou bien un pronom complément (*him*).

Faisons le point !

Les prépositions sont suivies soit d'un nom ou bien d'un gérondif. *to* n'est pas toujours la marque de l'infinitif. *to* peut également être suivi d'un gérondif. Le sujet d'une proposition infinitive est soit un nom, soit un pronom complément. Les propositions en *-ING* peuvent avoir pour sujet un nom, un possessif ou bien un pronom complément.

B Pratiquer

4 a. sending – b. writing – c. to stay – d. coming.

5 a. driving – b. seeing – c. be – d. living.

6 a. He's asked her to join him. – b. Would you like us to wait for you? – c. She told him to stay there. – d. I don't expect them to understand me.

7 a. I'm worried about his / him feeling miserable. – b. There's nothing wrong with his / him having very little money. – c. He insisted on my / me going.

► Grammaire de l'oral : Comprendre les pronoms et les prépositions

8 a. All of her friends **have** phoned **her**. They **are** worried about **her** having **a** hard time over there.

b. Ces mots ont en commun le son /ə/.

Remarque : /ə/ est la voyelle à laquelle se réduisent les voyelles d'un grand nombre de mots grammaticaux lorsqu'ils sont insérés dans des énoncés à l'oral ; c'est-à-dire lorsqu'ils sont intercalés entre des mots accentués (« porteurs de sens »). Pour interpréter le sens de chacun de ces mots « réduits », il faut prendre en compte leur place dans l'énoncé. Cela se fait intuitivement pour un anglophone. En compréhension orale, l'élève francophone doit apprendre à reconstruire rapidement le mot « manquant » dans le discours oral, en déduisant son sens du contexte.

9 1. She should have thanked her brother for offering her a new job.

2. I have never thought of her as an immigrant.

► Lexique : Chance, réussite et échecs

- 10 a. failure – b. achievement – c. affordable – d. lucrative – e. opportunity – f. confident
- 11 a. make it to the top – b. overcome obstacles – c. fulfil a dream / make a dream come true – d. cope with a situation – e. be having a hard time – f. thrive
- 12 a. affordable – b. opportunity – c. achievement – d. unemployed – e. lucrative – f. ambitious
- 11 a. 1. lucrative – 2. miss a chance – 3. means – 4. reach
b. 5. hardship – 6. managed – 7. make his way – 8. from rags to riches
c. 9. economic crisis – 10. bankrupt – 11. jobless. – 12. opportunity

Your task

► Have a discussion about becoming independent

Il s'agit d'une tâche d'**interaction orale**, mettant en jeu la maîtrise des formes grammaticales vues dans la page 74 du *Language workshop* : « Gérondif et infinitif ». On incitera l'élève à s'appuyer également sur la *Toolbox* fournie au bas de la page 75. C'est une tâche de niveau B1.

Interaction orale

Niveau B1 : capacité à engager la conversation et maintenir le contact pour échanger des informations, exprimer clairement un point de vue et des sentiments.

Compétence linguistique

Niveau B1 : on attendra que l'élève emploie la proposition infinitive sans erreur avec des verbes de base comme *want, ask, tell, expect*, etc. Le gérondif est attendu après des formes assez bien connues comme *like / hate / can't stand*. On accordera un bonus à l'emploi du gérondif après une préposition. Cependant, on pourra s'attendre à ce que l'influence de la langue maternelle produise quelques confusions.

• Exemples d'énoncés pouvant être intégrés à la production

Student A:

- My mother is forever telling me off.
- My dad tries to calm her down by talking things over with her.
- But she keeps annoying me.
- I hate being ordered about.
- I resent being treated like a child. I'm sixteen now!
- I'd like to feel more independent.
- I don't expect my parents to help me financially.
- They simply don't want me to grow up.
- They can't stop me / prevent me from leaving home.
- I can't stand it anymore / I don't want to have to put up with that anymore!

Student B:

- There's nothing wrong with trying to become more independent.
- Moving out is an option, but I advise you to think about it carefully.
- I'm worried about you making a mistake and regretting it later.
- Do you really want to get a job?
- Why don't you ask your mother to be a little more understanding?
- Why not tell her to go to a therapist with you?

Spotlight - History (p. 76-77)

► A 400-year-old dream

Cette double page va permettre aux élèves de réviser, voire d'acquérir quelques notions basiques de l'histoire et de la géopolitique des États-Unis d'Amérique. On partira des célèbres immigrants du début du XVII^e siècle, des pères fondateurs de la société américaine et des passages obligés pour devenir citoyen américain. Toutes les capacités langagières seront mises en jeu pour comprendre les documents de référence et reproduire l'information que les élèves devront mémoriser.

A The Pilgrim Fathers

Illustration

The first Thanksgiving at Plymouth, by Jennie A. Brownscombe (1850-1936), painted in 1914.

Born in a log cabin in rural north-eastern Pennsylvania, Jennie Brownscombe was the only child of an English-born farmer and of a direct descendant of a *Mayflower* passenger, who encouraged her young daughter to write poetry and draw. Brownscombe won her first awards as a high school student. When her father died in 1868, Brownscombe began supporting herself through teaching, creating book and magazine illustrations, and selling the rights to reproduce her watercolor and oil paintings as inexpensive prints, Christmas cards, and calendars. More than 100 of Brownscombe's works were distributed this way, spreading her images into homes throughout the nation.

Jennie Brownscombe's popular interpretation of *The First Thanksgiving* has become a symbol of the holiday for many Americans. It reached a wide audience and influenced the national understanding when it was printed in *Life* magazine.

Some of the details are inconsistent with history (such as the log cabin and the Sioux feather headdress). The entire image, however, with its elements of religious solemnity, feasting and community has a strong emotional appeal even today and shows a Thanksgiving with which early twentieth century Americans would feel comfortable.

1. On pourrait, livres fermés, commencer par faire une mise en commun des connaissances que les élèves ont pu acquérir sur le sujet en cours d'histoire ou dans des manuels d'anglais, sous forme de *brainstorming* à partir du mot *Mayflower* écrit au tableau. Un élève noterait au tableau toutes les propositions de ses camarades, sans qu'aucun commentaire ne soit fait. Puis on ferait valider, invalider et compléter les données proposées en invitant les élèves à lire le petit texte sur fond jaune.

Ensuite, on demanderait aux élèves de restituer l'information, livres fermés, tableau effacé. Étant donné que ce texte est déjà très succinct, on se contentera d'un résumé sous forme de reformulation.

On demandera de retenir, au minimum :

- dates of the Plymouth colony: 1620-1691;
- founded by a group of religious separatists – persecuted by the King of England and the Anglican church – who later came to be known as Pilgrim Fathers or Pilgrims;
- a two-month voyage on the *Mayflower* from Plymouth (England) to the American coast;
- Harsh winter and numerous diseases during the first year. Help from the local Native Americans. Beginning of the Thanksgiving holiday with traditional food.

2.

Niveau B1 : l'élève peut relater un événement avec suffisamment de détails pour que les auditeurs comprennent ce qui s'est passé.

Niveau B1 + : l'élève peut raconter sans difficulté une histoire, en énumérant les différents points. Il peut aussi rapporter oralement de courts passages d'un texte écrit, en utilisant – si besoin est – la formulation et l'ordre du texte original.

Niveau B2 : l'élève peut transmettre avec sûreté une information détaillée.

Dear children, I thank God for the opportunity we have today of meeting our native friends for the tenth time to celebrate our arrival on this land and the help they gave us. Very few of the people from the *Mayflower* are still present. Many haven't survived the voyage or the difficulties of the arrival. But they were happy to know that they had succeeded in fleeing the persecutions of England. Hunger, poverty and illness have almost decimated the original group. But as we can observe now, our children have grown up and many babies were born. You, children, will follow our tradition of thanking God once a year in a peaceful meeting with the people who resided in this land when we arrived and who gave us food and help instead of considering us as intrusive settlers.

B The beginning of a nation

Ce petit texte a pour but de mettre au point ou compléter les connaissances des élèves sur le début de l'histoire des États-Unis. On pourra leur demander de mémoriser les réponses à la question 1, ainsi qu'aux questions 2a et 2b.

Erratum : dans la première édition, lire *eighteen* à la place de *twelve*, à la troisième ligne du texte sur fond jaune.

Niveau B1 : l'élève rédige un texte articulé et cohérent, les erreurs de langue les plus importantes sont évitées.

Niveau B1 + : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève peut transmettre avec sûreté des informations détaillées, mettre en évidence ce qui est important. Les erreurs de syntaxe sont rares.

1. Main dates:

1602: first colony, founded in Virginia by the British.

End of 18th century: 13 colonies.

1775: Revolutionary war.

1776: Declaration of Independence.

1781: surrender of the British.

1787: text of Constitution written by Founding Fathers.

On pourra ajouter : 1789: George Washington inaugurated as the first President of the United States.

The Founding Fathers were the Americans who established the form of the US Government at the Federal Constitutional Convention in Philadelphia (1787) when they created and signed the American Constitution.

2. a. "We hold these truths to be self-evident, that all men are created equal, that they are endowed by their Creator with certain unalienable Rights, that among these are Life, Liberty and the pursuit of Happiness."

On pourra faire remarquer aux élèves que :

- le texte parle de Dieu (*their Creator*);
- les serments officiels se font toujours sur la Bible aux États-Unis;
- l'égalité des hommes est la première valeur annoncée dans ce texte mais que les esclaves ne sont pas considérés comme des humains à part entière (voir le texte page 120 du manuel);
- que la vie, la liberté et la poursuite du bonheur sont des droits – ce sont aussi des valeurs qui figurent dans le rêve américain.

Pour répondre aux questions suivantes, les élèves pourront consulter les sites :

www.foundingfathers.info

www.archives.gov/exhibits/charters/constitution_founding_fathers.html

b. The best known Founding Fathers are George Washington, Thomas Jefferson, Benjamin Franklin, Alexander Hamilton, John Adams and James Madison.

c. On demandera aux élèves de ne pas faire de copié-collé de biographies que l'on peut trouver sur Internet, mais de suivre les règles suivantes :

- chercher les biographies plutôt sur des sites officiels, dont les données sont plus fiables;
- sélectionner au moins deux biographies pour la même personne, afin de faire des recoupements ;
- surligner dans ces biographies les dates des événements les plus importants, ainsi que les mots clés associés;
- rédiger la biographie en reformulant avec des mots simples les phrases dont sont tirés les mots clés;
- choisir la présentation : liste de dates dans l'ordre chronologique et explications, ou biographie rédigée, façon encyclopédie.

C Ellis Island

Niveau B1 : l'élève comprend les points principaux des interventions ainsi que le point de vue du locuteur.

Niveau B2 : l'élève peut comprendre un documentaire en langue standard.

1. Parler d'Ellis Island est un passage obligé quand on évoque l'immigration aux États-Unis, comme c'était un passage obligé pour de nombreux immigrants, l'île étant le poste d'inspection de l'immigration le plus actif des USA de 1892 à 1954. On précisera bien que la statue de la Liberté, si elle est voisine d'Ellis Island, n'est pas située sur cette île de la baie de New York, mais sur Liberty Island, juste à côté.

Si la statue de la Liberté clame, à travers le poème d'Emma Lazarus, "*Give me your tired, your poor, your huddled masses yearning to breathe free*", ces candidats à l'immigration devaient cependant passer un certain nombre d'épreuves (lecture, aptitudes physiques et mentales) pour être admis à prendre le ferry qui les emmènerait à Manhattan et vers leur nouvelle vie. La photo authentique de 1925 en est une illustration.

On pourra voir l'intégralité de la vidéo d'où est tiré le document sonore sur :

<http://www.bing.com/videos/watch/video/this-is-ellis-island/6kzizuq>

Script de l'enregistrement



(*Music.*) And welcome back to a special edition of *Today*.

Located upper New York bay, Ellis Island is made up of 27 and a half acres of land. It is small in size but it plays a very big role in the history of this country.

(*Music.*)

They left their countries to start a new life in America. For many the first stop was Ellis Island, the largest immigration station in the United States. More than 12 million people arrived here

between 1892 and 1924. More than one hundred million Americans can trace at least one of their ancestors to Ellis Island. (*Music.*)

Leaving the old world for a greater opportunity in the new world.

PARK RANGER MELISSA CANNADY: The folks coming through Ellis Island were third-class passengers, steerage passengers.

NARRATOR: Travelling several weeks in packed ships with little in their pockets and only a dream in their heads. (*Music.*)

PARK RANGER MELISSA CANNADY: They got off the ferry and they would come here to the baggage room, and here they would have to drop their luggage, their bags. Everything that was important to them.

NARRATOR: The majority of those who made it this far were allowed in to start working.

PARK RANGER ANDREA BONE: Most people don't realise that Ellis Island is a fairly complex island. We are now standing in what's known as island number 2. And on island number 2 is where you'll find the hospital buildings, that unfortunately some of the immigrants had to be processed through due to their illnesses.

NARRATOR: Approximately 35,000 people died, 355 were born. This area is closed to the public, but remains an eerie reminder of those who passed through. (*Music.*)

In 1954 Ellis Island closed, it was too costly to run. Abandoned for years, the main building here reopened to the public on September 10, 1990.

PARK RANGER MELISSA CANNADY: Hello, welcome to Ellis Island Immigration Museum.

NARRATOR: Today the museum receives almost 2 million visitors each year, coming to learn more about the dreams that brought so many so far to help build the country we call home today.

2. On fera lire à haute voix les nombres et dates mentionnés dans le manuel, avant de commencer l'activité, et l'on fera repérer l'usage de la virgule dans les nombres. Si nécessaire, on renverra à la page méthodologique « Dire les chiffres et les dates », page 154.

12,000,000 / 1892-1924: More than 12 million people arrived in Ellis Island during this period.

100,000,000: More than one hundred million Americans can trace at least one of their ancestors to Ellis Island.

3rd: The folks coming through Ellis Island were third-class passengers, steerage passengers.

35,000 / 355: Approximately 35 000 people died, 355 were born.

1954: In 1954 Ellis Island closed, it was too costly to run.

Sept. 10th, 1990: Abandoned for years, the main building reopened to the public.

D The growth of a nation

1. On fera d'abord repérer de quoi il s'agit dans ce graphe : *Persons obtaining legal permanent status in the US, from 1820 to 2008*. On ne tient donc pas compte des immigrés clandestins (*illegal immigrants*), qui seront évoqués dans la *Webquest*.

On invitera les élèves à utiliser le lexique spécifique des graphes dans la rubrique méthodologique « Commenter un graphique », page 154.

This bar chart shows the evolution of legal immigration to the US from 1820 to 2008... Globally, it seems that immigration has increased fairly regularly over almost two centuries...

Yet, we can notice two main peaks: the 1910s and the 1990s, and a trough corresponding to the 1940s...

2. 1840: Irish potato famine

1850: California Gold Rush
1880: pogroms in Russia against Jews
1907: massive immigration from Italy
1930: the Great Depression
1939-1945: World War 2
1965: Immigration act, opening up immigration from the Third World
2001: Twin towers

Pour compléter l'information, et pour faire le lien avec la *Webquest*, les élèves trouveront les informations suivantes dans les sites qui y sont proposés.

Main dates and sources of immigrants

1840-1860: Ireland, England, Germany.

1870-1900: Northern and Western Europe.

1900-1910: Southern and Eastern Europe.

1910-1915: Europe, Asia, Africa and the Americas.

1924: Immigration Act restricting immigration from Southern and Eastern Europe.

1930s: more people emigrated from the US than immigrated to it.

1990: Immigration Act increased legal immigration by 40%

2000-2005: 8 million immigrants, almost half entered illegally. Hispanics victims of the late 2000s recession.

Webquest

► What countries do US immigrants come from?

- a. True.
- b. False → 2% in the period 1871-1880, and 18% from 1891 to 1900.
- c. True → 1% from 1871 to 1880, 14% from 1891 to 1900 and 16% from 1911 to 1920.
- d. False → In the early 20th century, Asians were specifically excluded by legislation.
- e. True → Mexico: 14%; other Latin Americans: 26%.
- f. True.
- g. False → In 2009, 37% of legal immigrants came from Asia.

Final task (p. 78)

► Is the American dream still alive?

À la fin de l'étude de ce chapitre, les élèves ont pu se faire une idée plus précise du rêve américain, des espoirs qu'il porte, des avatars qu'il subit au fil du temps et des déceptions qui lui sont associées à cause de la récente crise économique en Amérique et dans le monde. La tâche finale proposée ici va permettre de réemployer les arguments engrangés au cours de l'unité, et de les présenter sous une forme relativement ludique, en s'inspirant d'une célèbre scène de confrontation amicale.

West Side Story, comédie musicale ou film, est emblématique du rêve américain vu par les immigrants. Dans la fameuse scène *America*, les espoirs, les illusions et les déceptions de ces nouveaux arrivants se font jour dans une joute musicale et chorégraphique qui est l'un des fleurons de l'œuvre.

En tant que classique du cinéma, et précurseur des films musicaux de grande envergure, le film passe régulièrement à la télévision. Il est donc probable que les élèves reconnaîtront ce passage.

On peut envisager de passer d'abord la vidéo de cette scène et de laisser librement parler les élèves de ce qu'ils en savent et de ce qu'ils voient. Puis on ouvrira les manuels pour étudier les paroles de la chanson à l'écrit et procéder aux activités proposées. On notera qu'il s'agit ici de la chanson du film, où les détracteurs de la vie en Amérique sont les garçons portoricains, alors que dans la comédie musicale, c'est avec deux jeunes filles portoricaines qui ont le mal du pays qu'Anita débat des avantages et inconvénients de la vie américaine.

West Side Story

The Broadway musical (1957)

West Side Story is an American musical with a script by Arthur Laurents, music by Leonard Bernstein, lyrics by Stephen Sondheim, and choreography by Jerome Robbins.

All the songs written by Bernstein and Sondheim for the original Broadway production were retained for the film version, although some alterations were made to appease the Hollywood censors or to get stronger dramatic impact.

The musical film (1961)

An adaptation of the Broadway musical, directed by Robert Wise and Jerome Robbins, starring Natalie Wood, Rita Moreno and George Chakiris.

West Side Story won ten Academy awards and Oscars.

The plot

West Side Story transfers Shakespeare's *Romeo and Juliet* to New York City in the 1950s, with Maria as Juliet and Tony as Romeo. The feud between the houses of the Capulets and the Montagues is re-created in a rivalry involving two teenage gangs: the Jets (second generation American teens of Polish origin) and the Sharks (Puerto Rican immigrants). Jets leader Riff decides to challenge the Sharks to one last "winner take all" rumble* for territory and respect, and to meet Sharks' leader Bernardo for a war council at a gymnasium dance. His old pal Tony, the co-founder of the Jets, is invited to come along. Tony, who has lost interest in promoting violence, reluctantly agrees to accompany him out of friendship. He has fallen in love with Bernardo's sister, Maria, a love that, as in *Romeo and Juliet*, will end up in tragedy: Tony kills Maria's brother. She is ready to forgive him, even to elope with him. But before this can happen, Tony is killed by an avenging Shark.

* Am. Slang: street fight between gangs.

The illustration

A very famous scene taking place on the rooftop. Anita and her Puerto Rican friends are confronting their views about life in America vs life in Puerto Rico.

1. La chanson ne devrait pas poser de difficultés de compréhension particulières.

Si nécessaire, on peut apporter de l'aide aux élèves en leur proposant la *Toolbox* suivante :

Adjectives	Nouns	Verbs
arrogant cheeky = impudent provocative attractive	Puerto Ricans /ˈpwɜːtəʊˈriːkənz/ opponents argument = quarrel viewpoint	face each other disagree with someone on /about something argue for / against

This scene is obviously a friendly confrontation of ideas about life in America... Anita, the girl in the center, is singing about the quality of life for Puerto Ricans in New York, while the boys insist on the difficulties they have to cope with... Their arguments concern money, ethnic origin, opportunities and living conditions and are somehow mixed in their confrontation...

Topics	Girls' position	Boys' position
Money	<ul style="list-style-type: none"> – everything free in America – buying on credit is so nice 	<ul style="list-style-type: none"> – for a small fee... – one look at us and they charge twice...
Ethnic origin	<ul style="list-style-type: none"> – lots of new housing... – I'll get a terrace apartment – life is all right in America 	<ul style="list-style-type: none"> – lots of doors slamming in our face – better get rid of your accent – if you're all white...
Opportunities	<ul style="list-style-type: none"> – life can be bright in America – you are free and you have pride – free to be anything you choose 	<ul style="list-style-type: none"> – if you can fight... – long as you stay on your own side – free to wait tables and shine shoes
Living conditions	<ul style="list-style-type: none"> – I'll have my own washing machine – (modernity) skyscrapers, Cadillacs – Okay by me in America 	<ul style="list-style-type: none"> – what will you have [...] to keep clean? – twelve in a room... – organized crime / terrible time...

The girls tease the guys that life in America is better than in their home country, in terms of modernity, freedom and opportunity, while the guys explain that it is better only if you are white. They insist on difficult living conditions, on segregation, on the impossibility to climb the social ladder, and on insecurity...

2. On trouvera une aide précieuse dans la fiche méthodologique « Discussion contradictoire » (p. 158-159). Dans toute la mesure du possible et pour favoriser des échanges plus authentiques, on permettra aux élèves de décider s'ils veulent être *Student A* ou *Student B*.

Les élèves pourront utiliser les rubriques du tableau ci-dessus, et les compléter avec des notions issues de la discussion du *Focus on discussing*, activité A, page 66 du manuel. Ils pourront également faire état de ce qu'ils ont appris de la crise économique actuelle, notamment des problèmes liés au désir de devenir propriétaire, à la spéculation financière, à l'explosion de la bulle immobilière, aux évictions et aux saisies de biens. Le lexique leur est fourni dans la rubrique *Recession des Culture keys*, page 142.

Niveau B1 : les élèves sont capables d'engager la discussion et de maintenir le contact pour échanger des informations, réagir à des sentiments et exprimer clairement un point de vue.

Niveau B1 + : les élèves mènent la discussion avec une certaine aisance.

Niveau B2 : la discussion se déroule avec spontanéité et aisance. Les élèves peuvent exposer leurs idées, argumenter avec conviction sur des sujets complexes et réagir de même aux arguments d'autrui.

Voici quelques mots clés que l'on peut proposer si les échanges s'essoufflent.

Student A: civil liberties, equality, fulfilment, financial security, opportunities, steady job, home ownership, self-confidence, leisure time, etc.

Student B: fear, insecurity, foreclosure, bankruptcy, unemployment, poverty, weak economy, terrorist threats, dishonest businessmen, etc.

Check your skills (p. 79)

► Comprendre un extrait de roman

Corrigé du fichier de l'élève (p. 33-34)

1. a. America / the United States; the customs / the Immigration Bureau.

b. English → "You are a born Englishman, sir? [...] – Yes" (l. 18-20)

Irish → “work on your accent “ (l. 36); “ sailed out of Dublin” (l. 43)
start a new life there → “I threw the passport into the river. I was a clean sheet” (l. 40)

2. a. selling things → “a salesman” (l. 24)

b. because he had the possibility to do so → “Opportunity” (l. 11)

c. doubted it → “staring”: *avoir les yeux écarquillés* (l. 17) – “born”: *de naissance* (l. 18)

3. “show his passport”; “answer questions”; “read a text”

4. a. Mr Drake: self-confident → I couldn’t get wrong (l. 5), dishonest → “the ten-dollar note I’d left in its centre” (l. 3); “You are a born Englishman? [...] Yes” (l. 18-20);

b. The I.B. officer: dishonest → “the note was gone before I saw it missing” (l. 4);

friendly → “Welcome to America” (l. 33); incredulous → “But he stopped. He looked at me.” (l. 13); “ He seemed to be staring at the word...” (l. 17)

c. Neither of them is irritable.

5. a. he had to check that Drake could read → All immigrants had to prove that they could read in English.

b. he was satisfied → Drake had read the beginning of the text correctly, it was not necessary to read on.

c. he wanted to forget about his past → “I was a clean sheet” (l. 40)

6. a. True → “The ten-dollar note I’d left in its centre” (l. 3)

“Then came the questions I couldn’t get wrong” (l. 5)

“So far, so easy.” (l. 12)

“It wasn’t one of the questions on the list, I knew it.” (l. 15)

“That was one of the questions on the list.” (l. 23)

b. False → “That shook me” (l. 37)

7. The Officer expressed himself in Gaelic (the language of the Irish) probably to show that he was also of Irish origin. He advised Mr Drake to work on his accent so as to hide / dissimulate that he was Irish, i.e. not really welcome in America at that period.

► Prendre part à une conversation

La rencontre étant fortuite, on pourra s’attendre à l’expression de la surprise dans le premier contact. Puis les personnages évoqueront la scène du bureau de l’immigration pour la tirer au clair, l’*Immigration Bureau Officer* (IBO) voulant connaître la vérité sur les origines de Drake et sur ses motivations pour émigrer aux USA, Drake voulant comprendre pourquoi l’IBO lui a parlé en gaélique. Ils évoqueront peut-être avec humour l’épisode du billet de banque passant du passeport de l’un aux mains de l’autre. Ou bien Drake l’évoquera et l’IBO prétendra ne pas comprendre de quoi il parle.

On peut imaginer que l’IBO va donner quelques conseils à Drake pour lui permettre de devenir plus facilement un citoyen américain. Il lui recommandera sans doute, par exemple, de ne pas se mêler de marché noir ou autres activités illicites, qui pourraient lui valoir des ennuis.

Art quest

American contemporary art (p. 80-81)

Les élèves feront des recherches en groupes sur l'œuvre choisie dans les pages 80 et 81. Les membres du groupe prendront la **parole en continu**, chacun à leur tour, pour traiter un des aspects de l'œuvre : présentation de l'artiste, du tableau... Ils devront s'aider des questions-relais et des sites Internet proposés.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*. Il peut effectuer une description en énumérant les différents points.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève analyse l'œuvre avec finesse, il s'exprime de manière élaborée.

On pourra aussi suggérer que les élèves posent des questions sur les photos pour lesquelles ils n'ont pas fait de recherches. Cela leur donnera l'occasion de pratiquer une autre activité langagière : **l'interaction orale**.

1 Jasper Johns

Jasper Johns (1930-). American painter, sculptor and printmaker. He became particularly well known for his use of the imagery of targets, flags, maps and other instantly recognizable subjects. With Robert Rauschenberg, he was one of the leading figures of the American **Pop art movement**. They were both regarded as **neo Dadaists**.

Johns is also famous for being able to negotiate high prices for his work: *Three Flags* (1958) sold for \$1.5 million in 1980; *False Start* (1959) sold in 2006 for \$80 million.

On February 15th, 2011, he received the Presidential Medal of Freedom from President Barack Obama.

► What is represented in this painting?

The canvas entitled *Map* is a representation of the United States which looks like an abstract painting... We can make out the different states and even read the names of some of them in stenciled letters... The painter uses mainly bright primary colours (blue, red, and yellow) applied with large brushstrokes, as well as drippings... It is painted in an aggressive, messy way which makes the work very contrasted...

The painter perhaps wanted to give different views of his country... The painting may evoke something positive about the USA which may appear as a colourful, lively country... But it may also convey a negative view as the whole picture looks messy and bloody...

2 Robert Rauschenberg

Erratum : les liens proposés pour cet artiste ne correspondent pas à l'œuvre. Cette erreur sera rectifiée dans la prochaine édition.

Voici les liens qui peuvent être proposés aux élèves :

www.all-art.org/art_20th_century/

www.pbs.org

Robert Rauschenberg (1925-2008) US painter and graphic artist. His “combine” paintings of the 1950s, incorporating objects such as soda bottles, traffic barricades, and stuffed birds, anticipated the **Pop art movement**. In 1962, Rauschenberg began to use magazine photographs of current events to create silk-screen prints. This process allowed him to enlarge and manipulate anything he chose from a vast world of popular print images or his own photographs, modifying them with bold strokes of paint. His work has roots in **Dada** and the ready-mades of Marcel Duchamp.

He was awarded the National Medal of Arts in 1993.

► **What kind of artwork is this?**

► **Who and what is represented here?**

This artwork seems to be a painting... Actually a silkscreen painting... Rauschenberg has used a large press photograph of John F. Kennedy speaking at a televised news conference and he juxtaposed the image of Kennedy with another photo silkscreen of a parachuting astronaut...

On the left there is also a close-up of Kennedy’s hand, pointing his finger at someone or something... JFK seems to be trying to make his point / to convince someone... Some other smaller photographs look rather abstract... On the whole *Retroactive I* seems to be some kind of tribute to Kennedy, before or after (?) he was shot down in Dallas in November 1963... The astronaut may be here to remind us that in 1963 the USA and the USSR were in a race to conquer space... Rauschenberg’s painting shows a society which was becoming saturated with images...

3 **Duane Hanson**

American sculptor **Duane Hanson** (1925-1996) was one of the leading sculptors working in a **super-realist style**. In the late 1960s and early 70s, Hanson produced life-sized tableaux of realistic figures and props. His works, cast from actual people, were made of fiberglass reinforced with fiber resin, then painted to make the revealed skin look realistic. Hanson then clothed the figures with clothes from second-hand stores and theatrically arranged the action.

Hanson’s work is highly illusionistic, but also has social content. His later work portrays passive, isolated figures who seem victims of society and conveys more negative values.

► **How does the artist make us feel how hard the man’s work is and his frustration?**

Construction Worker (often referred to as “Hard Hat”) is a life-sized, **hyper-realist** representation of a worker wearing blue grey overalls and a yellow hard hat with an American flag on it... It is lunch-time and he is sitting on a small black oil drum, holding a can of soda or beer with his lunch box between his feet... The artist has portrayed the man with his eyes half-closed so the worker seems tired / exhausted which makes us aware of the hard job he has to do... His pale, expressionless face and the way his arm is resting on his knee as if his beer or soda can is too heavy to hold also underline just how tiring his work is... His expression might show that he is fed up with this routine job but he does not seem ready to take action... On the contrary, his attitude seems fatalistic, as if he could do nothing to change his life... We can feel the man’s frustration because his eyes are more or less void of all expression... The *Hard Hat* figure is passive, isolated, presented as a possible victim of American society... Seeing this sculpture in a museum can be a shock because of the high degree of illusionism / hyperrealism which may have a deep impact on our emotions by making us feel what the man feels...

4

Richard Estes

Illustration: In New York City, the D train runs from Coney Island (Brooklyn) to Norwood (South Bronx). It crosses the East River on Manhattan Bridge.

Richard Estes (1932) is best known for his **photo-realist** paintings. Estes' paintings frequently show anonymous streets or other urban sights, with reflective glass, metal, cars, store-fronts, and other surfaces. The paintings are not reproductions of photographs, but highly organized compositions based on photographs. Estes normally used several photographs to prepare a single painted composition. Many of the scenes of Manhattan, in broad daylight, never at night, suggest the quiet of Sunday mornings. They show numerous details of signs, stickers and window displays, often viewed backwards because they are reflected.

► **What kind of artwork is this?**

At first sight we may imagine this is a photograph of a train in New York City (in the distance we can see the Twin Towers, destroyed in 2001)... But on looking more closely we realize this picture is curious: the train is spotless and empty, the details are too fine and there is an amazing depth of field / focus, probably impossible to obtain with a camera...

► **What does it represent?**

Estes here makes us feel immediately present in a subway train that speeds across a bridge to lower Manhattan. The “photographic” image comes to us as through the viewfinder of a camera. Vistas seem additionally framed by windows, the support beams of the bridge outside, and by the stainless steel poles of the subway car. The large window to the left presents a self-contained landscape that includes the adjacent Brooklyn Bridge and the World Trade Towers and Woolworth Building that loom in the distance. With the scene devoid of any human presence, Estes rivets our attention on the act of seeing and on various competing realities registered by eye and mind: inside/outside, daylight/artificial light, movement / stillness, actual/reflected. What seems “photographically” straightforward is optically complex. The ordinary becomes mysterious.

Stephen M. Ross, School of Business at the University of Michigan.

5

Jean-Michel Basquiat

Jean-Michel Basquiat was the first Afro-American visual artist to reach stardom. Of mixed Puerto Rican and Haitian descent, he was born in Brooklyn in 1960 and died of a drug overdose in New York in 1988, aged twenty-seven... He was part of the generation of **graffiti artists** who burst onto the New York scene in the late 1970s. He is renowned for his graffiti art and for his New York social life with friends such as Andy Warhol and Madonna.

In 1977, he began signing his graffiti ‘SAMO’ – for “Same Old Shit” – with the addition of a crown and the copyright symbol ©. He produced **neo-expressionist** paintings in the 80s. He moved from street art to painting embellishing his work with a mix of symbols from biblical art, voodoo, comic strips, advertising and media, African American music, and boxing heroes... His work gave breadth to a vibrant and also violent underground visual culture descriptive of life on the streets, an obsession with death, and denouncing racism... In 1984, he began co-creating paintings with Andy Warhol, continuing until the latter’s death in 1987...

► **What does Basquiat's painting *Untitled* represent for you?**

La réponse à cette question dépendra bien sûr de l'interprétation personnelle de l'élève. Nous proposons simplement quelques phrases qui peuvent servir à la description du tableau.

This painting represents a black face halfway between a mask and a skull, executed in Basquiat's characteristic graffiti scrawl... This could be the head of a man who is insane / mentally ill / suffering agony under excruciating torture... The mouth is wide open / a gaping hole, as if in a grimace of pain... The head seems to have been flayed alive... The eyes are bulging wide with fear... This may be Basquiat's representation of slavery...

6 Andy Warhol

The son of Czechoslovak immigrants, Andy Warhol (1928-1987) was born in Pittsburgh, Pennsylvania. He was a leading figure in the **Pop Art movement**, a style of art that represents objects and people from everyday life. Warhol achieved fame in the early 1960s with a series of paintings of standard consumer items such as Campbell's soup cans and Coca-Cola bottles. Then he "mass-produced" images of celebrities such as Marilyn Monroe and Elvis Presley in the same way, stressing the connection between celebrity and consumerism. From 1964 onwards his subjects included scenes of violence: race riots, car accidents, or even death, as in the electric chair series. Warhol was an icon of the counterculture of the 1960s. He was surrounded by younger artists, including Jean-Michel Basquiat, underground film and rock stars, hippies and misfits at his "Factory" in New York, where he encouraged people to go to all extremes. Warhol and Basquiat painted a series of over 50 large works between 1984 and 1986. Warhol's most famous sentence was: "In the future, everyone will be famous for fifteen minutes."

► **Observe the painting below and say which parts were painted by Jean-Michel Basquiat.**

The envelope with S written on it, in the top right corner, as well as the copyright sign ©, were Basquiat's personal tags / marks from the beginning of his career... He also painted the heads and covered the canvas with scratches, smears and notations...

► **What elements are characteristic of Andy Warhol's work?**

The tall woman smeared with green is characteristic of Andy Warhol as well as the football players who have been duplicated and face each other... The price tag 6.99 (the title of the painting) is typical of Warhol's pop art... He often used price tags, always in the cheap price range...

Warhol admitted that he tried to paint some images like Jean-Michel, and said that the "paintings we're doing together are better when you can't tell who did which parts." He also questioned the aesthetics of their collaborations saying, "[Jean-Michel] painted over a painting that I did, and I don't know if it got better or not." But Warhol gave credit where it was due: "Jean-Michel got me into painting differently, and that's a good thing."

Ouverture (p. 82-83)

La question introductive "*Can you hear the once voiceless people?*" annonce l'objectif de l'unité *Southern voices*. Cette unité propose en effet d'écouter les voix des peuples du Sud dont la parole a été si longtemps confisquée; en l'occurrence, les voix des Noirs d'Afrique du Sud et celles des Aborigènes d'Australie.

La *Final task* met en œuvre deux activités langagières : l'**expression orale en continu** (activité langagière dominante de l'unité) et l'**expression écrite** puisque les élèves sont mis dans la situation suivante : « Étudiant dans une école de journalisme, vous travaillez sur un projet intitulé *Southern voices*. Présentez un reportage audio sur l'Afrique du Sud contemporaine. Après avoir écouté le discours de l'ancien Premier Ministre australien, Kevin Rudd, écrivez un article de presse sur ce discours. »

La tâche finale sera préparée par les divers documents de l'unité, traitant des injustices et des inégalités imposées aux peuples du Sud, de fraternité et d'espoir gagnés après des années de luttes et brossant un tableau de la situation actuelle.

Cette thématique aborde ainsi les notions **espaces et échanges, lieux et formes du pouvoir** ainsi que l'**idée de progrès** du programme culturel du cycle terminal.

► "Power in the voice"

Illustration

South Africa, March 2008: a mural commissioned by the British Council for its awareness campaign "Power in the voice".

Starting in 2005 and ending in 2008, the British Council invited young people to come and join in the Power in the voice movement, a programme building links and partnerships between seven countries: Mauritius, Botswana, Mozambique, South Africa, Zambia, Zimbabwe and the UK. This project enabled people aged 15 to 20 years old to meet local and international artists and helped to improve their communication skills using oral art forms such as slam, rap music, performance poetry or story telling to celebrate expression and voice opinions about any subject like injustice, poverty, crime and unemployment, HIV or drugs for instance. The project involved more than 3,300 school children over three years and reached more than 25 million people.

On laissera quelques minutes aux élèves pour préparer cette activité de **production orale en continu**. Ils prendront aussi connaissance du lexique proposé dans la *Toolbox* et les *Keywords* qui leur permettront de nourrir leur réflexion et également d'enrichir leur production.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

1. Four people of different origin can be seen on this mural... On the left, we can see a girl with three books on her head... Right behind the girl is a young man who is holding a pencil... In the middle of the mural there is a woman who looks like a teacher... The woman is holding an open book and she seems to be reading out loud to an audience... And finally, on the right-hand side of the mural, a man, who must be a singer / about to sing a song, is holding a microphone / mike...

2. The girl on the left-hand side of the mural expresses her voice through books and reading... The young man in the background, who is holding a pencil, expresses his voice by writing... As for the woman who is in the middle of the mural, she expresses her voice by reading... The man who is holding a microphone expresses his voice by singing...

3. Pour répondre à cette question, on encouragera les élèves à utiliser les expressions permettant de **donner son opinion** (manuel, p. 160). Avant de répondre, on pourra demander aux élèves de réfléchir un instant sur le titre de cette peinture murale : *Power in the voice*.

The campaign title means that the human voice is powerful whenever it is used... Everybody / The man in the street should have their say / voice their opinion / be able to say what they feel / to put into words / express what they want without being afraid of the consequences... With this mural / artwork, the British Council may have wanted to encourage people to express their dreams and their passions by putting into words any creative or artistic message... To my mind, this mural symbolizes the power and social or political impact anyone can have, no matter who they are or where they come from... It seems to me that these people stand for / represent a power that no government can crush...

4. In my opinion / view, artists choose to paint on walls to convey all kinds of messages, which are mainly subjective... Some of them may choose to deliver a message of hope, while others choose to denounce someone or something... Some artists may choose to deliver no message at all, by painting whatever passes through their heads... All of them must choose this art form because everyone can see it...

Focus on speaking (p. 84-85)

► The Rainbow nation

Illustrations

Page 84 (top): *Homage to Steve Biko*, by Willie Bester (1992).

Page 84 (middle): A pedestrian passes a handprint mural of Nelson Mandela in Cape Town on February 11, 2010.

Page 84 (bottom): Cartoon strip from Stephen Francis and Rico Schacherl's *Madam & Eve* (April 25, 2010)

Page 85 (top): Surfer at a whites-only beach (1985-1988) in Port Elizabeth, South Africa.

Page 85 (middle): South African holidaymakers enjoy the sea in a tourist resort on July 4, 2008, at Margate, South Africa. Margate was traditionally a holiday spot for middle-class white people from Johannesburg but many members of the growing black middle-class now go to the resort.

More about *Madam & Eve*

Madam & Eve is South Africa's most popular and successful cartoon strip, currently read by over four million people a day. Here are the four recurrent characters:

- Gwen Anderson, also known as Madam, is a typical white South African.
- Mother Anderson (the old lady in the cartoon) is Madam's mother from England. She is a guest who arrived but has never left.
- Eve Sisulu is Madam's maid or "domestic maintenance assistant", as she'd rather be called.
- Thandi (an 8-year-old little girl) is Eve's cousin. She lives next door. She often visits Eve to see her favourite eighty-year-old white woman, Mother Anderson.

Madam & Eve website: www.madamandeve.co.za

More *Madam & Eve* cartoons on: africartoons.com/cartoonist/madam-eve

L'activité langagière dominante de l'unité est l'**expression orale en continu**. On trouvera donc dans ces deux pages *Focus on speaking* trois activités ciblant chacune un point de méthodologie précis permettant aux élèves d'améliorer leur technique et la qualité de leur expression orale. On invitera également les élèves à consulter régulièrement les pages de méthodologie « Expression orale en continu » (p. 153 à 156), mais également les « Structures utiles pour s'exprimer à l'oral » (p. 160).

On pourra demander aux élèves, avant même qu'ils aient ouvert leur manuel, de dire ce qu'ils savent de l'Afrique du Sud dans une séance de brainstorming. On pourra espérer voir utiliser les éléments suivants : *Nelson Mandela – apartheid – racism – segregation – ghettos – townships – (in)equality – freedom – human rights...*

On pourra ensuite introduire cette double page sur l'Afrique du Sud en demandant aux élèves d'expliquer la raison pour laquelle ce pays est surnommé *the Rainbow nation*.

