



COURS PI

☆ *L'école sur-mesure* ☆

de la Maternelle au Bac, Établissement d'enseignement
privé à distance, déclaré auprès du Rectorat de Paris

Terminale - Module 1 - Anglais - Arts et débats d'idées

Langues, Littératures et Cultures Etrangères

v.5.1



- ✓ **Guide de méthodologie**
pour appréhender notre pédagogie
- ✓ **Leçons détaillées**
pour apprendre les notions en jeu
- ✓ **Exemples et illustrations**
pour comprendre par soi-même
- ✓ **Prolongement numérique**
pour être acteur et aller + loin
- ✓ **Exercices d'application**
pour s'entraîner encore et encore
- ✓ **Corrigés des exercices**
pour vérifier ses acquis

www.cours-pi.com

Paris & Montpellier



EN ROUTE VERS LE BACCALAURÉAT

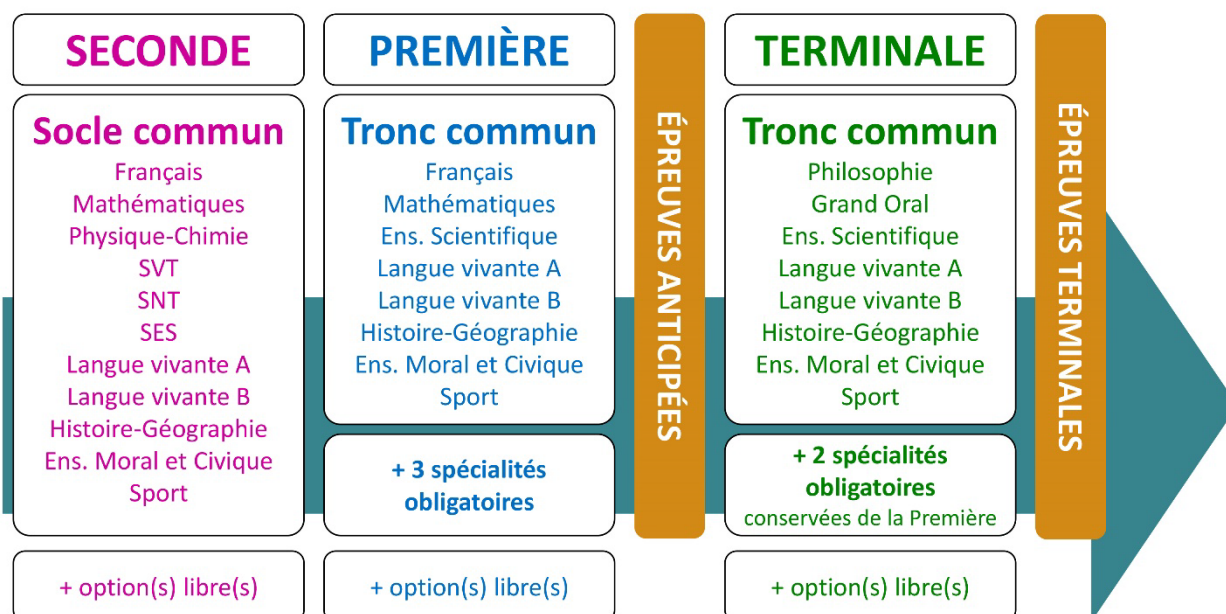
Comme vous le savez, la **réforme du Baccalauréat** est entrée en vigueur progressivement jusqu'à l'année 2021, date de délivrance des premiers diplômes de la nouvelle formule.

Dans le cadre de ce nouveau Baccalauréat, **notre Etablissement**, toujours attentif aux conséquences des réformes pour les élèves, s'est emparé de la question avec force **énergie** et **conviction** pendant plusieurs mois, animé par le souci constant de la réussite de nos lycéens dans leurs apprentissages d'une part, et par la **pérennité** de leur parcours d'autre part. Notre Etablissement a questionné la réforme, mobilisé l'ensemble de son atelier pédagogique, et déployé tout **son savoir-faire** afin de vous proposer un enseignement tourné continuellement vers l'**excellence**, ainsi qu'une scolarité tournée vers la **réussite**.