The Rainbow nation: A rainbow is made of seven colours, which could represent / symbolize a multicoloured nation where all citizens live side by side in harmony... It could mean that South Africans, black and white alike, share a common goal / hope / dream... They all want to be together like the colours of the rainbow... Here, the rainbow stands for / symbolizes hope for a better life / brighter future... The "Rainbow nation" means that all South Africans, regardless of race, long for / hope for peace in their country... It's definitely a positive and quite optimistic image... The South African flag, with its variety of colours, is also a symbol of the "Rainbow Nation".

On donnera ensuite aux élèves les informations suivantes.

The Rainbow nation – Milestones

1652-1700: Dutch, French and German Protestants settle in the Cape of Good Hope.

1795: The British conquer the colony.

1948: Afrikaners take power. Apartheid, the official government policy of racial segregation, comes into effect.

1962: Nelson Mandela, leader of the African National Congress (ANC), is sentenced to life in prison.

1970s: More than three million black people are forcibly resettled in black homelands or Bantustans (*régions réservées aux Noirs*).

1976: Uprising (*révolte*) in Soweto (**South Western Township**), the largest township.

1990: President Frederik de Klerk legalizes the ANC and releases Nelson Mandela.

1992: Official end of apartheid.

April 26, 1994: Blacks vote for the first time in a national election. The "rainbow flag" is adopted the day after.

May 1994: Nelson Mandela becomes South Africa's first black President.

1999: The ANC wins the general elections. Thabo Mbeki becomes the second post-apartheid President.

Remarque : les sites Internet suivants fournissent de nombreuses informations sur l'Afrique du Sud avant, pendant et après l'apartheid :

www.info.gov.za/aboutsa/history.htm

www.southafrica.info/about/

Niveau B1 : l'élève prend la parole devant la classe sans lire de notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève rend compte d'un document, explique le point principal d'une idée et donne son opinion personnelle avec assez de précision. Il développe une argumentation en utilisant des articulateurs logiques. Il s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

A Artists' voices

1. Après avoir lu la rubrique consacrée à l'Afrique du Sud, à Nelson Mandela et Stephen Biko dans les *Culture keys* (p. 143), on demandera aux élèves, livres fermés, de rendre compte des éléments qu'ils auront retenus.

On peut aussi proposer une micro-tâche de **production orale en interaction** consistant à jouer une interview entre un panel de journalistes (les élèves de la classe) et un « spécialiste » de l'Afrique du Sud (élève interrogé).

2. Dans un premier temps, on demandera aux élèves de préciser de quel type de document iconographique il s'agit. Chaque document contient un ou plusieurs indices permettant de déterminer l'époque à laquelle il fait référence. On renverra les élèves à la rubrique « Décrire une image », page 155, dans laquelle ils trouveront le lexique permettant de localiser les divers éléments d'une image.

Picture 1 (a collage):

Remarque : les utilisateurs du manuel numérique pourront utiliser la fonction « Zoom » afin de mieux visualiser tous les détails de cette image.

In the middle of the collage, there is the picture of a man, who must be Stephen Biko...

Above the picture of Stephen Biko is a yellow van with a red cross painted on it... This red cross symbolizes death, probably Stephen Biko's death...

Death is also represented with some red stains and red crosses as well as a corpse (probably Stephen Biko's) with a tag on his right foot...

On the left, a roadblock has been set up... We can see a hooded man carrying a rifle...

Below the roadblock, seven red crosses can be seen...

In the top left-hand corner we can see three figures (977)... We can imagine the figure 1 that is hidden... These figures must refer to the year Stephen Biko died after being taken into custody / put under arrest in Pretoria (1977).

The road sign which reads "Pretoria 1,100 km" reminds us of the place where Stephen Biko died...

At the bottom of this picture, a short message can be seen, which reads: "Stop apartheid"...

So, all these clues show that this collage refers to the apartheid era.

Picture 2 (a mural): on pourra donner les informations suivantes avant la description de cette peinture murale.

The South African flag, also named "the rainbow flag", was adopted on April 27, 1994. The red, white and blue are the colours of the Dutch and English communities. The green is for the land, the black is for the black people, and the yellow is for the gold. The letter "Y" symbolizes unity.

A pedestrian is walking by a mural made of handprints representing a smiling Nelson Mandela painted on the South African flag... Both the pedestrian and Nelson Mandela are smiling... The flag was adopted after Nelson Mandela was elected president...

So, these elements show that this mural was drawn after Nelson Mandela's election in 1994.

It refers to a contemporary South Africa.

Picture 3 (a strip cartoon):

As is shown in the last frame, this strip cartoon refers to the football World Cup which took place in South Africa in 2010...

3. Remarque : cette activité peut faire l'objet d'un *pair work* : recherche commune des arguments en faveur du document choisi, puis **prise de parole en continu** au cours de laquelle les élèves exposent à tour de rôle les raisons de leur choix.

Cette activité peut aussi déboucher sur une discussion argumentée (**expression orale en interaction**) ayant pour but de convaincre les autres élèves puis de voter pour le document le plus représentatif de l’Afrique du Sud : la période de l’apartheid (document 1), la période post-apartheid (document 2) ou la période récente / les années 2010 (document 3).

Quelques éléments de réponse pour l’image 2 :

The different coloured hands symbolize unity / African people living in harmony with each other... These hands represent all the people, black and white who can unite, heal ancient wounds and share a common dream... The smile on Nelson Mandela’s face symbolizes hope and faith in a brighter future for an entire nation... The colours are symbolic of multiculturalism, of different people from different backgrounds, reconciled at last... This is an optimistic representation of modern South Africa that contrasts with the collage representing Stephen Biko...

B Side by side

La description et la comparaison de ces deux photos prises pendant et après la période de l’apartheid vont permettre aux élèves de parler de l’évolution de la société sud-africaine (voir les rubriques « Expliquer » et « Décrire une image », p. 155). Il sera bien sûr indispensable que les élèves aient lu et assimilé les éléments des *Culture keys*, page 143.

Des questions-relais accompagnent cette activité ; pour autant, il n’est pas nécessaire que l’ordre des questions soit suivi.

1. Picture 1: The scene takes place on a beach... A white surfer is about to go surfing... The scene must take place during the apartheid era, because there is a sign which reads: “For white persons only.”... So, we can say that this is a whites-only beach where only white people can go...

Picture 2: The scene takes place on a beach too... Black and white people are there to go swimming / have a swim / enjoy a swim... The scene must take place after the end of apartheid in South Africa... Indeed, in this photo, black and white people are side by side / together... They seem to be enjoying themselves / having fun together... This is a desegregated public place / beach... Unlike in picture 1, there is no sign of racism or segregation... There is no social or ethnic tension whatsoever...

2. The expression “By order” on the sign means that it is illegal / against the law for any black person to go to this segregated beach... This is the very definition of apartheid: black and white people living apart in segregated public places... If black people go to that beach, they will probably be arrested for breaking the law... They will be found guilty and sent to prison / taken into custody...

3. During the apartheid era, Blacks were forbidden any contact with Whites... Public places were segregated, and any black person who was found in Whites-only areas was immediately arrested for breaking the apartheid laws... After the apartheid laws were declared illegal / abolished, all public places were desegregated, which means that everyone, black and white alike, could go to these places without running the risk of being arrested... With the abolition of apartheid, black people gained freedom of movement...

C Today’s figures

Cette activité fournit l’occasion de **dire les chiffres** (Renvoi au paragraphe « Dire les chiffres et les dates », p. 154).

Les élèves s'appuieront sur les questions-relais du manuel pour construire un commentaire articulé. On insistera pour qu'ils se détachent de leurs notes le plus souvent possible.

This chart shows that the unemployment rate in South Africa varies according to the community one belongs to...

What is particularly striking is that as far as jobs are concerned, the racial divide is still dramatic in South Africa today and inequalities persist... The black community, which is the largest community in South Africa, remains the most underprivileged / disadvantaged group... In 2010, the unemployment rate was 29.5% among blacks compared to a 6.4% rate for the white community...

The chart also shows that the unemployment rate in South Africa fell significantly for all groups between 2001 and 2009... This decrease may be due to the South African government's attempts to find solutions to get the country out of its economic crisis... However, the unemployment rate rose again for all groups in 2010, and went back to its 2001 level...

Although the apartheid laws were officially abrogated in 1992, the black population still suffers from a much higher unemployment rate than the white population...

Video time

A Get ready

1. Afin de bien comprendre le contexte historique dont il est question dans l'extrait, on recommandera aux élèves de lire l'article consacré à l'apartheid en Afrique du Sud dans les *Culture keys*, page 143.

On renverra les élèves à la méthodologie de la description d'images (p. 155).

This is the film poster of *Amandla!*, a film by Lee Hirsch... In the foreground we can see the drawing of a hand that is clutching a staff of music / notes of music... At the bottom of the poster we can see a crowd of black people who have their arms up in the air and their fists clenched... These people's attitude shows that they are up in arms against something, probably against apartheid... The hand symbolizes these people's fight... Yet, no weapon can be seen in this poster... The only weapon that they have is music... So, we can guess that the film is about the fight against apartheid with music as its main weapon...

B Watch the video

Script and description

Part one

High-angle shot of a suburban area with streets, cars and houses.

Scene filmed from inside a car.

A man turns on his car-radio. Instrumental music is played.

Close-up of the man (Rude Paul Boy) who moves his head to the music.

Close-up of a sign which reads: "Home of Radio Freedom. Institute of broadcast journalism."

Medium shot of the inside of a radio station where six men and women are sitting.

RUDE BOY PAUL (DISK JOCKEY): ...Youth Cross Fire now in full effect. Talking about freedom songs. Liberation songs that were sung by activists, protestors, looking at just how these songs were used to mobilize and to strengthen the community at large.

Part two

Close-up of three people (two women and a man) who are being interviewed.

PETER MAKARUBE (POP CULTURE JOURNALIST): Well, I suppose chants were... were mostly used when people were very angry, irrational...

RUDE BOY PAUL (DISK JOCKEY): Right.

PETER MAKARUBE (POP CULTURE JOURNALIST): Facing bullets with stones.

GAIL SMITH (JOURNALIST): The freedom songs evoked a kind of pride in me, which Kwaito does not.

RUDE BOY PAUL (DISK JOCKEY): There was no age group boundary.

GAIL SMITH (JOURNALIST): There was no... Absolutely not... You could be standing next to a sixty-year-old woman who would be singing, you know... *Senzenina* or whatever.

Archive footage of African people singing in an African dialect and dancing in front of a cathedral parish centre.

GAIL SMITH (JOURNALIST): And there would be... there would be a bond, an immediate kind of acknowledgement of commonality and what we were about.

Close-up of Rude Boy Paul addressing Audrey Brown, a journalist.

RUDE BOY PAUL (DISK JOCKEY): Now, now, now, do you think older comrades appreciate...

AUDREY BROWN (JOURNALIST): Are you talking to me?

RUDE BOY PAUL (DISK JOCKEY): I'm talking to you, yeah. I'm talking to you.

Close-up of Audrey Brown and Gail Smith.

AUDREY BROWN (JOURNALIST): I'm not an older comrade. However, I do believe that I'm kind of like a bridge between that generation because I remember the '80s, and I remember singing freedom songs. And I remember the running away from police. I also wake up in the morning and groove to Phat Joe, you know?

Part three

Close-up of Rude Boy Paul speaking to a man and two women.

RUDE BOY PAUL (DISK JOCKEY): Yeah, yeah... Where do these songs come from? Where do they originate from? Who wrote them? Do we know the people, you know, who put them together?

Scene filmed from inside a car at night.

Full shot of a group of African people in an apartment, singing in an African dialect and dancing to an African song.

Close-up of the three interviewees in the radio station.

PETER MAKARUBE (POP CULTURE JOURNALIST): African people always made music.

RUDE BOY PAUL (DISK JOCKEY): Right.

PETER MAKARUBE (POP CULTURE JOURNALIST): You know, nobody ever said: "Well, you know I wrote this song in three minutes, or I wrote it in three months, this is my song." Because you start a song, and someone backs you, and people just build up a song.

Close-up of a man and woman in an apartment.

MAN # 1: What I'm saying is that song didn't give birth to struggle. Yeah?

MAN # 2: No, no, no...

MAN # 1: Struggle gave birth...

MAN # 2: Which one came first?

MAN # 1: Struggle gave birth to song.

Close-up of three men who seem to disagree with the first man.

SIFISO (ACTIVIST, MUSIC PRODUCER): No, no, no, no. That's not true. That's not true.

Close-up of Duma Ka Ndlovu, a playwright and a historian.

Part four

DUMA KA NDLOVU (PLAYWRIGTH, HISTORIAN): We are a spiritual people, and one of the ways of expressing spirituality is through song. One of the ways that an African feels closer to his Creator or her Creator is through song. We were raised in families and homes where our parents would break into song at the slightest provocation. When your mother couldn't figure out what to feed you for that night because she didn't have any money, she came back from looking for a job, she would break into a dirge that would be expressing how she felt.

Corrigé de la fiche *Video time* (livre du professeur, p. 322-323)

Part one

A. A suburban area

People driving on the left side of the road

A man in his car, listening to some music

Palm trees

B. South Africa, because we can see black people, palm trees, and people driving on the left side of the road.

C. programmes about the struggle against apartheid and for freedom freedom-related programmes

D. freedom songs – liberation songs

E. 1. activists – 2. protestors

F. to mobilize and strengthen the black community

Part two

G. angry

H. stones

I. pride

J. there was no age group boundary

K. the generation of the 1980s.

L. 1. False → “remember the '80s – remember singing freedom songs – And I remember the running away from police.”

Part three

M. struggle against the Whites

N. They are happy.

O. True → According to him, different people make contributions to one song. “You start a song” – “someone backs you” – “people build up a song”

P. they don't agree on which came first

Part four

Q. song

R. True → “Our parents would break into song at the slightest provocation.”

C **In your own words**

3. La fiche de compréhension servira de base pour résumer l'extrait vidéo.

This extract shows South African men and women speaking about South African freedom music and protest songs, as well as the key role music and songs played in the struggle against apartheid and oppression... Through music and songs, they voiced their opposition to the apartheid regime and stood up for their rights... Music was at the heart of the anti-apartheid movement in South Africa...

D Going further

4. Cet exercice de **production orale en continu** est ouvert et libre. On veillera simplement à ce que les élèves utilisent un maximum de mots des *Keywords*, page 82, ainsi que les réponses aux questions de la fiche de compréhension. On les encouragera par ailleurs à utiliser les expressions permettant de **donner son opinion** (manuel, p. 160).

Les sites suivants pourront nourrir la réflexion des élèves sur le pouvoir de la musique et des chansons dans les changements politiques et sociaux :

www.greatprotestsongs.com/

www.southafrica.info/about/arts/music.htm

Plus d'informations sur *Amandla!* sur le site :

www.southafrica.info/what_happening/arts_entertainment/amandla.htm

Text 1 (p. 86-87)

► April 27th 1994

Illustration

Queue to vote in Nelson Mandela's village (1994).

Hundreds of people wait in line to vote in Nelson Mandela's home village of Qunu in South Africa's Eastern Cape in the first democratic election in South Africa.

A Warming up

The title refers to the very first democratic elections that took place in South Africa on April 27, 1994... The picture shows a line of people queuing up in a field... These people must represent just a few of the thousands of black voters who queued up for hours in order to cast their vote and elect a new president... On April 27, 1994, Nelson Mandela became South Africa's first post-apartheid black president...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un texte narratif.

Niveau B1+ : l'élève suit aisément le déroulement des événements, le cours des idées dans un texte de fiction et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 35-36)

General comprehension

A. 1. waiting to cast their vote

2. a. student – b. a black party

Part one (from the beginning to line 11)

B. *s'étirer* → There were a lot of people waiting to cast their vote that day.

C. Voters

D. "limitless hope" (l. 4)

E. *changer / réorganiser nos vies*

F. *indiscipliné*

G. South Africa

H. *de tous les horizons*

I. On April 27, 1994, a crowd of people from all walks of life were waiting to cast their votes. For these people, this opportunity to vote would bring hope and reshape their lives.

Part two (from line 12 to line 30)

J. *puanteur; odeur nauséabonde / fétide*

K. *aide financière de l'État*

L. 1. pensioner (l. 21) – 2. counterpart (l. 23)

M. to find a job – to have more money – not to pay at the doctor's – decent homes – government money – to receive as much money as Whites

N. "fight tooth and nail" (l. 25)

O. defeat

P. True → "I now found myself admitted to a formerly whites-only institution." (l. 26)

Q. It was time for me to thank those who had helped me when I was younger.

R. ... many black activists struggled and lost their lives to overthrow the apartheid regime.

Part three

S. lies (l. 31)

T. rally (l. 31)

U. because they wanted people to vote for them

V. 1. *diriger un pays* – 2. *bureau de vote* – 3. *large* – 4. *juste*

W. The narrator will vote for a black party even if they have no political experience. Voters were delighted to have the opportunity to vote.

Ten words to remember

1. attracted (l. 3) / drawn (l. 7) – 2. limitless (l. 4) – 3. housemaid (l. 10) – 4. housing (l. 20) – 5. claim (l. 25) – 6. overthrow (l. 26) – 7. lie (l. 31) – 8. make up one's mind (l. 32) – 9. polling station (l. 37) – 10. fair (l. 38)

C In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'écrit** et **production orale en continu**. Il permet de s'assurer que l'élève a compris les points essentiels de ce texte (enchaînement des faits, sentiments des personnages) et qu'il peut en rendre compte à l'oral.

1. a. Thousands of black South Africans waited outside polling stations to cast their votes on April 27, 1994... It was the first time that they had been given voting rights / the right to vote... They knew it was a historic / momentous day in their lives... They believed that their vote would mean a brighter future for them... They were convinced that electing a black president would mean improving housing, getting a job, free medical care, welfare grants...

b. The narrator wanted to vote for a black party, for a party that had helped make apartheid history... He pinned his hopes on his Big Brothers who had helped get rid of apartheid... He also wanted a better education and to thank the Big Brothers who had enabled him to enter a formerly whites-only institution...

C Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, rend compte d'une situation, de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier, il s'exprime de manière élaborée.

2. Voici quelques titres possibles :

A red-letter day / Free at last! / Making history / Freedom day / The road to democracy / A new era...

3. This sentence refers to the thousands of black people who queued up for hours to cast their first votes in the first non-segregated / segregation-free democratic election in South Africa... That election meant a lot to them... It meant that from then on, the black majority would be free... They could look forward to / hope for a brighter future in a country where Blacks and Whites would be on an equal footing...

4. The Big Brothers that the narrator mentions are the civil rights activists / leaders like Stephen Biko or Nelson Mandela who fought against the apartheid system / regime and who died or were imprisoned because they dared to challenge the white government and stand up for black people's rights...

The narrator is grateful to these freedom fighters for fighting the apartheid system... He knows that without them the black people of South Africa would never have been granted the right to vote...

5. They were smiling / had "their faces covered with broad smiles" because they had been waiting for this day for decades and could finally cast their votes in the first democratic election in South Africa... For them it was a historic day / red-letter / momentous day... That day meant the start of a new era for all black people in South Africa, an era of freedom and equality for all South African citizens, black and white alike... That vote meant that Blacks would no longer be treated as second-class citizens but as full citizens... For the first time, the future looked bright for them... They knew that day would go down in history as the day when Blacks could at last live as free men and women, when they put an end to decades of white rule and ruled / governed their own country...

E Language training

6. Savoir prononcer



Consignes enregistrées

Exercice 1



Vous allez entendre le début du texte jusqu'à "*Dark Continent*", à la ligne 6. Pendant l'écoute, regardez attentivement le texte en prêtant particulièrement attention aux liaisons. Vous lirez ensuite ce passage en marquant les liaisons.

Exercice 2



Écoutez le passage depuis "*There were teachers*", à la ligne 7, jusqu'à "*sportspeople*", à la ligne 10, en faisant particulièrement attention à l'intonation. L'intonation est-elle montante ou descendante ? Pourquoi ?

À votre tour, lisez ce passage en marquant les intonations.

Exercice 1

A winding fifty-metre queue stretched out from Braamfontein Civic Centre. We had been standing there for about two hours. The opportunity to vote had attracted many people; I saw a crowd of men and women the like of which I had never seen before. It was a queue of

limitless hope. Many of us there thought this election would reshape our lives in the southern part of this unruly “Dark Continent”.

Exercice 2

Les élèves pourront se reporter à la rubrique « Intonation », page 149 du manuel (Méthodologie : « Écouter et prononcer »).

There were teachers and pupils ↗, lecturers and students ↗, sex hawkers and street vendors ↘, business people and laymen ↗, employed and unemployed ↘, unemployables and hobos ↗, secretaries and housemaids ↘, taxi drivers and sportspeople ↘.

L'intonation monte à chaque fois que l'énumération n'est pas finie. Ici, l'intonation descend après certains groupes de mots car l'énumération est longue.

7. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 37)

1. Dénombrables, indénombrables et emploi de l'article A / AN

A. a. 1. *the promise of proper **housing** and **employment***

2. *They need a proper **house** and a **job**.*

b. 1. *∅ Work plays **an** important part in many people's lives.*

2. *She needs to see **a** doctor. Does she have ∅ access to ∅ free medical care?*

3. *They're looking for **a** home in the country. There's no place like ∅ home.*

4. *This is ∅ unreliable information.*

B. a. Le groupe nominal en gras désigne :

– un individu en 2. ***a** homeless man* ;

– un groupe d'individus en 1. *business **people** et sportspeople*;

– le groupe dans sa totalité en 3. ***the** homeless*.

b. 1. *She was **a** white woman working with ∅ black people.*

2. *Are **the** jobless getting **the** support they need?*

3. ***The** gap between **the** wealthy and **the** poor is getting bigger.*

2. Expression de la généralité : emploi des articles ∅ et THE

C. 1. *∅ Education is now compulsory for all South Africans from the age of seven.*

2. *The anniversary of ∅ Nelson Mandela's election is on ∅ April 27.*

3. *∅ President Barack Obama might visit the South African President in September.*

3. Were said to be

D. a. énoncé 1 – b. infinitif – c. « On disait que mes Grands Frères étaient inexpérimentés. »

E. 1. *The three victims were said to be dead.*

2. *She was reported to be missing.*

3. *He was thought to be the best candidate.*

Your task

► Make an audio report about Mandela's election

Cette activité d'**expression orale en continu** permettra aux élèves de reprendre certaines idées de l'article (en les reformulant), ainsi que les idées développées dans la double page *Focus on speaking* (p. 84-85), le lexique des *Keywords* (p. 82) et de la *Toolbox*. Le *Culture key* page 143 sur l'Afrique du Sud et sur Nelson Mandela leur permettra d'enrichir leur production. On les renverra également aux conseils généraux donnés page 153 pour **s'exprimer à l'oral en continu**.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 324, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 324)

- A. 1.** During the apartheid **era** in South Africa, Blacks were denied **voting rights** / Blacks had no **voting rights**.
2. The first **democratic** presidential elections in South Africa took place on April 27th 1994. It was a **red-letter day / momentous day**.
3. This election **attracted** thousands of black **voters**, who **queued up** for hours in order to **elect** their president.
4. Mandela **went down in history** as the first black president of South Africa.
5. Black **voters pinned all their hopes on** Nelson Mandela, who fought to defend **civil rights**.
6. Blacks **were grateful to** Nelson Mandela **for** helping them **get rid of** apartheid.
7. Blacks dreamt of a **bright future** and **limitless** opportunities.
- B. 1.** *Ils ont voté, ont renversé le gouvernement et ont fait disparaître le racisme / le racisme est devenu une chose du passé.*
2. *Il s'est décidé / a pris sa décision et il se rendra au bureau de vote.*
3. *Ils prétendent / affirment que leur bonne dit des mensonges / ment. Ça n'est pas juste!*
4. *Le nouveau président a dit qu'il améliorerait le logement et l'emploi.*
- C. 1.** momentous
2. rule

Listeners' corner (p. 88)

► The conscience of South Africa

Illustrations

Left: Chairman of the TRC (Truth and Reconciliation Commission) Archbishop Desmond Tutu (right) hands over the TRC report to South Africa's President Nelson Mandela (left) at the State theater Building in Pretoria.

Right: Anti-Apartheid activist Bishop Desmond M. Tutu at funeral for four black hand grenade victims (July 1st, 1985).

A The topic

1. These two pictures show Desmond Tutu fighting for reconciliation and freedom... In picture 1, he and Nelson Mandela have joined forces to fight for reconciliation between Blacks and whites... In picture 2, we see Desmond Tutu sitting at a non violent / pacific rally / demonstration for freedom... Both photos / situations picture Desmond Tutu as a pacifist, a committed and generous man who is trying to fight his opponents in a non violent way / peacefully... For all these reasons, Desmond Tutu is an iconic figure in South Africa, a man who fought for freedom without violence / dedicated his life to achieving peace through non-violent means...

B**Open your ears**

1. We will be free!
2. He was a vocal critic of South Africa's white ruling government.
3. Many say his voice will be missed.

2. Remarque : il est vraisemblable qu'en entendant les phrases 2 et 3 les élèves en déduisent que Desmond Tutu est décédé. Il ne s'agira pas ici de les contredire, puisqu'on demande de déduire, à partir de l'écoute des phrases, le thème général du document sonore. On les laissera donc émettre des hypothèses sans les vérifier à ce stade de la préparation. La fiche de compréhension fournira toutes les réponses aux élèves.

C**Listen**

Niveau B1 : l'élève comprend les points principaux d'un message enregistré.
Niveau B1+ : l'élève comprend l'essentiel d'un message enregistré.

3.

Script de l'enregistrement**Part one** (from the beginning to 0'42")

DEBORAH BLOCK: The retired Anglican Archbishop announced in July that he would retire from public life on his birthday.

Tutu rose through the ranks of the Anglican Church in South Africa to become the first black Anglican Archbishop of Cape Town. He was a vocal critic of South Africa's white rule government and encouraged non-violence to end apartheid.

Tutu was the recipient of many awards, and in 1984 he received a Nobel Peace Prize for advocating a democratic and just society without racial divisions. He used the recognition to step up the anti-apartheid campaign calling for an economic boycott against South Africa.

DESMOND TUTU: "We will be free!"

Part two (from 0'43" to 1'32")

DEBORAH BLOCK: After the end of apartheid, Tutu called it an incredible day when Nelson Mandela won South Africa's first all race elections.

NELSON MANDELA: "... So help me God."

DESMOND TUTU: I would say the highest point for me was when I... I stood on the balcony in... in 1994 to introduce our new, brand new president to South Africa and... and the world.

DEBORAH BLOCK: To help mend the nation, President Mandela appointed Tutu as Head of the country's "Truth & Reconciliation commission". The group issued a report that included numerous confessions of guilt under apartheid in return for amnesty.

Tutu also campaigned to fight poverty and AIDS.

Part three (from 1'33" to the end)

In recent years he expressed his disappointment in post-apartheid South Africa, especially the level of violent crime.

Despite his withdrawal from public life Tutu says he will continue to support his peace foundation and will remain part of a group of elder statesmen who campaign for peace and human rights.

DESMOND TUTU: All of us !...
DEBORAH BLOCK: Many say his voice will be missed.
DESMOND TUTU: Black and white together...
DEBORAH BLOCK: Deborah Block, VOA news.
DESMOND TUTU: ... for we are marching to freedom !

Corrigé du fichier de l'élève (p. 38)

Part one (from the beginning to 0'42'')

A. Les mots suivants seront probablement cochés avant l'écoute du document :
priest – archbishop – church – apartheid – democratic – brotherhood – racial divisions – economic boycott – free – elections – reconciliation – peace – human rights – freedom

B. archbishop – church – apartheid – awards – democratic – racial divisions – economic boycott – free – balcony – elections – reconciliation – confessions – guilt – AIDS – violent crime – peace – human rights – freedom

C. 1. retired – 2. retire from – 3. vocal – 4. encouraged

D. 1. 1984 – the Nobel – advocating
2. end to the apartheid

Part two (from 0'43'' to 1'32'')

E. 1. all race – 2. 1994 – 3. President

F. 1. Truth & Reconciliation – 2. confessions – amnesty

G. fight poverty and AIDS

Part three (from 1'33'' to the end)

H. violent crime

I. continue – support – peace – statesmen – campaign – rights

He will continue to support and fight for peace and will remain part of a group of statesmen who campaign for human rights.

D In your own words

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral** et **production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

4. All his life he has been fighting to improve the living conditions of the poorest in society... He criticized South Africa's white rule government and used non-violent means to put an end to apartheid, for instance his call for an economic boycott against South Africa... He received the Nobel Peace Prize for fighting for democracy and a just society... After apartheid was abolished, he kept fighting poverty and AIDS... Although he is now retired, he will keep supporting his peace foundation and continue campaigning for peace, freedom and human rights...

E Going further

5. Afin de répondre à cette question, il est nécessaire que les élèves aient pris connaissance de la situation actuelle en Afrique du Sud. On les renverra donc aux pages *Focus on speaking* (p. 84-85), *Text 1* (p. 86-87), *Culture keys* (p. 143) afin qu'ils y puisent leurs idées et arguments.

Les rubriques « Expliquer » et « Argumenter » des pages de méthodologie sur l'**expression orale en continu**, page 155, permettront aux élèves de s'exprimer de façon structurée.

Niveau B1 : l'élève prend la parole devant la classe sans lire de notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

Your task

► Interview Desmond Tutu

La micro-tâche proposée ici est une activité d'**interaction orale**. Afin de donner une dimension vraisemblable et historique à leur interview, les élèves devront donc s'aider du document sonore qu'ils viennent d'écouter, mais aussi des *Culture keys* (p. 143). Ils pourront également utiliser le lexique des *Keywords* (p. 82) et de la *Toolbox*, ainsi que de la *Function box* et des pages de méthodologie sur l'interaction orale (p. 157-160), plus particulièrement la rubrique « Interview » (p. 158).

Niveau B1 : les élèves sont capables d'échanger des informations, de poser des questions et de prendre l'initiative dans la conversation.

Niveau B1+ : l'élève qui conduit l'entretien le fait avec une certaine spontanéité. L'autre élève donne des explications et des commentaires avec une certaine aisance.

Niveau B2 : l'entretien se déroule avec spontanéité et aisance.

Writers' corner (p. 89)

► Resist!

Illustration

Aboriginal Anti-Bicentenary Demonstration: Australian Aborigines take to the streets to demonstrate against the bicentenary celebrations.

En amont des activités de cette unité consacrées à l'Australie et aux Aborigènes, on pourra fournir les éléments suivants.

The term "Aborigine" /æbərɪdʒɪnɪ/, that has been used in the English language since the 17th century, comes from the Latin expression "*ab origo*" (from the beginning). It means "first or earliest known, indigenous people" or "people who were there at the beginning". Indeed, until 1788, Aborigines, who numbered about 300,000 at the time, were the only inhabitants of Australia where they had lived for over 40,000 years.

B Write your article

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences réelles ou imaginaires dans un texte articulé. Il synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Les élèves trouveront des conseils pour éviter les erreurs de langue les plus fréquentes dans la partie méthodologie consacrée à l'expression écrite (manuel, p. 165-166), ainsi que des conseils spécifiques pour rédiger un article de presse (manuel, p. 168). D'autre part, le lexique de la *Toolbox* les aidera dans la rédaction de leur article.

• Suggestion d'article

The angry demonstrators held a massive march for "Freedom, Justice and Hope". Many white supporters of the Aboriginal cause also took to the streets to join them. Slogans denouncing inequality, injustice, persecution and loss of cultural identity were heard, and banners calling for resistance and for equal opportunities could be read along with other placards accusing the white government of treating Aborigines as second-class citizens.

"We've been waiting for this since 1788," said one native Australian. "The unfair treatment of the entire Aboriginal community for so many years has to stop. It's time for us to stand up for our rights and stop behaving like victims in our own land. Most of our people live way below the poverty line and the wage gap between white people and us is growing. Today, they want to celebrate the invasion of our land. But as far as we're concerned, there's nothing to celebrate. We've always been unfairly treated and it's time it stopped. We've had enough of not being able to make ends meet..."

There is no questioning the determination of these demonstrators. Flags, stickers, posters and badges, many in the black, yellow and red colours of the Aboriginal flag, carried defiant slogans. The Australian government will certainly have act to bridge the gap between the two communities... (216 mots)

Bonus vidéo

► Babakiueria

Erratum : contrairement à ce qui a été annoncé page 89 du manuel, il n'y a pas de fiche d'aide à la compréhension pour ce bonus. Cette erreur sera corrigée dans la prochaine édition.

A Credits

1. Director

Don Featherstone is an Australian film director and producer. His films include *Babakiueria* (1986) (TV), *An Imaginary life* (1997), *The Edge of the World* (1998), *The Beach* (2000). *Babakiueria* was produced and broadcast in 1986 by the Australian Broadcasting Company.

2. Cast

Many of the actors were ordinary Aboriginal residents of Redfern, New South Wales, Australia.
Michelle Torres: Duranga Manika – Bob Maza: Wagman (Minister for White Affairs)
Cecily Polson: Mrs. Smith (mother) – Kelan Angel: Son – Marguerita Haynes: Daughter

B Synopsis

In 1788, the first white settlers arrived in Botany Bay, New South Wales and started the colonization of Australia. But in *Babakiueria* the roles are reversed: Aboriginal settlers arrive on a boat to claim the whites' land they misname "Babakiueria" (Barbecue Area). The 30-minute film humorously examines the living conditions of an oppressed white minority who are dispossessed of their land and must obey the laws and customs of the Aboriginal majority.

C Script and description

Part one

Long shot of white families having a barbecue in a wooded area by a river.

Medium shot of a white man bringing plates to his wife and children.

A song can be heard on the radio. Singing birds.

Medium shot of two men: the man on the left (tee-shirt, shorts and a beer belly) drinks beer while the other man cooks meat on the barbecue set. The man on the left throws his can of beer away, wipes his mouth with his hand and leans against a tree.

Close-up of a piece of grilled meat on a barbecue set.

Close-up of a woman taking the piece of meat and walking away.

Full shot of a white family playing cricket by the river.

Tracking sideways of the cricket ball rolling down to the water.

A young boy wearing pink trousers runs after the cricket ball. He starts taking it out of the water, looks up and sees a motorboat with six armed men in white uniforms heading towards him.

The worried-looking boy takes the ball out of the water and stands up.

Long shot of the motorboat getting closer to the shore.

The boy suddenly runs off to tell his mother and father that a boat is coming.

WHITE BOY: Mum, dad ! Look!

Medium shot of a white couple and of the boy pointing to the place where he has seen the motorboat.

Closer shot of the motorboat coming ashore.

Aboriginal soldiers get out of the boat. One of them is holding a flag.

Medium shot of two white men wondering what is going on.

WHITE MAN: What the hell is that?

Long shot of the Aboriginal soldiers walking towards the white families.

Medium shot of white people looking worried.

White people gather while the Aboriginal soldiers keep walking without paying attention to them.

Medium shot of the Aboriginal soldiers gathering around a flag.

One of the soldiers plants the flag.

The crowd of white people silently watch the scene.

A soldier walks towards the crowd of white people.

Slight high-angle close-up of a worried-looking white man.

Low-angle close-up of a tall black-bearded Aborigine, probably an officer.

ABORIGINAL OFFICER (speaking very slowly): What – do you – call – this – place ?

WHITE MAN (looking stunned): It's... it's a barbecue area.

ABORIGINAL OFFICER: Babakiueria?

The Aboriginal officer turns to the other soldiers.

They call this Babakiueria! Nice native name...

He looks all around him.

... colourful. I like it.

Long shot of the barbecue area, aka "Babakiueria". The flag dominates the place.

Film credits.

Part two

Long shot of a white family sitting at a table.

The reporter, Duranga Manika, appears on screen.

Tracking out on the reporter. The camera follows her.

DURANGA MANIKA: When the first black settlers arrived in Babakiueria, they found a native population sheltering around primitive open fires, attempting to cook their food with crude implements...

A couple, smiling at the camera in a rather silly way, is busy cooking meat on their barbecue set.

... and even seeming to take pleasure in burning their meat.

The reporter turns towards the white couple.

I've always been fascinated by white people. The evidence of their culture is all around us.

The reporter points at some graffiti on a stone.

Their art...

The reporter points at a car wreck.

... their industry...

The reporter points at some rubbish left by white people.

... their way of life. But what do we think of white people?

In the office of Wagman, the Minister for White Affairs.

Medium shot of a white-bearded Aboriginal official.

WAGMAN: They're a developing people. They're starting to take an interest in the world around them. This is a good sign.

Part three

Long shot of white children playing football in a working-class suburb.

The reporter appears in the picture. The camera tracks her sideways.

DURANGA MANIKA: Five years ago, I decided to find out more about this strange and fascinating people, so I came here, to this white ghetto and I lived for six months with a typical white family...

The reporter points at a house.

... in this typical white house.

Zoom in on the front of the house.

DURANGA MANIKA (voice-off): Do you remember the day I first came to stay with you?

Inside a white family's house. Father, mother and daughter are sitting on a sofa. The son is sitting on an armchair, looking detached and bored.

FATHER + MOTHER + DAUGHTER: Oh, yes...

MOTHER: Very good...

FATHER: Yes.

Medium shot of reporter with a camera, sitting by a television set.

DURANGA MANIKA (voice-off): And what did you think when you first saw me?

MOTHER: Good.

FATHER: Oh, very good.

Medium shot of the happy-looking white couple.

MOTHER: Yes.

FATHER: A great honour.

The white woman turns to her husband, smiling.

Medium shot of the white family and of the reporter, who turns toward the camera.

DURANGA MANIKA: I tried to fit in here, to live amongst these people as one of the family...

The father, mother and daughter look happy, whereas the son still looks bored.

... with the minimum of disruption to their daily lives. I wanted to observe them as they really are.

Slide show of black and white photographs.

DURANGA MANIKA (*voice-off*): These are some of the first pictures I took of the family. The day starts with breakfast. This is a busy time. The family tell each other their dreams and their hopes for the day ahead. Then the father bids farewell to his loved ones as he leaves them for a day of hard work with the men, while the mother, happy with her role as homemaker, stays behind to tend to all the little things of family life. The children spend their day at school, learning about the ways of their people.

At the end of the day, the family comes together for dinner, to eat and to share their experiences. They were a happy people, always pleased to have their picture taken, living simple, uncomplicated lives.

Part four

Street scene. A group of white tramps are under a tree. Cars pass by. Two white men stand up and start bickering.

DURANGA MANIKA (*voice-off*): A far cry from this image of white people...

Two down-and-out white people are talking to each other.

... the one we see so often in the streets of our cities.

The white woman pours herself a glass of wine.

What brings these poor people to this level?

In the Minister's office.

Medium shot of Wagman, the Minister for White Affairs.

Is it fair of us to expect white people to improve? Do they want to change?

WAGMAN: Yes! And here in my department, we're doing everything we can to help them. We've created thirty-two new jobs in the last year.

Medium shot of the reporter.

We've built seven new houses...

DURANGA MANIKA: But what if they're happy the way they are ?

WAGMAN: It'd be morally wrong for us to leave them like that. We've got to do everything we can to help these people take their place in society, and I think most white people are happy with what we're doing for them.

D Going further

On pourra prolonger l'étude de cet extrait en posant aux élèves les questions suivantes :

1. What are your reactions after watching the video?
2. What message does the film convey?

Text 2 (p. 90-91)

► Away from home

Illustrations

Still photograph from *Rabbit-Proof Fence*, by Phillip Noyce (2002), starring Kenneth Branagh, Everlyn Sampi and Kate Roberts.

A Warming up

The Aboriginal girl must have been forcibly removed from her family and sent / taken away to a white settlement to be brought up and educated according to white people's traditions... She has a white gown and she is accompanied by a white nurse and someone who looks like a teacher... This may be the girl's first day at the settlement... That's why she looks sad... She must realize / be aware that she may never escape from this place...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un texte narratif.

Niveau B1+ : l'élève suit aisément la chronologie des événements, le cours des idées dans un récit et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 39-40)

Introduction

A. involuntarily → "... the 35,000 Aboriginal half-caste children who were forcibly removed from their families by the Australian government between 1900 and 1972."

Part one (from the beginning to line 19)

B. 1. "they lock anyone in there for punishment" (l. 5)

2. "Martha told them about the others who had been incarcerated in the 'boob'" (l. 9)

Accepter également : "the boob" was a place of detention" (l. 15)

C. 1. the white people who work at the settlement

2. Molly, Daisy, Gracie and Rosie

D. A girl who had sworn at Miss Morgan, the teacher.

E. *injurier*

F. 1. ~~She spent two days in the boob and she is out now.~~

G. "seven days punishment with just bread and water" (l. 12) – "shaved their heads bald" (l. 13)

– "made them parade around the compound" (l. 13) – "got the strap" (l. 14)

H. prison

I. dread (l. 17)

Part two (from line 20 to line 29)

J. 1. the Aboriginal children → "Every inmate" (l. 17) / "Some children" (l. 18)

2. the settlement → "Instead of a residential school" (l. 22)

K. a residential school (l. 22)

L. *bondé*

M. **1.** blanket (l. 24) – **2.** sheet (l. 24) – **3.** pillow slip (l. 24) – **4.** prominent (l. 25) – **5.** remove (l. 26) – **6.** store away (l. 26)

N. “overcrowded dormitory” (l. 23) – “inmates” (l. 23) – “no sheets or pillow slips” (l. 24) – “no colourful curtains” (l. 27) – “wire screens” (l. 28) – “iron bars” (l. 28) – “a concentration camp” (l. 28)

Part three (from line 30 to the end)

O. “blackfulla language” (l. 33) / “our old wangka” (l. 40)

P. “You girls can’t talk blackfulla language here” (l. 33)
“We can’t talk our old wangka” (l. 40)

Q. You’ve got to forget it.

R. *abasourdi, sidéré*

S. **1.** resigned – calm – **2.** speechless – amazed

T. **1.** whisper (l. 41) – **2.** “we got over that” (l. 42)

U. roll call (l. 44) – lights out (l. 44) – bolt (l. 44) – padlock (l. 45) – escape (l. 46)

Ten words to remember

1. lock (l. 5) – **2.** swear at (l. 8) – **3.** gleam of light (l. 16) – **4.** dread (l. 17) – **5.** blanket (l. 24)
6. sheet (l. 24) – **7.** pillow (l. 24) – **8.** remove (l. 26) – **9.** stare at (l. 36) – **10.** whisper (l. 41)

C In your own words

Niveau B1 : cet exercice de reformulation s’appuie sur deux activités langagières : **compréhension de l’écrit et production orale en continu**. Il permet de s’assurer que l’élève a compris les points essentiels de ce texte (enchaînement des faits, sentiments des personnages) et qu’il peut en rendre compte à l’oral.

1. Martha, an Aboriginal inmate showed the four girls around the settlement and pointed out the “boob”, a place where girls who rebelled or tried to run away or who didn’t comply with the rules were locked up... Every inmate dreaded being locked up in the “boob”, a small room that was used as a prison for defiant girls because it was isolated and much too small for anyone to move... That’s why the “boob” had a deterrent effect on the inmates...

Life at the settlement was unenviable... Indeed, the staff was harsh on the inmates who had to be obedient and comply with the rules / follow orders... All the girls who were sent to the settlement were deprived of their freedom and lived in terrible conditions...

Rosie, Molly, Gracie and Daisy couldn’t believe their ears when they learnt that they had to forget their own language and speak English all the time... It left them speechless... They couldn’t understand why they had to forget the language that they had been speaking since they were born...

Molly decided that she had to run away at all costs...

D Going further

Les questions du *Going further* peuvent être traitées à l’oral comme à l’écrit.

Niveau B1 : l’élève rend compte d’une situation de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier, il s'exprime de manière élaborée.

2. Whenever inspectors / officials came to visit / visited the settlement, the director made it look like a residential school... Aboriginal children were given sheets and pillow slips for their beds... They didn't want the inspectors to see how badly the inmates were treated... They wanted to make them believe that the children who were sent there were lucky and lived in comfort... They were afraid the inspectors would close down the settlement if they realised that the inmates were denied their basic rights...

3. Once inside the settlement, Aborigines had to comply with the white people's rules and speak English only... The girls were forbidden / not allowed to talk / had to forget their own language at the settlement because they had been taken there to be raised and educated according to white people's ways / traditions... The aim was certainly to make them forget their language and their identity...

4. The last sentence shows / reveals that Molly will never accept / resign herself to her fate... She is strong-willed / determined and she will do her best to escape from the settlement... She is a "free-spirited" girl, which means that nobody can tell her what she has to do... She is rebellious / defiant and she will never submit to the white people's law... That's why, as soon as she arrived at the settlement, she felt she had to escape...



Language training



5. Savoir prononcer

a.

/d/	/t/	/ɪd/
described – envisaged	detached – forced	dreaded – incarcerated

b.

/uː/	/ə/	/ʌ/	/juː/	/ʊ/	/ɜː/
issue	until	up – just	students	colourful	curtains

6. Pratiquer la grammaire

Renvoi au *Language workshop*, p. 92.

Your task

► Write a letter of complaint

La tâche d'expression écrite proposée ici fait appel à la fois au contexte et à l'imagination des élèves puisqu'il s'agit de se mettre à la place de M. Johnson qui va rédiger une lettre à son supérieur pour lui parler des quatre jeunes filles qui ne semblent pas vouloir se plier à la discipline militaire de ce centre pour enfants aborigènes.

On renverra les élèves en particulier à la méthodologie de l'expression écrite, « Écrire une lettre », page 166.

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences réelles ou imaginaires dans un texte articulé. Il synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 325, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 325)

- A. 1.** Australian **Aborigines** were **deprived** of their land by British settlers in the 18th century.
2. He **respects / complies with** the law, **follows orders** and doesn't **rebel** anymore.
3. That report about Aboriginal children on television left me **speechless**.
4. He **couldn't believe his ears** when his daughter told him that she was going / about to leave the country.
5. He doesn't want to **resign himself to his fate**.
6. He refused to **submit to** authority and **swore at** a guard.
7. He **dreads** being **locked up** without the slightest **gleam of light**.
8. Every morning, she had to **remove** her **blanket**, her **sheets** and her **pillow** from her bed.
9. "Stop **staring at** him," she **whispered** to her friend.

B. 1. *obéissant*

2. *dissuasif*

C. 1. strong-willed – **2.** disobey – **3.** harsh – **4.** defiant – **5.** play by the rules

D. comfort – identity – unenviable

Language workshop (p. 92-93)

► Grammaire : Le style indirect

A Observer et comprendre

1 a. En anglais, l'ordre des mots n'est pas le même au style direct et au style indirect dans les questions. Au style indirect, on rétablit la forme déclarative : pas d'inversion auxiliaire / sujet / verbe.

Changements de temps : le présent devient un prétérit (énoncé 1), le prétérit devient un *pluperfect* (énoncé 2), le *present perfect* devient également un *pluperfect* (énoncé 3).

b. La question en *YES/NO* est introduite au style indirect par *WHETHER* ou *IF*.

2 a. Les modaux qui demeurent inchangés au style indirect passé : *could* et *should have*. Ces modaux sont au passé au style direct.

« Les modaux au **passé** ne subissent aucun changement de temps au style indirect. »

Remarque : c'est également le cas pour *might* (forme passée de *may*), *would* (forme passée de *will*) qui demeurent inchangés au style indirect.

"She might be late," he said. → He told us that she might be late.

"Would you do it again?" he asked. → He asked me whether I would do it again.

Must ne subit pas de changement non plus car il n'a pas de forme passée.

b. Les modaux qui subissent un changement sont *will* et *can't*. Au style indirect, ils sont à la forme passée → *would, couldn't*.

B Pratiquer

3 a. They asked her whether they had found a solution. – b. They asked her what would happen if they ran away. – c. They asked her how old the girls were. – d. They asked her whether he had been talking to them.

4 a. He said that she wouldn't regret it. – b. He said that he couldn't stand it anymore. – c. He said that she could probably stay with them. – d. He said that they should have gone away.

5 a. She told them that she had had to do the same. – b. She told them that they all knew it was awful. – c. She told them that they had been locked up for swearing at him. – d. She told them that she had had enough of that.

► Grammaire de l'oral : L'intonation dans les questions et les *tags*

6 a. 1. a. intonation montante (question en *YES/NO*) → 1. b. intonation descendante.

2. a. intonation descendante (question en *WH-*) → 2. b. intonation descendante.

Au style direct, les questions en *YES/NO* ont une intonation globalement montante, tandis que les questions en *WH-* ont une intonation globalement descendante.

Au style indirect, ces différences disparaissent car les questions apparaissent sous leur forme déclarative et non interrogative. L'intonation est donc globalement descendante.

7 a. 1. intonation descendante

2. intonation descendante

3. **Erratum** : dans la première édition, la phrase 3 ne correspond pas à l'enregistrement. On entend la phrase suivante : *He's leaving tomorrow, isn't he?* → intonation montante.

b. 1. le *tag* est : une simple confirmation de ce qui vient d'être dit.

2. le *tag* est : une simple confirmation de ce qui vient d'être dit.

3. le *tag* est : une question qui exprime l'étonnement ou le doute.

c. Lorsque le *tag* a une intonation descendante, il exprime une simple confirmation de ce qui vient d'être dit. (Ce n'est pas une question.)

Lorsque le *tag* a une intonation montante, il exprime l'étonnement ou le doute. (On demande à l'interlocuteur de confirmer / infirmer ce qui vient d'être dit.)

Faisons le point!

Dans les *tags*, l'intonation montante exprime l'étonnement ou le doute et l'intonation descendante une simple confirmation de ce qui vient d'être dit.

► Lexique : Défendre ses droits

8 a. showdown – b. stand up to – c. inequality – d. unequal

9 a. disad[van]taged – b. multi[cul]tural – c. discrimi[nat]ion – d. di[ver]sity – e. bro[ther]hood

- 10 a. Nelson Mandela always denounced white-minority rule. He achieved his goal when he was elected president of South Africa in 1994.
- b. He was an anti-apartheid activist who always fought for freedom.
- c. His father always said: “Stand up for your rights and don’t be afraid to have your say and voice your opposition to injustice, intolerance and oppression!”
- d. In today’s South Africa, Blacks are not yet on an equal footing with Whites. That’s why they demonstrated in the streets of Pretoria.

Your task

► Tell your friend what happened

Il s’agit d’une tâche d’**expression orale en continu**, mettant en jeu la maîtrise des formes grammaticales vues pages 92-93 du *Language workshop* : « Le style indirect » et « L’intonation dans les questions et les *tags* ». On incitera l’élève à s’appuyer également sur la *Toolbox* fournie page 93. C’est une tâche de niveau B1 à B1+.

Interaction orale

Niveau B1 : capacité à restituer une information avec ses propres mots, à rendre compte d’un dialogue qui a eu lieu.

Niveau B1+ : on ajoutera aux critères précédents une certaine aisance et fluidité de l’expression.

Compétence linguistique

Niveau B1 : on attendra au niveau B1 que l’élève démontre, dans son emploi du style indirect, au moins la maîtrise du prétérit simple et *BE+ING*, et quelques emplois des modaux (*could*, *should* par exemple). On pourra cependant s’attendre à (et tolérer) des erreurs sur les questions au style indirect (place de l’auxiliaire) et des confusions sur les constructions de *say* et *tell*.

Niveau B1+ : on attendra, du point de vue linguistique, un assez bon contrôle grammatical, avec des erreurs non systématiques. Dans ce cas précis, on attendra une plus grande variété dans l’emploi de ces formes (*pluperfect* par exemple). La prononciation doit être intelligible tout au long de l’échange.

Les formes conversationnelles (voir ci-dessous) sont également attendues – notamment l’emploi des *tags* – car elles introduisent fluidité et aisance dans l’expression orale.

• Exemples d’énoncés pouvant être intégrés à la production

Niveau B1

- I overheard their conversation. I couldn’t help it! He was talking so loud! He was yelling at her!
- Frank asked Ann where she was. / He sounded so upset / annoyed / angry!
- It wasn’t clear what they were arguing about.
- I don’t really know what she told him.
- But he told her that she was spending too much time with her best friend.
- He told her that she should spend more time with him.
- He also said something about our parents. / He reproached her with not being nice to them.
- I wonder why they were arguing / having an argument.
- He said that he wouldn’t reply to her messages / take her calls anymore.
- He asked her to leave him alone.

Niveau B1+

Outre les énoncés ci-dessus, on introduira des expressions (sentiments, réactions personnelles, point de vue) permettant de rendre la production orale plus naturelle.

- Can you believe it? / I couldn't believe my ears!
- I was so embarrassed ! It was so embarrassing ! But what could I do?
- My brother said : "Your friend is leaving tomorrow, isn't she?" / "You won't see her again, will you?" / "You understand what I'm saying, don't you?"
- There's nothing I can do about it now, is there?
- I'm not entirely sure, but I think that...
- Frank told her that he had changed his mind about... / he had had plenty of time to think about it all and...
- What a nightmare! / How incredible!
- Anyway... / I definitely think that they should break up...
- What I mean is...
- You see... / If you see what I mean...

Spotlight - Beliefs and representations

(p. 94-95)

► Aboriginal people and the Dreaming

Remarques :

Les questions qui accompagnent les textes de cette double page ont pour but de tester la **compréhension écrite**. Cependant, l'activité langagière dominante de cette unité étant l'**expression orale en continu**, les activités de compréhension écrite et de compréhension orale présentées sur cette double page déboucheront tout naturellement vers des activités d'expression orale en continu dans lesquelles les élèves utiliseront les notes qu'ils auront prises pour développer à l'oral un (ou plusieurs) thème(s) précis.

Le petit paragraphe consacré aux Aborigènes dans les *Culture keys* (p. 143) apportera un éclairage sur la culture aborigène et sur les injustices que cette population a subies au fil des siècles.

A The Aboriginal flag

1. The Aboriginal flag was designed for political reasons by an indigenous activist... This flag has a political message: it is the symbol of the Aboriginal land rights movement... It reminds everyone in Australia that indigenous people have rights including the right to own their own land...

2. The Aboriginal flag has three different colours: black at the top, red at the bottom, and a yellow circle in the middle... The black symbolizes the indigenous people... The red stands for the colour of the land (the Red Centre) / the earth... The yellow circle is the symbol of the sun... That flag represents the black people of Australia as well as their land...

3. Cette question permettra de travailler les expressions de la **cause** (manuel, p. 155) en mettant en application les repères méthodologiques concernant l'**expression orale en continu** décrits page 155, notamment aux rubriques « Expliquer » et « Argumenter ».

Dans les classes plus fragiles, on encouragera les élèves à repérer les indices permettant de répondre à la question posée :

- It was designed by an Aboriginal activist.
- It symbolizes the land rights movement.
- It is also a symbol of the unity and identity of Aboriginal people.
- The colours of the flag have an important political and social meaning.

Ces idées seront ensuite reliées entre elles par des **mots de liaison** (manuel, p. 169).

B Australia's Aboriginal heart

Remarques : les élèves pourront visiter le site suivant afin d'en apprendre davantage sur Uluru / Ayers Rock : www.environment.gov.au/parks/uluru/

Ces activités de recherche sur Internet pourront ensuite donner lieu à une prise de parole en continu sur l'histoire passée et présente d'Uluru, à faire à la suite des exercices de cette rubrique.

1. Uluru, also known as Ayers Rock, is located in what is called central Australia or “the Red Centre” / “The Red Heart”... It is called “the Red Centre” because it is situated in the middle of the Australian continent where the soil is the colour of red ochre...

2. According to the Aboriginal inhabitants of Australia, the Anangu, Uluru was formed at the beginning of time (in the Dreaming) by spirit people... Indeed, unlike white people, Aborigines believe that Uluru is a sacred place inhabited by ancestral beings...

3. Aboriginal people discourage tourists from climbing Uluru because it is a sacred site for Indigenous people... According to them, this place should not be regarded as a tourist attraction, but as a place of great spiritual significance... They expect people to respect their law and culture by not climbing the rock which has great cultural significance for the indigenous Australian Aboriginal tribes...

Vous trouverez ci-après quelques informations sur les raisons pour lesquelles les Aborigènes dissuadent les touristes d'entreprendre l'escalade d'Uluru.

• A quotation by an Aborigine:

“That’s a really important sacred thing that you are climbing... You shouldn’t climb. It’s not the real thing about this place.

And maybe that makes you a bit sad. But anyway that’s what we have to say. And all the tourists will brighten up and say, ‘Oh I see. This is the right way. This is the thing that’s right. This is the proper way: no climbing.’”

• A sign at the base of Uluru put by the Aborigines reads:

“The local indigenous community requests that visitors respect the sacred status of Uluru by not climbing the rock.”

• In 1983 the Prime Minister of Australia, Bob Hawke, promised to respect the request from the community that climbing Uluru should be forbidden. However, he broke his promise when the title was handed to the traditional owners in 1985 because access for tourists to climb Uluru was made a condition before they could be granted the right to own Uluru. The climb crosses an important dreaming track, which has been a cause of distress among traditional owners. Nevertheless, Aborigines cannot prevent tourists from climbing the Rock.

4. This place may have had its name changed from Ayers Rock to Uluru to insist on the fact that it has always belonged to the Aborigines, and not to the white people... By adopting the Aboriginal name, Uluru is officially recognized as an Aboriginal sacred place, not a tourist attraction...

The name “Ayers Rock” was given by the explorer William Gosse in 1873 in honour of the Chief Secretary of South Australia at the time, Sir Henry Ayers. In 1985, however, the Aboriginal tribes of the Uluru area succeeded in claiming their ownership, and in 1993 Ayers Rock was renamed Ayers Rock / Uluru. In 2002, the names were reversed, so the official name is now Uluru / Ayers Rock.

The Dreaming

Pour en savoir plus sur “*the Dreaming*” vous pouvez consulter le site : australia.gov.au/about-australia/australian-story/dreaming

1. What is the Dreaming?

a. On pourra demander aux élèves plus fragiles de repérer et noter sur une feuille de brouillon

les trois idées principales de ce texte. Ensuite, les notes prises lors de la lecture permettront de résumer les idées principales du texte en les reformulant.

- The Dreaming or Dreamtime is an Aboriginal term that means “the time before time”.
- It is the time when the world and all living creatures were created by ancient spirit ancestors.
- The Dreaming is associated with dreamtime stories that are passed on orally from generation to generation. / Indigenous Australians pass on their Dreamtime tradition through storytelling.

b. On pourra fournir aux élèves les informations suivantes :

Australian Aboriginal art is among the oldest living art traditions in the world, with paintings and engravings in rock dating back 40,000 years. The art includes paintings of human, plant and animal figures, as well as abstract designs with concentric circles, "U" shapes, and lines. Unrecognized 30 years ago, aboriginal art is now much sought after on the world art market.

Picture on the left: This painting shows a snake slithering between other elements that may symbolise trees, weapons and groups of people... The focal point of this painting is the snake, which is much bigger than the other elements... We can also see that the snake has a sort of protection all around it, which could symbolize its invincibility and power... To my mind, this painting may symbolise the great power of the snake over all other things or living creatures on earth...

Picture on the right: This painting represents two animals on either side of other elements, which may symbolise a tree, a water hole or a cave... The animal which is on the left looks like a koala bear... As for the animal which is on the right, it looks like a kind of bird without wings... This painting may be symbolic of the great power / force of all natural elements in the world... These animals are there to remind men that nature as well as all living creatures must be respected...

2. Stories of the Dreaming

a. Les élèves ne disposant pas de fiche d'aide à la compréhension, ils devront prendre des notes sur une feuille de brouillon au fur et à mesure de l'écoute. On leur fera écouter le document sonore trois fois avant de leur demander d'en rendre compte en commun. Chaque élève devra à son tour donner une idée entendue dans l'enregistrement. Ainsi, la classe parviendra petit à petit à la construction commune du sens de ce document sonore.

Par ailleurs, ce document sonore étant authentique et difficile, il serait préférable, afin de faciliter la compréhension, de donner aux élèves les plus fragiles quelques mots accompagnés de leur prononciation.

tool: *outil*
lore /lɔː/: *tradition(s), coutume(s), usage(s)*
birthing /'bɜːθɪŋ/ places: *lieux de création*
disobedient /,dɪsə'biːdiənt/: *désobéissant*
greedy /'ɡriːdiː/: *avide*

Dans les classes plus fragiles, avant la première écoute, on dira également aux élèves de se focaliser sur les points suivants, en leur demandant de relever les éléments pertinents :

– **Les adjectifs et les noms employés pour parler de l'art du storytelling :**
wonderful – valuable – education – tool – guidance – direction – powerful

– **Les mots et expressions qui sont répétés :**
education – tool – teaching – guidance – lore

Script de l'enregistrement

The stories are a wonderful and a valuable tool, an education tool in teaching our children. The “Dreamtime” stories as they are referred to today, we didn’t know that there were such names for them because when the old people would tell the stories, they’d just refer to them as “marrathal warkan” which means long, long time ago, when time first began for our people, as people on this land after creation.

And we have various sites around in our country, we call them the birthing places of all our stories. And of course, the stories are embedded with the lore that governs this whole land. The air, the land, the environment, the universe, the stars.

The stories that we are passing and talking on today, we are hoping that, some way, it will help our people –and our children, our young people in particular – to get a better understanding about the lore that governs our lives today.

No matter what we do, there is always guidance there for us and the guidance comes through in the stories. And the direction that we are giving to our young people on how we expect them to grow up. How to listen to the old people, but also, never to be disobedient. For instance we must never be disobedient; we must always obey the instructions of our old people and people in authority; always do the right thing; never be greedy; never be a thief and so on.

So all these little things are embedded in the stories to our children. And that’s why the stories are so powerful as an education tool when we’re teaching our young kids. We must always refer back to the stories because they’re the ones that’s going to give them the guidance that we need today.

b. After listening to Aunty Beryl Carmichael, we can say that storytelling is an essential part of Aboriginal culture and tradition, in particular for Aboriginal children... It is through storytelling that grown-ups pass on their values and traditions to their children... These stories teach them how to behave properly... They give them guidance and direction... They are an efficient education tool for children... They teach them how to grow up and respect other people... Dreamtime stories tell them what is the right thing to do at all times...

Webquest

► Make up your own Dreaming story

L’activité langagière requise à l’issue de cette « cyber-recherche » ou « cyber-quête » est l’**expression orale en continu** puisqu’il est demandé aux élèves de choisir un tableau aborigène, et après en avoir décrypté les éléments, d’inventer et de raconter leur propre *Dreamtime story*.

Les sites Internet proposés offrent un grand choix de documents et d’explications sur l’art graphique et les récits aborigènes. Les élèves y trouveront également toutes les explications nécessaires concernant la symbolique des peintures aborigènes.

Concernant les documents sonores à choisir, les élèves travailleront en autonomie, sans fiche d’aide à la compréhension. On renverra néanmoins les élèves aux pages méthodologiques consacrées à la **compréhension de l’oral** (p. 150-152).

Dans les classes utilisant le manuel numérique, on pourra aisément montrer le tableau choisi. Sinon, le professeur pourra faire un transparent pour le projeter à l’ensemble de la classe.

Final task (p. 96)

► Can you hear the once voiceless people?

Illustrations

Top: A child holds a South African national flag during former South African president Nelson Mandela's 92nd birthday celebrations at Mvezo (the birth place of former president Mandela), in the Eastern Cape on July 18, 2010.

Bottom: Australian former Prime Minister Kevin Rudd delivers the official apology speech to the stolen generation at Parliament House on 13 February 2008.

Après l'étude des divers documents de l'unité, les élèves devraient disposer des éléments et du savoir-faire nécessaires pour mener à bien les deux projets qui leur ont été proposés :

- préparer un reportage audio sur l'Afrique du Sud contemporaine ;
- rédiger un article de presse après avoir écouté le discours de l'ancien Premier Ministre australien, Kevin Rudd.

1 Present an audio report

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

A. Prepare your report

Il s'agira ici dans un premier temps de préparer les idées et arguments qui serviront de base à la **production orale en continu** demandée. On prendra soin de rappeler aux élèves qu'ils devront se détacher de leurs notes qui devront donc être synthétiques et ne pas comporter de trop longues phrases.

Les élèves devront par ailleurs s'inspirer des activités faites et du lexique vu au cours de l'unité. Ils devront également s'efforcer de suivre les indications données page 96.

B. Present your report

Cet exercice nécessitant un savoir-faire précis, les élèves auront de préférence travaillé les pages de méthodologie correspondantes : « Expression orale en continu », pages 153-156.

On rappellera notamment que l'expression orale en continu nécessite de maîtriser les éléments suivants :

- placer sa voix de façon à être entendu et compris par l'auditoire ;
- éviter de parler sur un ton monocorde ;
- maintenir le plus souvent possible un contact oculaire avec l'auditoire ;
- parler de façon claire en employant des *gap-fillers* en cas d'hésitation ;
- avoir une gestuelle naturelle et faire preuve de dynamisme.

2 Write an article about a speech



Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences réelles ou imaginaires dans un texte articulé. Il synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Dans un premier temps, les élèves devront écouter le discours prononcé le 13 février 2008 par l'ancien Premier Ministre australien, Kevin Rudd. Une fiche duplicable d'aide à la compréhension est proposée à la fin du livre du professeur, p. 326.

Puis, ils devront rédiger un article de presse sur ce discours. Ces deux exercices nécessitant un savoir-faire précis, les élèves auront de préférence travaillé les pages de méthodologie correspondantes dans le manuel : « Compréhension de l'oral » (p. 150-152) et « Expression écrite » (p. 165-169) en particulier la rubrique « Rédiger un article de presse », p. 168.

On insistera également pour que les élèves utilisent la *Function box* pour exprimer la **surprise**, la **conséquence** et **donner leur opinion**.

A. Listen to the speech

Script de l'enregistrement

Part one (from the beginning to 0'49")

Today we honour the indigenous peoples of this land, the oldest continuing cultures in human history.

We reflect on their past mistreatment.

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.

Part two (from 0'50" to 1'49")

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 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".

Part three (from 1'50" to the end)

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.

Corrigé de la fiche *Final task* (livre du professeur, p. 326)

Part one (from the beginning to 0'49'')

B. In his speech, Kevin Rudd honours the indigenous peoples of this land, the oldest continuing cultures in human history.

C. mistreatment

D. Stolen Generations

E. 1. turn

2. righting

Part two (from 0'50'' to 1'49'')

F. apologise – say “sorry”

These two words are addressed to the Stolen Generations.

G. They were removed from their families – They were removed from their communities and their country.

H. Aboriginal families – descendants of the Stolen generation

I. proud

Part three (from 1'50'' to the end)

J. the future

K. They must never happen again.

L. Kevin Rudd is delivering / making a speech to the Australian Parliament to apologise, on behalf of his government, for all the injustices former governments subjected Aborigines to, and, in particular, the children of the Stolen Generations. He hopes that his speech will help to turn a page in Australian history so that Australians, both indigenous and non-indigenous, can move forward together towards a brighter future.

B. Write an article about the speech

Après avoir rempli la fiche de compréhension orale, les élèves seront à même de rédiger un article sur ce discours historique.

On insistera pour que les élèves prennent appui sur la fiche de compréhension qu'ils ont remplie. Les réponses aux différentes questions leur permettront de comprendre le contenu du discours, et donc de rédiger leur article en connaissant les détails du discours.

Les élèves devront bien sûr s'inspirer des divers documents de l'unité pour illustrer leurs propos et réemployer le lexique des *Keywords* (p. 82) et des *Toolboxes*.

Check your skills (p. 97)

► Comprendre un article de presse

Corrigé du fichier de l'élève (p. 41-42)

1. The money that was spent during the 2010 World Cup in South Africa.
The consequences of the Football World Cup on South African economy.
The positive economic repercussions of the 2010 World Cup in South Africa.

2. *coup d'envoi*

3. a. True → “After billions spent on stadiums” (l. 1)

b. False → “fewer tourists than hoped for” (l. 2)

“that was one-third short of the 450,000 visitors that had been forecast.” (l. 21)

c. True → “asking whether it was worth it.” (l. 6)

d. True → “delivered an undoubted boost to national pride” (l. 8)

e. False → “it fell in the midst of the worst global economic recession in generations” (l. 10)

4. Bien que la Coupe du monde de football ait attiré 310 000 touristes et rapporté 521 millions de dollars à l'économie sud-africaine, les organisateurs avaient espéré au moins 450 000 visiteurs.

5. The journalist thinks that too much money was spent on that event.

6. They thought it came as a godsend in this troubled period.

→ “For many businesses, the World Cup was the saviour this year.” (l. 23)

→ “Without it, we would have been suffering more in this very preliminary post-recession period.” (l. 28)

7. a. *bénédiction* – b. *impressionnant*

8. Positive consequences

- Gave a boost to national pride.
- Brought 521 million dollars in foreign spending to the economy.
- Positive impact on many businesses that would have suffered from the economic crisis.
- The money that was spent on communications and transport is here to stay.

Negative consequences

- Billions spent.
- Empty stadiums.
- Fewer tourists than expected (310,000 instead of 450,000 that had been forecast).
- Bad investment due to the global economic crisis.
- The money could have been spent on much more important sectors like jobs, education or housing.

9. The World Cup in South Africa was both a success and a waste of money. People expressed mixed feelings about that event. Some were disappointed because they had expected more tourists and more money. Some criticized the fact that the money could have been spent on jobs, education or housing. Others are happy because the money which was invested helped improve the country's infrastructure.

► Parler d'un sujet de société

Illustration

“Australia day”, by Nicholson.

Nicholson's website: nicholsoncartoons.com.au/

Afin que les élèves réussissent au mieux cette autoévaluation d'**expression orale en continu**, on leur recommandera une nouvelle fois, et si besoin est, de relire les pages 153 et 154 de méthodologie « Expression orale en continu » ainsi que les « Structures utiles pour s'exprimer à l'oral » (p. 160).

Ouverture (p. 98-99)

Cette unité traite des mouvements migratoires vers les pays anglo-saxons et du sort des réfugiés, qu'ils aient émigré pour des raisons politiques, économiques ou climatiques. Elle s'inscrit donc dans les notions **espaces et échanges, lieux et formes du pouvoir** du programme culturel du cycle terminal.

Les élèves sont interpellés dès le début de l'unité par la question "What does the word 'refugee' mean for you?" Les divers documents présentés dans cette unité leur permettront de préciser ce que ce mot évoque pour eux. Nous avons choisi de ne pas présenter une vision trop catastrophiste de ce grave sujet de société. Les documents rassemblés ici sont pour la plupart liés à l'espoir d'une vie nouvelle qui anime les réfugiés.

La tâche finale consiste à écrire à une troupe de théâtre américano-haïtienne pour lui demander de venir jouer en France la pièce intitulée *Refugee* dont on a entendu parler à la radio. Cette *Final task* mobilise donc deux activités langagières : la **compréhension de l'oral** (activité langagière dominante de l'unité) et l'**expression écrite**.

► Getting water

Illustration

Photo de Bruno Fert : distribution d'eau provenant de réservoirs installés par l'ONG *Acted* dans le quartier de Tapis Rouge à Port-au-Prince, Haïti, 31 janvier 2010.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève rend compte d'un document, explique le point principal d'une idée et donne son opinion avec assez de précision.

On laissera quelques minutes aux élèves pour préparer cette activité de **production orale en continu**. Le lexique de la *Toolbox* et des *Keywords* page 98 sera bien sûr très utile pour décrire cette photo et imaginer dans quelles circonstances elle a été prise. Les structures de la **probabilité** seront activement rebrassées ici (précis grammatical, p. 178-179).

1. The photo shows people queuing to get water... The photographer has focused his camera on two little girls who are waiting for their turn to fill up their big jerry cans... Both girls are wearing pink clothes and their hair is braided. The smaller one, staring at the camera, looks sad... The scene must take place in a developing country... It could be in a refugee camp or in a slum or a township with no running water...
2. We can imagine that the little girls have been asked to fetch water by their parents... There might be water shortage in the village where they live... The village could have run out of water... Water may be scarce and polluted and so not drinkable... Water might only be distributed by aid agencies...
3. There are many reasons which force people to find shelter in refugee camps. First there are natural catastrophes such as earthquakes, tsunamis, volcanic eruptions or tornadoes... Severe weather conditions can be another reason why people have to leave their home countries: droughts or floods which result in a lack of food, starvation... Also, many immigrants flee their country and claim asylum in other countries for political, economic or religious reasons...

Focus on listening (p. 100-101)

► Seeking refuge

Ces deux pages *Focus on listening* sont donc consacrées à l'activité langagière dominante de l'unité : la **compréhension de l'oral**. Les trois activités d'écoute proposées ici ciblent des points méthodologiques précis qui renvoient aux pages « Compréhension de l'oral » dans la partie méthodologique du manuel (p. 150-152).

Un extrait du film *The Visitor* est ensuite proposé à l'étude.

Niveau B1 : l'élève comprend les points principaux des interventions, y compris des récits courts ainsi que le point de vue du locuteur.

Niveau B1+ : l'élève est capable de suivre les grandes lignes et certains détails de ce qui est dit dans un document sonore un peu plus long.

Niveau B2 : l'élève comprend l'essentiel d'un discours ou d'un exposé complexe à condition que le sujet soit assez familier.

A What is a refugee?

Illustration

Photo de D.A. Khan: a convoy of UNHCR trucks loaded with relief items for flood survivors in Charsada district in north-west Pakistan, July 2010.

On encourage ici l'élève à utiliser des indices (ici, un document iconographique) pour **anticiper** le contenu d'un document sonore.

1. Les élèves associeront sans doute aisément la lettre *R* à *refugees* et les lettres *UN* à *United Nations*. Certains s'appuieront peut-être sur l'appellation française de l'organisation, Haut-Commissariat des Nations unies pour les réfugiés, pour associer les lettres *HC* à *High Commissioner*.

UNHCR → United Nations High Commissioner for Refugees

2. Les deux phrases extraites de l'enregistrement sont les suivantes :

1. It was in the wake of World War 2 in 1951 that the United Nations General Assembly set up the Refugee Agency.

2. UNHCR's first job was to resettle more than one million people made homeless by World War 2.

The two sentences are in the right order:

Sentence 1 → Creation of the UN Refugee Agency.

Sentence 2 → The UN Refugee Agency's first job.

3. Après avoir fait les exercices d'anticipation 1 et 2, les élèves sont maintenant prêts à écouter l'enregistrement. L'accent est mis ici sur l'importance de la **mémorisation**. On essaiera donc de limiter le nombre d'écoutes.

Script de l'enregistrement

It was in the wake of World War 2 in 1951 that the United Nations General Assembly set up the Refugee Agency. The adoption of the UN Refugee Convention followed some six months later, providing a legal basis for asylum and a definition of refugee.

“A refugee is someone who has been forced to flee their country and unable or unwilling to return because of a well-founded fear of persecution based on race, religion, nationality, membership of a particular social group or political opinion.”

UNHCR’s first job was to resettle more than one million people made homeless by World War 2. It was supposed to be a short-term task, however in the years that followed the refugee problem spread to every corner of the globe as millions of new victims fled war, internal conflict, persecution and other human rights violations.

To continue to assist and protect refugees the world over, UNHCR expanded its operations and now works in 110 countries with a committed staff of over 6,000. In almost 60 years of service, it has repatriated or resettled more than 15 billion people.

www.unhcr.org

Corrigé du fichier de l’élève (p. 43)

B. United Nations – agency – asylum – flee – return – persecution – religion – homeless – globe – millions – victims – human rights – protect

C. “A refugee is someone who has been forced to flee their country and unable or unwilling to return because of a well-founded fear of persecution based on race, religion, nationality, membership of a particular social group or political opinion.”

D. 1. 110 – 2. 6,000 – 3. 60 – 4. 15 billion

4. Les élèves doivent ici donner une définition du mot *refugee* à l’aide des mots qu’ils auront mémorisés. Par exemple :

A refugee is a person who is obliged to flee his / her country and cannot return because he is persecuted for his / her nationality, race or religion or because of his / her political opinion.

5. The reasons mentioned in the recording which explain why people are forced to flee their country are war, internal conflict, persecution and other human rights violations.

B

Desperate to reach the UK



Illustrations

Picture 1: Calais, refugees hoping to reach the UK are in a clandestine squatter camp known as “the Jungle”, 27th May 2009.

Picture 2: Calais: Afghan border escorts help illegal migrants to get into a truck on May 14, 2009 in Calais, northern France. Thousands of migrants pass through Calais and its squatter camps every year trying to illegally cross the Channel from France to seek new lives in Britain (Photo: Philippe Huguen).

At its peak, “the Jungle” was home to about 800 migrants, mostly Afghans, who camped in an area among the dunes near the port of Calais. On Sept. 22, 2009: French authorities dragged away 278 camp dwellers, nearly half of them minors, who had been sleeping rough hoping to stow away on lorries to Britain.

L’objectif de l’exercice est de sensibiliser l’élève à l’importance de **faire des hypothèses** sur le contenu de l’enregistrement **avant et pendant** l’écoute.

1. The first picture shows people gathered around a campfire, sharing a cup of coffee or tea... The scene must take place in a refugee camp as the conditions seem extremely harsh / uncomfortable... The men have no proper seats: they are squatting on wooden bobbins they must have found on a building site... They are heating their coffee or tea in a very old / battered pan... It must be really cold outside and the men must be trying to get warm...

The second picture shows young men running, trying to jump onto a moving lorry. One of them has managed to jump in... It will certainly be more difficult for the others...

If we link these two pictures with the title, we understand that these men are immigrants trying to reach the UK illegally... They must have been waiting for an opportunity to cross the Channel hidden in a lorry...

2. Les élèves vont émettre des hypothèses sur la nature et le sujet du document à partir des premières phrases de l'enregistrement.

Cold, hungry and desperate, these migrants have all travelled thousands of miles to reach Calais. Most are now hoping to get into the UK illegally, many to London.

Ramin is 15 years old. He's come from Afghanistan, alone.

RAMIN: If I go to London, just I study in London.

We can hear two men's voices. The first one sounds British, he must be a reporter interviewing illegal migrants in Calais. The second one speaks English with a strong accent, he must be Ramin, one of the Afghan immigrants.

So the recording must be a radio or TV report on the situation of Afghan immigrants waiting around in Calais for the opportunity to reach the UK illegally.

3. Les élèves sont maintenant prêts à écouter l'enregistrement. Les exercices proposés dans le fichier de l'élève page 43 les amèneront à **faire des hypothèses** sur la suite de l'enregistrement au fur et à mesure de l'écoute.

Script de l'enregistrement



Cold, hungry and desperate, these migrants have all travelled thousands of miles to reach Calais. Most are now hoping to get into the UK illegally, many to London.

Ramin is 15 years old. He's come from Afghanistan, alone.

RAMIN: If I go to London, just I study in London."

Arrêter ici l'enregistrement (0'24") → question A.

JOURNALIST: But if you can't get to London, what will you do?

RAMIN: If I cannot get to London... I don't know.

Arrêter ici l'enregistrement (0'31") → question B.

The temperature is minus two. Under French law, the authorities have to provide shelter.

Ramin showed me to a disused gym. Normally they sleep on the street.

Hikmat Ulla is also an asylum seeker. He too is 15. His parents, brother and sister were all killed in a suicide bomb in Afghanistan.

JOURNALIST: How are you going to get to London?

HIKMAT: Mm... by truck... Yeah...

JOURNALIST: Isn't it dangerous?

HIKMAT: Mm... It's a little dangerous for us. But, what shall we do?

A FRENCH INTERVIEWEE: There's obsession. I want to go to London; I want to go to London. They believe that's... it's... paradise.

JOURNALIST: But why is it paradise? Organisations advising migrants on seeking asylum say it's easy to fit into London's diverse communities.

A MIGRANT ADVISER: They have a perception that once they arrive there, they'll be able to earn a living and receive benefits and also integrate into the communities.

JOURNALIST: Tonight we asked the question: Just how difficult is it now to get into the UK and make a new life in the capital?

Guy Smith, *BBC London News* – Calais (March 15th, 2010)

Corrigé du fichier de l'élève (p. 43)

A. Country of birth: Afghanistan – Age: 15

Destination: London – What he wants to do there: study

B. Pas de corrigé ici : les élèves doivent imaginer la question suivante posée par le journaliste puis vérifier si leur hypothèse est correcte.

C. Pas de corrigé ici : les élèves émettent des hypothèses.

D. The journalist:

2. describes the weather conditions on the day of the report.

3. describes where the migrants sleep.

4. gives the reasons why these people want to go to London.

6. interviews another Afghan immigrant.

7. interviews a French woman.

10. interviews an adviser of migrants.

E. Faire ré-écouter le passage depuis “*They have a perception*”, 1’22”, jusqu’à “*into the communities*”, 1’31”.

1. they’ll be able to earn a living

2. and receive benefits

3. and also integrate into the communities

London is a “paradise” for many asylum seekers because they think it will be easy for them to fit / integrate into London’s diverse communities... They also believe that they will be able to earn a living and receive benefits...

C

Illegal immigration on the decrease



Illustration

U.S. Border Patrol agents process illegal immigrants near Sells, Arizona, USA, on the Tohono O’odham Nation (photo: Norma Jean Gargasz, 2008).

1. Le renvoi à la page 144 des *Culture keys* sur *The US-Mexico border* devrait permettre aux élèves de répondre aux questions.

a. The scene must take place at the border between the United States and Mexico.

b. Two men from the US border patrol are searching immigrants who must have tried to cross the border / enter the US illegally.

2. Le point de méthodologie ciblé ici concerne le **repérage des nombres**. Les élèves devront donc être particulièrement attentifs lors de l’écoute de ces deux phrases quasiment identiques, seuls les chiffres changent.

1. The border fence: about 550 miles have now been completed.

2. The border fence: about 5,500 miles have now been completed.

a. Peut-être faudra-t-il s’assurer que la conversion *miles* / kilomètres est bien acquise par tous les élèves... La première phrase est bien sûr la bonne.

b. Renvoi à la page 144 des *Culture keys* qui donne des explications sur *the border fence*, la barrière discontinue, érigée par les États-Unis le long de la frontière mexicaine pour lutter contre l’immigration illégale.