- Les **Cours Pi** s'engagent pour faire du parcours de chacun de ses élèves un **tremplin vers l'avenir**.
- Les **Cours Pi** s'engagent pour ne pas faire de ce nouveau Bac un diplôme au rabais.
- Les **Cours Pi** vous offrent **écoute** et **conseil** pour coconstruire une **scolarité sur-mesure**.

LE BAC DANS LES GRANDES LIGNES

Ce nouveau Lycée, c'est un enseignement à la carte organisé à partir d'un large tronc commun en classe de Seconde et évoluant vers un parcours des plus spécialisés année après année.



CE QUI A CHANGÉ

- Il n'y a plus de séries à proprement parler.
- Les élèves choisissent des spécialités : trois disciplines en classe de Première ; puis n'en conservent que deux en Terminale.
- Une nouvelle épreuve en fin de Terminale : le Grand Oral.
- Pour les lycéens en présentiel l'examen est un mix de contrôle continu et d'examen final laissant envisager un diplôme à plusieurs vitesses.
- Pour nos élèves, qui passeront les épreuves sur table, le Baccalauréat conserve sa valeur.

CE QUI N'A PAS CHANGÉ

- Le Bac reste un examen accessible aux candidats libres avec examen final.
- Le système actuel de mentions est maintenu.
- Les épreuves anticipées de français, écrit et oral, tout comme celle de spécialité abandonnée se dérouleront comme aujourd'hui en fin de Première.



A l'occasion de la réforme du Lycée, nos manuels ont été retravaillés dans notre atelier pédagogique pour un accompagnement optimal à la compréhension. Sur la base des programmes officiels, nous avons choisi de créer de nombreuses rubriques :

- **Observe, word bank et l'essentiel** pour souligner les points de cours à mémoriser au cours de l'année
- **À vous de jouer** pour mettre en pratique le raisonnement vu dans le cours et s'accaparer les ressorts de l'analyse, de la logique, de l'argumentation, et de la justification
- **Pour aller plus loin** pour visionner des sites ou des documentaires ludiques de qualité
- Et enfin... la rubrique **Les Clés du Bac by Cours Pi** qui vise à vous donner, et ce dès la seconde, toutes les cartes pour réussir votre examen : notions essentielles, méthodologie pas à pas, exercices types et fiches étape de résolution !

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ANGLAIS TERMINALE

Module 1 – Arts et débats d'idées

L'AUTEUR



Nicolas GOSNET

« A la recherche constante de nouveaux défis, je suis amené à aborder l'anglais de différentes manières selon les niveaux que je peux avoir. » Nicolas Gosnet intègre davantage de littérature en section européenne et en LLCE anglais. En parallèle, il codirige une application afin de faire découvrir ou d'explorer la littérature anglophone. Pouvoir partager un enseignement – qu'il soit devant les élèves, à travers une application ou un manuel – est une réelle motivation qui lui permet de faire ce qu'il aime.

PRÉSENTATION

Ce **cours** est divisé en chapitres, chacun comprenant :

- Le **cours**, conforme aux programmes de l'Education Nationale
- Des **applications** dont les **corrigés** se trouvent en **fin de chapitre**
- Des **exercices d'entraînement** et leurs **corrigés** en **fin de fascicule**
- Des **devoirs** soumis à correction (et **se trouvant hors manuel**). Votre professeur vous renverra le corrigé-type de chaque devoir après correction de ce dernier.

Pour une manipulation plus facile, les corrigés-types des exercices d'application et d'entraînement sont regroupés en fin de manuel.

CONSEILS A L'ÉLÈVE

Vous disposez d'un support de cours complet : **prenez le temps** de bien le lire, de le comprendre mais surtout de l'**assimiler**. Vous disposez pour cela d'exemples donnés dans le cours et d'exercices types corrigés. Vous pouvez rester un peu plus longtemps sur une unité mais travaillez régulièrement.

LES DEVOIRS

Les devoirs constituent le moyen d'évaluer l'acquisition de **vos savoirs** (« Ai-je assimilé les notions correspondantes ? ») et de **vos savoir-faire** (« Est-ce que je sais expliquer, justifier, conclure ? »).

Placés à des endroits clés des apprentissages, ils permettent la vérification de la bonne assimilation des enseignements.

Aux *Cours Pi*, vous serez accompagnés par un **professeur selon chaque matière** tout au long de votre année d'étude. Référez-vous à votre « Carnet de Route » pour l'identifier et découvrir son parcours.

Avant de vous lancer dans un devoir, assurez-vous d'avoir **bien compris les consignes**.

Si vous repérez des difficultés lors de sa réalisation, n'hésitez pas à le mettre de côté et à revenir sur les leçons posant problème. **Le devoir n'est pas un examen**, il a pour objectif de s'assurer que, même quelques jours ou semaines après son étude, une notion est toujours comprise.

Aux Cours Pi, chaque élève travaille à son rythme, parce que chaque élève est différent et que ce mode d'enseignement permet le « sur-mesure ».

Nous vous engageons à respecter le moment indiqué pour faire les devoirs. Vous les identifierez par le bandeau suivant :



Vous pouvez maintenant
faire et envoyer le **devoir n°1**



Il est **important de tenir compte des remarques, appréciations et conseils du professeur-correcteur**. Pour cela, il est **très important d'envoyer les devoirs au fur et à mesure** et non groupés. **C'est ainsi que vous progresserez !**

Donc, dès qu'un devoir est rédigé, envoyez-le aux *Cours Pi* par le biais que vous avez choisi :

- 1) Par **soumission en ligne** via votre espace personnel sur **PoulPi**, pour un envoi **gratuit, sécurisé** et plus **rapide**.
- 2) Par **voie postale** à *Cours Pi*, 9 rue Rebuffy, 34 000 Montpellier
*Vous prendrez alors soin de joindre une **grande enveloppe libellée à vos nom et adresse**, et **affranchie au tarif en vigueur** pour qu'il vous soit retourné par votre professeur*

N.B. : quel que soit le mode d'envoi choisi, vous veillerez à **toujours joindre l'énoncé du devoir** ; plusieurs énoncés étant disponibles pour le même devoir.

N.B. : si vous avez opté pour un envoi par voie postale et que vous avez à disposition un scanner, nous vous engageons à conserver une copie numérique du devoir envoyé. Les pertes de courrier par la Poste française sont très rares, mais sont toujours source de grand mécontentement pour l'élève voulant constater les fruits de son travail.

VOTRE RESPONSABLE PÉDAGOGIQUE

Professeur des écoles, professeur de français, professeur de maths, professeur de langues : notre Direction Pédagogique est constituée de spécialistes capables de dissiper toute incompréhension.

Au-delà de cet accompagnement ponctuel, notre Etablissement a positionné ses Responsables pédagogiques comme des « super profs » capables de co-construire avec vous une scolarité sur-mesure.

En somme, le Responsable pédagogique est votre premier point de contact identifié, à même de vous guider et de répondre à vos différents questionnements.

Votre Responsable pédagogique est la personne en charge du suivi de la scolarité des élèves.

Il est tout naturellement votre premier référent : une question, un doute, une incompréhension ? Votre Responsable pédagogique est là pour vous écouter et vous orienter. Autant que nécessaire et sans aucun surcoût.

QUAND
PUIS-JE
LE
JOINDRE ?

Du **lundi** au **vendredi** : horaires disponibles sur votre carnet de route et sur PoulPi.

QUEL
EST
SON
RÔLE ?

Orienter les parents et les élèves.

Proposer la mise en place d'un accompagnement individualisé de l'élève.

Faire évoluer les outils pédagogiques.

Encadrer et **coordonner** les différents professeurs.