3. Les élèves sont maintenant prêts à écouter l’enregistrement en prêtant particulièrement attention aux nombres.

Script de l'enregistrement



JOURNALIST: The Border Patrol says it's now catching about 2,000 illegal border crossers every day down from more than 4,000 a day eight years ago. The US government says that's a barometer, fewer people are trying to sneak across the border.

MICHAEL CHERTOFF, SECRETARY OF HOMELAND SECURITY: We've seen a collapse in the number of people who come across the border illegally.

JOURNALIST: Why? A number of reasons according to the border patrol.

- The border fence: about 550 miles have now been completed.
- More border patrol agents: 6,000 new agents have been assigned to the border since 2006.
- And tougher workplace enforcement: in 2002, just 485 undocumented workers were arrested on the job. This year, federal agents nabbed 5,184 immigrants working in the US illegally.

JAY AHERN, US CUSTOMS AND BORDER PROTECTION: We've actually seen record-low levels we hadn't realized for thirty years. We think that's been achieved through the increase of border patrol agents as well as the technology we have deployed along the south west border of Mexico.

JOURNALIST: Immigration researchers say beefed-up security is a factor but the number one reason fewer immigrants are sneaking across the border: a sharply weaker US economy. It's no longer worth the \$3,000 and more they pay to get smuggled into the country.

ROBERTO SURO, MIGRATION POLICE INSTITUTE: Most of those people coming over the border illegally would be looking for jobs and there aren't any. Home construction was a huge magnet for several years and that's completely dried up.

JOURNALIST: Many border analysts predict the numbers will follow past trends: when the economy improves, expect the number of illegal crossers to rise again.

CBS News (Dec. 30th 2008)

Corrigé du fichier de l'élève (p. 44)

A. 1. 2,000 – **2.** 4,000 – **3.** 8 – **4.** 550 – **5.** 6,000 – **6.** 2006 – **7.** 2002 – **8.** 485 – **9.** 5,184 – **10.** 30 – **11.** 3,000 – **Erratum :** ne pas tenir compte de la question 12, elle sera supprimée dans la prochaine édition.

B. Faire écouter du début jusqu'à "*... the border illegally*", 0'23"

1. 2,000
2. 4,000

C. 1. decreasing
2. effondrement

D. Faire écouter la suite de l'enregistrement depuis : "*Why? A number of reasons...*", 0'24", jusqu'à "*... the US illegally*", 0'52".

1. 550 miles – 2. 6,000 – 3. 5,184 – 4. 485
- E.** reinforced

F. Faire écouter la suite de l'enregistrement jusqu'à la fin.

1. a sharply weaker US economy
2. worth the \$3,000 and more they pay to get smuggled into the country
3. would be looking for jobs and there aren't any
4. home construction was a huge magnet for several years

G. The American economy is much weaker. As a consequence, it is more difficult for illegal migrants to find jobs in the US.

H. False → When the economy improves, they expect the number of illegal crossers to rise again.

4. **a.** The report is about the decrease in the number of immigrants trying to cross the Mexico-US border illegally.

- b. According to the Border Patrol, this is due to the reinforcement of security measures: the border fence is now 550 miles long, there are more border patrol agents and a high number of undocumented workers have been arrested.
- c. Some observers give another reason to explain the decrease: a weaker US economy and unemployment.
- d. However, the journalist concludes by saying that as soon as the economy improves, illegal immigration will rise again.

Video time

► The Visitor

The Visitor (2008)

Director: Thomas McCarthy

Cast: Richard Jenkins as Walter Vale

Haaz Sleiman as Tarek

Danai Gubira as Zaineb

Hiam Abbass as Mouna (Tarek's mother)

Synopsis: Walter Vale, a college professor, finds his New York apartment squatted by a young couple. Tarek is a Syrian musician, Zaineb is a Senegalese street vendor and they are both illegal immigrants. Unwilling at first, Walter finally accepts to let the couple stay in his apartment. Walter gets on well with Tarek who teaches him to play the drums. However, after an incident in the subway, Tarek is arrested and sent to a detention center for illegal immigrants. Walter and Mouna, Tarek's mother, do their best to obtain Tarek's release but are not successful. Tarek is sent back to Syria.

A Get ready

1. A middle-aged man, formally dressed, is playing the djembe in a park with other musicians... The contrast between the man in a suit and tie and the younger drum-players, casually dressed, is quite striking...
2. It is quite difficult to tell how these two characters are related, but they are smiling and the younger musician is looking at the older one in a friendly way... What might have brought them together is the fun they both have playing the drums...
3. After reading the film synopsis, we understand that the younger man, Tarek, is teaching Walter to play the drums, that's why he is glad to see him joining in a drum session with other djembe players.

B Watch the video

Script and description

Part one

Full shot of Walter and Tarek arriving in a New York City subway station. They are both carrying big drums (djembes).

WALTER: I need a token.

Tarek shows his Metrocard Swipe (pass) before walking through the turnstile.

TAREK: No I got you, I got you, I'm gonna swipe. Come.

Here I got you.

Medium shot of Walter and Tarek at the turnstile. Tarek swipes his card and lets Walter walk through first. Tarek takes Walter's drum to help him walk through.

Close-up of Walter's drum.

TAREK: I'm stuck, man. Here take it.

Walter takes both drums and Tarek jumps the turnstile.

Close-up of a policeman.

POLICEMAN: This way please.

TAREK: What are you doing?

POLICEMAN: NYPD. Step this way please.

TAREK: Please what do you want?

POLICEMAN: You jumped the turnstile, man.

TAREK: I did not jump it, man. I paid.

Walter watches the scene and interferes.

WALTER: Sir, he paid...

POLICEMAN 2: Sir, please.

WALTER: But he paid...

POLICEMAN 2 (in an aggressive voice): Sir, stand over there!

Walter steps backwards. Tarek shows his ID.

Extreme close-up of the policeman.

POLICEMAN : You got anything else... Tarek?

TAREK: No.

POLICEMAN: Where are you from?

TAREK: Syria, why? This is my drum.

POLICEMAN: Please, put this back in your pocket, please, sir. Step over here.

TAREK: I'm sorry. What did I do?

WALTER: Come on.

A policeman pins Tarek to the wall and handcuffs him.

WALTER: Come on. I don't think that's necessary.

Alternate reverse shots of Walter and the second policeman.

POLICEMAN 2: But we do. You can come down the station and make a statement.

WALTER: He didn't...

POLICEMAN 2: Sir, that's all I'm saying. Now step back or we're going to take you in too.

Walter steps back.

WALTER: Where are you taking him?

Tarek, whose hands are cuffed in his back, is taken away.

POLICEMAN 2: 10th precinct.

TAREK: Walter, take the drum. Tell Zaineb what happened, but don't let her come. I will call you.

Tarek turns round and insists.

TAREK: Don't let her come.

Medium shot of Walter seen from the back, alone, carrying the drums.

Part two

Walter arrives home, puts down the drums.

Medium shot of Zaineb, sitting on the couch, waiting anxiously.

ZAINEB: Where's Tarek?

Reverse shot of Walter. He sighs.

WALTER: He was arrested.

Alternate reverse shots of Zaineb and Walter.

ZAINEB: What?

WALTER: Yes, in the subway.

ZAINEB: Arrested?

WALTER: It was just a misunderstanding. They said he'd be released later tonight.

ZAINEB: How could this happen? He knows better. He wouldn't do anything wrong.

WALTER: No, he didn't. He didn't. I'm sure it'll be okay.

ZAINEB: No, it won't be okay.

WALTER: No, I went down to the precinct and made a statement.

ZAINEB: That doesn't matter. We are illegal. We are not citizens and when they find out they are going to... Excuse me...

Extreme close-up of Walter who watches Zaineb leave the room.

Part three

Full shot of a street. Police cars parked in front of the police station. Walter leaves the building.

Medium shot of Zaineb sitting on steps. She stands up when she sees Walter.

ZAINEB: Well?

WALTER: They moved him.

ZAINEB: To where?

WALTER: To a detention center in Queens. He was turned over to emigration. They said we can see him tomorrow night. Visiting hours are five to ten.

ZAINEB: I cannot visit that place or I'll end up there too.

Zaineb turns away and leaves.

Corrigé de la fiche Video time (livre du professeur, p. 327-328)

A. 1. – B

token

platform

jump

turnstile /'tɜːnstɑɪl/

drum

uniform

handcuff

subway

ambulance

interfere

precinct

fireman

gun

ID (identification) papers

pin

policewoman

A. 2. Two men, carrying drums, arrive in a subway station. Tarek swipes his card and lets Walter walk through the turnstile first. When it's Tarek's turn to walk through, the turnstile is blocked and Tarek jumps it. He is immediately stopped by the police. Walter tries to interfere but the policemen ask Tarek for his ID. Then they pin him to the wall, handcuff him and take him away.

C. 1. True → "I need a token."

2. True → "I got you, I got you, I'm gonna swipe. Come."

3. False → He can't get his drum through the turnstile and Tarek takes Walters' drum.

D. "I'm stuck, man." → *J'suis coincé, mec.*

E. NYPD → New York Police Department

F. "You jumped the turnstile, man."

G. "I did not jump it, man. I paid."

H. "Sir, stand over there!"

I. Syria

K. “You can come down the station and make a statement.”

L. “Now step back or we’re going to take you in too.”

M. Tarek doesn’t want Zaineb to come and see him.

Part two

N. anxious – tense – astonished – incredulous – depressed

O. True → misunderstanding

P. Walter is sure it’ll be okay because he went down to the precinct and made a statement.

Q. Because they are not citizens, they are illegal.

Part three

R. police station / precinct

S 1. False → “They moved him.”

2. True → “He was turned over to emigration.”

3. False → “Visiting hours are 5 to 10.”

4. False → “I cannot visit that place or I’ll end up there too.”

C In your own words

The first scene takes place in the subway... As Walter hasn’t got a token, Tarek swipes his card for him and lets him walk through the turnstile first... When it’s Tarek’s turn to go through, the turnstile is blocked so he jumps over... He is arrested by the police who check his ID and take him to the police station / precinct...

Back home, Walter finds Zaineb, waiting for Tarek anxiously... When Walter tells her what happened, she is upset and worried... She knows that as Tarek is an illegal immigrant, he won’t be released easily...

The last scene takes place in front of the police station where Walter has just learnt that Tarek had been sent to a detention center... Zaineb is overwhelmed with sorrow...

D Going further

6. Walter’s reaction is ambiguous: he looks sorry when Tarek is arrested but he doesn’t tell the policemen that he is the one who did not have a token... He interferes timidly when he says “Sir, he paid” but he doesn’t really dare to stand up to the aggressive policeman...

He is stunned / astounded / taken aback when Tarek is handcuffed and taken to the police station but he only protests mildly...

When he tells Zaineb the story, he doesn’t seem to realize how serious the situation is... He is naïve because he believes that his statement will be enough to make the police release Tarek...

7. Walter probably knew nothing before about the problem of illegal immigrants... He discovers that immigrants can be deported at any time simply because their visa has run out even if they did not do anything wrong. His friendly relationship with Tarek and Zaineb must mean he is more aware of the plight of illegal immigrants... So, this painful personal experience is likely to change his view on immigration...

Text 1 (p. 102-103)

▶ Little Bee

A Warming up

After two years' detention, the two girls must feel relieved and delighted... We can imagine they feel also a little bit apprehensive about being free at last...

Cette question pourra aussi être l'occasion de revoir les nombreux adjectifs permettant d'exprimer la joie.

happy, pleased, cheerful, joyful, overjoyed, thrilled, in seventh heaven, walking on air (inf.), over the moon (inf.)

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprendre l'essentiel d'un texte narratif.

Niveau B1+ : l'élève peut suivre aisément le déroulement des événements, le cours des idées dans un texte de fiction et comprendre la plupart des détails.

Corrigé du fichier de l'élève (p. 45-46)

General comprehension

A. 1. In an immigration detention centre in the UK.

2. Three characters: Little Bee, a Nigerian immigrant – Yvette, Little Bee's friend, a Jamaican immigrant – the detention officer

3. It was the day when they were released from the detention centre / It was their first day in the UK after several months of detention as illegal immigrants.

Part one (from the beginning to "... towards the light", l. 14)

B. 1. False → Little Bee was afraid he would tell them there had been a mistake but he just wanted to wish them luck.

2. False → "I wondered if we should run." (l. 6) / "I wondered how far we would get if we ran." (l. 7)

3. True → He called them "ladies" (l. 10) and said "best of luck" (l. 13).

4. True → The girls "walked towards the light". (l. 14)

Part two (from line 15 to "I am scared, Yvette", l. 29)

C. I stopped.

D. *casser / scinder*

E. "I couldn't take that first step outside." (l. 17)

F. What is holding you up?

G. The smell of fresh air and wet grass made Little Bee panic: she had not smelled anything natural for two years, just bleach, varnish and cigarettes.

H. 1. a creature (the new Little Bee)

2. a. She has forgotten her native language.

b. She has learnt English.

c. She has forgotten her past: "whose past had crumbled to dust" (l. 26)

I. 1. What the hell are you waiting for?

2. "the hell" means: *bon sang*

Part three (from line 30 to the end)

J. "Maybe you are right to be scared, Lil Bee, because you are a smart girl. Maybe I am just too dumb to be afraid. But I have spent eighteen months locked up in that place, and if you think

I am dumb enough to wait one second longer on account of your trembling and your quaking, you'd better think twice."

K. 1. stupide – 2. s'accrocher – 3. encadrement – 4. poitrine

L. She pushed her in the chest.

M. bottom

N. isn't that glorious?

O. soft mist – gold – smiled – fresh – new – bright

Ten words to remember

1. wonder (l. 7) – **2.** wet (l. 21) – **3.** nail (l. 22) – **4.** detainee (l. 23) – **5.** dust (l. 27) – **6.** scared (l. 29) – **7.** smart (l. 31) – **8.** dumb (l. 33) – **9.** sole (l. 39) – **10.** mist (l. 43)

C In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières, la **compréhension de l'écrit** et l'**expression orale en continu**. Il permet de s'assurer que l'élève a compris les points essentiels du texte et qu'il peut en rendre compte à l'oral, en enchaînant les phrases.

1. Les questions-relais guident l'élève dans la restitution des idées principales du texte.

L'objectif étant ici une **prise de parole en continu**, les élèves doivent enchaîner leurs réponses de façon à constituer un résumé articulé.

On the day of their release from the immigration detention centre, Little Bee could not believe that she and Yvette were actually free... She was still very distrustful, that's why, when the detention officer started to speak, she expected him to say that there had been a mistake and that they had to go back... But the officer was a nice, polite man who simply wanted to sympathize with the girls and wish them the best of luck...

When the door of the detention centre eventually opened, Little Bee stood still... She could not go any further because she was blinded by the sunlight and paralyzed with fear...

Contrary to Little Bee, her friend Yvette could not wait to be outside... She did not understand her friend's hesitation and made fun of her apprehension... Finally she pushed her friend outside and Little Bee fell on her bottom: it was her first contact with British soil as a free woman...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, argumente, exprime ses sentiments, de manière simple mais en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

2. Just before leaving the detention centre, Little Bee was distrustful: she still couldn't believe that she was about to be released... When the door opened, the sunlight made her feel vulnerable... She had not seen natural light, nor smelled fresh air for two years and the sudden contact with natural elements made her panic... She was gripped with apprehension... Freedom paralyzed her to the point that she could not take one step forward and "gripped on to the door frame" (l. 35)... It was only when Yvette pushed her outside that she eventually smiled and could relax, overwhelmed with relief...

3. As soon as she was outside, Little Bee was struck first by the sunlight... Then she was stunned by the smell of fresh air because she had not smelled anything natural during her detention... Finally when she reached the main gate, she stopped again to delight in the vision of the mist, the golden landscape and the morning sun...

4. Yvette's tone is witty when she laughed at her friend who was too scared to go outside... She made fun of her and explained that she wasn't "dumb enough to wait one second longer on account of [her] tremblin' and [her] quakin" (l. 33)...

The scene when Little Bee was pushed by her friend and fell on her bottom is quite amusing. The two girls show then that they have a sense of humour... Instead of getting mad at her friend who pushed her and made her fall on her bottom, Little Bee saw the comical side of the situation... She found it funny to make contact with "the soil of England as free woman... not with the soles of [her] boots but the seat of [her] trousers (l. 38)... As for Yvette, she commented on the scene humorously: "Welcome in de United Kingdom" (l. 40)

5. On conseillera aux élèves de se référer au paragraphe sur le Nigeria dans les *Culture keys*, page 144, avant de répondre à cette question.

We can imagine that the girls decided to migrate to the United Kingdom for economic reasons... They must have thought that they would find a job more easily in a rich / developed country than in their own country...

The reason why they chose the UK is certainly due to the fact that Jamaica and Nigeria are members of the Commonwealth of Nations and English-speaking countries...

The girls must have entered the country illegally, so it must have taken the UK Immigration Bureau a long time to sort out their situation. That's why they were held in a detention centre for so long...

E Language training

6. Savoir prononcer



Consignes enregistrées

Exercice 1



Écoutez la phrase depuis "And that is...", à la ligne 38, jusqu'à "... my trousers", à la ligne 39. Repérez les **mots porteurs de sens**, puis lisez la phrase à votre tour.

And that is how it was, the first time I touched the soil of England as a free woman, it was not with the soles of my boots but with the seat of my trousers.

Exercice 2



Préparez-vous à la lecture du dernier paragraphe à partir de "When we came", à la ligne 43. Ce passage contient des diphtongues. Repérez dans quels mots elles se trouvent, vérifiez à l'écoute, puis lisez le passage à votre tour.

When we came to the main gate, we stopped for a moment. Soft mist was hanging in the valleys, and the tops of the low hills were gold in the morning sun, and I smiled because the whole world was fresh and new and bright.

Exercice 1

Les mots soulignés sont accentués car ils sont **porteurs de sens**.

And that is how it was, the first time I touched the soil of England as a free woman, it was not with the soles of my boots but with the seat of my trousers.

Exercice 2

Les mots soulignés contiennent des **diphtongues**.

When we came to the main gate, we stopped for a moment. Soft mist was hanging in the valleys, and the tops of the low hills were gold in the morning sun, and I smiled because the whole world was fresh and new and bright.

/eɪ/ → /keɪm/ – /meɪn/ – /ɡeɪt/

/əʊ/ → /'məʊmənt/ – /ləʊ/ – /ɡəʊld/ – /haʊl/

/aɪ/ → /smaɪl/ – /braɪt/

7. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 47)

1. Subordonnées en *IF*

A. 1. question au style indirect – 2. question au style indirect – 3. hypothèse.

B. a. C'est une hypothèse qui se réalisera peut-être dans l'avenir : 3. *If you stay here* → présent.

C'est une hypothèse incertaine mais qui pourrait se réaliser : 1. *If I spoke to him now* → passé.

C'est une hypothèse qui ne s'est pas réalisée : 2. *If I had tried to run away* → *pluperfect*.

b. « Je sentais que si j'avancais d'un pas, même la terre me rejetterait. »

c. 1. *It would be different if they were older.*

2. *If there had been a mistake, they would have told them.*

2. Subordonnées en *HOW*

C. *How far will we get?* → « Je me demandais jusqu'où nous irions. »

D. 1. *I wonder how long she stayed there.*

2. *I don't know how often they visit her.*

3. *Do you know how serious that problem is?*

3. Pronoms personnels et possessifs

E. 1. *These documents are mine. It's not my fault, it's yours!*

2. *They expect us to forget our own language and learn theirs.*

Your task

► Call a friend to express your feelings

On incitera les élèves à suivre les conseils méthodologiques pour l'interaction orale page 157.

Ils pourront utiliser certaines « Structures utiles pour s'exprimer à l'oral » (p. 160) en particulier *expressing surprise, enthusiasm, wishes and intentions*.

Niveau B1 : les élèves sont capables d'engager la conversation et de maintenir le contact pour échanger des informations, réagir à des sentiments et exprimer clairement un point de vue.

Niveau B1+ : les élèves mènent la conversation avec une certaine aisance.

Niveau B2 : la conversation se déroule avec spontanéité et aisance. Les élèves peuvent s'exprimer clairement sans donner l'impression d'avoir à restreindre ce qu'ils veulent dire.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 329, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 329)

A. 1. The **detainees** were **distrustful**, and they didn't **expect to** be released that day.

2. They were **overwhelmed with joy / delight** when the door of the detention centre opened at last.

3. She **wondered** why her friend was **paralyzed with fear**.

4. Stop **making fun of** me and **wish** me (good) **luck**.
5. Her / His **soles** were covered with **dust**.
6. He is **a smart** man who should **achieve his goal**.
7. Don't be so **dumb!** He doesn't **care about** others.

B. 1. Il éprouvait de la compassion pour les immigrants et exprima / montra son soulagement quand ils furent libérés.

2. Elle était impatiente de sentir l'herbe humide et de voir la brume qui flottait / planait sur la ville.

3. Elle était si effrayée et si inquiète qu'elle ne pouvait s'empêcher de se ronger les ongles.

C. apprehension – realistic – sympathize

Speakers' corner (p. 104)

► The same problems?

L'activité de **production orale en continu** proposée ici consiste à décrire, analyser et comparer deux affiches publiées par UNHCR. Elle est suivie d'une micro-tâche (*Your task*) qui met les élèves en situation d'**interaction orale** puisqu'ils doivent discuter du choix d'une des affiches.

On laissera quelques minutes aux élèves pour se préparer. Ils pourront se référer à la partie méthodologique de leur manuel (p. 153-156) et en particulier au paragraphe « Décrire une image » (p. 155). Ils s'appuieront bien sûr sur le lexique proposé dans la *Toolbox*.

Niveau B1 : l'élève prend la parole devant la classe sans lire ses notes, en enchaînant des phrases simples et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée, parle de ses sentiments et donne son opinion avec assez de précision.

Niveau B2 : l'élève exprime avec finesse et précision des sentiments, une opinion personnelle, il développe une argumentation claire et nuancée (questions 5 et 6).

A Look and speak

Remarque : pour que les élèves comprennent bien la situation, il est important qu'ils saisissent que la mère découvre son fils adolescent en train de fumer en cachette. Les professeurs qui disposent du manuel numérique pourront activer la fonction « zoom », très utile pour ce document. Il est aussi possible d'attirer l'attention des élèves sur les expressions *light up* et *be caught red-handed* de la *Toolbox* qui les aideront à décoder l'image.

1. This poster is part of a UNHCR campaign aimed at making people aware of the fate / plight of refugees... There may have been a dreadful catastrophe – a bombing, an earthquake, a tornado... The scene could take place in a country devastated by war because of all the wrecked buildings and the streets strewn with rubble / debris... In the background, we can make out a city in ruins... The walls of the house where the two characters live have been destroyed...

2. In the middle of this desolate setting, a woman, standing in the doorframe of what used to be a bathroom, looks amazed... She has just discovered her teenage son sitting on the toilet seat, smoking a cigarette... The boy looks startled: he must have hidden in the bathroom to light up and certainly did not expect to be caught red-handed by his mother... The discrepancy between the casual scene of a mother discovering that her son smokes and the devastation around them is quite striking...

3. The aim of the document is to make us aware that refugees are ordinary people who “would like to have the same problems you have”... Actually the inhabitants of a country in ruins

have to face more serious problems than the one imagined here... In fact, the mother and her son will probably have to find shelter in a refugee camp / claim asylum in another country / migrate...

The UNHCR's message is that refugees, who are just like you and me, have to face serious problems and that everything should be done to help them...

B Going further

4. The designers of this poster have chosen to convey the UNHCR message in a humorous way... Instead of showing terrible images of refugees fleeing a war or waiting for resettlement in a refugee camp, they have chosen a surrealistic scene which is quite funny...

5. Cette question personnelle permet de préparer les arguments nécessaires pour la discussion proposée dans le *Your task*. Les structures permettant de **donner son opinion** (p. 160) seront bien sûr rebrassées ici.

6. The aim of this UNHCR poster is also to make people aware of a refugee's plight but it is very different from the first one. It shows a young woman standing straight, looking ahead and half smiling... Above her, one word: "Courage"... At the bottom of the poster, short sentences in telegraphic style tell her terrible story and make us understand why this woman is courageous... We learn that she is a 17-year-old widow whose village was burnt down...

Les élèves doivent ensuite dire laquelle de ces deux affiches est, selon eux, la plus efficace... La comparaison des affiches permet également de mettre en place les arguments qui seront nécessaires à la discussion du *Your task*.

Your task

► **Have a discussion about the choice of a campaign poster**

La tâche d'interaction orale qui suit l'étude de ces deux affiches consiste donc à avoir une **discussion contradictoire**. Des conseils pour mener à bien ce type de discussion sont donnés aux pages 158 à 159 du manuel. On y trouvera en particulier des expressions pour **convaincre** et pour exprimer son **désaccord**. Il sera bien entendu possible pour les élèves d'inverser les rôles.

Niveau B1 : les élèves sont capables d'engager la discussion et de maintenir le contact pour échanger des informations et exprimer clairement un point de vue.

Niveau B1+ : les élèves mènent la discussion avec une certaine aisance.

Niveau B2 : la discussion se déroule avec spontanéité et aisance. Les élèves peuvent s'exprimer clairement sans donner l'impression d'avoir à restreindre ce qu'ils veulent dire.

Writers' corner (p. 105)

► **Iqmat's secret diary**

Illustration

Photo de Sandra Calligaro, 2009 : exilé afghan.

Niveau B1 : l'élève peut exprimer ses sentiments et impressions dans un texte articulé et cohérent. Les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences imaginaires dans un texte articulé. Il a un bon contrôle grammatical, les erreurs de syntaxe sont rares.

A Get ready

Le reportage radio "*Desperate to reach the UK*" des pages *Focus on listening* ainsi que les photos qui l'accompagnent (p. 100) fournissent des éléments d'information sur les migrants qui tentent d'entrer clandestinement au Royaume-Uni à partir des camps de fortune (*the Jungle*) dans les environs de Calais. Les élèves pourront s'en inspirer pour décrire la façon dont Iqmat a pénétré au Royaume-Uni. Mais le sujet proposé est un sujet d'imagination, et ils pourront, bien sûr, inventer une toute autre histoire.

B Write Iqmat's story

De l'aide est fournie page 167 pour écrire une page de journal intime. Les structures utiles pour exprimer le **but**, la **cause** et la **conséquence** sont fournies à la page 169 : « Expressions utiles pour comprendre et s'exprimer à l'écrit ».

Text 2 (p. 106-107)

► **Climate refugees**

Illustration

A Bangladeshi flood victim wades through flooded streets with her children in Dhaka, Bangladesh, Friday, July 23, 2004. Floods killed another 27 people in Bangladesh, raising the death toll to nearly 200, as relief workers struggled to reach millions of flood-hit people waiting for food, drinking water and medicines, officials and news reports said Friday. (Photo: Zia Islam.)

A Warming up

A young woman, carrying her belongings on her head in a huge bundle, is crossing a flooded area on foot... She is also carrying a child on her hip and paying close attention to her older son who is wading through filthy water in front of her... He is walking cautiously because he has water up to his waist... We don't know exactly why the area is flooded but we can imagine that a river or a lake nearby has swollen suddenly... The flood could have been caused by a heavy monsoon or it could be the result of another hazard: a tsunami, hurricane or a tropical storm...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un article.

Niveau B1+ : il peut reconnaître les points significatifs d'un article de journal bien structuré, et identifier les principales conclusions d'un texte argumentatif bien articulé.

Niveau B2 : l'élève est capable de reconnaître, dans un article de presse, la perspective adoptée par son auteur (deuxième article).

Corrigé du fichier de l'élève (p. 48-49)

1. Millions uprooted

General comprehension

A. 1. pessimistic

2. Plusieurs phrases donnent une tonalité pessimiste à cet article :

- “Experts estimate that as many as 250 million people – a population almost that of the entire United States – could be on the move by 2050.” (l. 1)
- “207 million people (...) will not have enough water inside a decade.” (l. 16)
- “130 million people will be at risk of hunger by the middle of the century.” (l. 19)
- “By 2100, crop revenues in Africa will drop 90 percent.” (l. 20)

Part one (from the beginning to line 22)

B. False → “estimate” (l. 1) – “could be” (l. 4)

C. Les neuf raisons suivantes sont mentionnées dans l'article :

- Temperatures are increasing → “temperatures are rising” (l. 5)
- Desert areas are spreading → “desertification has set in” (l. 6)
- There will not be enough rainfall → “where rainfall is needed most” (l. 7)
- Rainfall in tropical areas will increase a lot → “more potent monsoons” (l. 8)
- A lot of land will be flooded → “making flood-prone areas worse” (l. 9)
- Glaciers are going to melt → “melting glaciers” (l. 11)
- The sea level will rise → “rising seas” (l. 11)
- Salt water will contaminate people’s wells and fields. → “seepage of saline water” (l. 12)
- In developing countries, people will lack water and food → “will not have enough water” (l. 17), “at risk of hunger” (l. 19), “crop revenues in Africa will drop” (l. 21)

Part two (from line 23 to the end)

D. 1. *conseiller* – 2. *sensible* – 3. *grande échelle* – 4. *déplacement*

E. 1. rushed (l. 37) → *pressés – qui partent de manière précipitée*

2. unwanted (l. 38) → *non désirés*

3. unprepared (l. 38) → *non préparés*

2. Climate migration fears “misplaced”

F. optimistic

2. Plusieurs phrases donnent une tonalité optimiste à cet article :

- “But this does not mean they will all migrate.” (l. 3)
- “long-distance international migration will be the least likely option.” (l. 10)
- “Richer countries, meanwhile, need to stop panicking about a mass influx of migrants that is unlikely to happen.” (l. 30)

3. Climate migration is not to be feared.

G. “they lack the necessary funds and social support.” (l. 6)

H. they will probably make more...

I. 1. False → “Policymakers must radically alter their views of migration” (l. 12)

2. True → “see it as a vital adaptation to climate change rather than as an unwanted consequence or a failure to adapt.” (l. 13)

J. 1. increase “the capacity of local governments and institutions in small towns to support local economic development” (l. 26)

2. “provide basic services” (l. 28)

3. “regulate equitable access to natural resources” (l. 29)

K. 1. “stop panicking about a mass influx of migrants that is unlikely to happen” (l. 30)

2. “focus on helping the poorer countries to face climate change” (l. 32)

Ten words to remember

Premier article : 1. rise (l. 6) – 2. area (l. 9) – 3. melt (l. 11) – 4. crop (l. 21) – 5. drop (l. 21) – 6. sensitive (l. 28)

Deuxième article : 7. likely (l. 11) – 8. alter (l. 12) – 9. failure (l. 15) – 10. provide (l. 28)

C In your own words

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'écrit** et **production de l'oral en continu**.

Niveau B1 : l'élève a compris les points essentiels de ces articles et il peut en rendre compte à l'oral.

Niveau B1+ : l'élève peut expliquer les points principaux d'une idée ou d'un problème avec une précision suffisante.

Niveau B2 : l'élève identifie rapidement le contenu et la pertinence d'une information et peut en rendre compte de manière claire et méthodique.

In the article from *Scientific American*, the journalist explains why there could be as many as 250 million climate refugees by 2050. He explains that people will move because there will be more natural catastrophes and also because of lack of water and starvation which will affect people, particularly in southern countries. He says that it will be "the largest migration in history" and that, contrary to migrants of the past, these new refugees will arrive unprepared and unwanted in countries which will not be ready to welcome them.

Cecilia Tacoli is much less pessimistic in the article she wrote for BBC News. She explains that climate migration will be limited as it will be impossible for poor people to migrate to distant developed countries. She thinks that instead of panicking about an improbable immigration wave, policymakers – from poor and rich countries – should change their views on migration and take the measures needed to adapt to climate change.

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique et argumente de manière simple mais en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse un point de vue particulier, il peut exprimer ses opinions avec précision et les défendre en donnant des explications, des arguments et des commentaires (question 5).

2. The aim of the journalist who wrote the article in *Scientific American* is to raise awareness about the risks of a massive immigration wave due to climate change... He quotes experts and the Intergovernmental Panel on Climate Change who predict that it will be the largest migration in history... He certainly wants to give a warning so that policymakers take measures to curb the effects of climate change...

3. The figures given in the first article are accompanied by expressions indicating that the problem is serious and / or could be worse:

– number of people who could migrate by 2050: "as many as 250 million".

→ The expression "as many as" insists on the high number.

– number of Latin Americans, Asians and Africans who will not have enough water: "a minimum of 207 million people (...) inside a decade"

→ "a minimum of" indicates that there will certainly be more;

→ "inside a decade" means that it could be sooner.

– number of people suffering from hunger: "an extra 130 million".

→ “an extra” means that you have to add this figure to the preceding one, which means that 337 million people (207 million + 130 million) will be likely to migrate.

The journalist’s intention is definitely to alarm readers... The figures he gives are meant to impress them and make them aware of an impending catastrophe...

4. On the contrary, Cecilia Tacoli’s aim is to reassure readers. Unlike the *Scientific American* journalist, she does not think millions are likely to migrate... She is convinced that fears are based on a misconception of migrant flows... She doesn’t believe that large numbers of poor people will be able to move to rich countries...

In her view, climate change offers policymakers the opportunity to change their views on migration... Poor countries should get ready to receive local migrants by developing infrastructure and basic services in small towns... As for rich countries, Cecilia Tacoli thinks that they should stop all the alarmism and help southern countries protect the most vulnerable populations...

5. Cette question personnelle sera l’occasion de réactiver l’emploi des structures permettant de **donner son opinion, d’exprimer son accord et son désaccord** ainsi que **ses doutes** (p. 160). En outre, elle permet aux élèves de préparer les arguments qu’ils développeront dans l’essai proposé dans *Your task* sur les conséquences du changement climatique.

E Language training

6. Savoir prononcer

a. Prononciation des diphtongues

/aɪ/	/eɪ/	/əʊ/	/'ɛə/	/ɪə/	/aʊ/
migration vital climate migrants	policymakers migration adaptation change failure nations basic located destination	home located local	prepare	areas	towns

b. Accent principal dans les mots transparents :

migration – vital – adaptation – climate – consequence – adapt – nations – prepare – infrastructure – services – rural – destination – local – migrants

7. Pratiquer la grammaire

Renvoi au *Language workshop*, p. 108.

Your task

► Write an essay on the consequences of climate change

La tâche d’**expression écrite** proposée ici permet aux élèves de reprendre certains des arguments développés dans les deux articles étudiés, mais surtout de s’appuyer sur leurs observations personnelles et les nombreux articles et reportages qu’ils n’auront pas manqué de lire, entendre ou voir sur cette thématique d’actualité.

On leur conseillera bien sûr de lire le paragraphe « Rédiger un essai » dans la partie méthodologique de leur manuel (p. 168). Ils trouveront des expressions utiles pour écrire un essai parmi les « Expressions utiles pour comprendre et s’exprimer à l’écrit » (p. 169).

Niveau B1 : l'élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un texte dans lequel il peut exposer un point de vue personnel de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Niveau B2 : l'élève écrit des descriptions élaborées d'expériences réelles dans un texte articulé. Il synthétise des arguments issus de sources diverses et prend position en faisant apparaître clairement son point de vue. Les erreurs de syntaxe sont rares.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 330, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 330)

A. 1. She was carrying her **belongings** in a **huge bundle**.

2. Temperatures have **risen** and the ice has **melted**.

3. As the river has **swollen**, the **area** is **flooded** and the **crops** have been lost.

4. This child is **filthy** and **starving**.

5. He is trying to **raise** (people's) **awareness** about this **worrying** issue.

B. 1. *Les responsables politiques devraient **modifier** leur vision / opinion sur cette question **sensible**.*

2. *Il **prédit** que les revenus vont **vraisemblablement** **chuter**.*

C. 1. waist – **2.** failure – **3.** provide – **4.** warning

D. ca[**tas**]trophe – di[**sas**]trous – rea[**ssure**] – im[**press**] – res[**pon**]sible – [mea]sures

Language workshop (p. 108-109)

► Grammaire : Les modaux (sens 2) : expression de la probabilité et du futur

A Observer et comprendre

1 a. 1. Faible probabilité : *could / might* – 2. Probabilité moyenne : *may* – 3. Forte probabilité (sens futur) : *will* – 4. Quasi-certitude : *must*.

b. 1. ***could be*** : le modal est suivi d'une base verbale qui renvoie à un fait à venir.

2. ***will go*** : le modal est suivi d'une base verbale qui renvoie à un fait à venir.

3. ***must be wondering*** : le modal est suivi de la forme *BE+ING* qui renvoie à un fait vu sous l'angle du déroulement.

4. ***may have passed*** : le modal est suivi de la forme *HAVE -EN* qui renvoie à un fait vu sous l'angle du résultat ou passé.

5. ***might never happen*** : le modal est suivi d'une base verbale qui renvoie à un fait à venir.

Traduction : 1. « Les experts estiment que 250 millions de personnes au moins pourraient se déplacer / migrer d'ici 2050. »

2. « Ils s'en iront parce que les températures montent. »

3. « Ils doivent se demander ce qui se passe. »

4. « Il est possible que nous ayons atteint le point de non-retour. »

5. « Cela pourrait ne jamais se produire. »

Remarque : la base verbale après un modal renvoie à l'avenir si le contexte inclut des repères futurs ou induit un sens futur :

- les verbes d'action se prêtent plus facilement à un renvoi à l'avenir ;
- les verbes d'état renvoient souvent au présent : *It must be too late / She may be ill.*

- 2 a. 1. b – 2. a
1. « Il se peut qu'ils ne connaissent pas la réponse. »
 2. « Il est impossible qu'ils aient trouvé la réponse. »

- 3 1. *becomes* : présent / désigne un fait à venir.
2. *have decided* : *present perfect* / désigne un fait à venir.
C'est le verbe au *present perfect* (*have decided*) qui exprime l'idée de résultat.

Traduction : 1. « Ils s'en iront lorsque le changement climatique deviendra trop insupportable. »
2. « Lorsque vous aurez pris une décision sur ce que vous voulez faire, nous partirons. »

Faisons le point !

- On ne peut pas utiliser *will* pour exprimer le futur dans les subordonnées de temps.
- On emploie soit le présent, soit le *present perfect* dans la subordonnée lorsque la principale renvoie à l'avenir et inclut *will*.

B Pratiquer

- 4 a. It must have caused a great deal of damage.
b. They might be living in dreadful conditions.
c. They may not want to go.
d. They can't have left.
- 5 a. They may not agree.
b. They must be looking for new ideas.
c. When the temperature increases, they will have to leave.
d. When that happens, millions of people will go / leave.

► Grammaire de l'oral : reconnaître l'expression de la probabilité à l'oral

- 6 b. On peut prononcer *will* sous forme réduite lorsqu'il se trouve « entre deux mots » : énoncés à la forme affirmative (1), interrogatives commençant par un mot en *wh-* (2).
- 7 a. Les syllabes accentuées sont ici soulignées.
1. They could have died. – 2. They might have been killed. – 3. He may be sleeping.
b. Oui, les auxiliaires modaux sont accentués lorsqu'ils expriment la probabilité.

Remarque : lorsqu'ils expriment obligation, interdiction, permission, capacité (sens 1), les modaux sont moins fortement accentués que lorsqu'ils expriment la probabilité (sens 2) : voir « Grammaire de l'oral », page 41.

- 8 1. She'll probably be waiting for him. – 2. He might have heard you. – 3. They could have been arrested. – 4. Temperatures could be rising.

► Lexique : les réfugiés

- 9 a. /'maɪgrənt/ – b. /'ɪmɪgrənt/

- 10 a. shelter – b. starvation – c. provide
- 11 a. This asylum seeker has applied for American citizenship.
 b. Pedro is an undocumented / desperate worker who decided to flee his country to resettle in the USA.
 c. The tsunami report focused on the terrible plight of the flood victims.
 d. The refugees suffered from a severe lack of water because of the drought and had to be displaced / resettled.
 e. Aid volunteers provide refugees with food as soon as they arrive in the camp.
 f. Every week, despite strict migration control, hundreds of desperate / undocumented migrants are smuggled into the country.
 g. He felt so uprooted / desperate in the refugee camp that he asked to be repatriated.

Your task

► Talk about your future life

Il s'agit d'une tâche d'**expression orale en continu**, mettant en jeu la maîtrise des formes grammaticales vues à la page 108 du *Language workshop* : « Les modaux (sens 2) : expression de la probabilité et du futur ». On incitera l'élève à s'appuyer également sur la *Toolbox* fournie au bas de la page 109. C'est une tâche de niveau B1 à B1+.

Interaction orale

Niveau B1 : capacité à exprimer une opinion personnelle et des sentiments.

Niveau B1+ : on ajoutera aux critères précédents une certaine aisance et fluidité de l'expression.

Compétence linguistique

Niveau B1 : on attendra au niveau B1 que l'élève démontre, dans son emploi des modaux, qu'il a conscience des « degrés de probabilité ». On pourra s'attendre cependant à ce que l'élève utilise un nombre limité de modaux. Les erreurs sur la construction (base verbale / TO) ne sont pas acceptables. L'emploi des formes *BE+ING* et *HAVE -EN* après les modaux sera considéré comme un bonus, tout comme l'emploi de la négation après *MAY* (*may not be true*).