VOS PROFESSEURS CORRECTEURS

Notre Etablissement a choisi de s'entourer de professeurs diplômés et expérimentés, parce qu'eux seuls ont une parfaite connaissance de ce qu'est un élève et parce qu'eux seuls maîtrisent les attendus de leur discipline. En lien direct avec votre Responsable pédagogique, ils prendront en compte les spécificités de l'élève dans leur correction. Volontairement bienveillants, leur correction sera néanmoins juste, pour mieux progresser.

QUAND
PUIS-JE
LE
JOINDRE ?

Une question sur sa correction ?

- faites un mail ou téléphonez à votre correcteur et demandez-lui d'être recontacté en lui laissant **un message avec votre nom, celui de votre enfant et votre numéro**.
- autrement pour une réponse en temps réel, appelez votre Responsable pédagogique.

LE BUREAU DE LA SCOLARITÉ

Placé sous la direction d'Elena COZZANI, le Bureau de la Scolarité vous orientera et vous guidera dans vos démarches administratives. En connaissance parfaite du fonctionnement de l'Etablissement, ces référents administratifs sauront solutionner vos problématiques et, au besoin, vous rediriger vers le bon interlocuteur.

QUAND
PUIS-JE
LE
JOINDRE ?

Du **lundi** au **vendredi** : horaires disponibles sur votre carnet de route et sur PoulPi.

04.67.34.03.00

scolarite@cours-pi.com



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Q COMPÉTENCES VISÉES

- Explorer le champ lexical de la guerre et de la chirurgie.
- Étoffer des connaissances sur la première guerre mondiale.
- Connaître davantage la guerre de sécession aux états-unis.
- Étoffer le champ lexical de la censure.
- Faire une transposition (cf. Clé du Bac).
- Découvrir ou de connaître davantage D. H. Lawrence, écrivain britannique on ne peut plus controversé.
- Se familiariser avec « le procès de Lady Chatterley ».

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Q COMPÉTENCES VISÉES

- Étoffer le champ lexical de l'économie et du judiciaire.
- Développer des connaissances culturelles sur les années 1950 aux Etats-Unis.
- Découvrir ou de connaître davantage l'univers de Sydney Lumet, l'un des réalisateurs les plus importants du cinéma américain.
- Se familiariser avec « Douze Hommes en colère ».
- Étoffer le champ lexical cinématographique.
- Étudier Douze Hommes en Colère, une des œuvres intégrales du programme de terminale.
- Connaître davantage le système judiciaire américain.

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2- Après le film - Le système judiciaire américain 69

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Q COMPÉTENCES VISÉES

- Savoir bien prononcer certaines figures bibliques et mythologiques.
- Explorer le champ lexical en lien avec la Bible.
- Étoffer le champ lexical de la religion.
- Découvrir ou de connaître davantage Naomi Alderman, autrice britannique contemporaine.
- Se familiariser avec le roman *The Power*.
- Explorer le champ sémantique de la révolution.
- Étoffer des connaissances sur la Révolution Russe.
- Se familiariser avec le Marxisme.
- Connaître davantage Lénine, Trotski et Staline.
- Étoffer les champs lexicaux de la politique.
- Découvrir ou de connaître davantage George Orwell, un des grands écrivains britanniques du 20^{ème} siècle.
- Se familiariser avec « La Ferme des Animaux ».

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MUSIQUES, PEINTURES & PHOTOGRAPHIES

- **Diane Arbus.**, *photography*
- **Banksy**, *self-destruction of Girl with a Balloon*, 2018
- **David Bowie.**, *style icon*
- **Martin Creed.**, *Work No 227: The Lights Going On and Off*, 2000
- **Tracey Emin**, *My Bed*, 1998
- **Damien Hirst**, *Mother and Child divided*, 1993
- **William Le Baron Jenney**, *architecture*
- **Pre-Raphaelites**, *paintings*
- **Prince**, *style icon*
- **Lou Reed**, *"Walk on the Wild Side"*, in *Transformer*, 1972
- **John Ruskin.**, *Modern Painters, volume I*, 1843 (on W. Turner)
- **Dread Scott.**, *What is the Proper Way to Display a US flag?*, 1988
- **Sex Pistols**, *"God Save the Queen"*, 1977
- **Cindy Sherman.**, *photography*
- **Vivienne Westwood**, *fashion designer*
- **Wartime propaganda (The Four Freedoms, 1943) and Presidents' portraits**, *Norman Rockwell*
- **"Russians"**, in *The Dream of the Blue Turtles*, *Sting*, 1985