Niveau B1+ : on attendra, du point de vue linguistique, un assez bon contrôle grammatical, avec des erreurs non systématiques. Dans ce cas précis, on attendra la maîtrise des formes verbales étudiées, et une plus grande variété dans l'emploi de ces formes. La prononciation doit être clairement intelligible tout le long de l'échange.

Les formes conversationnelles (*I mean... Let's say... I would say...*) sont également attendues car elles introduisent fluidité et aisance dans l'expression orale.

• Exemples d'énoncés pouvant être intégrés à la production

Niveau B1

- Life will be different and happier for many of people.
- This is how I see life in 2050. I hope I'm not wrong.
- Scientists predict that life will probably be very different in 2050.
- I don't think the future will be worse. / I think the world will be a better place to live.
- By 2050, music, films, programmes, newspapers and books will come to us via the Internet. / most programmes and films will be free!
- By 2050, people will fly from Los Angeles to Tokyo in just two hours.
- We will see robots everywhere – in factories, schools, offices, hospitals, shops and homes.
- Sustainable energy / green energy / clean technologies will provide new jobs.
- It is true that water will have become one of our most serious problems by 2050.

- I think climate change could cause a lot of damage too
- By 2050, robots will have replaced people in factories / there could be new medical advances too / people could live much longer.
- Scientists might be able to produce new medicines / clones of people in the near future. / Of course this might never happen.
- You may think I'm a dreamer... / You may not believe me...
- You must be wondering why I'm so enthusiastic. / You may be thinking of the damage nuclear energy has already caused.

Niveau B1+

Outre les énoncés ci-dessus, on introduira des expressions (**opinion, point de vue**) permettant de rendre la production orale plus naturelle.

- I definitely think... / In my view... / Well, actually... / I mean...
- What I mean is... / What I'm trying to say is...
- You see... / If you see what I mean...
- Let's take the example of the Internet. / Let's say...
- I would say... / It seems to me...

Spotlight - Science

► Wanted: scientists

A The brain drain

Illustration: Cartoon by Philippe Tastet illustrating the brain drain.

- Definition: The brain drain is a movement of highly skilled or professional people from their own countries to countries where they can earn more money... (*Longman dictionary of contemporary English*)
- The brain drain is the phenomenon whereby nations lose skilled labor because there are better paid jobs elsewhere. In recent years, this has affected poorer countries more as some rich countries tempt workers away and workers hope to escape bleak situations in their poor home countries. <http://www.globalissues.org>

1. This cartoon shows a strange character with only a big brain, legs and arms... The brain is carrying two suitcases and is on the move... It is certainly about to board a train or a plane... This cartoon alludes to the fact that a lot of “brains” (scientists, engineers, experts, skilled workers...) decide to leave their countries to move to other countries...

2. Les élèves répondront de manière personnelle à cette question et trouveront confirmation de leurs réponses dans le texte proposé au point 3.

B British Nobel prize winners

1. a. The photo was taken during the Nobel Prize Award Ceremony which took place in Stockholm in 2010.

While the jury is announcing the names of the two laureates, Andre Geim and Konstantin Novoselov, who have been awarded the Nobel Prize in Physics, a huge screen behind them shows the photos of the two scientists...

b. The “immigration cap” is a policy of visa restrictions which would prevent talented foreign researchers from working in Britain and “sharing their expertise with British universities and industries”.

c. Geim and Novoselov are mentioned in this article because they were born in Russia and emigrated to the UK... They would never have been able to carry out their research at Manchester University if an immigration cap had existed when they applied.

2.

Harry Kroto was born in England in 1939. Both his parents were born in Berlin but his father's family came from Poland. His parents fled Germany in 1937, because his father was Jewish.

Script de l'enregistrement



HARRY KROTO: I mean one thing I've just been looking at is that Nobel Prizes, in fact the one... ones that came to the UK, to Manchester, were a couple of Russians who came to the UK and I guess were welcomed to... to do research here and they got a Nobel Prize for graphene, for physics and if one looks over the years, one quarter of the Nobel Prizes that came to the UK were won by immigrants from outside...

JOURNALIST: But you, you won a Nobel Prize... and you won it for work you did in this country...

HARRY KROTO: That's true, but my parents were refugees as well. I mean my parents were refugees in 1937 and it's rather fortunate that my father was able to come to this country because otherwise he would have been dead and... so I... I must be someone who really asks the government to look very carefully at how the immigration into this country is organised and how the decisions are made.

b. Harry Kroto was born in the UK but his parents were refugees... If immigration laws had been as strict at the time his parents emigrated as the British government intends to make them now, they would never have been able to settle in the UK... In fact, Harry Kroto would never have been able to win a Nobel Prize, just like a quarter of the other British Nobel prize laureates who are foreign-born... That's why he feels particularly concerned by new British restrictions on immigration...

C African doctors wanted

1. The figures show that a high percentage of African doctors leave their countries to settle abroad. For instance, three-quarters of the doctors in Mozambique have moved to another country... 70% of doctors in Angola and over 50% of doctors in Ghana and Kenya have migrated... The percentage of doctors in other African countries who have left their countries is also very high... Another figure given in the article is quite striking: 17,260 African doctors and nurses emigrated to the UK in 2007!

2. The main reasons why African doctors leave their countries is civil war, political instability and economic stagnation.

3. The UK has already decided to stop actively recruiting sub-Saharan doctors... But a policy officer at an aid organization, ActionAid, says that the UK could do more to stop the exodus of African doctors by increasing its aid to local health systems.

B Willing to R-2-1

India has now its own high-tech capital, Bangalore, also known as "India's Silicon Valley"... Therefore Indian IT professionals do not want to migrate any more and many of those who had settled in the US, like the Niranyas in the photo, are ready to go back to India...

► Albert Einstein

- Albert Einstein was born in 1879.
 - Albert Einstein was born a German, took Swiss nationality in 1901 and German-Swiss nationality in 1914, renounced German citizenship in 1933, and became an American citizen in 1940.
 - Albert Einstein was awarded The Nobel Prize in Physics in 1921 “for his services to Theoretical Physics, and especially for his discovery of the law of the photoelectric effect”.
 - Albert Einstein developed a theory about the relationship between mass and energy. The equation, $E = mc^2$, is probably the most famous formula in Einstein’s special theory of relativity.
 - In the photo, Albert Einstein is pledging allegiance to the flag of the United States.
 - Einstein was Jewish. His decision to emigrate to the US in 1933 was due to the rise to power of Hitler and to the anti-Jewish policy of the Nazis (law barring Jews from teaching positions at universities, book burnings...).
 - On August 2nd 1939, Einstein wrote to President Franklin D. Roosevelt to warn him about research in Nazi Germany to purify uranium-235 which might eventually be used to build an atomic bomb.

Final task (p. 112)

► What does the word "refugee" mean for you?

Il est d’abord demandé aux élèves de **comprendre à l’oral** (activité langagière dominante de l’unité) un reportage radio à propos de la pièce *Refugee*. Puis ils devront **écrire une lettre** à la compagnie théâtrale, pour leur demander de venir jouer la pièce dans leur ville.

Pour convaincre les acteurs de faire le déplacement, ils devront faire part de leur intérêt pour la question des réfugiés. Pour ce faire, ils s’appuieront bien sûr sur les divers documents de l’unité ainsi que les savoir-faire acquis au cours de cette étude.

1 Listen to a radio report



Niveau B1 : l’élève comprend les points principaux des interventions, y compris des récits courts ainsi que le point de vue du locuteur.

Niveau B1+ : l’élève est capable de suivre les grandes lignes et certains détails de ce qui est dit dans un document sonore un peu plus long.

Script de l’enregistrement

Part one (from the beginning to 0’55’’)

Hello, I’m Justin McDonald and I’m the artistic director of the Carnival Center. We are attending the world premiere of a new work which Carnival Center commissioned from Marc Joseph called *Refugee*. Marc came to see me over two years ago about this and he told me the idea and we were very anxious to engage with the Haitian community here and help to tell the stories which were meaningful to them.

So I was very excited but I also loved what he was wanting to do with it. He wanted to make it a positive story, not a negative story. It’s many people’s stories, I suppose, of people who come from other lands to the United States but in this case particularly from Haiti, migrant

people and exile in general and that's a story that's very common in Miami and something that resonates with people right across the cultural divide.

Part two (from 0'56" to the end)

Ludovic, who is the principal character, leaves Haiti in a leaky boat and reaches the shores of the United States, and it follows all the adjustments that he's made through the legal system, through success and failure in finding work and eventually some degree of happiness in the new land.

It's a piece of community theater, so it really could only go as fast as the people who were involved in it could make it happen and to some extent it's fair to say, I think, and Mark would be the first to acknowledge that they've all been learning on the job and that's the best kind of community theater because they try to tell a story which is very important to them.

And they've been looking for the best way musically and in dance and in acting to find the way of telling the story and it's been a slow process but one which, I think, has come wonderfully to fruition tonight.

Corrigé de la fiche Final task (livre du professeur, p. 331)

Part one (from the beginning to 0'55")

A 1. Justin McDonald is the artistic director of the Carnival Center.

2. It is the world premiere of Marc Joseph's new work called *Refugee*.

B. 1. Marc told Justin about the idea of the play over two years ago.

2. They were anxious to engage the Haitian community in the project.

C. positive

D. True → It's many people's stories / of people who come from other lands to the United States.

E. migrant people and exile

Accepter aussi : cultural divide

F. Miami

Part two (from 0'56" to the end)

G. in a boat

H. the legal system – finding work

I. community theater

J. 1. It really could only go as fast as the people who were involved in it could make it happen.

2. They've all been learning on the job.

3. They try to tell a story which is very important to them.

K. 1. False → there is also music and dance

2. True → a slow process

L. wonderfully

2 Write a letter

Niveau B1 : l'élève rédige une lettre cohérente, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une lettre de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

► Comprendre un reportage radio

Script du reportage radio

REPORTER: On one side the United States, on the other Mexico. A simple fence. But it's not so simple for those living on this side of the fence, looking over.

A DEPORTED MEXICAN: "I just wanted to go because people would tell me beautiful things about the United States. But, that's not what I saw. It's not good."

REPORTER: It's a fence that's caused many to risk everything – their freedom and their lives – just to cross over.

It's the border of one of the richest countries in the world – and one that is much poorer. But what happens when you're one of the lucky ones who gets across?

Arizona has been known for tough immigration laws. Local police have tried to crack down on illegal immigrants in their community.

Many Mexicans like Chacon say they feel targeted by the law enforcement.

ALMA CHACON: "I feel scared because I don't have my papers right now."

REPORTER: And it looks like their situation might have gotten worse.

In an unprecedented move, lawmakers in her (Alma's) state of Arizona have passed a bill that'll require all immigrants to carry papers proving their legal status in the United States. And it gives local police the right to check those papers.

A PROTESTOR: "All of the hard fought civil liberties that everybody's been fighting for, for generations, centuries, are now to... to... disappear."

REPORTER: Hundreds of protestors gathered at the State Capitol day after day to protest the new bill. Many worry it will give police the right to racially profile. Many people cross this border illegally every day. A lot of them end up having kids in the United States making their kids American citizens. But on numerous occasions the parents end up getting deported back here to Mexico leaving their kids stranded on the other side of the fence in the United States.

Corrigé du fichier de l'élève (p. 50)

1. Mexican immigrants who have managed to cross the US-Mexico border – Arizona's tough immigration laws – A protest which took place in the US
2. The two Mexicans interviewed say they are disappointed with their new lives.
3. Local police are tracking down illegal immigrants.
A new bill has been passed to restrict immigration.
Immigrants have to carry papers proving their legal status in the US.
4. a. Civil liberties are to disappear.
b. Police will have the right to racially profile.
5. Some families are separated / split up. Parents are deported to Mexico while their children who are American citizens are allowed to stay.

► Parler d'un sujet de société

Illustration

Poster of the documentary film *Climate Refugees*, directed by Michael Nash in 2010. In this documentary, Michael Nash investigates what he calls “the human face of climate change”. He shows the repercussions of climate change on human migration and interviews political personalities such as former Vice President Al Gore, Sen. John Kerry, former Speaker of the House Newt Gingrich, President Barack Obama, Speaker of the House Nancy Pelosi...

Afin que les élèves réussissent au mieux cet exercice d'**expression orale en continu**, on leur conseillera, si on le juge nécessaire, de relire les pages 153 et 154 de méthodologie « Expression orale en continu » ainsi que les « Structures utiles pour s'exprimer à l'oral », page 160. Ils trouveront également des structures utiles pour **convaincre** son interlocuteur page 159.

Art quest

Cinema and immigration (p. 114-115)

Remarques

1. Bien que notre souci ait été de proposer des sites Internet fiables et pérennes pour nos rubriques *Art quest*, certains de ces sites peuvent changer d'adresse ou tout simplement disparaître. Vous trouverez ci-après les sites proposés dans le manuel mais également des sites Internet alternatifs.

Brick Lane :

www.sonyclassics.com/bricklane/

www.allmovie.com/work/brick-lane-353435

Peut être remplacé par : www.allrovi.com/movies/movie/brick-lane-v353435

East is East :

www.mediacircus.net/eastiseast.html

www.reelviews.net/movies/e/east_east.html

Peut être remplacé par : www.imdb.com/title/tt0166175/

Under the Same Moon :

www.foxsearchlight.com/underthesamemoon/

Peut être remplacé par : www.imdb.com/title/tt0796307/

www.allmovie.com/work/under-the-same-moon-382550

Peut être remplacé par : www.allrovi.com/movies/movie/under-the-same-moon-v382550

Frozen River :

www.sonyclassics.com/frozenriver/

www.allmovie.com/work/frozen-river-426683

Peut être remplacé par : www.allrovi.com/movies/movie/frozen-river-v426683

2. On pourra choisir également de ne donner que les sites suivants aux élèves, à charge pour eux d'aller chercher les informations demandées.

www.imdb.com/

www.allrovi.com/movies/

www.reelviews.net/

Les élèves feront des recherches en groupes sur le film de leur choix proposé dans cette double page. Chacun des membres des groupes devra tour à tour s'**exprimer en continu** afin de mener à bien la tâche d'expression orale proposée. Les membres du groupe prendront la parole en continu, chacun à leur tour (*chain speaking*), pour présenter un des aspects du film à la classe : raison du choix, compte rendu du film... Ils devront s'aider des questions-relais et des sites Internet proposés.

– **Niveau B1** : l'élève prend la parole devant la classe en enchaînant des phrases simples avec des connecteurs variés; il utilise des *gap-fillers*; il décrit et explique en s'aidant éventuellement de ses notes sans les lire, et restitue les informations avec ses propres mots.

– **Niveau B1+** : l'élève parle d'un film de façon claire, développe une argumentation en utilisant des articulateurs logiques. Il parle de ses sentiments et donne son opinion avec assez de précision. Il s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

– Niveau B2 : l'élève analyse l'œuvre cinématographique avec finesse, au moyen des supports fournis. Il s'exprime de manière élaborée, claire et articulée au moyen d'une gamme assez riche d'arguments personnels.

1 Brick Lane (2007)

A. Credits

1. Director

Sarah Gavron was nominated for "Best Director" for *Brick Lane* at the British Independent Film Award in 2007.

2. Writers

Monica Ali (the author of the novel *Brick Lane*, published in 2003), Laura Jones and Abi Morgan

3. Cast

Tannishtha Chatterjee: Nazneen Ahmed

Satish Kaushik: Chanu Ahmed

B. Synopsis

After her father arranged her marriage to a man she had never met (Chanu Ahmed), Nazneen, who is married to a man who is twenty years older than her, moves from a small Bangladeshi village to a working-class neighborhood in East London. There, she has a hard time getting used to her new life, but she tries to do her best to be a traditional Bangladeshi wife and loving mother. But, little by little, with the help of a neighbour and also of her two daughters who have grown up in an English cultural environment, she tries to take control of her life again.

C. Brick Lane, London

On pourra aussi demander aux élèves de chercher des informations sur cette célèbre rue de Londres afin d'éclairer la thématique du film.

Find out more about Brick Lane in East London, and say why this street is so popular today:

www.visitbricklane.org/

2 East is East (French title: *Fish & Chips*) (1998)

A. Credits

1. Director

Damien O'Donnell

2. Writer

Ayub Khan-Din

3. Cast

Om Puri: George Khan

Linda Bassett: Ella Khan

Jordan Routledge: Sajid Khan

4. Trivia

Writer Ayub Khan-Din based the story on several of his own life-experiences growing up in a multicultural family.

B. Synopsis

The story is set in 1971 in England. George Khan, a Pakistani immigrant who had arrived in England in 1937 and settled in Salford, UK, is determined to have his seven children brought

up according to the traditions of his home country, which means that he plans to arrange the marriages of his sons, a task which is made difficult by the fact that they have been immersed in English culture and see themselves as British and that their mother (George's second wife) is also British. The two eldest sons spend their time dating English girls. As for George's only daughter, she prefers playing soccer to wearing saris.

3 *Frozen River (2008)*

A. Credits

1. Director / Writer

Courtney Hunt was nominated at the Oscars (American Academy Awards) for "Best Writing", "Screenplay Written Directly for the Screen" for *Frozen River* in 2009.

She won the Critics Award at the Hamburg Film Festival for "Best Film" for *Frozen River* in 2008. She also won the Grand Jury Prize for *Frozen River* in 2008.

2. Cast

Melissa Leo: Ray Eddy

Misty Upham: Lila Littlewolf

B. Synopsis

Ray Eddy, a single mother of two, living in upstate New York, near the Canadian border, resorts to smuggling illegal Chinese and Pakistani immigrants into the United States so as to make ends meet. She is desperate and has no other option because her husband has disappeared with all the family savings.

Ray went into the smuggling business after meeting Lila Littlewolf, a Mohawk woman who lives on a reservation on the border between Canada and the United States. Lila has also been struggling to survive by smuggling illegal immigrants into the US...

4 *Under the Same Moon (2007)*

A. Credits

1. Director

Patricia Riggen

2. Writer

Ligiah Villalobos

3. Cast

Adrian Alonso: Carlos Reyes, aka Carlitos

Kate del Castillo: Rosario

B. Synopsis

This film tells the story of Carlitos, a nine-year-old Mexican boy and his mother, Rosario. To make her son's life better, Rosario crosses the US-Mexico border illegally to find a job, while her mother looks after her son in Mexico. Four years go by. Rosario and Carlitos have not seen each other in all these years. Rosario, who now lives in Los Angeles, calls her son (who still lives in Mexico with his sick grandmother) from the same payphone every Sunday at 10 am. But, after his grandmother dies, Carlitos embarks on a journey across the US-Mexico border in a desperate attempt to reunite with his mother. Carlitos and Rosario will have to face challenges and obstacles to be able to live together again. Eventually, Carlitos stops at the bus stop opposite the payphone from which his mother had called him many times. He sees her across the street and they are reunited at last.

Your task

- **Explain the reason(s) why you chose to speak about this film.**

Cette question sera l'occasion pour les élèves de rebrasser les structures de la **cause** et autres **mots de liaison** (manuel, p. 169), ainsi que les expressions suivantes : **likes and dislikes** et **preferences** (manuel, p. 160).

I chose to speak about this film because I saw it / the topic seems interesting / I like / enjoy watching this kind of film... What's more / Besides, I think it is an interesting way to approach the topic of immigration...

I prefer watching action films to watching films about immigration...

- **Watch the trailer (when possible) and say if it makes you want to see the film.**

Les sites proposés dans le manuel permettent de visionner la bande-annonce pour les trois films suivants : *Brick Lane* / *Under the Same Moon* / *Frozen River*. Pour le film *East is East*, on pourra facilement trouver la bande-annonce sur Internet.

On pourra, si la salle est reliée à Internet, visionner les bandes-annonces de ces films en classe. Il sera ainsi plus facile d'en discuter ensuite.

- **Say why you think the film is worth seeing or not.**

Cette question est la synthèse du travail de recherche effectué par les élèves qui devront soit convaincre leurs camarades de voir ce film, soit, au contraire, les en dissuader. Au cas où les élèves voudraient dissuader leurs camarades d'aller voir tel film, il serait intéressant, au moyen de la bande-annonce, d'entamer une discussion contradictoire avec d'autres élèves qui aimeraient, au contraire, voir ce film. Cet exercice permettrait aux élèves de **s'exprimer en interaction** et de convaincre un auditoire.

Ouverture (p. 116-117)

Sommes-nous tous égaux ? En dépit de tous les progrès accomplis dans différents domaines au cours de ces dernières décennies, sommes-nous vraiment en mesure aujourd'hui de dire que nous vivons dans un monde où tous les êtres humains ont les mêmes droits et les mêmes chances dans la vie ? Au centre de cette unité se trouvent les questions épineuses de l'égalité, des préjugés et de la discrimination – qu'il s'agisse de discrimination contre les femmes, les membres d'une minorité ethnique ou religieuse, les handicapés, les jeunes ou les personnes âgées... –, toutes ces discriminations qui empêchent certaines personnes de gravir les échelons, d'arriver au sommet de leur profession ou, tout simplement, de vivre comme les autres.

Cette thématique permettra aux élèves d'aborder deux notions essentielles du programme culturel du cycle terminal : tout d'abord, les **lieux et formes du pouvoir**, notion qui comprend les luttes pour l'égalité et la liberté, les conquêtes et les reculs, la question de la parité, et ensuite **l'idée de progrès**, notamment les processus d'évolution et les résistances face au changement.

Les divers supports et micro-tâches (conversation téléphonique à propos de l'élection de Barack Obama, discussion sur le « handisport » à la télévision, rédaction d'une lettre à propos des CVs anonymes, rédaction et prononciation d'un discours...) amèneront les élèves à utiliser l'activité langagière dominante de l'unité, **l'interaction orale**, et leur fourniront les outils nécessaires pour aborder la tâche finale, l'étude d'un cas de discrimination dans une entreprise.

En outre, dans une unité qui soulève le problème de « victimes » qui subissent différents types de discrimination, il est évident que la voix passive se prête particulièrement bien à la thématique. La passivation, qui permet de placer en tête de phrase non pas l'initiateur du procès mais celui qui le « subit », sera mise en valeur tout au long de l'unité et fera l'objet d'un traitement spécifique dans les pages *Language workshop* (p. 126-127).

Illustration

Cette affiche a été élaborée par les élèves de Sherborne Learning Centre dans le Dorset (Royaume-Uni), un établissement d'enseignement réservé aux adolescents inadaptés au système scolaire classique, dans le cadre d'une journée consacrée au thème de l'égalité (*Equality Day*).

Ce montage est le résultat d'une séance de *co-operative art* destinée à illustrer les thèmes de la liberté, de l'égalité et de l'unité. Par conséquent, même si les « puristes » peuvent critiquer la valeur artistique de cette illustration, le fait qu'elle soit le résultat d'un effort collectif d'adolescents inadaptés au système scolaire lui confère une valeur symbolique qui correspond parfaitement à la thématique de l'unité.

► **Defend equality**

Niveau B1 : l'élève est capable de décrire plusieurs éléments de l'image en enchaînant les phrases simples à l'aide de mots de liaison et en utilisant des *gap-fillers*.

Niveau B1+ : l'élève explique le point principal d'une idée avec assez de précision. Il s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

Avant d'aborder cette activité, on conseillera aux élèves de consulter les pages de méthodologie de **l'expression orale en continu** (p. 153-156), et notamment « Décrire une image » à la page 155.

1. Pour décrire cette illustration, les expressions de la page 155 permettant de situer les éléments dans un ensemble auxquels vous pourriez ajouter (*next to, on the left-hand side, on the right-hand side*) seront particulièrement utiles. L'élève pourra également se servir des mots de la *Toolbox*.

What we have here is a kind of montage, presenting five or six different drawings or signs... We can see at the top, for example, a clenched fist and two hands put together in the shape of the wings of a bird, perhaps a dove... There is also, at the bottom, a group of people made up of men and women standing hand in hand together with a disabled person in a wheelchair, and, on the right-hand side, signs representing male and female... Each drawing is accompanied by a word or group of words expressing three basic ideas: equality, unity and freedom...

This illustration looks like a banner which could be used in a march or a demonstration for equal rights... In fact, each of the five or six different parts of the montage could be fixed to a placard and displayed separately in a march of this kind or in an awareness campaign to make sure that people are conscious of certain types of discrimination...

2. On laissera quelques minutes aux élèves pour préparer des notes sur les différents symboles que l'on trouve sur cette page. On n'hésitera pas à leur proposer de l'aide, notamment pour le dessin qui représente le concept chinois du *yin yang* :

In Chinese philosophy, the concept of *yin yang* (normally referred to in the West as *yin and yang*) is used to describe how seemingly contrary forces are interconnected and dependent upon one another in the natural world. In other words, opposites only exist in relation to each other.

In the top left-hand corner there is a clenched fist which is usually a symbol of strong resistance or revolution... In the background, we can see the red rays of the rising sun, which probably means that the revolution is just beginning...

Next to the fist are two circles, the one above containing the Chinese *yin yang* symbol with a woman on top and a man at the bottom, meaning that they are opposites but "equal" as the inscription says... The circle below presents six people hand in hand in a circle – what is interesting is that between their bodies and their joined hands we can see a heart shape – probably meant to represent universal harmony and love...

In the top right-hand corner, two hands have been placed together so that they look like the wings of a bird getting ready to fly... A bird flying in the open sky is often used as a symbol of freedom – as the slogan "equality is freedom" suggests... If we consider that this bird might be a dove, then we also have the symbol of peace in this drawing...

In the bottom left-hand corner, a group of six people are represented – three men, two women and a disabled person in a wheelchair... They are holding hands to symbolize the word written below them : "unification", suggesting that whether male or female, able-bodied or disabled, we all have the same values and we should all be treated equally...

Finally, in the bottom right-hand corner, there are the two traditional symbols of "female" (a ring with a cross below it) and "male" (a ring with an arrow pointing upwards and to the right)... These symbols are linked by the word "unity" suggesting that both sexes should stick together and stand up for equal rights...

3. On encouragera les élèves à aller au-delà des victimes de discrimination les plus évidentes (les femmes, les handicapés...).

Quite obviously, women need to stand up for their rights, as the "yin yang" drawing at the top and the female symbol at the bottom suggest... The reason for this is the absence of equality in wages or even in consideration for women...

The disabled also need to fight for equal treatment as the drawing and the word "unification"

imply... They need improved access to buildings and public transport so as to be on an equal footing with able-bodied people...

As certain people in the illustration are represented with the colours black, white or even red, we could also mention those who may be discriminated against because of their skin colour or ethnic origin...

The clenched fist is often used in workers' demonstrations and so we might suggest that it stands for those who struggle for more equality in the workplace – between men and women, but also perhaps between employees and employers, in other words, between workers and bosses...

The bird trying to fly above the slogan “equality is freedom” could stand for those who are perhaps unjustly imprisoned and who need to be released in order to enjoy the liberty of ordinary citizens...

4. Si les élèves éprouvent une certaine difficulté à trouver d'autres victimes potentielles de la discrimination, vous pourrez les aider en inscrivant au tableau les groupes mentionnés dans la publicité “*Do you know your rights?*” à la page 130 : “*discrimination based on [...] age [...], religion or belief, sexual orientation...*”

Age: Many people are refused the possibility of obtaining a job because they are thought to be too old... Others can be denied certain “rights” (voting, driving, purchasing a house, buying cigarettes or alcohol...) because society considers they are too young...

Religion or belief: In many countries, one's religion can be a barrier preventing one from participating fully in society – or even a pretext for victimization...

Sexual orientation: Finally, both nowadays but more especially in former times, one's sexual orientation was a reason for exclusion... We must not forget, for example, that just over a hundred years ago, Oscar Wilde was imprisoned for his homosexuality...

Focus on discussing (p. 118-119)

► Women's long march

L'activité langagière principale de cette unité est sans doute celle qui est la plus difficile à mettre en œuvre de manière efficace en classe – l'**interaction orale**. Afin de fournir une entrée en matière relativement accessible à une majorité d'élèves, nous avons choisi l'aspect le plus immédiatement « visible » du problème, et celui qui se prête le mieux à un début de discussion – l'égalité homme-femme.

Cette double page propose trois exercices d'interaction orale : une interview sur les femmes au travail, un débat en groupes sur la mixité à l'école, une discussion sur les femmes et la politique et une conversation entre une déléguée syndicale et une ministre à propos des salaires des femmes.

Les documents proposés sont d'une grande diversité : dessins, photos, articles de presse, graphique (*bar chart*), tableau, bande-annonce d'un film récent... Par conséquent, les pages méthodologiques sur l'**expression orale en continu** et sur l'**interaction orale** (p. 153-160) seront particulièrement utiles.

Niveau B1 : l'élève peut interviewer quelqu'un sur un sujet précis s'il a préparé le questionnaire (exercices A, B).

Il peut participer activement et sans préparation à une discussion sur un thème qui lui est familier, même s'il doit parfois chercher ses mots (exercice C).

Niveau B1+ : l'élève peut communiquer spontanément avec un bon contrôle grammatical et varier la formulation de ce qu'il souhaite dire (exercices A, B, C et *Video time*).

Il peut intervenir de manière adéquate dans une discussion, en utilisant des moyens d'expression appropriés (exercice B).

A Women's quiet revolution

On fera étudier attentivement les trois documents très différents de la page 118 avant d'aborder les trois questions de l'exercice A.

Document 1 – “We did it!” : article de *The Economist*, publié au début de 2010, une date extrêmement importante pour les femmes américaines qui venaient de franchir une barre symbolique : elles représentent désormais plus de la moitié des salariés aux États-Unis. Seul problème : leurs salaires sont nettement moins élevés que ceux des hommes, et très peu de femmes arrivent au sommet de la pyramide professionnelle dans les pays anglo-saxons. Cependant, comme le précise une autre phrase de l'article (non reproduite dans le manuel) : “*Today women are marching into the workplace in ever larger numbers and taking a sledgehammer (marteau de forgeron, masse) to the remaining glass ceilings.*”

Document 2 – *The glass ceiling* : illustration graphique du *glass ceiling* mentionné ci-dessus et présentant très clairement (et même littéralement) le «plafond de verre» dans l'échelle hiérarchique d'une entreprise au-dessus duquel les femmes ou les membres d'une minorité ethnique ne semblent pouvoir s'élever.

Document 3 – *Women's Earnings* : graphique de *US Women's Bureau and the National Committee on Pay Equity* qui retrace d'abord la stagnation des salaires des femmes au cours des années 1960, 1970 et 1980, et ensuite son augmentation lente mais progressive entre 1990 et 2010 – pour arriver aujourd'hui à un niveau qui reste tout de même nettement inférieur (de 23 % !) à celui des hommes.

1. The article “We did it!” reports the passing of a landmark in the history of women in America – more than half of the American workforce is now made up of women... But even though they excel academically and professionally, they still do not reach the very top places in their firms and are globally less paid than men, often having to choose between their profession and their family...

The illustration of the glass ceiling shows how men can easily rise above this artificial barrier to promotion whereas women remain below it – they can see through the transparent glass ceiling but cannot break through it... They are kept back by prejudice or discrimination...

The graph shows how women's salaries, after stagnating at roughly three-fifths of men's salaries between 1960 and 1990, have progressed, slowly but surely, over the past twenty years... However, they still earn less than four-fifths of what men do...

2. A glass ceiling is an invisible barrier to advancement... People can see through it, but only certain categories of people (mainly men) can actually get through it... Its effects are particularly felt by women or members of ethnic minorities who work for large private companies or public administrations...

3. Cette interview est guidée par les consignes données dans le manuel et par la *Toolbox*.

B Single-sex classes

Les élèves pourront se reporter aux conseils méthodologiques de la page 159 (« Débat ») et aux consignes du manuel. Avant de commencer le débat, on peut demander une description (et une première interprétation) de la photo avec les deux jeunes filles.

We can see two smiling girls, standing back-to-back with their arms folded, in front of a blackboard on which a maths problem is written... They seem self-confident and rather pleased with themselves, suggesting that they have managed to solve the problem – which seems to contradict the traditional stereotype that girls are not very good at maths or science subjects...



Quotas – a good idea?

Le tableau et le court article de *The Telegraph* permettront aux élèves de prendre connaissance d'un problème politique dont ils ne sont probablement pas conscients et qui touche cependant pratiquement tous les pays : la sous-représentation des femmes dans les parlements nationaux. Le sujet du débat – la discrimination positive – propose une réponse, certes controversée, à ce problème.

Avant d'aborder cet exercice, les élèves pourront se reporter aux conseils méthodologiques (« Discussion contradictoire », p. 158).

1. a. The headline and the statistics indicate that not only in Britain (despite the existence of an Equalities Minister!) but all over the world, there are too few women members of parliament... But the figures prove that there are substantial differences between countries – whereas women in certain European countries such as Sweden, Spain and Germany make up 1 in 3 (or even almost 1 in 2) of the total number, in other supposedly modern Western countries (the UK, France and the USA), they only represent one-fifth or one-sixth of the total... In countries such as Brazil and Iran, the number of women MPs is ridiculously low (less than 9% or 3%)...

b. La réponse est subjective, mais on peut s'attendre à ce type de production :

Even though women make up more than half of the world's population and, in countries such as the USA, there are more women than men who go out to work, it is surprising to note that they are so poorly represented in national parliaments...

2. Il s'agit d'un problème délicat qui, en soulevant la question épineuse de la discrimination positive, peut dépasser très largement le domaine de la sous-représentation parlementaire des femmes. Pour mieux cadrer le débat, insister sur le problème du manque de femmes dans certaines professions. Voici quelques pistes de réflexion pour aider les élèves à préparer le débat :

In favour of quotas in all professions:

- Throughout history, women have been discriminated against in certain professions (under the pretext of their being physically weaker than men, or because motherhood is not considered totally compatible with a regular, long-term presence at work)...
- Girls get better results at school and university...
- In politics, women's opinions are not equally represented...
- If family tasks were shared, women would be more willing to devote time to work...

Against quotas in all professions:

- Women prefer certain professions (educating, caring...) to others (business, politics...), sometimes just because they replicate their parents' or grandparents' choices – not necessarily because they are not as skilled as men in other options...
- Selection should be made by competence, not by quotas...
- If a woman gets a job thanks to a quota, psychologically she may consider herself as inferior...

Video time

► Made in Dagenham

La bande-annonce du film *Made in Dagenham* (titre français : *We want sex equality*), de Nigel Cole, présente la lutte collective des femmes machinistes de l'usine Ford à Dagenham, dans la banlieue de Londres, à la fin des années 1960. Leur victoire, qui permettait aux ouvrières de Ford d'obtenir une augmentation substantielle (leur assurant un salaire d'un montant de 92 % du revenu mensuel des hommes), représente une étape importante dans la lutte pour l'égalité des femmes.

Dans un souci de réalisme (et peut-être pour montrer que les femmes ont le droit de s'exprimer de manière tout aussi crue que les hommes!), Nigel Cole choisit d'insérer des expressions familières, voire vulgaires, pour donner une image plus juste de la vie quotidienne et du langage des ouvrières d'usine. C'est pour cette raison que nous trouvons dans la transcription des dialogues de la bande-annonce des termes tels que *dick*, *bollocks*, *a complete cock*, *shit*, etc.

Devant ce genre de dialogue, deux types d'approche sont possibles :

- dans une classe où les élèves ont une certaine maturité, on peut s'attarder quelques minutes sur ce vocabulaire « coloré » et donner quelques définitions : *dick* = *penis (usually considered vulgar)* ; *bollocks!* = 1. *testicles*, 2. *completely wrong or foolish (considered offensive)*; *cock* = 1. *penis*, 2. *someone foolish (usually considered offensive)*, *a complete cock*: un vrai connard, un connard fini; *shit!* = 1. *excrement*, 2. *exclamation used to express anger, impatience or disgust* ;
- dans une classe où les élèves manquent de maturité, il serait sans doute préférable de ne pas s'attarder sur ce type de vocabulaire et de se concentrer sur une compréhension globale de la bande-annonce, tout en guidant l'attention des élèves vers les réactions exaspérées ou dégoûtées des personnages.

Niveau B2 : il s'agit ici de comprendre une bande-annonce de film en langue standard, voire parfois familière ou même crue. Cette activité assez difficile est du niveau B2 et sera donc à proposer aux groupes dont le niveau B1 en compréhension orale est confirmé.

Durée de l'extrait : 1 min. 27 sec.

Illustration

Film still from *Made in Dagenham*.

Director

Nigel Cole (born 1959) is a British film and television director. Cole began his career in the 1980s, directing current affairs shows and documentaries for Central Independent Television. In the 1990s, Cole co-wrote the play *Sod* with Arthur Smith, which he also directed and presented at the Pleasance during the 1993 Edinburgh Festival. Cole has also directed episodes of *Peak Practice* and *Cold Feet* for television, and *Saving Grace*, *Calendar Girls* and *A Lot Like Love* for cinema. *Saving Grace* won the World Cinema Audience Award at the 2000 Sundance Film Festival and gained him a nomination for Best Director at that year's British Independent Film Awards. His latest film, *Made in Dagenham*, was released in 2010.

Cast

Sally Hawkins (Rita O'Grady) – Miranda Richardson (Barbara Castle) – Andrea Riseborough (Brenda) – Jaime Winstone (Sandra) – Geraldine James (Connie) – Bob Hoskins (Albert Passingham) – Daniel Mays (Eddie O'Grady) – Rosamund Pike (Lisa).

Synopsis

Dagenham is a busy town situated in the eastern suburbs of London. In 1968, it was in the town of Dagenham that the Ford Motor Company had one of the largest factories in Britain, employing thousands of workers. Among these were 187 women machinists who assembled car seats in poor working conditions for meagre wages. To improve their situation, the women, led by the initially-reluctant Rita O'Grady and the union representative Albert Passingham, decided to go on strike. As the strike went on, it became clear to Rita and the unions that, throughout the Ford plant, women were being paid much less than men for the same type of work. As they refused to tolerate this gross inequality, Rita O'Grady organized a demonstration in front of the Houses of Parliament with her fellow workers. Their slogans were "equal pay for equal work" and "we want sex equality". Men in the Ford company, especially the top executives, were exasperated by their demands, but the women's perseverance and will to make their conflict a political struggle impressed Barbara Castle, the Minister of Employment in the Labour government of that period. In the end, the Ford women's action was successful: they obtained a substantial pay increase and their protest became a landmark which would advance the cause of women's rights all over the world.

A Get ready

1. Four women, probably in their late twenties or thirties, all smiling or chanting, are obviously demonstrating in the streets on a sunny day... According to the slogan written on their banner, they are protesting about the unequal treatment of women – perhaps because of discrimination in the workplace or the difference between men’s and women’s salaries...

B Watch the video

Script and description

Part one

Shots of girls arriving at the Ford factory on their bikes. Rita and the union representative, Alber talk in a café.

ALBERT: You’ll always come second until...

RITA: Until we get equal pay, yeah.

ALBERT: This needs a leader...

On the shop floor, Rita climbs onto a work table.

RITA: Right.

Camera pans back to Albert in the café.

ALBERT: ... to inspire the girls.

RITA (*to the group of women workers on the shop floor*): We gotta demand pay which reflects the job you do – not whether you got a dick or not. (*Laughter.*)

WOMEN (*demonstrating in the streets of London, crossing Westminster Bridge on their way to the Houses of Parliament*): We want respect...!

Back in Rita’s house at tea-time with the family.

EDDIE (*Rita’s husband*): I’m proud o’ you. We all are, aren’t we? Sticking to your guns.

In the boss’s office in the Ford factory.

BOSS: I understand your grievance.

RITA (*aside*): Oh, bollocks!

RITA (*in a car, parked in the rain with Lisa*): I never usually use that type of language.

RITA: Don’t you?

RITA: No.

RITA: I called Mr Clark “a complete cock”.

RITA: Oh! (*She laughs.*)

RITA (*to girls on the shop floor in the factory*): Everybody! Out!

Part two

MALE EXECUTIVE: Equal pay?

BOSS: Christ!

2nd MALE EXECUTIVE: Shit!

RITA (*seeing “equal pay” written on woman’s stomach*): Cheeky!

Albert talks to a young work colleague in the factory.

ALBERT: Oh, my God! I fought Rommel in the war. I wasn’t once scared like I am when I walk in there.

LISA: Please keep going. Don’t give up.

RITA: Every single one of us is entitled to the same pay as men.

Presentation of the names and faces of the different cast members.

In the streets of London, the women demonstrate – but their folded banner, instead of announcing WE WANT SEX EQUALITY, just shows the words WE WANT SEX... Passers-by, including choirboys, laugh.

RITA: Girls, we're not entirely unfolded.

The woman Minister of Employment sees the folded banner showing WE WANT SEX from her office window and smiles...

BARBARA CASTLE: I know the feeling...

Rita and the other women workers from Ford, on their way to their meeting with the minister, meet the press.

1st JOURNALIST: What if the minister says: "No deal"?

2nd JOURNALIST: How will you cope then?

RITA: Cope? We're women. Now don't ask such stupid questions.

Corrigé de la fiche Video time (livre du professeur, p. 332-333)

Without the soundtrack

- A. 1. a.** Equal pay – **b.** We want sex equality – **c.** We want sex equality.
2. a beach, a block of flats, a café, a car, a dance floor, a factory, the Houses of Parliament.
3. The women seem to be factory workers. Most of the men seem to be bosses.
4. The subject of the film must be the fight by women factory workers to obtain sex equality, that is to say equal pay. The male factory managers do not seem to agree with this, but that does not prevent the women from going to the Houses of Parliament to protest.

Part one

- B. 1.** True → They met in a café and when he said the women needed a leader, Rita agreed.
2. False → They protested in front of the Houses of Parliament.
3. False → They said they were proud of her.
4. False → She looked up in disbelief and said "Bollocks!"
C. They travel by bike to save money.
D. In front of the Houses of Parliament in order to alert ministers and other politicians to their problem.

Part two

- E. 1.** The male executives either to themselves or to women protesters because they are worried about their demands for equal pay.
2. Albert to a young colleague because he is impressed by the women's fighting spirit.
3. Lisa to Rita to encourage her to continue the fight for equal pay.
4. The TV reporters to Rita and her colleagues because they want to know if the women will give up easily.
5. Rita to the reporters to show that, as women, they are full of enthusiasm and resources.
F. 1. The TV reporters, who seem rather arrogant and scornful.
2. Lisa, who wants Rita to carry on struggling.
3. Rita, who gives a sharp reply to the journalists.
4. Albert, who daren't go into the women's workroom.
5. The male executives, who are afraid that women's wage demands might be financially catastrophic for the company.
G. These black-and-white pictures remind us that the protest took place in the 1960s and they give the final sequence a more realistic, historical feeling.

Si l'on souhaite approfondir l'analyse de la bande-annonce, on pourra poser aux élèves les questions suivantes :

- None of the film sequences in the trailer is longer than 3 or 4 seconds. Why?
→ This gives a rapid, positive rhythm to the trailer and allows the director to show many different short extracts from his film... The aim of a trailer is to make people wish to see the film, and, thanks to the quick succession of dramatic or amusing sequences, spectators will be curious to know the full story...
- How many different types of background music can be heard? Describe them. Why were they chosen in your opinion?
→ Three types of background music can be heard:
 1. Happy, rather slow guitar and flute music to introduce the preparation of the women's plan...
 2. More rhythmic guitar music with a strong beat to accompany the protesters on their way to Parliament...
 3. Faster, more enthusiastic and repetitive violin music to contrast with the male executives' dismay and the TV reporters' shame – and also to suggest a happy end for the women's fight...
- What does the extract reveal about women's working conditions in the 1960s?
→ It shows that women factory workers had hard, crowded working conditions and that they were looked down upon by the managers... It proves that they were also exploited since their wages were much lower than men's...
- Describe the different attitudes of the men seen in the trailer.
→ Some men, such as Albert (the union representative) or Eddie (Rita's husband) are sympathetic to the women's cause and they do all they can to help them... On the other hand, the male executives seem rather arrogant but also frightened – they look worried about the financial consequences of the women's protest...

C In your own words

3. The main setting of the trailer is a factory in which women, arriving at work on their bikes, work in uncomfortable, overcrowded conditions for low wages... We see the gradual setting up of a protest movement by the women as Rita, rather reluctantly, volunteers to lead her colleagues in their conflict...

With the support of a union representative, a woman executive and her husband, Rita and her colleagues organize themselves, make placards and march upon the Houses of Parliament in a demonstration for equal pay...

As their male bosses begin to get worried about what this might mean for their firm, the women, obviously not used to protesting, make a rather clumsy but enthusiastic march to Parliament, are apparently received by the minister and are interviewed by TV reporters at the end of their protest...

This demonstration of women's power and ingenuity, based on a true story, was in fact one of the major landmarks in women's continuing struggle to obtain equal wages...

D Going further

4. Voici quelques pistes pour aider les élèves qui peinent à démarrer cet exercice.

Student A (Rita):

- The women in our factory start work very early in the morning...
- We work in uncomfortable, tiring conditions...
- We have to keep up with the speed of the assembly line...
- Only two short breaks are allowed each day...

- When we get home, we have to feed and look after our families...
- We earn only half as much as men doing a similar job...

Student B (the Minister of Employment):

- Almost all factory workers start early...
- I know conditions are bad, but we are aiming to improve them...
- Mass production requires fast and agile workers...
- The government will try to provide more child care for factory workers...
- We can't raise women's pay to the level of men's straight away, but...

Text 1 (p. 120-121)

► How far we've come

Au lendemain de la victoire de Barack Obama à l'élection présidentielle américaine de 2008, la presse américaine semblait appréhender, à sa juste mesure, la dimension réellement historique de l'événement : l'élection à la Maison Blanche, pour la première fois dans l'histoire de la nation, d'un membre de la communauté noire. Ce jour-là, de nombreux journaux publiaient des articles dithyrambiques sur cette élection, mais c'est sans doute *The New York Daily News*, premier tabloïd américain, qui a réussi le mieux à placer cet événement dans son contexte historique.

Le journal propose une sorte de « frise historique », présentant brièvement les dates les plus marquantes et les événements les plus terribles de l'histoire des Noirs aux États-Unis. Ce rappel effroyable des pires heures de la discrimination contre les Noirs met en relief la distance parcourue par les Américains, capables aujourd'hui d'élire un président afro-américain. Les Américains pouvaient reprendre en chœur, à juste titre, la même exclamation : "*How far we've come*".

Remarque : avant d'aborder le texte, il serait sans doute souhaitable d'étudier rapidement le rappel historique de l'esclavage aux États-Unis (*Culture keys*, p. 145).

A Warming up

The document on the left-hand page is a poster from the first half of the 19th century – the exact date mentioned is “the 18th of May, 1829” – announcing the auction (*vente aux enchères*) or hiring of slaves, with their names, approximate ages and professional skills... It is rather shocking to note that these slaves are sold alongside an “English horse” and everyday items such as rice, books, needles, pins and ribbons...

On the right-hand page we can see a photo of the Obama family – with American flags in the background – waving to the crowd just after Barack Obama's victory in the presidential election...

The two documents show the distance covered in less than 180 years – from the treatment of African Americans as objects to be sold to the elevation of one of them to the highest post in the nation, that of President... This distance is neatly conveyed by the headline of the article, “How far we've come”, which suggests that the article will be about the slow but enormous change in American attitudes to members of the African-American community...

B Reading comprehension

Niveau B1 : l'élève peut lire des textes factuels directs sur des sujets relatifs à son domaine et à ses intérêts avec un niveau satisfaisant de compréhension.

Niveau B1+ : l'élève suit aisément le déroulement des événements, le cours des idées dans un article de presse et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 51)

A. The black community's struggles and triumphs in the USA – A truly historic election

B. 1 (l. 1-1. 19) Past cases of racial discrimination

2 (l. 31-1. 41) Events favouring racial equality

3 (l. 44-1. 54) The happiness of people of all ages and ethnic groups

4 (l. 55-1. 75) The qualities of the presidential candidates

5 (l. 76-1. 80) The pride felt by all Americans

C. 1. bondage (l. 10) – **2.** rule (l. 12) – **3.** facilities (l. 14) – **4.** sin (l. 21) – **5.** riven (l. 21) –

6. dedicated to (l. 22) – **7.** fortunate (l. 44, l. 48, l. 51) – **8.** commitment (l. 46) – **9.** regardless of (l. 47) – **10.** good faith (l. 51) – **11.** common ground (l. 53) – **12.** run for President (l. 63)

D. 1. Obama's opponent in 2008 → **E.** John McCain

2. Media personality → **F.** Oprah Winfrey

3. US president in the 1960s → **B.** Lyndon Johnson

4. Bus protester → **A.** Rosa Parks

5. Leader of Civil Rights movement → **C.** Martin Luther King

6. First US president and Founding Father → **D.** George Washington

E. 1. True → "to defend the white citizen's power to hold others in bondage" (l. 9)

2. False → "Segregation now [...] And he won the votes of ten million Americans" (l. 17)

3. False → "The indisputable truth is that Obama did not run for President as a black man" (l. 62)

4. False → "had the wisdom and decency never to exploit racial fears" (l. 70)

5. True → "an election that surely would have delighted King" (l. 76)

F. 2. In 1861, Southern states started the Civil War.

3. In 1896, the Supreme Court judged segregation constitutional.

4. In 1956, Rosa Parks refused to give up her seat on a bus.

5. In 1964, Lyndon Johnson had Congress vote for equal rights.

6. In 1968, the Governor of Alabama campaigned for the total separation of races.

7. In 1968, Martin Luther King was assassinated.

8. In 1984, Oprah Winfrey got her own TV show.

9. In 2008, John McCain ran a dignified campaign.

Ten words to remember

1. bondage (l. 10), slavery (l. 21) – **2.** facilities (l. 14) – **3.** give up (l. 32) – **4.** trusting (l. 46) –

5. reward (l. 47) – **6.** witness (l. 49) – **7.** struggle (l. 53) – **8.** issues (l. 61) – **9.** wisdom (l. 71) –

10. delight (l. 77)



In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières, la compréhension de l'écrit et l'expression orale en continu. Il permet de s'assurer que l'élève a compris les points essentiels du texte et qu'il peut en rendre compte à l'oral, en enchaînant les phrases.

On peut encourager les élèves à donner un panorama global des périodes et des événements les plus importants – pas forcément aussi exhaustif que celui ci-dessous. S'ils sont forts en calcul mental (!), ils pourront donner, même approximativement, les dates.

1 a. The most important stages in African-American history:

• 1787: Slavery is made official in the Constitution.

• 1861: The Civil War: the Southern states fight to preserve slavery.

• 1896: Segregation ("separate but equal" treatment) considered constitutional by the Supreme Court.

- 1956: The fight for Civil Rights and against segregation is sparked off by Rosa Parks refusing to give up her seat to a white on a bus.
- 1964 and 1965: Civil Rights Act and Voting Rights Act passed.
- 1968: Civil Rights leader Martin Luther King is assassinated (while the governor of Alabama campaigns for president as a pro-segregation candidate).
- 1984: African Americans more accepted in American society – as shown by the presence of Oprah Winfrey as a TV talk show host.

b. Americans can be proud that, in spite of their shameful past linked to the cruel, unequal, unjust treatment of their citizens, they have gradually managed to overcome their divisions and show enough tolerance to elect a person of African-American origin as their president...

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, rend compte d'une situation, de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève comprend avec finesse une position ou un point de vue particulier, il s'exprime de manière élaborée (question 5).

2. Obama's election symbolizes the final acceptance by Americans that all of them, whatever the colour of their skin may be, are created equal and really have equal opportunities...

The expression "yes we were" is an allusion to Barack Obama's most famous campaign slogan "yes we can"...

3. Certain groups connected with America's racial problems can be considered "fortunate" to have seen the election of a black man to the White House:

- children of today who can now more easily believe that America will respect racial equality;
- older people who have experienced past examples of racism in America;
- those of all origins who have tried to promote racial equality.

4. The concluding sentence is a reference to Martin Luther King's famous 1963 speech "I have a dream" in which the pastor proclaimed: "I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character."

5. Cette réponse est très subjective.

6. **Savoir prononcer**



Consignes enregistrées

Exercice 1



Écoutez les deux premières phrases du texte, de "Two hundred and twenty-one years ago..." jusqu'à "... in bondage" (l. 10). Où se trouve l'accent principal dans les mots d'au moins trois syllabes ? Lisez ensuite les deux phrases en respectant l'accentuation de ces mots.

Exercice 2



Ré-écoutez le même passage en faisant attention à la prononciation des "th". Lesquels sont prononcés /ð/? Lesquels sont prononcés /θ/? Vous lirez ensuite les deux phrases en respectant la prononciation des "th".

Exercice 1

constitution /,kɒnstɪ'tjuːʃən/ – representative /,reprɪ'zentətɪv/ – democracy /dɪ'mɒkrəsi/

Exercice 2

/ð/ : the /ðə, ðiː/ – father /'fɑːðə/ – that /ðæt, ðət/ – other /'ʌðə/

/θ/ : fifth /fɪfθ/ – South /saʊθ/

7. Pratiquer la grammaire

Corrigé du fichier de l'élève (p. 53)

1. Les articles et l'expression de la généralité

A. 1. *blacks / facilities* – 2. *slavery*

On utilise l'article \emptyset pour exprimer la généralité.

B. 1. \emptyset *racial segregation in the United States included a number of laws restricting \emptyset access to \emptyset medical care and \emptyset education.*

2. *The Presidential Election of 4 November 2008 meant \emptyset hope and \emptyset renewal.*

C. 1. *Civil rights are universal rights.*

2. *The men and women he most admires fought for freedom and against racism.*

2. Emplois particuliers de l'article A / AN

D. 1. b. après une préposition

2. d. devant une expression de temps ou de mesure pour traduire « par »

3. c. devant un nom de métier

4. a. pour désigner un élément indéfini

E. 1. *without a future*

2. *As a young man / in a small Indian village*

3. *under \emptyset great stress*

4. *twice a week*

5. \emptyset *interesting news*

6. \emptyset *oil a week ago*

3. Pronoms relatifs

F. 1. *that* – 2. *whose* – 3. \emptyset – 4. *who*

Your task

► Have a phone conversation about Obama's election

La tâche d'**interaction orale** proposée ici (une conversation au téléphone) implique l'utilisation de certaines expressions typiques de ce genre de communication (voir l'aide méthodologique « Conversation au téléphone », p. 157-158). Elle exige aussi un effort de mémoire, puisque les élèves doivent se mettre à la place d'un Français et de son ami américain à l'époque (plutôt euphorique) de l'élection de Barack Obama.

Niveau B1 : les élèves sont capables d'échanger des informations, de poser des questions et de prendre l'initiative dans la conversation.

Niveau B1+ : l'élève peut échanger pour confronter son point de vue et celui de son interlocuteur.

Niveau B2 : l'entretien se déroule avec spontanéité et aisance.

On peut inciter les élèves à utiliser à bon escient les mots et les expressions de la *Toolbox* et de la *Function box*. Voici une proposition de début de conversation pour faciliter le démarrage d'élèves peu inspirés.

Student A: Hi, this is Luc. Could I speak to Matt, please?

Student B: Matt speaking. Hi, Luc! It's great to hear from you. How are you doing?

Student A: I'm just fine – especially as I've just heard that Obama's your new president!

Student B: Yeah, isn't that awesome? You know, it's the first time an African American has ever been elected. How amazing!...

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 334, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 334)

A. 1. They (have) **struggled** to **overcome** countless (many / numerous) **hardships**.

2. It is the first time an African American has won a presidential election.

3. Those / People who have African **roots** were very **pleased with** the result.

4. They were **delighted to witness** such an event.

5. (The) Americans **ignored** skin colour (the colour of the skin) and **rewarded** merit.

B. 1. *L'esclavage fut l'une des principales questions soulevées pendant la campagne électorale de 1860.*

2. *Comme elle en avait assez d'être considérée comme une exclue, elle refusa de céder sa place dans le bus.*

3. *Après / À la suite de / cette élection, beaucoup (de gens) admirèrent / ont admiré la sagesse de McCain et firent / ont fait davantage confiance aux hommes politiques.*

C. 1. esclavage – 2. installations, services

D. 1. worthy: digne – 2. ignore: ne pas tenir compte de

E. bondage – facilities – delight – campaign – slogan

Listeners' corner (p. 122)

► Sport on TV

À la suite de deux doubles pages, d'abord sur l'inégalité salariale des femmes et ensuite sur la réussite politique d'un membre d'une minorité ethnique, le document choisi pour la compréhension orale est un entretien enregistré en studio sur le « handisport », autrement dit sur les exploits sportifs, la lutte pour l'égalité et la couverture médiatique d'un sportif handicapé.

Certains élèves connaîtront l'athlète sud-africain Oscar Pistorius, recruté en 2011 par une grande marque de cosmétiques pour une campagne publicitaire en France. Pour ceux qui ne le connaissent pas, cette biographie sera sans doute utile.

Illustration

Oscar Pistorius of South Africa runs on his way to winning the final of the men's 400 metre T44 classification event at the 2008 Paralympic Games in Beijing on September 16, 2008.

Oscar Pistorius (born November 22, 1986) is a South African paralympic runner whose lower legs were amputated at age 1. He is the double amputee world record holder in the 100, 200 and 400 metres events and runs with the aid of Cheetah Flex-Foot carbon fibre transtibial artificial limbs. Initially, the IAAF banned him from participating since he was considered to have an unfair advantage over able-bodied athletes with 'normal' legs. However in May 2008 the CAS overturned the earlier ruling, allowing him to compete at the Beijing Olympics 2008.

africansuccess.org

A The topic

On incitera les élèves à puiser dans la *Toolbox* et la *Function box* pour enrichir et mieux construire leurs réponses.

1. The athlete is Oscar Pistorius, a sprinter from South Africa. He is “special” because his two legs were amputated when he was a child and he runs thanks to two artificial legs / prosthetic limbs which are made of flexible blades mounted on springs...
2. His specialist discipline is running, or more precisely sprinting, since he holds the world records for 100, 200 and 400 metres for double amputees... As far as we can see from the photo, he seems to be competing with an able-bodied athlete...
3. At first sight, we might think it is unfair, since an able-bodied athlete should be able to beat a disabled one... However, if the carbon fibre prosthetic limbs which Pistorius uses are extremely effective, we could imagine that they might make a strong athlete such as Pistorius go even faster than an ordinary sprinter... In both cases, the race could be considered somewhat unfair...

B Open your ears



4. Les élèves entendront les trois phrases suivantes :

1. The excitement is in seeing people with physical handicaps really fighting against them.
2. Up to now, no disabled athlete has ever competed with other athletes.
3. People who are disabled cannot reach the performance levels of non-disabled athletes.

The first and third sentences are likely to be in the interview since they both evoke performances of athletes with physical handicaps, like Pistorius, and their competing against able-bodied runners. The second sentence, on the other hand, is wrong since it denies the existence of such competitions whereas the photo shows us Pistorius competing against an able-bodied sprinter.

C Listen



Niveau B1 : l'élève a compris les points essentiels d'une intervention ainsi que le point de vue des locuteurs.

Niveau B1+ : l'élève peut comprendre les points de détail d'une intervention relativement longue. Il peut aussi comprendre sans difficulté l'argumentation du locuteur.

Script de l'enregistrement

Part one (from the beginning to 1'31")

INTERVIEWER: Why is there so little coverage of disabled sport on TV?

JOHN: Money, pure and simple. TV stations are businesses that are in the biz to make a profit, not to make the world a better or a more understanding place. Able-bodied sports such as football, hockey, basketball... have a very large following. If those sports are televised, TV stations can make a lot of ad money because the audience is huge, and people who want to advertise products would usually prefer to have a large audience view the ads.

LIZ: I quite agree. Disabled sports, like the Special Olympics, don't have quite the same following. Yes, some people would watch because they're disabled (or know someone who is) and are really cheering on the brave competitors – or because they're just a fan of any sport. The excitement is in seeing people with physical handicaps really fighting against them – but it's not necessarily the same kind of thrill as seeing a perfectly executed performance by an able-bodied athlete.

JOHN: Yeah, you're right. This is in no way a judgement, but people want to see the best when it comes to sports. People who are disabled cannot reach the performance levels of non-disabled athletes. When athletes are at the top of their game, it makes for better competition.

Part two (from 1'32" to the end)

INTERVIEWER: But isn't disabled sport sometimes just as competitive? I mean, look at Oscar Pistorius, the South African runner with two artificial legs – he can beat many top-class Olympic sprinters...

JOHN: Well, you're right. But until a lot of disabled athletes become household names, I predict that disabled sports programming will remain a kind of television backwater. I know it's not the politically correct thing to say, but it's true.

LIZ: I believe you have hit on something and it's a shame that your observation is valid. "Normal" folk are made uncomfortable looking at our fellow citizens who are not pretty, who are disabled or mentally challenged. We prefer to look away and save ourselves from the unconscious urge to do something for them. The average person can be pretty disgusting.

Corrigé du fichier de l'élève (p. 54)

A. 1. valide, « normal » – 2. Jeux Paralympiques – 3. célébrités – 4. désir, envie

B. The importance of advertising during televised sports events

A comparison between disabled and able-bodied sport

People's embarrassment when confronted with disabled people

Part one

C. 1. a. Money is the reason why TV shows so little disabled sport.

b. TV's aim is to make a large profit.

c. Able-bodied sports have a larger following.

d. TV stations make ad money because the audience is huge.

2. a. The Special Olympics are watched by the disabled or their friends.

b. Viewers cheer on the brave competitors.

c. It's exciting to see people with physical handicaps fighting against them.

d. The thrill is not quite the same as when you watch the performance of an able-bodied athlete.

Part two

D. 1. False → "Oscar Pistorius, the South African runner"

2. False → "he can beat many top-class Olympic sprinters"

3. True → "until a lot of disabled athletes become household names, I predict that disabled sports programming will remain a kind of television backwater"

4. False → "Well, you're right", "I believe you have hit on something"

5. True → "The average person can be pretty disgusting"

D In your own words

Cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'oral** et **production de l'oral en continu**.

Niveau B1 : l'élève a compris les points principaux des interventions et peut restituer le message devant la classe avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté l'argumentation et le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

6. People watch disabled sport to cheer on the brave competitors... They love to see the way people with physical handicaps really do their best to fight against them...
7. **a.** TV stations are only interested in making profits and disabled sport does not attract big audiences...
b. Sports fans might prefer to see an excellent performance by an able-bodied athlete...
c. The "average person" could be embarrassed at the sight of disabled people...
8. The man in the photo, Oscar Pistorius, is considered to be very competitive and, although handicapped, is able to beat many able-bodied athletes... His case is controversial because some people think that his high-tech artificial limbs give him a distinct advantage over ordinary athletes...

Your task

► Discuss sport on TV

Niveau B1 : les élèves sont capables d'échanger des informations, de poser des questions et de prendre l'initiative dans la conversation.

Niveau B1+ : les élèves peuvent communiquer spontanément avec un assez bon contrôle grammatical et varier la formulation de ce qu'ils souhaitent dire.

Niveau B2 : la discussion se déroule avec spontanéité et aisance.

Suggestion pour le début de la discussion (avec quelques expressions tirées de la *Toolbox* ou de la *Function box*) :

Student A: Well, I don't think disabled sport on TV will ever be popular. You know why? Sad though it may be, my feeling is that not enough people are interested...

Student B: I disagree. I believe that many people love to see brave athletes, devoted to their sport, competing with one another.

Student A: Well, I don't know. Unfortunately, what we have to realise is that TV doesn't make enough profits from events like the Special Olympics... They prefer the real thing...

Student B: That's a shame because I'm convinced that if viewers got used to seeing disabled sport, they would feel sympathetic towards the athletes and accept their handicaps more easily...

Writers' corner (p. 123)

► Equality in job applications?

Afin d'assurer un système de recrutement plus égalitaire dans les entreprises, l'idée de la mise en place obligatoire de CVs anonymes fait couler beaucoup d'encre depuis quelques années. Ceux qui soutiennent cette idée citent des études qui prouvent que les candidats qui ont un nom à consonance « étrangère » ou une adresse dans un quartier difficile peuvent se voir refuser une convocation à un entretien. D'autres pensent, au contraire, que les entreprises qui souhaitent encourager la diversité peuvent regretter l'absence d'informations plus précises sur l'origine des candidats.

L'article du *Guardian*, la photo et les conseils que l'on trouve ici et dans la partie méthodologique du manuel (« Écrire une lettre », p. 166) permettront à l'élève d'exprimer à l'écrit son avis sur la question.

Niveau B1 : l'élève rédige une lettre articulée et cohérente, il utilise des mots de liaison variés. Les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une lettre de manière assez élaborée, les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

A Get ready

1. The photo shows a man hiding his face behind his two hands... However, on the back of his hands, facing the viewer, someone has painted a yellow face, rather like a "smiley" with two black eyes and a smiling mouth... The headline "Anonymous CVs" can be linked with the photo because the man seems to be hiding his identity and seeking anonymity or trying to show only the pleasant side of his character – just like candidates who, when they send in an application for a job, enclose an anonymous curriculum vitae and try to stress their main qualities...

2. Vérifier que les élèves ont bien compris la vraie nature du CV anonyme (*absence of name, age, sex, date and place of birth, nationality and marital status...*) en leur posant la question suivante :

What information are you allowed to put on an anonymous CV? (Qualifications, work experience, languages spoken, countries visited...)

Veiller à ce qu'ils aient compris certains mots clés de l'article (*compulsory, applications, applicants, foreign, improve...*).

B Write your letter

3. Encourager les élèves à suivre les conseils de cette page (ainsi que ceux de la page de méthodologie, p. 166) afin de élaborer une lettre structurée et cohérente.

Suggestion, intégrant certaines expressions de la *Function box* :

To: The Director
Readers' Opinion column
The Guardian
London

3 Vine Street
Edinburgh
February 4th, 2010

Dear Sir or Madam,

Regarding your article about anonymous CVs which appeared in your January 5th edition, I was particularly struck by the fact that race equality campaigners wished this type of CV to become compulsory.

This proposal is probably justified in that many job candidates are refused an interview simply because their name, age or address does not seem to please the recruiters. They are right to suggest that this favours some candidates and is unfair to others.

However, I am not really sure that this project will be effective. On the face of it, the research suggests that people with British-sounding names are more likely to be invited for an interview, but in reality, do you really think that making applications anonymous will make any difference?

As your journalist suggests, as soon as a candidate is invited for interview, his age and ethnic origin will become obvious. If the recruitment committee is prejudiced, then they will choose the candidate they prefer – and the anonymous CV will not have any effect.

I suggest that firms should be encouraged by the government to promote diversity in their personnel – and, in that case, there will be no need to hide a candidate's identity in his job application.

Yours faithfully,

Text 2 (p. 124-125)

► All animals are equal but...

Pour nourrir la réflexion collective des élèves sur la question de l'égalité, quel meilleur ouvrage que l'allégorie satirique de George Orwell, *Animal Farm*? illustrant l'idée que l'être humain est foncièrement égoïste et que le terme « égalité » est souvent un mot creux, voire un vœu pieux des partis politiques. L'extrait choisi, qui contient la célèbre maxime "*All animals are equal but some animals are more equal than others*", est particulièrement pertinent.

Avant d'aborder le texte, il serait sans doute souhaitable, notamment pour les élèves qui connaissent peu l'œuvre d'Orwell, d'étudier rapidement les quelques lignes sur ses satires politiques *Animal Farm* et *Nineteen Eighty-Four* (*Culture keys*, p. 145).

Illustration

One of the many superb illustrations by the British cartoonist and caricaturist Ralph Steadman for the 50th anniversary edition of *Animal Farm*, published in 1995. Steadman captures in a humorous and very graphic manner the monstrosity of some of the novella's main animal characters, not hesitating to use vivid colour, violent brush strokes and wild splashes of paint to add a touch of venom to Orwell's already highly satirical text.

A Warming up

Apparently a rather plump cartoon-style pig has climbed a ladder and has been painting, in white letters on a black building, a series of rules or recommendations for the other animals... The pig in question has apparently been drinking as he looks rather intoxicated or in a kind of stupor... Since he is still holding the paintbrush in his "hand", we can presume that he fell off the ladder while he was writing, right in the middle of a sentence... We can link the pig with the words he has just written because the message is "No animal shall drink alcohol to ex..." (we can suppose he was going to write "excess"...) and the unfortunate writer has obviously broken the rule by drinking alcohol, possibly to excess...

B Reading comprehension

Niveau B1 : l'élève est capable d'inférer le sens des mots inconnus et comprend l'essentiel d'un texte narratif.

Niveau B1+ : l'élève suit aisément la chronologie des événements, le cours des idées dans un récit et comprend la plupart des détails.

Corrigé du fichier de l'élève (p. 55)

General comprehension

1. Mr Jones is the man whose farm was taken over by the animals. (l. 1)
2. Napoleon and Snowball are the leaders of the pigs who decided to organize a new society. (l. 1)
3. Manor Farm was the name of the farm when Mr Jones was the owner. (l. 14)
4. Animal Farm is the new name given to the farm by the animals. (l. 15)
5. The Seven Commandments are the new laws by which the animals have to live. (l. 20)
6. Animalism is the philosophy or beliefs of the animals. (l. 18)

Part one (from the beginning to line 23)

1. call together (l. 3) – 2. attend to (l. 7) – 3. give on to (l. 12) – 4. paint out (l. 14) – 5. go back to (l. 16) – 6. send for (l. 16) – 7. climb up (l. 21) – 8. set to (l. 22)

C. 1. livre d'orthographe – 2. tas d'ordures – 3. barrière à cinq barreaux – 4. dorénavant – 5. échelle – 6. qu'on ne peut plus changer

D. 1. True → “they had taught themselves to read and write” (l. 8) – “by their studies of the past three months, the pigs had succeeded” (l. 17)

2. False → “it was Snowball who was best at writing” (l. 12)

3. False → “they would form an unalterable law by which all the animals [...] must live for ever after” (l. 20)

E. One day, after they had taken control of the farm, the pigs found a **spelling book**, belonging to Mr Jones's children, on a **rubbish heap**. Thanks to this, they learnt how to read and write. So, when they wanted to organize a new animals' society, they first took pots of black and white paint and **painted out** the name of the farm on the **five-barred gate** which **gave on to** the main road. Then they **went back to** the farm buildings, Snowball took a brush, and after having, with some difficulty, **climbed up** the **ladder**, wrote on one of the farm buildings the **unalterable** rules of their new society: the Seven Commandments – which **from now onwards** all the animals were supposed to respect.

Part two (from line 24 to the end)

F. 1. True → “Whatever goes upon two legs is an enemy” (l. 25)

2. False → “It was very neatly written, and except that ‘friend’ was written ‘freind’ [...] the spelling was correct all the way through” (l. 32)

3. False → “Snowball read it out aloud for the benefit of the others” (l. 34)

4. True → “All the animals nodded in complete agreement, and the cleverer ones at once began to learn the Commandments by heart” (l. 34)

5. False → “However, the pigs [...] broke the commandments one by one” (l. 37)

G.

3 months ago...	... the animals took control of Mr Jones's farm.
For the past 3 months...	... the pigs had studied and learnt how to read and write.
At half past six...	... after breakfast, Snowball and Napoleon called the animals together.
Before beginning the hay harvest...	... they had an important matter to attend to – writing the Seven Commandments.
For ever after...	... the animals were supposed to respect these laws.
But gradually...	... the pigs began breaking the rules and added a few words to change each commandment.
Finally...	... there was only one commandment left, saying that some animals were more equal than others.

Ten words to remember

1. matter (l. 6) – 2. rubbish heap (l. 10) – 3. law (l. 20) – 4. wings (l. 26) – 5. neatly (l. 32) – 6. the wrong way round (l. 33) – 7. all the way through (l. 33) – 8. aloud (l. 34) – 9. nod (l. 35) – 10. single (l. 43)

C In your own words

Niveau B1 : cet exercice de reformulation s'appuie sur deux activités langagières : **compréhension de l'écrit** et **production orale en continu**. Il permet de s'assurer que l'élève a compris les points essentiels de ce texte (enchaînement des faits, sentiments des personnages) et qu'il peut en rendre compte à l'oral.

Les élèves pourront s'appuyer sur leurs réponses aux activités du fichier de l'élève (en particulier l'activité G) comme trame du résumé. On leur rappellera également qu'ils trouveront des conseils pour **s'exprimer à l'oral en continu** dans la partie méthodologique (conseils généraux et « Raconter » p. 153).

D Going further

Les questions du *Going further* peuvent être traitées à l'oral comme à l'écrit.

Niveau B1 : l'élève explique, exprime une opinion personnelle de manière simple, en enchaînant ses phrases.

Niveau B1+ : l'élève s'exprime avec assez de précision et d'aisance, les erreurs de langue sont peu nombreuses.

Niveau B2 : l'élève s'exprime avec finesse et précision, il développe une argumentation claire et nuancée.

2. The Seven Commandments are reminiscent of the Ten Commandments in the Bible... For example, the sixth, seventh and eighth commandments in the Bible say “thou shalt not kill”, “thou shalt not commit adultery” and “thou shalt not steal”. They are similar to “No animal shall kill any other animal” or “No animal shall drink alcohol” in Orwell’s text.

3. They are gradually modified to suit the new behaviour of the pigs... As the pigs begin to copy humans, they wear clothes, sleep in beds, drink alcohol and even kill rebellious animals, so they change the laws so that they correspond to the way they act...

4. The final commandment is rather strange because of the nature of the word “equal”... There cannot be different degrees of equality – people are either equal or they are not... So, it is totally illogical to imagine that one group of animals could be considered “more equal” than others...

5. By showing that the pigs’ power is a result of their literacy (learning to read and write), Orwell suggests that knowledge, intelligence, or at least intellectual skills, are the keys to holding power... He suggests that those who rise to power are the ones who manipulate words the best...

E Language training



6. Savoir prononcer

a. Mots qui contiennent le son /ɔː/ :

cause /kɔːz/ – form /fɔːm/ – four /fɔː/ – law /lɔː/ – Snowball /'snəʊbɔːl/ – taught /tɔːt/.

b. Mots accentués sur la première syllabe : seven – children – written – matter – studies.

7. Pratiquer la grammaire

Renvoi au *Language workshop*, p. 126.

Your task

► Write out and deliver a speech

La tâche proposée ici (pratiquer l'**expression écrite et orale** en préparant et en prononçant le discours des deux personnages principaux du texte) implique une étude préalable des pages méthodologie (« Expression écrite », p. 165, et « Expression orale en continu », p. 153).

Expression écrite :

Niveau B1: l'élève rédige un discours articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige un discours de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Expression orale en continu :

Niveau B1 : l'élève prend la parole devant la classe en enchaînant des phrases simples et en utilisant des *gap-fillers*, il se sert peu de ses notes.

Niveau B1+ : l'élève s'exprime avec une certaine aisance, malgré quelques problèmes de formulation qui entraînent de courtes pauses.

Niveau B2 : l'élève peut méthodiquement développer une présentation en soulignant les points importants et les détails pertinents. Il n'a pas besoin d'avoir recours à ses notes.

Check your vocabulary

Nous vous proposons, à la fin du livre du professeur, page 335, une fiche d'évaluation qui permettra de s'assurer des acquis lexicaux des élèves à l'issue de l'étude du texte.

Corrigé de la fiche *Check your vocabulary* (livre du professeur, p. 335)

- A. 1.** After their **struggle** to take control of the farm, the pigs learnt certain **skills**.
2. Snowball attended to (looked after / dealt with) the **matter** of writing the laws for the other animals were **illiterate**.
3. The text was **neatly** written, but one of the letters was (written) **the wrong way round**.
4. It was his **duty** to read the new **laws aloud**.
5. The **moral of the story** is that the **evil** (ones) never respect equality.
- B. 1.** Il se **souvenait** des commandements et était capable de les réciter **du début à la fin**.
2. Les animaux **opinaient de la tête / faisaient oui de la tête** parce que les lois **leur faisaient penser** à une société parfaite.
3. En fait, les cochons **représentent** les dirigeants d'un monde qui est **sens dessus dessous / d'un monde à l'envers**.
- C. 1.** *ails* – **2.** *seul et unique* – **3.** *tas d'ordures*
- D. 1.** knowledge: *connaissances* – **2.** remind: *rappeler*

Language workshop (p. 126-127)

► Grammaire : La voix passive

A Observer et comprendre

- 1 a.** *-ED* est la marque du prétérit en 1. *-ED* est la marque du participe passé en 2 et 3. – C'est l'auxiliaire *BE* en 2 (*were*) et 3 (*be*) qui permet de repérer la voix passive.
b. Ce sont les énoncés passifs (2 et 3) qui mettent l'accent (centrent le discours) sur l'objet / la personne qui subit l'action.
- 2** *Had been* indique que « l'action est vue sous l'angle du résultat ». – *Were being* indique que « l'action est vue sous l'angle du déroulement ».
- Traduction : 1. « un vieux livre d'orthographe qui avait été jeté sur le tas d'ordures ». – 2. « Chaque jour, des centaines de livres étaient jetés aux ordures. »

Remarques : 1. On pourra ainsi schématiser les formes verbales :

had been thrown : **had -en** indique l'accompli (la valeur de résultat) ; il s'agit ici du *pluperfect*.
– **be** + le participe passé **thrown** sont les marques de la voix passive.

were being thrown : **were + ing** indique l'inaccompli (déroulement) ; il s'agit du prétérit *BE+ING*.
– **be** + le participe passé **thrown** sont les marques de la voix passive.

2. À l'oral, les formes *BEEN* et *BEING* sont impossibles à distinguer. C'est le contexte (par exemple la présence de *HAD* ou *WERE*) qui permet de « reconstruire » les formes verbales (voir « Grammaire de l'oral », p. 127).

3 Le complément introduit par la préposition *to* en 1. est *this matter*.

La place de la préposition – à droite du verbe – n'est pas modifiée en 2., malgré le changement de structure.

Traduction : 1. « Il faut en premier lieu s'occuper de cette question. » / 2. « Mais il y a une autre question dont il faut s'occuper en premier lieu. »

– En français, on ne peut pas conserver la préposition « de » après « s'occuper » pour la structure 2.

Remarque : c'est une construction propre à l'anglais que de maintenir la préposition à droite du verbe :

– dans les questions : *What are you thinking of?* / « À quoi penses-tu ? » ;

– dans les relatives : *The boy you talked to is my nephew* / « Le garçon à qui tu as parlé est mon neveu » ;

– à la voix passive : *This is something I've never thought about* / « C'est une chose à laquelle je n'ai jamais réfléchi ».

Faisons le point !

1. Dans un énoncé passif, la forme *HAD BEEN* signale que l'action est vue sous l'angle du résultat et la forme *WERE BEING* signale que l'action est vue sous l'angle du déroulement.

2. En anglais, on maintient la préposition à droite du verbe à la voix passive.

B Pratiquer

- 4 a. They are being watched all the time. – b. Men and women are often treated differently. – c. The children had been sent away. – d. All the rules were broken one by one. – e. Our rights have never been discussed. – f. You are being laughed at. – g. We were being stared at. – h. They can't be relied on.
- 5 a. Women were not represented. – b. They can no longer be ignored. – c. We are being treated very badly. – d. They had been sent to jail.

► Grammaire de l'oral : Comprendre les formes passives



6 a. Les auxiliaires *is, has, being* et *been* ne sont pas accentués.

- 7 a. 1. was seen
b. 2. is seeing
c. 2. is now being used
d. 1. has never been used
e. 1. have been accused
f. 2. are being nasty

► Lexique : Égalité et droits

8 a. stand up for (one's rights) – b. make up for – c. open-minded – d. underprivileged

- 9 a. affirmative action – b. compulsory – c. look down on – d. bridge the gap – e. prejudice
- 10 a. career – b. opportunity – c. obvious – d. compete – e. responsible – f. citizen
- 11 a. In a society which defends equality, it seems unfair that disabled people should be denied access to certain public buildings.
- b. When women apply for a managerial post, there is often a “glass ceiling” which prevents them from reaching the top.
- c. Forbidding African Americans to compete with other students for university places was a rather narrow-minded policy.
- d. If women were really on an equal footing with men, they would be treated in the same way as their male colleagues.
- e. Today minorities refuse to be discriminated against and fight to assert their rights.

Your task

► Make a phone call to explain what is happening to you

Il s'agit d'une tâche d'**interaction orale**, mettant en jeu la maîtrise des formes grammaticales vues dans la page 126 du *Language workshop* : « La voix passive ». On incitera l'élève à s'appuyer également sur la *Toolbox* fournie au bas de la page 127. C'est une tâche de niveau B1 ou B1+.

Interaction orale

Niveau B1 : capacité à engager la conversation et maintenir le contact pour échanger des informations, exprimer des sentiments.

Niveau B1+ : on ajoutera aux critères précédents une certaine aisance et fluidité de l'expression.

Compétence linguistique

Niveau B1 : on attendra au niveau B1 que l'élève ait compris la construction de base de la voix passive et en maîtrise les formes au moins au présent, au *present perfect* (résultat présent) et au prétérit (récit d'événements). Cependant, on pourra s'attendre à ce qu'il y ait des confusions sur les auxiliaires.

Niveau B1+ : on attendra, du point de vue linguistique, un assez bon contrôle grammatical, avec des erreurs non systématiques. Dans ce cas précis, on attendra la maîtrise des formes verbales étudiées, y compris aux formes interrogatives et négatives ainsi qu'un emploi à bon escient de ces formes. La prononciation doit être clairement intelligible tout au long de l'échange. On valorisera du point de vue phonologique la réduction des auxiliaires.

Les formes conversationnelles (*I mean... Let's say... Did you? Sorry to interrupt you, etc.*) sont également attendues car elles introduisent fluidité et aisance dans l'expression orale.

• Exemples d'énoncés pouvant être intégrés à la production

Niveau B1

Student A:

- You won't believe it! I'm at the airport and I can't board the plane! Simply because I can't find my passport. Maybe it's been stolen or maybe I've lost it! I just don't know! But it's gone!
- I've been detained for about an hour or so by security officers!
- I don't really know why I've been held so long!
- They've been interrogating me for an awfully long time now.
- They've been asking all sorts of funny questions!
- First, I was stopped at a security checkpoint.
- I was asked to show my passport.
- Then I was told to empty my pockets by two security officers.