ESSAIS et ROMANS

- **The Absolutely True Diary of a Part-Time Indian**, *Sherman Alexie.*, 2007
- **Uncle Tom's Cabin**, *Harriet Beecher Stowe.*, 1852
- **Girl with a pearl earring**, *Tracy Chevalier.*, 1999
- **Robinson Crusoe**, *Daniel Defoe.*, 1719
- **Invisible Man**, *Ralph Ellison.*, 1952
- **Maurice**, *Edward Morgan Forster.*, 1971
- **"A Supermarket in California"** *Allen Ginsberg.*, (in *Howl*, 1956)
- **Burger's Daughter**, *Nadine Gordimer.*, 1979
- **Tess of the d'Urbervilles**, *Thomas Hardy.*, 1891
- **Brave New World**, *Aldous Huxley.*, 1932
- **On the Road**, *Jack Kerouac.*, 1957
- **Lady Chatterley's Lover**, *David Herbert Lawrence.*, 1928
- **Lolita**, *Vladimir Nabokov.*, 1955
- **The God of Small Things**, *Arundhati Roy.*, 1997
- **The Catcher in the Rye**, *Jerome David Salinger.*, 1951
- **A Modest Proposal**, *Jonathan Swift.*, 1729
- **Adventures of Huckleberry Finn**, *Mark Twain.*, 1884
- **The Picture of Dorian Gray**, *Oscar Wild.*, 1890 (including preface)
- **Pride and Prejudice**, *Jane Austen.*, 1813
- **A Lesson before Dying**, *Ernest J. Gaines.*, 1993
- **Letter from Birmingham Jail**, *Martin Luther King.*, 1963
- **The Crucible**, *Arthur Miller.*, 1953
- **Why I write**, *George Orwel* 1946 ; **Animal Farm**, *George Orwel*, 1945 ; 1984, 1949
- **Julius Caesar**, *William Shakespeare.*, 1599
- **Pygmalion**, *George Bernard Shaw.*, 1914

FILMS ET DOCUMENTAIRES

- **Woody Allen**, *films*
- **Frank Capra war films**, *Why We Fight series*, 1942-1945
- **Mr. Smith Goes to Washington**, *Frank Capra.*, 1939
- **The Great Dictator**, *Charlie Chaplin.*, 1940
- **Paths of Glory**, *Stanley Kubrick.*, 1957
- **Speech on removal of Confederate monuments**, *Mitch Landrieu.*, 2017
- **On the Basis of Sex**, *Mimi Leder.*, 2018
- **Malcolm X**, *Spike Lee.*, 1992
- **The Flapper**, *Alan Crosland.*, 1920