- That was when I realized that my passport had disappeared!
- Then I was searched by an officer.
- And eventually I was handcuffed.
- I was taken to an airport jail cell.
- I was told that I was a potential terrorist!
- I told them that maybe my passport had been stolen!
- They wouldn't believe me.
- Please, Mum, could you please come with some identity papers to prove my identity?
- If you don't, they won't release me / I'll never be released! / I'll be sent to jail.

Student B:

- Don't panic!
- Tell me what happened.
- They'll soon understand some mistake has been made.
- No one can be detained for so long when they're under 18!
- Of course your identity can be proved!
- Don't worry! I'll get this sorted out!
- The problem will soon be solved.

Niveau B1+

Outre les énoncés ci-dessus, on introduira des expressions permettant de rendre la conversation plus fluide et aisée : réponses courtes, reprise de l'auxiliaire, exclamatives, adverbes, etc.

- Well, actually... / I definitely think... / Don't you think that...?
- Of course I do! / I hope so. / I don't think so. / I guess so. / I suppose so.
- Yes, please do! / No, please, don't!
- They can't keep me here forever, can they?
- You'll get this sorted out, won't you?
- You can talk to them, can't you?

Spotlight - Sociology and economics

(p. 128-129)

► How far from equality!

Conformément aux textes officiels de juillet 2010 pour le programme du cycle terminal, la thématique de cette unité est abordée ici à travers le prisme du domaine « sociologie et économie ». Cette double page permettra aux élèves de mieux comprendre certains référents culturels typiques des pays anglo-saxons – par exemple, le soutien quasi universel aux œuvres caritatives (*End Poverty 2015*), l'existence, notamment aux États-Unis, de milliardaires philanthropes (Bill Gates, Mark Zuckerberg) et la tendance à publier sans vergogne des statistiques sociologiques ou financières liées à la couleur de la peau ou à l'origine ethnique.

Cette toile de fond sociologique, qui met en exergue les inégalités criantes entre hommes et femmes, riches et pauvres, Blancs et Noirs, permettra aux élèves de mieux appréhender quelques vérités économiques du monde anglophone et constituera une bonne préparation pour la tâche finale sur la discrimination.

Avant d'aborder ces exercices, qui contiennent de nombreux chiffres et des graphiques, les élèves pourront se reporter aux conseils méthodologiques (p. 154, « Dire les chiffres et les dates » et « Commenter un graphique »).

A Poverty has a woman's face

Tout en dévoilant des informations plutôt stupéfiantes (grâce aux sources telles que *Women's International Network*, *World Development Indicators* et *Womankind Worldwide* et le site

<http://www.endpoverty2015.org/en/goals/gender-equity>), cet exercice permettra aux élèves de réviser les pourcentages et les fractions (*half, two-thirds*), et des expressions de quantité et de comparaison (*half as much as, twice as many as, most of, much lower than, less than 1% of...*).

- a. False → “75% of the world’s 876 million illiterate adults are women.”
- b. False → “Of the 1.3 billion people living in poverty around the world, 70% are women.”
- c. True → “Women work two-thirds of the world’s working hours”; therefore, men only work one-third, which is half as much as women.
- d. False → “Two-thirds of children denied primary education are girls.”
- e. True → “Women [...] earn only 10% of the world’s income.”
- f. False → “Women [...] own less than 1% of the world’s property.”

B How ethnic origin and education influence income

1. These bar charts (for the years 2009 and 2006) highlight the fact that your educational background and your ethnic origin have a great influence on your income... Globally, we can draw the conclusion that Asians, and, to a lesser extent, white people, are high wage-earners whereas members of the black community have quite low average wages...
2. In 2009, Asians and whites had a median income of over \$4,000 a month ($12 \times 4,000 = 48,000$). Hispanics earned just over \$3,000 a month ($12 \times 3,000 = 36,000$).
3. African Americans, with just over \$30,000 a year, earned less than half the income of Asians (almost \$70,000). Whites, with annual earnings of nearly \$60,000, earned almost as much as Asians.
4. Since the overall median annual income of Americans was \$45,000 in 2006, only those with a university diploma (a bachelor’s, master’s or doctor’s degree) earned more. So you must reach university level to earn more than the average American.
5. Your income increases dramatically – it even skyrockets by more than 45% (from \$37,000 to \$68,000) – when you obtain a bachelor’s degree, compared with a high school diploma.

C Giving – a way to reduce inequality?

Avant d’étudier les deux textes, faire réfléchir sur l’étymologie du mot *philanthropy* (from ancient Greek: *phil-* = *loving*, *anthropos* = *mankind*).

1. In the past, very rich Americans tended to spend colossal fortunes on founding educational or cultural institutions for the benefit of their poorer compatriots – libraries, museums, universities. Nowadays, the very rich try to solve worldwide social or medical problems with their money – fighting epidemics or improving the level of education.
2. The two different faces of Mark Zuckerberg are, first of all, the fictional one, as seen in the film *The Social Network*, which presents him as being cold, unsociable and rather cruel or inhuman; secondly, according to the journalist, there is the real one – kind, mature, reliable as well as caring and helpful to other people.

The Giving Pledge is a solemn promise / a serious commitment made in 2010 by about 60 American billionaires to give half of their wealth to charity.

3. Voici quelques pistes pour lancer la discussion :

Student A:

- Giving away half of one’s money is an extremely generous gesture.
- The very wealthy can prove in this way that they have a certain humanity.
- America is a religious country and the Bible encourages generosity.
- No single person can spend immense fortunes – so it’s better to give money away.
- When you die, you don’t take your money with you!

Student B:

- Anyone can be generous if they possess a colossal fortune.
- A more effective way of showing humanity would be to raise the salaries of all employees in one’s company.
- Religion preaches poverty not wealth – no very rich person can “enter the Kingdom of Heaven”.
- Many wealthy people have made their fortunes in dishonest ways – it is just plain hypocritical of them to be generous later.
- The only reason the rich donate their money to charity is to give themselves a clear conscience!

Webquest

► From rags to riches

Chacune de ces recherches sur Internet débouchera sur un exercice d’**expression écrite**.

Niveau B1 : l’élève rédige un texte articulé et cohérent, il utilise des mots de liaison variés ; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l’élève rédige un texte de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

1. De nombreux liens permettront aux élèves de rassembler des informations sur l’enfance difficile, la carrière et la réussite fulgurante d’Oprah Winfrey. On peut encourager les élèves à trier ces informations afin de présenter une biographie concise et percutante.

2. Les objectifs cités sont intéressants, non seulement en raison de leur lien avec la thématique de l’unité, mais parce qu’ils ne sont pas simplement de vagues déclarations empreintes d’angélisme, mais, au contraire, des objectifs ambitieux, précis et chiffrés qui permettront aux élèves de parcourir les principaux obstacles empêchant une réelle égalité dans le monde.

a. Eight goals:

1. End Hunger → Reduce those suffering from hunger and poverty by half.
2. Universal Education → Ensure that all boys and girls complete a full course of primary schooling.
3. Gender Equity → Eliminate gender disparity in primary and secondary education.
4. Child Health → Reduce by two thirds the mortality rate of children under five.
5. Maternal Health → Reduce by three quarters the maternal mortality ratio.
6. Combat HIV/AIDS → Halt and begin to reverse the spread of HIV/AIDS and other diseases.
7. Environmental Sustainability (politique de développement durable) → Integrate the principle of sustainable development into country policies and programmes.
8. Global Partnership → Develop open trading and financial systems that are non-discriminatory.

b. La réponse est très subjective.

Final task (p. 130)

► How far are we from equality?

Illustration

An information poster from the service “For Diversity, Against Discrimination” of the European Commission (Employment, Social Affairs and Equal Opportunities).

L'intérêt de cette affiche, destinée à rappeler les droits des travailleurs, est l'information qu'elle apporte sur les différents types de discrimination sur le lieu de travail ("*discrimination based on race or ethnic origin, age, disability, religion or belief, or sexual orientation in the workplace*").

Après l'étude des divers documents de l'unité, les élèves devraient disposer des éléments et savoir-faire nécessaires pour mener à bien le projet qui leur a été proposé en début d'unité : préparer la discussion d'un stagiaire qui a assisté à un cas de discrimination dans une entreprise avec son tuteur (un cadre de l'entreprise) et en rendre compte à l'écrit dans un courrier électronique à son professeur.

1 Have a discussion with your tutor

On encouragera les élèves à relire les conseils de la partie méthodologique « Interaction orale », en particulier les conseils relatifs à la « Discussion contradictoire », page 158.

A. Decide what type of discrimination you will choose

La réponse est très subjective, mais on peut inciter les élèves non seulement à relever les principaux types de discrimination rencontrés dans l'unité (contre les femmes, les handicapés, les membres d'une minorité ethnique...), mais à tenir compte également d'autres cas possibles (contre les personnes âgées, les jeunes, les pratiquants d'une religion minoritaire, les homosexuels...).

B. Act out the conversation

Niveau B1 : les élèves sont capables d'échanger des informations, de poser des questions et de prendre l'initiative dans la conversation.

Niveau B1+ : les élèves peuvent communiquer spontanément avec un assez bon contrôle grammatical et varier la formulation de ce qu'ils souhaitent dire.

Niveau B2 : la discussion se déroule avec spontanéité et aisance.

On peut conseiller aux élèves d'utiliser certaines expressions de la *Function box*. Même si le contenu de la discussion dépend du cas choisi, voici quelques pistes générales pour l'exercice d'interaction orale :

Student A:

- Sorry to interrupt you, but could I have a word with you?
- I'd like to tell you about something I saw this morning.

Student B:

- OK, let's go into my office so that we can talk in private.
- Could you tell me exactly what happened?
- I quite understand your reaction. However...
- It is true to say that the firm has already had this type of problem...
- Mentalities are changing – but it will take time. You see...

2 Write an e-mail to your teacher

Niveau B1 : l'élève rédige une lettre articulée et cohérente, il utilise des mots de liaison variés; les erreurs de langue les plus importantes sont évitées.

Niveau B1+ : l'élève rédige une lettre de manière assez élaborée. Les erreurs de langue sont peu nombreuses et ne gênent pas une lecture fluide de son texte.

Les élèves trouveront de l'aide pour « Écrire une lettre ou un courriel » dans la partie méthodologique (p. 166).

Il s'agit, bien évidemment, d'un courrier électronique envoyé à un supérieur hiérarchique qui doit être écrit dans une langue soutenue, avec inclusion des mêmes formules de politesse que dans une lettre. Voici une proposition de corrigé :

Re: Incident during my work placement

From: Mark DAVIS <mark.davis@aol.com>

To: John SUMMERS <john.summers@bt.com>

Dear Sir,

As you may remember, I am currently doing my six-month training course at Bell and Co. in the suburbs of London, which is due to finish next week.

From a professional point of view, everything is going well. However, something I witnessed on Tuesday morning surprised me or even shocked me – a young handicapped colleague was dismissed from the firm simply because she was not able to work as quickly as the others.

What I find the most unpleasant is that, when I talked to my tutor about this incident, instead of criticizing the company's behaviour, he fully supported the dismissal of my young colleague. I just cannot understand his attitude and I would really like to do something to help my colleague.

Perhaps the firm could either reinstate her or at least adopt a more tolerant policy towards the disabled. In any case, I would really like to ask for an interview with the managing director in order to make sure that he is aware of the problem. Would you advise me to do so or, on the other hand, in order not to spoil our school's good relations with the firm, would you rather I did not evoke the problem?

Yours sincerely,

Mark Davis

Check your skills (p. 131)

► Comprendre un article de presse

Cet article trouvé sur le site internet de la *Minnesota Public Radio* « boucle la boucle » en quelque sorte en présentant, comme les pages *Focus* en début d'unité, un exemple d'un « plafond de verre » franchi par des membres d'une minorité ethnique – ici, l'élection à la chambre de représentants de l'État de Minnesota d'un Afro-Américain, ancien policier de la ville de St. Paul. D'ailleurs, son élection fait suite à celle de deux membres d'un groupe ethnique chinois, les Hmong, à la même assemblée.

Ce document et les exercices qui l'accompagnent permettront aux élèves de s'auto-évaluer en **compréhension écrite** et en **interaction orale**, l'activité langagière dominante de cette unité.

Corrigé du fichier de l'élève (p. 57)

1. seats won by African Americans for the first time – the political success of minorities

2. St. Paul → city which is the state capital

Minnesota → a mid-west state

Republican → a political party

House and Senate → lawmaking chambers

Census → the counting of the population

The Capitol City → nickname for St. Paul

3. a. “Republican takeover” (l. 2) – “its very first black lawmakers” (l. 7)

b. “his name recognition and reputation for public safety” (l. 16) – “Harrington prioritized domestic violence and gang activity, and achieved notable reductions in both” (l. 27)

c. “he also credits his predecessor [...] for showing the city that minority representatives can do a good job representing all their constituents” (l. 17).

4. a. *prise de contrôle* – b. *électeur* – c. *se présenter* – d. *obtenir*

5. a. False → “roughly the national average” (l. 12)

b. False → “his name recognition and reputation for public safety” (l. 16)

c. True → “he also credits his predecessor [...] for showing the city that minority representatives can do a good job representing all their constituents” (l. 17)

d. False → “I can remember a time when in St. Paul, where I could show up for a call, they would ask for ‘the other police,’ meaning they wanted the white police to show up [...] that level of racism still existed” (l. 22)

e. True → “He’s hoping to extend that influence as a state senator” (l. 29).

6. 1 Republicans last controlled state legislature – 38 years ago.

2 Harrington began his police career – 33 years ago.

3 The Census took place – 10 years ago.

4 Harrington became police chief – 6 years ago.

5 Two Hmong lawmakers vacated their seats – before Tuesday’s election.

6 The first black lawmakers were elected – at Tuesday’s election.

7. a. Annoyance: when evoking racism in St. Paul (“I can remember a time when in St. Paul, where I could show up for a call, they would ask for ‘the other police’, meaning they wanted the white police to show up [...] that level of racism still existed”, l. 22).

b. Optimism for the future: when talking about his role as a state senator (“He’s hoping to extend that influence as a state senator”, l. 29).

c. Pride: when mentioning his predecessors (“he also credits his predecessor [...] for showing the city that minority representatives can do a good job representing all their constituents”, l. 17).

d. Gratitude: when analysing the reasons for his victory (“Harrington thinks his name recognition and reputation for public safety helped him win office”, l. 16).

8. a. The population of St. Paul used to have racist attitudes, but their second election of minority representatives (Hmong and black lawmakers) proves that they have become more open-minded and tolerant.

b. Harrington was elected because he was well known by the people of St. Paul as a competent police chief, fighting gangs and managing to reduce violence in the home and on the streets.

c. The political effectiveness of the two Hmong representatives set a precedent for representatives from ethnic minorities and was an indirect reason for the election of black lawmakers.

d. Harrington’s ambitions for the future are that he will be able, as a state senator, to continue his former success as police chief.

► Prendre part à une interview

Avant de faire cette évaluation, il est préférable que les élèves aient étudié les pages de méthodologie de l’interaction orale dans le manuel (p. 157), en particulier la rubrique « Interview », et fait les exercices du fichier de l’élève (p. 57).

Les pages *Reading* (p. 132-138) proposent des extraits de romans, destinés à l'entraînement à la lecture autonome en continu, en classe ou à la maison.

- Le premier texte, *The sneeze*, extrait de *Walkabout*, de James Vance Marshall, est accompagné de questions-relais permettant aux élèves de s'assurer qu'ils ont compris l'essentiel du passage qu'ils viennent de lire. Il est en effet nécessaire qu'ils arrivent à répondre à chaque question-relais avant de poursuivre leur lecture.

Une fiche duplicable de synthèse et de prise de notes des éléments essentiels du texte (livre du professeur, p. 336) permet aux élèves de résumer le texte.

- Le deuxième texte proposé, *King John and the Abbot*, est un conte célèbre. Il n'est pas accompagné de questions-relais afin de ne pas interrompre le rythme de la lecture en continu. L'élève est ainsi incité à une lecture plus personnelle, soit en continu en acceptant de ne comprendre qu'en surface, soit en cherchant lui-même les articulations du texte et en faisant des pauses pour faire des bilans partiels de ce qu'il a compris. On s'approche ainsi d'une lecture plus naturelle, et l'on permet à l'élève de découvrir ses propres stratégies de lecture.

Ce texte est aussi accompagné d'une fiche duplicable de synthèse et de prise de notes (livre du professeur, p. 337).

- Le troisième *Reading* regroupe trois extraits de *The Great Gatsby*. La finalité de tout enseignement de langue étant l'autonomie de l'élève, il est ici confronté à une situation de lecture plus authentique, sans numérotation des lignes et sans intervention didactique. On n'est, cependant, pas encore « comme dans la vraie vie », puisque illustrations, titres et notes de bas de page sont encore fournies...

Bien que ce ne soit pas l'objectif premier de ces pages, nous avons néanmoins estimé que certains professeurs désireraient peut-être étudier plus en détail ces extraits avec leurs élèves. Vous trouverez ci-dessous des suggestions d'exploitation (*Going further*) pour les deux premiers extraits.

► The sneeze (p. 132-133)

Niveau B1 : l'élève a compris les points principaux de l'extrait et peut en rendre compte avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

1. The story

Title / Author	The <i>sneeze</i> (from the novel <i>Walkabout</i>) / James Vance Marshall
Setting	Place: The Australian Outback (desert) Time: In the 1950s
Characters	1. Name: Mary Who she is: An American girl Probable age: Teenager 2. Name: Peter Who he is: An American boy, Mary's younger brother Probable age: 8-10 3. Name: ? Who he is: An Aboriginal boy Probable age: Teenager? ("certainly no older than [Mary] was", l. 18)
Plot	After a visit to Australia to visit their uncle, two young Americans – Mary, a teenage girl, and Peter, her younger brother – are the only survivors of a plane crash. Feeling rather afraid as they are completely lost in the desert, they suddenly meet a naked Aboriginal boy. Since they are very surprised to meet a person so different from themselves, their first reaction is to stare at him. He also slowly scrutinizes them and, whereas he remains calm, Mary stares aggressively and Peter feels rather uncomfortable. The long embarrassed silence is broken when all of a sudden Peter sneezes – very loudly and several times! This sneeze breaks the ice – the Aboriginal boy bursts out laughing and so does Peter. Miraculously, their animosity and enormous cultural differences immediately disappear.
Possible ending	Peter and the Aboriginal boy become good friends. Peter tries to explain the modern, high-tech way of life in America – and the Aboriginal boy shows him how he lives in the desert, introduces him to his family and explains how close to animals and nature he feels. Unlike her brother, Mary hates the Outback, rejects the Aboriginal boy and spends her days crying and sulking. Peter would love to stay with the boy's tribe and live a more natural and primitive life in the Australian Outback, whereas Mary longs to go back to her comfortable life in America.

2. Follow-up work

Dans la mesure où l'histoire est assez simple et relativement factuelle – hormis la réflexion sur les différences culturelles entre les jeunes Américains et le garçon aborigène –, les élèves devraient être capables, à partir de la fiche de synthèse, de produire un court résumé à l'écrit ou à l'oral. À cette occasion, on insistera particulièrement sur l'emploi :

- de **mots de liaison** permettant d'exprimer la causalité : as, since, for, because...
- de **marqueurs de temps** : after + -ING, when, suddenly / all of a sudden, immediately, eventually...
- de structures d'**opposition** pour évoquer les différents personnages : whereas / while, unlike, contrary to...

Going further

Cet extrait se prête parfaitement à une activité d'**interaction orale**. En prenant comme point de départ la "*possible ending*" évoquée ci-dessus, on pourrait proposer aux élèves le « jeu de rôles » suivant :

Group 1: You agree with Mary. You hate the idea of going back to the primitive life of the Aboriginal boy – without the basic comforts of running water, easily-available food and all the instant entertainment of modern life.

Group 2: You are on Peter's side. You wouldn't miss today's life with its supposed scientific and technological "progress". On the contrary, you would love to live a simple life close to nature, sharing possessions and enjoying a quiet, natural existence.

On divisera donc la classe en deux groupes et on demandera aux élèves de préparer, individuellement ou collectivement, plusieurs idées pour soutenir leur point de vue et pour anticiper et contrer les arguments de l'autre groupe. On leur conseillera d'illustrer leur propos en donnant des exemples et en utilisant des expressions appropriées (voir « Discussion contradictoire », p. 158).

► King John and the Abbot (p. 134-135)

Niveau B1 : l'élève a compris les points principaux de l'extrait et peut en rendre compte avec ses propres mots.

Niveau B1+ : l'élève comprend sans difficulté le point de vue des locuteurs et peut s'exprimer avec une certaine aisance, même si quelques problèmes de formulation entraînent de courtes pauses.

Il sera sans doute intéressant de fournir aux élèves quelques informations historiques pour les aider à mettre en contexte ce conte célèbre.

Historical background

King John's father, Henry II, indirectly made a martyr out of the Archbishop of Canterbury, Thomas Beckett, in 1170. Like his father, John had a conflict with the Catholic Church over the rights and privileges of the Church, and refused to ratify the Pope's choice for the post of the Archbishop of Canterbury, Stephen Langton. The Pope responded with bureaucratic constraints, and in retaliation John removed several bishops from office.

The idea that a shepherd could outwit a king, is quite subversive and reminds us of the Robin Hood ballads which have the same characteristics, except that the sheriff is in the place of the king. King John is closely associated with Robin Hood, so perhaps this is not a mere coincidence. There is also the suggestion that the educated abbot is not as wise as the uneducated shepherd – implying that there is a "native wit" that is more valuable than school-book wisdom.

Corrigé de la fiche *Reading* (livre du professeur, p. 337)

1. The story

Title / Genre	<i>King John and the Abbot</i> / old folk-tale or ballad
Setting	Places: England – London, Canterbury, Oxford, Cambridge Time: 16th century (or before)
Characters	<p>1. Name: King John Who he is: A bad, harsh, cruel king of England Probable age: Middle-aged (?)</p> <p>2. Name: Abbot of Canterbury Who he is: A rich old man of the church who lives in a grander style than the king Probable age: In his 60s or 70s</p> <p>3. Name: ? Who he is: the shepherd who works for the Abbot of Canterbury Probable age: As old as the abbot (in his 60s or 70s)</p>
Plot	<p>When cruel King John realized that one of his church leaders, the Abbot of Canterbury, lived in a richer style than he did, he was furious. So, he summoned the Abbot to London, scolded him for his behaviour and threatened to execute him unless he could answer three very difficult questions – firstly, exactly how long the king would live, secondly, how long it would take him to ride around the world and thirdly, precisely what he was thinking.</p> <p>As he was, of course, unable to answer, the Abbot asked for two weeks to think. This was granted, so he went to Oxford and Cambridge to seek help from the cleverest professors – but to no avail. Therefore, he sadly rode home. But while he was approaching his house, he met his shepherd who wondered why he was so sad. The abbot explained his difficult situation to the shepherd who immediately offered to help – he asked the abbot to lend him his clothes and to let him go to London in his place. The abbot reluctantly agreed.</p> <p>When he arrived in London, the shepherd, who looked like the abbot, was immediately allowed to see the king who did not realize he had been tricked. The shepherd replied very cleverly to each question: how long would the king live? – until the day he died and not one day longer; how long would it take him to ride around the world? – if he rose with the sun and rode with it all day, it would take him twenty-four hours; what did the king think? – he thought he was speaking to the Abbot of Canterbury and not to his poor shepherd.</p> <p>Thanks to these intelligent answers, the king was so amused that he decided to pardon the abbot and offer the shepherd his place. The shepherd refused but was given money to help him as long as he lived (until the day he died).</p>
Moral of the story	This story shows, first of all, that you do not need to be rich, famous and powerful to be clever. Even the poorest man in the humblest job can have more common sense and instinctive intelligence than those who are in high influential places

2. Follow-up work

Les élèves devraient être en mesure, à partir de la fiche de synthèse, de produire un court résumé à l'écrit ou à l'oral. À cette occasion, on insistera particulièrement sur l'emploi :

- de **mots de liaison** permettant d'exprimer la causalité, la condition ou la concession : as, since, for, thanks to... unless / if (not) / otherwise...
- de **marqueurs de temps** : first of all, firstly / secondly / thirdly, while / as, while, until / till / as long as... eventually / finally...
- d'expressions de **conséquence** : so / therefore / as a consequence...
- de **questions** : how long does it take? / how far is it?

Going further

On pourra ensuite demander aux élèves s'ils ont ou non apprécié ce conte en justifiant leur réponse : *Did you enjoy reading this tale? Give your reasons.* On peut également demander aux élèves de donner d'autres exemples de contes dont l'objectif est d'apprendre quelque chose aux lecteurs, ou de proposer une morale (on peut penser aux fables de La Fontaine ou d'Ésope, aux contes de Perrault, de Grimm ou d'Andersen...). Les élèves qui se sentent capables de raconter une de ces histoires pourraient être invités à le faire.

On incitera les élèves à utiliser les expressions typiques de ce genre littéraire :

- Once upon a time...
- Many years ago / In days gone by / In the olden days...
- And they lived happily ever after.
- And a kiss will break the spell.
- To wish upon a star...
- To make your dreams come true...

► **The Great Gatsby** (p. 136-138)

Niveau B1 : l'élève comprend l'essentiel d'un texte littéraire contemporain en prose.

Niveau B2 : l'élève lit avec un grand degré d'autonomie. Il perçoit sans difficulté l'implicite dans un texte littéraire.

Les trois extraits ont été choisis car ils illustrent bien l'histoire et l'esprit du roman de Fitzgerald.

1. **From Gatz to Gatsby** : la rencontre entre James Gatz, alias Jay Gatsby, jeune homme ambitieux issu d'un milieu pauvre, et le milliardaire Dan Cody, qui va lui donner le goût du luxe et l'aider à faire fortune. (Ce passage, très intéressant, n'est pas dans le film de Jack Clayton de 1974.)

2. **Parties and speculations** : la description d'une fête, représentative des Années folles en Amérique, et de la personnalité mystérieuse de Gatsby, sur qui ses propres invités n'hésitent pas à colporter ragots et soupçons.

3. **The end of a myth** : la fin solitaire de ce personnage mythique à la personnalité complexe, dont le père donne un éclairage nouveau et plus humain, le jour de ses funérailles.

On pourra demander aux élèves de dire comment ils ont lu ces extraits, quel a été leur niveau d'exigence dans la compréhension, quelles aides ils ont utilisées. On constatera que la lecture linéaire est loin d'être la seule possibilité. Certains lecteurs lisent d'abord la dernière page d'une œuvre ou le dernier paragraphe d'un article de presse ou d'une nouvelle. Ce qui peut avoir du sens, car si l'on sait vers quoi on se dirige, on a plus de chances de faire de bons repérages en cours de route. Cependant, on ne peut en faire une stratégie de lecture, car d'autres lecteurs préfèrent garder la surprise de l'évolution d'une histoire.

On insistera sur les points suivants :

- Il n'est pas indispensable de tout comprendre dans un texte pour en apprécier les qualités.
- Avoir recours immédiatement et systématiquement aux notes de bas de page ou au dictionnaire empêche de développer de bonnes stratégies de lecture.

– Il est possible d'augmenter significativement sa capacité de compréhension avec un certain entraînement méthodologique.

Ainsi, les élèves pourront s'appuyer sur les stratégies suivantes développées dans la partie méthodologique du manuel, « Compréhension de l'écrit » (p. 161-164):

1. Anticipation

Si l'auteur a lui-même fourni un titre, ce titre a une fonction, qui peut être d'aider le lecteur en lui permettant d'anticiper le récit, ou, au contraire, de le perturber si les mots du titre permettent différentes interprétations, ou même de le fourvoyer, afin qu'il ait une surprise en fin de lecture. Les titres des différents extraits de *The Great Gatsby* ne sont pas de l'auteur. Ils ont été fournis pour illustrer l'utilité de l'anticipation :

– *From Gatz to Gatsby* permet d'inférer que le fameux Gatsby a porté d'abord un autre nom, et que, s'il a voulu changer de nom, c'est sans doute qu'il voulait changer de vie. On peut d'emblée penser que la vie de Gatz était moins "great" que celle de Gatsby.

– *Parties and speculations* résume totalement le deuxième extrait. On y décrit les fameuses fêtes organisées par Gatsby, au cours desquelles les bavardages et médisances allaient bon train.

– *The end of a myth* permet d'anticiper que l'activité ou la vie de cette personnalité mystérieuse et emblématique d'une certaine classe sociale a pris fin, et que le lecteur va apprendre comment ou pourquoi.

2. Compréhension globale

Lire un texte relativement court en entier à vitesse normale, sans s'arrêter sur les éléments qui posent problème, permet de bien préparer une lecture plus approfondie. Cette technique, qui s'appelle **skimming**, permet de se donner une idée générale de l'histoire. Le mot « écrémage » ne parle sans doute pas plus à nos élèves, cependant l'image est adéquate : quand on écrème du lait, on enlève juste la partie supérieure, la crème, qui, ayant une densité moindre que le reste du lait, a monté à la surface. De même, il s'agit bien de n'aller qu'à la surface des informations, de ne s'approprier dans un premier temps que ce qui est facile à comprendre, mais qui va constituer un premier niveau de compréhension que l'on pourra creuser par les lectures suivantes.

On insistera sur le fait qu'il n'est pas indispensable de tout comprendre, que l'on peut se dispenser de certains détails, sans que cela ne nuise au sens. Exemples :

– ... *six pairs of white trousers* est moins précis que ... *six pairs of white duck trousers* (extrait 1), mais parfaitement clair : il s'agit bien de six pantalons. L'élève, qui juge indispensable de tout comprendre et trouvera dans le dictionnaire « pantalons de coutil », ne sera guère plus avancé !

– *Idem* pour *I was on my way to get roaring drunk* (extrait 2), où l'on peut se dispenser de la nuance donnée par *roaring*, ou pour *I slunk off in the direction of the cocktail table*, où *off* et *in the direction* apportent l'essentiel.

– De même, on peut ignorer le mot *moths* sans que cela nuise au sens de la phrase *In his blue gardens men and girls came and went like moths...* (extrait 2).

3. Pour d'autres techniques de **compréhension détaillée**, on se reportera à la fiche méthodologique de la page 162 du manuel.

4. Le **traitement des mots inconnus** est travaillé dans la fiche méthodologique des pages 163-164 où les différentes techniques d'inférence ont été mises à la portée des élèves.

• Ainsi le mot *funeral* (extrait 3) peut être inféré puisqu'une partie du mot est **transparent (inférence étymologique)**.

• On peut inférer le sens des mots *unsuccessful, soft-mindedness* (extrait 1) en analysant leur **formation (inférence morphologique)**.

• Le **contexte** permet aussi de mieux cibler le sens de certains mots (**inférence contextuelle**).

• Enfin, on sensibilisera les élèves à l'**inférence co-textuelle** : ce sont les termes autour du mot inconnu qui permettent d'en déterminer le sens. Exemples tirés de l'extrait 3 :

– La présence de *Lutheran* devant *minister* oriente le mot *minister* vers le sens religieux et non pas le sens politique.

– *His eyes began to blink anxiously* : ici, inutile de chercher ce que l'on dirait en français. Il suffit de visualiser la situation, autour du mot *anxiously*.

• Exemple de combinaison des **différentes inférences** : l'expression *drop anchor* (extrait 1) se situe dans un contexte marin étayé par le co-texte *yacht / Lake Superior / beach / rowboat*. Le mot *anchor*, d'origine latine (*ancora*), peut être facilement déduit.

La combinaison des inférences morphologique et étymologique permet de comprendre le sens de *undecipherable* (extrait 3).

Pour dédramatiser la lecture cursive authentique en langue étrangère, on conseillera de s'entraîner également avec des articles de presse sur des sujets d'actualité (pour lesquels les élèves peuvent avoir quelques connaissances sur le fond, même s'ils n'en maîtrisent pas le lexique), avec des contes pour enfants et avec des nouvelles (*short stories*), lectures plus gratifiantes car on peut vérifier plus vite sa compréhension. On ne préconisera pas la lecture de textes accompagnés de leur traduction, qui donnent l'illusion qu'on a compris, parce qu'on peut faire de fréquentes vérifications.

Écouter et prononcer

Corrigé des exercices du manuel (p. 146-149)

► Prononcer les mots

C. Prononciation de la marque *-ed*

Le *-ed* final se prononce de trois manières différentes, ce qui n'est pas toujours facile à déterminer pour un francophone. En effet, dans la phrase de l'exercice, le *-ed* de *hesitated* et *decided* se prononce /ɪd/, celui de *phoned*, *tired* et *swallowed* se prononce /d/ et celui de *watched* se prononce /t/.

D. Accent de mot

Ces mots sont pratiquement écrits de la même façon en français et en anglais. Cela permet de se rendre compte que les mots anglais de plusieurs syllabes, contrairement aux mots français, comportent une syllabe plus accentuée que les autres, l'accent de mot (accent tonique). Place de l'accent tonique dans les mots donnés en exemple :

nature /'nɛtʃə/ – geometry /dʒɪ'ɒmɪtri/ – automobile /'ɔ:təməbi:l/ – situation /,sɪtjʊ'eɪʃən/ –
parasite /'pærəsaɪt/ – respectable /rɪ'spektəbl/

E. Réduction des voyelles

Dans l'exemple donné, l'accent de mot ne porte que sur la syllabe en gras. L'autre ou les autres syllabes du mot sont réduites à /ə/ ou /ɪ/ et donc peu audibles.

*The policeman supposed the **burglar** had probably entered the laboratory a few minutes after the **manager**.*

F. Les consonnes muettes

Dans la phrase proposée, dix mots comportent une consonne qui ne se prononce pas (consonne muette).

Lis(t)en, I (k)now she's not dum(b): she'll (w)rite or give you an ans(w)er next We(d)nesday. If she cou(l)d wa(l)k, no dou(b)t she wou(l)d come today.

► Prononcer les phrases

A. Accent de phrase (accent syntaxique)

1. *What do you **know** about the **history** of **England**?*
2. *She **saw** him when she was in **London**.*

2. Place des mots dans la phrase

*Look at the girl he is staring **at**!*

B. Liaisons

Come over as soon as possible. I need all of you.

C. Intonation

1. *Has your sister arrived? ↗ When will she visit us? ↘*
2. *Don't listen to him! ↘*
3. *You're welcome. ↘*

D. Mise en relief

1. **He** likes **her** but **she** doesn't like **him**.
2. You **didn't** see me, but I **was** there.

E. Groupes de sens

Phrase entendue en premier : 1. *Oliver said, "Martha is fantastic."*

Phrase entendue en second : 2. *"Oliver," said Martha, "is fantastic."*

Corrigé des exercices du fichier de l'élève (p. 59-61)

1. Prononciation de la marque -s

A. Prononciation en /z/ → *bells – troubles – mountains – friends – songs*

Prononciation en /s/ → *helps – rats – baths – tops – socks*

Prononciation en /ɪz/ → *pages – patches – vases – masses – brushes*

2. Prononciation de la marque -ed

B. Prononciation en /d/ → *stayed – allowed – killed – raised – judged*

Prononciation en /t/ → *coughed – locked – stopped – brushed – fixed*

Prononciation en /ɪd/ → *ended – tasted – painted – minded – needed*

3. Accent de mot

- C. 1. adjective – 2. symbolism – 3. analyse – 4. university – 5. hypocrisy – 6. musician –
7. sociable – 8. declaration

D. According to alarming news bulletins, there were numerous horrifying creatures coming
from Mars everywhere.

4. Réduction des voyelles

- E. 1. *standard* – 2. *police* – 3. *Canada* – 4. *neighbour* – 5. *marvellous* – 6. *suppose* – 7. *doctor*
– 8. *London* – 9. *murderer* – 10. *carrot* – 11. *again* – 12. *Oxford* – 13. *labour* – 14. *character*
– 15. *arrive*

Remarque : on pourra signaler qu'il y a également effacement de la consonne -r- qui suit la voyelle réduite dans les mots /'stændəd/, /'neɪbə/, /'dɒktə/, /'mɜːdərə/, /'ɒksfəd/, /'leɪbə/ et /'kærɪktə/.

F. *She met Robert in Plymouth last summer and now he regularly sends her long letters from Scotland.*

5. Consonnes muettes

- G. 1. *fas(t)en* – 2. *(p)sy*chiatry – 3. *gran(d)son* – 4. *com(b)* – 5. *wa(l)king* – 6. *i(s)land* –
7. *ta(l)king* – 8. *(h)our* – 9. *clim(b)* – 10. *su(b)tle* – 11. *(w)riter* – 12. *(k)nowledge*

- H. 1. *thum(b)* /θʌm/ – 2. *dau(gh)ter* /'dɔːtə/ – 3. *(k)neel* /niːl/ – 4. *dou(b)tless* /'daʊtlɪs/ –
5. *san(d)wich* /'sænwɪdʒ/ – 6. *ca(l)m* /kɑːm/ – 7. *whis(t)le* /'wɪsl/ – 8. *ta(l)kative* /'tɔːkətɪv/ –
9. *(w)rongly* /'rɒŋli/

6. Repérer les mots porteurs de sens

- I. 1. *How long did you stay in Oxford?*
2. *I suppose you visited a number of Colleges.*
3. *She wondered if Vivian had heard of the crash.*
4. *Must she really do it again right now?*
5. *He can't have told you he could come on Saturday.*
6. *You must have called her when she was out.*

7. Repérer les formes réduites

J.

	Forme pleine	Forme réduite
1. You can go now, if you wish.		✓
2. I really don't know if I can .	✓	
3. I hadn't realized who he was .	✓	
4. I was sure he'd help me.		✓
5. Are you coming or not?	✓	
6. Her parents are German.		✓
7. Have some coffee.		✓
8. Some do and some don't.	✓	
9. What are you looking for ?	✓	
10. I'm looking for my glasses.		✓
11. It's very kind of you.		✓
12. That's the man I'm speaking of .	✓	
13. And where is she?	✓	
14. I'd like some bread and butter		✓
15. Where is she from ?	✓	
16. I believe she's from Glasgow.		✓

8. Repérer les liaisons

- K. 1. *You do live in America, don't you?*
 2. *What about an apricot tart and a cup of coffee?*
 3. *First of all, tell him to come over immediately.*
 4. *She's arrived in Arizona. I wish I could visit her.*
 5. *That is what is amazing about him.*
 6. *The picture made her laugh in spite of herself.*

9. Repérer l'intonation

- L1. 1. *She can speak English, can't she? ↗*
 2. *We met them in London last week. ↘*
 3. *That's enough, stop it! ↘*
 4. *Are you still fond of Laura? ↗*
 5. *He doesn't feel well today. ↘*
 6. *Why didn't she say so? ↘*
 7. *We studied poems by Shelley... ↗ Keats... ↗ Byron... ↗*
 8. *He was a French teacher, wasn't he? ↘*

L2.	1	2	3	4	5	6	7	8
Phrase affirmative		✓						
Phrase négative					✓			
Énumération							✓	
Ordre			✓					
Yes / No question				✓				
Wh- question						✓		
Tag (vraie question)	✓							
Tag (fausse question)								✓

10. Repérer les groupes de sens

- M. 1.** *He had never done anything with that bike // because he thought it was too old.*
2. *The radio I was listening to // must have been located in the USA.*
3. *What was said / on that day // was to be remembered / as a turning point.*
4. *They often argued about / who started it first.*
5. *What we all / have been going through // is amazing.*
6. *I'm going to check if we can, // wishing we could.*

Compréhension de l'oral

Vous trouverez ci-dessous le corrigé des exercices du fichier de l'élève (p. 62-63) qui sont une application des conseils méthodologiques donnés dans le manuel, pages 150-152.

1 Faire des hypothèses sur le sens global du document

► Document 1

Script de l'enregistrement

Tonight is a particular honor for me because, let's face it, my presence on this stage is pretty unlikely.

Marquer une pause ici, 0'16'' → Réponses aux questions A.1 et A.2

A.1. Barack Obama dit que sa présence à la convention démocrate en tant que sénateur était peu prévisible car non seulement peu de Noirs avaient jusque-là accédé à cette très haute responsabilité politique, mais d'autre part, son père n'était pas *African American* : il était d'origine étrangère, kényan.

2. Obama va certainement expliquer pour quelles raisons sa présence en ce lieu était peu prévisible, il va sans doute parler de ses origines, de sa famille, de son enfance, de son parcours politique...

2 Repérer et mémoriser

► Document 1

Script de l'enregistrement

My father was a foreign student, born and raised in a small village in Kenya. He grew up herding goats, went to school in a tin-roof shack. His father – my grandfather – was a cook, a domestic servant to the British.

But my grandfather had larger dreams for his son. Through hard work and perseverance my father got a scholarship to study in a magical place, America, that shone as a beacon of freedom and opportunity to so many who had come before.

Marquer une pause ici, 0'50'' → Réponses aux questions B.1 et B.2

B. 1. *father – Kenya – grandfather – cook – domestic – British – dreams – scholarship – America – freedom – opportunity*

2. Obama parle de ses origines africaines. Il explique que sa famille paternelle est originaire du Kenya, que son grand-père était cuisinier, qu'il travaillait en tant que domestique pour des Britanniques mais qu'il rêvait d'un autre avenir pour son fils. Ainsi, le père d'Obama a obtenu une bourse pour étudier en Amérique, le pays de la liberté et des perspectives d'avenir.

► Document 1

Script de l'enregistrement

While studying here, my father met my mother. She was born in a town on the other side of the world, in Kansas. Her father worked on oil rigs and farms through most of the Depression. The day after Pearl Harbor my grandfather signed up for duty; joined Patton's army, marched across Europe. Back home, my grandmother raised a baby and went to work on a bomber assembly line.

→ Réponses aux questions C.1, C.2 et C.3

C. 1. mère – grand-parents maternels

2. a. Kansas **b.** Pearl Harbor **c.** Patton **d.** Europe

3. Obama parle de sa mère et de ses grands-parents maternels. Son grand-père s'est engagé, après l'attaque de Pearl Harbor, pour combattre en Europe dans l'armée du général Patton.

► Document 2

D.

Script de l'enregistrement

1. 44,868

2. the 5th

3. 2015 (date)

4. 79%

5. 3,519,928

6. 7 and a half billion

7. 1.609

8. the 23rd

9. 12,320

3 Revenir sur ce qui n'a pas été bien perçu

► Document 3

Script de l'enregistrement

MR LINTON: 7048 52891.

JANET: Oh, hello, Mr Linton, this is Janet, is Tania there please?

MR LINTON: Oh, hi Janet.

JANET: Hello... Is Tania there?

MR LINTON: Yes, she's here. Hold on a minute, please...

TANIA: Hi Janet, what's up? You weren't in class today...

JANET: Actually, I was sick and I won't show up tomorrow either. So I was wondering if you've been given any homework today...

TANIA: Yes, tons of homework... But do you think you could call me back on my mobile phone because my parents don't want me to keep the line busy too long; you see they are expecting a call and...

E.1. Janet n'était pas en classe aujourd'hui car elle est malade; elle téléphone à son amie Tania pour se tenir au courant des devoirs à faire. Tania lui demande de la rappeler sur son portable car ses parents attendent un coup de téléphone sur le téléphone fixe.

2. a. You weren't in class today. → sick

b. My parents don't want me to keep ... → mobile phone – keep the line busy

4 Classer, relier et hiérarchiser

► Document 4

Script de l'enregistrement

Welcome to *Science Talk*, the weekly podcast of *Scientific American* for the week of February 12th, 2009. I'm Steve Mirsky. This week on the podcast, we celebrate Darwin Day. February 12th is the 200th anniversary of the birth of Darwin and we'll actually have Darwin on the program. This past week, I attended a Darwin Day event put together by the New York Society for Ethical Culture, we'll hear from a number of the presenters who spoke that day in this special three-part podcast. In this first episode, we'll begin with an appearance by Darwin himself in the person of historian and evolution expert Richard Milner. We had him on the podcast a few weeks back talking about Darwin. This week, we'll share a few minutes of him performing part of his one-man show as Darwin, including a couple of musical numbers. Next up, we'll hear from *Scientific American* Editor in Chief John Rennie and author, filmmaker and Darwin great, great grandson Matthew Chapman who will both read brief excerpts from *The Origin of Species*, and then we'll hear an interview I did with Chapman after the event.

F. 1. a. on February 12th, 2009

b. Darwin day – the 200th anniversary of Darwin's birth

c. Steve Mirsky → the speaker

Richard Milner → historian and evolution expert

John Rennie → Editor in Chief of *Scientific American*

Matthew Chapman → Darwin's great, great grandson

Charles Darwin → the author of *The Origin of Species*

2. Un journaliste présente une émission de radio consacrée à Darwin à l'occasion du 200^e anniversaire de sa naissance. Diverses personnalités ont été invitées pour évoquer le grand scientifique, auteur de *L'Origine des espèces*.

5 Comprendre un reportage

► Document 5

Script de l'enregistrement

DEBORAH AMOS (presenter): In 1970, nearly half the women in the United States had paying jobs, but most women worked for low pay. Women were waitresses, clerks and cleaning ladies. Less than five percent of lawyers were women. About three percent of police officers were women. In the iron mines of northern Minnesota, zero percent of the steelworkers were women.

Écoutes suivantes : Marquer une pause ici, 0'26'' → Réponse à la question G.5.

But in the mid-70s, women there began taking jobs running shovels, driving trucks, and operating enormous machines in the ore processing plants.

Some of the men tried to force the women miners out. Women were harassed, threatened, and even assaulted. But they needed the jobs. They wanted their rights. And they wanted to change the world for their daughters and granddaughters. So the women miners of northern Minnesota fought back, and made legal history.

Marquer une pause ici, 0'57'' → Réponses aux questions G.6 et G.7.

Puis réponses à la question G.8 avant l'écoute du passage suivant.

WOMAN AT RALLY: You know the last mile is always the toughest. But we know and we're all working women and working women know that those who oppose ERA are anti-union...

CATHERINE WINTER (journalist): In the 1970s, women rallied for the Equal Rights Amendment to the Constitution. It was an era of tremendous change. Women went to college in record numbers, and demanded entry into male strongholds.

→ Réponses à la question G.9.

G. 1. On entend plusieurs voix : la première est accompagnée d'un fond musical : ce pourrait être la voix d'une journaliste présentant une émission. Ensuite, on entend la voix d'une femme faisant un discours certainement lors d'un meeting, puisqu'on entend les voix de la foule ponctuant le discours. On entend ensuite une troisième voix de femme.

2. *Equal Rights Amendment.*

3. les années 1970

4. Il s'agit sans doute d'un reportage sur les luttes des femmes dans les années 1970 pour obtenir les mêmes droits que les hommes.

5. a. In 1970, nearly half the women in the United States had paying jobs.

b. Most women worked for low pay.

c. Less than five percent of lawyers were women.

d. About three percent of police officers were women.

e. In the iron mines of Northern Minnesota zero percent of the steelworkers were women.

6. truck – machine – plant – harassed – threatened – assaulted

7. Women steelworkers were easily accepted by male workers → False

9. A union member announces that:
– the struggle is going to be tough.

The journalist explains that:

- it was a period of tremendous change;
- there was an increasing number of female students;
- more and more women wanted to do the same jobs as men.

Expression orale en continu

Vous trouverez ci-dessous le corrigé des exercices du fichier de l'élève (p. 64-66) qui sont une application des conseils méthodologiques donnés dans le manuel, pages 153-156.

1 Raconter

A. Laisser un message sur un répondeur

On conseillera aux élèves de sélectionner parmi les structures proposées dans les pages de méthodologie (en particulier les « Structures utiles pour s'exprimer à l'oral », p. 160) celles qu'ils pourront intégrer à leur message.

• Exemples de structures pouvant être intégrées à la production

1. Hello Tom, this is Molly... / Molly Smith speaking... / Molly here... I wish you were there / had answered the phone... I've something very important to tell you... I'm having a party at my place on the 9th, and I do hope you can come... I'd love to have you with us all / join the gang... You can come any time after... Bring your favourite CDs and... I'm sure we're going to have lots of fun... I can't wait...

2. Hi Tom, still no answer... What's the matter?... Why on earth aren't you answering the phone?... I'm worried about you! Are you OK?... It's too bad you couldn't make it last Saturday... You should have come really!... It was great... We did have lots of fun... There was quite a crowd... It was just unbelievable... The DJ was really good and the music was terrific... What I found the most incredible was that...

2 Dire les chiffres

B. Cette activité entraîne à dire les chiffres, mais elle donne aussi l'occasion de pratiquer l'expression de la **comparaison**. Par exemple :

The population of Australia is much greater than that of New Zealand...

There are fewer inhabitants in New Zealand than in Australia...

Australia is 14 times as large as New Zealand.

There are nearly twice as many inhabitants in Australia's capital as in Wellington, New Zealand's capital...

The average temperature in Canberra is he about the same as in Wellington...

New Zealand's Mount Cook is higher than Mount Kosciusko, which is Australia's highest peak...

3 Commenter un graphique

C. The pie chart on the left indicates the share of different energy sources in the world in 2008... The three main energy sources were oil (33.1%), coal (27%) and gas (21.1%) which means that 81.2% of the world energy supply came from fossil fuels... Oil was the most popular energy source supplying one third of world energy... Nuclear energy represented only 5.8% of the energy supply... As for renewable sources (hydro, solar, wind, geothermal power and renewable and waste combined) they amounted to 13% of world energy sources...

The second graph is a bar chart which shows the variations in oil discoveries since the beginning of the 20th century... Oil discoveries increased rapidly from the 1930s and reached a peak in the 60s with nearly 500 billion barrels... They dropped in the 70s (the first “oil crisis”) and have continued declining steadily... Today, oil discoveries are down to just over 50 billion barrels for a ten year period and are expected to fall even more in the near future... Experts forecast oil prospecting to yield less than 30 billion barrels in the decade to come...

4 Présenter, expliquer, argumenter

D.1. The document is an article from *The Guardian*, a British daily newspaper, published in March 2011.

2. Keywords:

Amazon town bans tourists

Nazareth in Colombia says travellers don't spend much and show little respect to indigenous people.

Locals have declared their town off-limits to travellers, even though this stretch of the Amazon river is playing host to more visitors than ever. Their main complaint: tourists' behaviour, and that only a fraction of the money they spend trickles down to the indigenous.

This article deals with the decision taken by the inhabitants of a Colombian town to ban tourists... The two main reasons are that tourists' money doesn't go to indigenous people and that travellers are often disrespectful to natives...

3. In this article, we will probably find:

- a description of the indigenous inhabitants' customs / way of life...
- why the area is attractive to tourists...
- examples of the tourists' bad behavior...
- why the tourists' money does not benefit indigenous people...
- how local people manage to deter tourists...
- how nearby communities react to the ban... Are they taking the same measures?...

4. The problem is not specific to this Colombian town... The general issue which is raised here is the negative impact of tourism on local people / the misunderstanding of two cultures interacting / the culture gap between the North and the South...

E. Premier article

The journalist must list the other types of litter found on British streets: cigarette packs, sweet wrappers...

– The journalist probably explains why “Keep Britain tidy” has decided to carry out this survey... The environmental organization certainly intends to work with the brands / companies concerned by the litter so as to work out schemes to educate customers and reduce rubbish in the UK's cities...

– The survey shows that fast-food wrappers are the most common type of litter on the streets, so the journalist must analyse British eating habits and the growing consumption of fast food...

He may also point out that fast-food eaters don't care about the environment or other people...

Deuxième article

The article must give the reason(s) why the MP has proposed a bill to ban alcohol ads aimed at young people.

– The article must contain / include figures on alcohol consumption by young people and on alcohol-related diseases and deaths...

– The journalist probably condemns the brands which create attractive ads encouraging the young to drink more...

– He / She must want to tackle the habit of binge-drinking...

5 Décrire et analyser une image

F. Picture 1

Illustration

Cartoon by Jeff Parker, *Florida Today*, 4/6/2009.

1. The setting is a stadium...Two spectators cannot watch / enjoy the game because a huge sportsman is standing in front of them... We understand why this man is so big because of the word STEROIDS written on his back... He must have taken drugs to increase his muscle bulk...
2. The topic of the cartoon is obviously doping in sports...
3. The cartoonist's goal is to denounce doping / performance-enhancing drugs... He condemns athletes who take drugs to enhance their performances... He criticizes sportsmen who are on drugs because they have no sporting spirit and bring discredit to their sports... He makes fun of them by drawing a very little head on a huge body which implies that he finds them dumb / stupid...

F. Picture 2

Illustration

Supporters climb to every vantage point whilst awaiting the arrival of Nelson Mandela in a Natal township. 1994.

1. The photo shows a huge portrait of Nelson Mandela which has been pasted /stuck on a billboard... Some people have climbed up the billboard pole so as to have a good vantage point...
2. These people are obviously interested in an event happening down in the street... As the photo was taken in 1994, the year when Mandela was elected president, they might be watching an anti-apartheid demonstration held just before the election... They could be supporters awaiting for Mandela's arrival... They might be taking part in one of the gatherings / demonstrations organized to celebrate Mandela's election victory...
3. Les élèves ayant besoin d'un petit rappel historique sur l'importance de l'année 1994 en Afrique du Sud pourront se référer aux *Culture keys* de la page 143.

6 Décrire et analyser une publicité

- H. 1. This document is an ad for Land Rover as indicated by the company's logo and its famous slogan "Go beyond"... The photo shows a Land Rover SUV parked not far from a wind farm... In the distance two windmills can be seen operating... The driver and his dog are standing in front of the car... The man's cap has just been blown off... That means the gust of wind must have been quite strong and the wind farm must supply a lot of energy...
2. Our attention is also drawn to the catch phrase which indicates the advertiser's goal... Land Rover explains that nowadays, one of their engine plants is powered by wind energy... So the message conveyed by the ad is that Land Rover is environmentally-friendly / concerned by the environment... The firm knows that as fossil fuel energy is depleting it needs to turn to renewable energy sources to meet energy needs of the future... Actually car-makers know that car pollution gives the industry a bad image... So the more their cars pollute (and as this car is a SUV, it is a high polluter) the more they want the buyers to believe that they are eco-friendly / they are ready to take measures to curb the greenhouse effect / are doing their utmost to turn to renewable energy sources...

Pour exprimer les réactions que suscite cette publicité, les élèves auront besoin des « Structures utiles pour s'exprimer à l'oral » (p. 160).

Interaction orale

Vous trouverez ci-dessous le corrigé de certains exercices du fichier de l'élève (p. 67-68) qui sont une application des conseils méthodologiques donnés dans le manuel, pages 157-159.

Nous ne proposons pas de corrigés pour les activités qui laissent une grande part à la subjectivité et aux réactions personnelles des élèves.

1 Conversation au téléphone

A. Vous trouverez ci-dessous la conversation téléphonique complète :

- partie grisée : le script de l'enregistrement, c'est-à-dire la partie de la conversation entendue par les élèves ;
- partie encadrée : une suggestion de réponses et réactions possibles.

Part 1



JENNY: 0207 340 7538. This is the Sandwich Shop. Jenny speaking.

SAMUEL: Hello, I'm calling from France. I've seen your ad about a summer job in a sandwich shop and...

JENNY: That's right. We're looking for an assistant in one of our London shops for the summer. Well, you do sound French but you seem to speak quite good English. Are you fluent?

SAMUEL: Well... er... not quite, but I've been studying English for a while now, since I started high school...

JENNY: You manage quite well. Now, do you have any experience in sandwich making? Have you ever worked in a sandwich shop before?

SAMUEL: Oh, not really, but I've often helped my mother or friends for parties. I must have prepared dozens, maybe scores, maybe hundreds of sandwiches...

JENNY: Good! We do need someone at the beginning of July. Do you think you could be here on July the first?

SAMUEL: Well, unfortunately, I won't be in London before the third of July, which means I won't be able to start before the fourth...

JENNY: That's OK. Now, concerning working hours, you'll work from 10 am till 4 pm... That's six hours a day, five days a week. Will that be OK?

SAMUEL: Perfect, it'll leave me plenty of time to visit London.



SAMUEL: Now, could you tell me where the shop is situated exactly? Where will I be working?

JENNY: It's right in the centre of London, just five minutes' walk from Covent Garden.

SAMUEL: Ah, that's great! Could you give me some advice concerning accommodation?

JENNY: Well, why not stay at one of London's youth hostels first? There's a good one not far from Oxford Street, about half a mile from here...

SAMUEL: Sounds great! So... Eh... What am I supposed to do now? You see, it's the first time I've applied for a job and...

JENNY: Just send me a CV and I'll send you back a work contract. Well, I suppose I'll be hearing from you pretty soon...

SAMUEL: You certainly will! But before you hang up, could you tell me about wages?

3 Discussion contradictoire

D. Erratum : contrairement à ce qui a été annoncé dans le fichier de l'élève, page 67, il n'y a pas de fiche avec des données complémentaires. Cette erreur sera corrigée dans la prochaine édition.

E. Are you for or against downloading music without permission from the Internet?

Vous trouverez ci-dessous quelques arguments « pour » et « contre » possibles.

Against	For
Downloading music from an unofficial source is just the same as shoplifting. People who make digital copies are destroying the music business by stealing music online.	Downloading music is not theft because it is a form of copying. You download a copy from an original, but the first owner still has the original on his or her computer, and can still enjoy it.
Musicians have to eat. If their music is downloaded for free, they will have to get a job and will have less time to develop their talent, which means there will be fewer good musicians.	Most of the money spent on music goes to record companies, not to artists.
It is now quite risky to download or copy music files from the Internet. Those who break the law can get caught, be fined or prosecuted / face a lawsuit.	Consumers now buy more blank CDs than recorded CDs because recorded CDs are too expensive, whereas blank CDs are cheap and easily available.
Record companies find new talent and offer training and production studios. They also provide marketing services, making sure that new artists get heard instead of drowning in the vast sea of the Internet.	Downloading has an adverse effect mainly on record companies which have been unfair with consumers for years.

Against	For
When you're downloading, "pirate" sites gain huge amounts of money from the advertisements on their site. This means that they profit from material which is not theirs.	Concerts are becoming a bigger source of income. Before going to a concert I can quickly see if I like the group's music by downloading some songs and then go to the concert. I save money on the albums and will go to more concerts.
When you start downloading using peer-to-peer software, you start uploading at the same time because with p-2-p technology you both distribute and consume. So you're not just making a copy for yourself, you are also distributing the same song, and that, in any case, is wrong.	Consumers have the right to copy their own CDs or to transfer music files onto an MP3 player. This is called "fair use". As long as one has no intention of making a profit and downloads for one's own enjoyment and private use there is no reason why downloading should be forbidden.

4 **Débat**

F. Is there too much advertising in today's society?

Vous trouverez ci-dessous des suggestions de réponses positives et négatives à la question posée.

Yes	No
You cannot walk down the street, take a bus, watch television or read your email without being assailed by a huge quantity of information you do not necessarily want. There is much too much advertising these days.	No-one has to look at advertisements. If you don't want to see the adverts, then just ignore them.
There are too many ads for the same type of product which means we have to choose between competing offers: this is known as the tyranny of choice.	Advertising has a positive role to play in modern society: helping us to choose between competing products.
Shoppers feel guilty when making a poor purchase because they consider they failed to make the right choice.	Many adverts draw our attention to products with new features, others focus on prices, helping us find the cheapest or best value products.
Advertising is a form of brainwashing. People sometimes don't realize they are the target of a marketing campaign.	When supermarkets present their goods in an attractive way or when people wear make-up to improve their image, it can't be considered brainwashing.
People feel inferior if they don't have the right product. Many young people in particular have low-self esteem because they feel they should be thinner like the models they see in adverts. This leads to serious problems like eating-disorders and self-harm.	Celebrity magazines do more harm than adverts by making fun of unattractive or overweight people and glorifying models who are often dangerously thin. Adverts never criticize people: they only reflect what people think.
Advertising makes young people think they can and should have everything they want. It makes people too interested in material things.	Of course, some people take materialism too far, but most people buy just what they need. If consumer spending suddenly decreased the economy would suffer terribly.

Yes	No
Advertisers only care about making a profit. This means that they regularly advertise unhealthy or harmful products. Fast-food adverts are one of the reasons why so many children are obese.	Adverts which promote unhealthy products are becoming very rare. Cigarette advertising has been banned, and alcohol adverts are restricted. As for fast-food companies, they are changing their message to promote healthier options.
Advertising gives an unfair advantage to large businesses. Small companies might have much better products, but they cannot afford to advertise them as well and so people don't find out about them.	The more you restrict the freedom of information, the more profitable it is for large companies. If there was no advertising, then small businesses would have no chance at all to make their product known. Adverts can actually level the playing field.

Compréhension de l'écrit

Corrigé des exercices du manuel (p. 161-164)

► Les stratégies

A. Anticipation

D'après le titre et le sous-titre, cet article de presse parlera de la dimension résolument positive et « cool » du respect de l'environnement pour les adolescents. En fait, ce titre est celui d'un article très intéressant publié dans le *Guardian* du 14 septembre 2010.

Cet article est accessible sur Internet sur le lien suivant :

www.guardian.co.uk/education/2010/sep/14/environment-teenagers-energy-use

B. Compréhension globale

L'histoire se passe dans une ville de banlieue aux États-Unis. Minna, une jeune fille probablement pauvre et sans domicile, cherche un poste d'employée de maison. On lui a indiqué qu'une personne, habitant dans un quartier résidentiel, recherchait quelqu'un. Mais lorsque Minna frappe à la porte, elle découvre que la place a déjà été prise.

C. Compréhension détaillée

1. Mots de liaison et marqueurs de temps

Mot de liaison : *as* → marque la cause

2. Référents des possessifs et des pronoms

- *their* → *public schools*
- *which* → *state and local governments*
- *it* → *the money*
- *them* → *public schools*
- *that* → *companies*

3. Effacement de *THAT*

- a. *She was speaking so softly that I could hardly hear her.*
- b. *The only thing that he remembered was Jenny screaming.*

4. Phrase minimale

Many governments have embarked on reform.

5. Groupe nominal complexe

Hollywood actor George Clooney has invested an undisclosed sum of money in a Las Vegas hotel resort.

D. Particularités des articles de presse

Nature du premier paragraphe : introduction générale.

Sujet : Le réchauffement climatique (*climate change, global warming*).

► Les mots inconnus

A. Formation

1. *taxi driver* → nom (composé)

formation → nom (*taxi*) + verbe (*drive*) + suffixe *-er*

traduction : chauffeur de taxi

gunshot → nom (composé)

formation → nom (*gun*) + nom (*shot*)

traduction : coup de feu

safety screen → nom (composé)

formation → nom (*safety* [adjectif *safe* + suffixe *-ty*]) + nom (*screen*)

traduction : écran de sécurité

Remarque : on rappellera aux élèves que dans un nom composé, c'est toujours le dernier nom (nom principal) qui apporte l'information essentielle.

2. *unthinkable* → adjectif (dérivé)

formation → préfixe *un-* + verbe (*think*) + suffixe *-able*

traduction : impensable, inconcevable

unmarried → adjectif (dérivé)

formation → préfixe *un-* + verbe (*marry*) + suffixe *-ed*

traduction : célibataire, non marié(e)

B. Nature

Le mot manquant est chaque fois précédé d'un déterminant (adjectif possessif, article *the*, article *a*) et parfois suivi d'un verbe (*was*). Ce mot est donc un nom : *house*. Les élèves devineront aisément ce nom en s'aidant du contexte : *made of bricks and stones – When you walk on the floors it makes noises.*

C. Contexte

Sens de *stretched out* : étendu, allongé.

D. Transparence

Mots transparents : *attention – negotiating style – male – university – salaries – female.*

Traduction : Un livre de Linda Babcock, intitulé *Les femmes ne demandent pas*, a récemment attiré l'attention sur le style de négociation des femmes. Mme Babcock a remarqué que les diplômés masculins de son université, titulaires d'une maîtrise, recevaient une rémunération initiale de presque 4 000 dollars supérieure à celle des étudiantes.

Corrigé du fichier de l'élève (p. 69-72)

1. Anticipation

A. 1. c – 2. a – 3. b

B. 1. b – 2. c – 3. a

2. Compréhension globale

C. 1. *In the mid-nineteenth century – In the USA – On a steamboat to Albany*

2. *Linda, a black woman – nurse*

3. *Mrs. Bruce, Linda's mistress – A hostile black man*

4. *A black nanny, who is sitting for dinner on a steamboat, is told to leave a table reserved for whites. She refuses to obey unless the captain intervenes.*

3. Compréhension détaillée

D. Elizabeth Eckford's first day of high school was not ordinary. Although (1) it took place fifty years ago (2), Eckford remembers every detail. White students screamed as (3) she tried to enter Central High School, in Little Rock, Arkansas. Besides (4), an angry crowd kept insulting her. "They were threatening to kill me," Eckford told us. Why all the fury? It was because of (5) Eckford's skin color. In the 1950s (6), many people opposed the racial integration of schools.

1. bien que – 2. il y a cinquante ans – 3. alors que / au moment où – 4. de plus / en outre – 5. à cause de / en raison de – 6. dans les années 1950

E. 1. Pokhara – 2. Erica – 3. Her / Erica's parents – 4. The family – 5. The family – 6. Hounslow

F. 1. "Are you sure X they still live in Park Lane?" Brenda asked me.

2. My parents were driving by the houses X Andrew had described.

3. Julia realised X her husband was asking her if she was all right.

G. ... you come across a sign that says, "Graceland: The Home of Elvis A. Presley"...

Remarque : en amont de l'exercice H, on pourra éventuellement expliquer de façon simple aux élèves la différence majeure entre « groupe nominal complexe » et « nom composé ».

– Groupe nominal complexe : suite de mots (deux noms ou plus, accompagnés parfois d'adjectifs), extrêmement fréquente dans la presse anglo-saxonne, qui n'existe pas sous cette forme dans les dictionnaires (*a former long-standing BBC executive, an ex-Independent Television Commission chief*).

– Nom composé : suite de noms (deux la plupart du temps), répertoriée sous cette forme dans les dictionnaires (*pocket calculator, bird sanctuary, war memorial, table manners, house agent, coffee machine, time bomb, car insurance...*).

Dans les deux cas, le nom principal est toujours le dernier nom.

H. 1. Virginia Tech graduate student Regina Rohde was getting ready to head to campus when she heard on the radio that there had been a shooting on campus.

2. Debit and credit card transactions can give information about where and on what people are spending their money.

4. Particularités des articles de presse

I. Introduction générale : 2. – Exemple précis : 1.

5. Mots inconnus : formation

J.

	Formation	Nature	Traduction
<i>pay phone</i>	<i>pay</i> (verbe) + <i>phone</i> (nom)	nom	téléphone public, à pièces
<i>shop window</i>	<i>shop</i> (nom) + <i>window</i> (nom)	nom	vitrine
<i>cash register</i>	<i>cash</i> (nom) + <i>register</i> (nom)	nom	caisse

K.

Mot dérivé	Base	Préfixe / Suffixe	Nature	Traduction
1. <i>disagreement</i>	<i>agree</i> (verbe)	<i>dis-</i> / <i>-ment</i>	nom	désaccord
2. <i>whiten</i>	<i>white</i> (adj.)	<i>-en</i>	verbe	blanchir
3. <i>cloudless</i>	<i>cloud</i> (nom)	<i>-less</i>	adj.	sans nuage
4. <i>darken</i>	<i>dark</i> (adj.)	<i>-en</i>	verbe	assombrir
5. <i>undying</i>	<i>die</i> (verbe)	<i>un-</i> / <i>-ing</i>	adj.	éternel

6. Mots inconnus : nature

L.

Nom	Adjectif	Verbe
d – f	a – b – c	e

7. Mots inconnus : contexte

M. 1. *spot*

Repérage contextuel : *traffic jams – calculate – alternative routes – slower* → repérer / localiser

2. *delay*

Repérage contextuel : *traffic jams – alternative routes – slower* → retard

3. *wipers*

Repérage contextuel : *window – wet – slippery – visibility reduced* → essuie-glaces

4. *brakes*

Repérage contextuel : *wet – slippery – visibility reduced* → freins

8. Mots inconnus : transparence

N. La mère de Zack a accompagné son fils chez un dermatologue. Dans la salle d'attente, le jeune garçon remarque une fille qu'il pense connaître et dont le visage est recouvert de bandes de gaze.

9. Mots inconnus : transparence, formation, nature, contexte

O. 1. Getting to the point where so many of us are comfortable living so much of our life on Facebook represents a tremendous cultural shift, particularly since 28% of the site's users are older than 34, Facebook's fastest-growing demographic. Facebook has changed our social DNA, making us more accustomed to openness. But the site is premised on a contradiction: Facebook is rich in intimate opportunities – you can celebrate your niece's first steps there and mourn the death of a close friend – but the company is making money because you are, on some level, broadcasting those moments online. The feelings you experience on Facebook are heartfelt; the data you're providing feeds a bottom line.

2. *fastest-growing*: adjectif + verbe → qui croît le plus rapidement

openness: nom + suffixe *-ness* → le fait d'être exposé (à quelque chose)

heartfelt: nom + verbe → sincère

3. *tremendous*: adjectif → énorme, considérable

premised: verbe → fondé sur

mourn: verbe → pleurer la perte de qqn

feed: verbe → nourrir

4. Facebook a rendu les utilisateurs plus tolérants au déballage de leur vie privée sur Internet. Facebook offre la possibilité de mettre en avant toute une gamme de sentiments (la joie, la douleur) et c'est grâce à ce déballage de sentiments sincères que les utilisateurs postent en ligne que l'entreprise gagne de l'argent. Facebook prospère grâce à vous.

Expression écrite

Corrigé des exercices du manuel (p. 165-168)

► La qualité de l'expression

A. Rédiger des phrases correctes

Remarque : le but de cet exercice consiste à faire prendre conscience aux élèves que de nombreuses erreurs proviennent fréquemment d'une traduction littérale du français.

1. *They have known each other for more than twenty years.*

→ L'événement étant non révolu, il faut traduire par un *present perfect* en anglais.

2. *They went to Australia ten years ago.*

→ Avec un marqueur de temps de type *ten years ago*, le prétérit est obligatoire en anglais.

3. *Do you think that she will come with us to the cinema?*

→ La forme interrogative au présent simple se construit avec *do* + sujet + base verbale.

4. *This car is really cheaper than the one I saw yesterday.*

→ Les adjectifs courts prennent la marque *-er* au comparatif.

5. *We always go to New York City in April, because the weather is so nice!*

→ Les adverbes de fréquence (*often, always, never...*) se placent devant le verbe principal et après *be* (*She is often late*).

B. Penser à la ponctuation

1. *A woman, without her man, is nothing.* → Sans son homme, une femme n'est rien.

2. *A woman: without her, man is nothing.* → Une femme : sans elle, l'homme n'est rien. / L'homme n'est rien sans une femme.

C. Enrichir sa production

1. *The runner who is wearing a blue jersey has won the 4x100 m relay.*

2. *Your computer is complex, whereas mine is very simple.*

3. *Martin kept laughing, which annoyed his sister!*

► Les différents types de sujets

A. Écrire une lettre ou un courriel

Mots clés : *The next day, Danny, 16, writes to his parents about his plan to go to the United States.*

Le niveau de langue sera informel car Danny écrit à ses parents. Par conséquent, les formules qu'il utilisera pourront être les suivantes :

Formule de début → *Dear parents / My dearest parents...*

Formule de fin → *Yours / Love from...*

C. Écrire une histoire ou continuer un récit

It happened in New York three years ago on January 26th. I had arrived two days before, and I was in a hotel on 5th Avenue. When I first saw her, she was standing at the bar. I just could not take my eyes off her. Then she looked at me.

D. Rédiger un dialogue

1. *"Is something wrong, darling?" he asked his wife.*

2. *"Can't you help me? Just for once!" she insisted.*

3. *"I'm so glad to see you!" he exclaimed.*

4. *"Why don't we go and have a drink somewhere?" she suggested.*

E. Rédiger un essai

Remarque : le mot *essay* ayant une acception extrêmement large en anglais (*a short piece of writing about a particular subject by a student as part of a course of study*), nous avons choisi (dans le manuel et le fichier de l'élève) de prendre le mot « essai » en français, dans son acception « dissertation, essai argumentatif ». L'essai parle de la réalité et rejette la fiction. Dans tous les cas, il présente une opinion sur un sujet donné (politique, société, culture, morale, religion...), étayée à l'aide d'arguments et d'exemples.

1. Dans ce sujet, l'élève devra donner son avis sur la validité d'un proverbe, qu'il faudra au préalable décoder afin d'éviter le hors-sujet. La difficulté des proverbes provient du fait qu'ils ne sont pas toujours connus des élèves, ou n'ont pas systématiquement un équivalent en français. Il

faut alors tenter de décoder les images véhiculées par le proverbe. Dans le cas présent, le proverbe est assez différent de son équivalent français : « Vouloir, c'est pouvoir ». Néanmoins, il n'est pas difficile à comprendre.

2. Il s'agit ici de développer un plan structuré en trois parties clairement balisées par le sujet :

a. Définir le mot « blog » et ce que l'on peut y mettre, notamment sur les célébrités.

b. Comment expliquer ce phénomène ?

c. Donner son opinion.

Les structures permettant d'exprimer la **cause** et la **conséquence**, de **donner des exemples** et de **donner son opinion** seront indispensables. On renverra donc les élèves aux « Expressions utiles pour comprendre et s'exprimer à l'écrit » (manuel, p. 169).

3. Il s'agit ici de formuler un avis sur les chances / possibilités / opportunités qu'ont les femmes de devenir directrices / d'obtenir des postes de dirigeantes. Les élèves devront dans une première partie mentionner les difficultés rencontrées par les femmes en général dans le monde de l'entreprise (discrimination sexuelle, « plafond de verre », inégalité salariale, discrimination à l'embauche, etc.), puis dans une seconde partie, ils devront donner leur point de vue sur la question, en citant des exemples précis si possible.

Les structures permettant de **donner son opinion** ou encore celles illustrant la **cause** et la **conséquence** seront utilisées ici (manuel, p. 169).

Remarques

• À l'issue des exercices de ces pages de méthodologie, on pourra éventuellement demander aux élèves de choisir un des sujets proposés dans la rubrique « Les différents types de sujets » et de le rédiger en 200 mots.

– p. 166 → Écrire la lettre ;

– p. 167 → Continuer le récit ;

– p. 168 → Choisir un sujet d'essai.

• On donnera éventuellement les conseils suivants :

– Se donner quelques minutes pour rassembler ses idées sur chaque sujet.

– Choisir ensuite celui pour lequel le plus d'idées ont été rédigées.

– Ne pas perdre trop de temps à choisir un sujet.

Corrigé du fichier de l'élève (p. 73-75)

1. Rédiger des phrases correctes

A. 1. We've known them since childhood.

→ *since* implique que *known them* est toujours valable au moment où l'on parle. D'où l'utilisation du *present perfect*.

2. If he spent a year in the USA he would improve his English.

→ La phrase est au conditionnel, d'où l'emploi de *would* + base verbale.

3. He has been learning Spanish for five years now.

→ *for five years* implique que l'action *learn Spanish* n'est pas achevée. D'où l'emploi du *present perfect* en *BE+V-ING* ici.

4. They won't be accepted: they haven't replied / didn't reply in time.

→ Selon que l'on considère que l'action *reply* est achevée ou non achevée, on emploiera au choix le prétérit (action achevée) ou le *present perfect* (action non achevée).

B. 1. He always agrees with his sister.

→ l'adverbe de fréquence *always* implique l'emploi du présent simple ici.

2. The concert took place two days ago.

→ L'événement est révolu. Seul le prétérit est possible ici.

3. They have lived / have been living in New York since Christmas.

→ *since* implique que l'action *live in New York* n'est pas achevée. D'où l'utilisation du *present perfect*.

4. Do you know when Jane Austen was born and when she died?

→ when implique que les événements *be born* et *die* sont révolus. D'où l'emploi du prétérit.

C. 1. Paul's sister has not met his wife's parents yet.

2. My brother has been / was invited to spend a week at our cousins' home / place in Italy.

3. The house of Liz's grandparents / Liz's grandparents' house was built in 1970.

2. Enrichir sa production

D. 1. Rosa Parks, whose life was celebrated last month, contributed to the civil rights struggle.

2. Mrs Jones, who(m) I used to work for, has decided to stand in the next elections.

E. 1. Unlike his brother, he doesn't like eating in restaurants.

2. They went for a walk in the mountains in spite of the rain.

3. She is not very polite. Her brother, however, always says "Hello".

F. 1. Global warming is a major issue today.

2. In the report, the scientist focused on / drew attention to the consequences of the tsunami in Japan.

3. Rédiger un dialogue

G. "Mum, dad, there's something I need to ask you," Tom said hesitantly.

"Yes, dear, what is it?" his mother asked / enquired.

"Do you think it would be a good idea to take a year off to travel the world?" Tom asked.

"Why are you asking that question?" Tom's father asked / enquired suspiciously.

"You know, I've been thinking about leaving home for a few months, possibly a year, and I just wanted your opinion, that's all," Tom answered / replied / said.

"Leaving home? You must be out of your mind!" his father shouted / exclaimed.

"I'm 18 years old! I'm not too young, dad!" Tom answered / replied / shouted angrily.

4. Rédiger un essai

Sujet : Is it necessary to escape from your parents' influence to establish your identity?

H. 1. c.

I. 1. a. To put it in a nutshell – b. Sometimes – c. What's more – e. First of all – f. Although – g. If they do – h. Thus – i. However

2. Développement

Partie 1

e. First of all, from the time their children are born, parents are responsible for teaching them their own values.

c. What's more, parents try to teach their children right from wrong so that they can make the right choices later in life.

b. Sometimes, even though children have grown up, parents still expect them to do as they say.

h. Thus, as children grow older, their parents naturally expect them to follow their advice.

Partie 2

i. However, I feel that parents should not always interfere with their children's choices.

g. If they do, their children will never be able to make their own choices later in life, and will always depend on them.

f. Although it is their parents' natural role to guide and influence them, d. children need to learn to decide for themselves and become independent.

Autre possibilité pour cette dernière idée :

d. Children need to learn to decide for themselves and become independent, f. although it is their parents' natural role to guide and influence them.

Conclusion

a. To put it in a nutshell, I think that parents' influence is indispensable in a child's life, but I feel that teenagers should be given more freedom to discover their own identity.

Essai rédigé

As they grow older, teenagers need to build their own identity. But is it really necessary for them to escape their parents' influence to make their own decisions?

First of all, from the time their children are born, parents are responsible for teaching them their own values.

What's more, parents try to teach their children right from wrong so that they can make the right choices later in life.

Sometimes, even though children have grown up, parents still expect them to do as they say.

Thus, as children grow older, their parents naturally expect them to follow their advice.

However, I feel that parents should not always interfere with their children's choices.

If they do, their children will never be able to make their own choices later in life, and will always depend on them.

Indeed, though it is their parents' natural role to guide and influence them, children need to learn to decide for themselves and become independent.

To put it in a nutshell, I think that parents' influence is indispensable in a child's life, but I feel that teenagers should be given more freedom to discover their own identity.

5. Rédiger un article de presse

J. Keira Christina KNIGHTLEY, who was born in Teddington, Middlesex, England on 26 March, 1985, was raised / spent her childhood in Richmond, southwest London.

She was diagnosed with dyslexia at the age of 6.

Her father worked as a theatre and television actor and her mother was an award-winning playwright.

In 1999, she made her first appearance in George Lucas's film Star Wars Episode I: The Phantom Menace. But she had to wait until 2002 to get her first breakthrough role in Bend It Like Beckham, the story of a Sikh girl who rebels against her parents' traditionalism by running off to Germany with a football team. Her career took off in 2003 when she had another major role in Pirates of the Caribbean: The Curse of the Black Pearl and in Love Actually with co-stars Hugh Grant and Emma Thompson. Success leading to success, she then played Elizabeth Bennet in Joe Wright's Pride & Prejudice in 2005, for which she was nominated at the Academy Awards for Best Actress. She was also nominated five years later at the British Independent Film Awards for Best Supporting Actress in Never Let Me Go.

She does some charity work and she has recently been the face of an Amnesty International campaign to support human rights, marking the 60th anniversary of the United Nation's Universal Declaration of Human Rights in 2008. (225 mots)

6. Résumer un article de presse

K. a. Researchers have found an effective way to curb distracted driving among teenagers: capture video of them behind the wheel. Small video cameras, roughly the size of a deck of cards, can be attached to the rear-view mirror of a teenage driver's car, where they monitor activity both inside and outside the car. If the driver gets into a wreck, or suddenly swerves, stops or accelerates, a video clip is sent wirelessly to a website where parents can watch it. The footage is only saved when the driver has a safety event."

Such cameras can have a powerful influence on the behavior of the worst, most distracted teen drivers, said the lead researcher on a new study, Daniel V. McGehee, director of the Human Factors and Vehicle Safety Research Division at the public policy center of the University of Iowa. "Teens are notorious for rationalizing their behavior," Mr. McGehee said. "But they can't argue with what the video is showing." He found that the worst teenage drivers have 88 percent fewer safety events when they have a camera in the car. The teenagers are called out when they, say, take a curve too quickly or text through a stop light, and they also get to see the video themselves.

Already at least one major insurance company provides the technology free to its customers, Mr. McGehee said, and several companies sell the cameras. One such company, DriveCam, offers the camera for \$495 and charges \$50 for installation. It then costs \$30 a month to have the driving data sent to “professional driving analysts”. [...]

Mr. McGehee said that if teenagers could learn safe behavior when they first started driving, it would tend to carry over into later life.

b. Suggestion de résumé

Remarque : il est difficile de rédiger un résumé dans la fourchette de 60-80 mots dans le fichier de l'élève, aussi on acceptera un résumé de cet article de 130 mots maximum.

A new system prevents teenagers from being distracted while they drive: a small video camera fixed to the rear-view mirror records the driver's activity. Then, a video clip is sent to a website that parents can monitor.

These cameras have a positive influence on teenagers. They can watch the video, so they cannot deny that they had dangerous behaviour. The statistics show that teenagers have 88% fewer accidents when the car has this device.

Insurance companies are interested: one gives the equipment for free, others sell the product for less than \$500. Customers have to pay \$30 a month to have the data analysed.

Such technology will in time save lives, since teenagers will learn to drive safely at an early age.

(122 mots)