- **"Blood, toil, tears, and sweat" - speech**, Winston Churchill, 1940
- **My Fair Lady**, George Cukor, 1964
- **Philadelphia**, Jonathan Demme, 1993
- **Compulsion**, Richard Fleischer, 1959
- **"Rosie the Riveter"**, *The Four Vagabonds*, 1943
- **Suffragettes**, Sarah Gavron, 2015
- **8 Mile**, Curtis Hanson, 2002
- **Harry Potter series**, 2001-2011
- **The King's Speech**, Tom Hooper, 2010
- **The Crucible**, Nicholas Hytner, 1996
- **Singin' in the Rain**, Gene Kelly & Stanley Donen, 1952
- **Philadelphia**, Jonathan Demme, 1993
- **Guess Who's Coming to Dinner**, Stanley Kramer, 1967
- **Kramer vs. Kramer**, Benton Robert, 1979
- **The Reader**, Daldry Stephen, 2008
- **The Green Mile**, Darabont Frank, 1999
- **Shawshank Redemption**, Darabont Frank, 1994
- **Philadelphia**, Demme Jonathan, 1993
- **Runaway Jury**, Fleder Gary, 2003
- **The Lincoln Lawyer**, Furman Brad, 2011
- **Dark Waters**, Haynes Todd, 2019
- **Fracture**, Hoblit Gregory, 2007
- **Judgment at Nuremberg**, Kramer Stanley, 1961
- **Fury**, Lang Fritz, 1936
- **Sleepers**, Levinson Barry, 1996
- **"We choose to go to the Moon" speech**, John Fitzgerald Kennedy, 1962
- **"Gettysburg address" - speech**, Abraham Lincoln, 1863
- **12 Angry Men**, Sidney Lumet, 1957
- **Bowling for Columbine**, Michael Moore, 2001
- **To Kill A Mockingbird**, Robert Mulligan, 1962
- **OBAMA, B. speeches** ("Out of Many, One", 2004 ; "A More Perfect Union", 2008 ; "Of Thee I sing", 2010 ; "Gun control", 2016)
- **Mississippi Burning**, Alan Parker, 1988
- **"Annus Horribilis" speech** - Queen Élisabeth II, 1992
- **Lincoln**, Steven Spielberg., 2012
- **Dead Poets Society**, Peter Weir, 1989
- **The Verdict**, Lumet Sydney, 1982
- **Paths of Glory**, Kubrick Stanley, 1957
- **To Kill a Mockingbird**, Mulligan Robert, 1962
- **The Life of David Gale**, Parker Allan, 2003
- **Anatomy of a Murder**, Preminger Otto, 1959
- **A Few Good Men**, Reiner Rob, 1992
- **In The Name of the Father**, Sheridan Jim, 1993
- **Erin Brockovich**, Soderbergh David, 2000
- **The Trial of the Chicago 7**, Sorkin Aaron, 2020
- **JFK**, Stone Oliver, 1991
- **Witness for the Prosecution**, Wilder Billy, 1957

VIDEOS ET SITES COMPLEMENTAIRES

- **"English Bill of Rights"**, disponible sur Youtube et publiée par simpleshow video maker, 2017.
- **"First Amendment Overview: Part I"**, disponible sur Youtube et publiée par National Constitution Center, 2019.
- **"Which Countries Have The Worst Censorship?"**, disponible sur Youtube et publiée par NowThis World, 2015.
- www.famous-trials.com
- www.screenrant.com/best-courtroom-movies-ranked-imdb/
- www.lawyerfriend.com/lawyer-movies-all-time-list-best-legal-films#chapter-10
- www.virtualspeech.com/blog/learn-from-these-speeches-that-changed-the-world
- www.independent.co.uk/news/world/politics/nine-influential-speeches-changed-world-martin-luther-king-winston-churchill-a6933031.html
- www.themanual.com/culture/famous-speeches-from-history/
- www.news.onecountry.com/entertainment/greatest-movie-speeches-of-all-time/





FOCUS SUR LES ÉPREUVES DU BAC

A. Principes et objectifs

Les principes et objectifs du conseil supérieur des programmes en LLCE reposent sur deux points essentiels :



Éléments-clés

- **Explorer la langue, la littérature et la culture de manière approfondie.**
- **Développer le goût de lire en langue étrangère.** Cinq œuvres intégrales seront au programme du cycle terminal (deux en première et trois en terminale).

L'exploration de la langue, la littérature et la culture doit te permettre :

- **D'atteindre le niveau C1 en fin de terminale.** Les activités langagières que sont la compréhension, l'expression, l'interaction et la médiation enrichiront ton bagage linguistique tant sur le plan phonologique que lexical et grammatical. Les activités de traduction ou de transposition seront plus importantes en terminale.
- **De développer tes connaissances littéraires et culturelles sur le Royaume-Uni, les Etats-Unis, l'Irlande et les pays du Commonwealth.** Les œuvres littéraires abordées (roman, théâtre, poésie, etc.) traverseront les époques et mettront en avant l'histoire des idées ainsi que des mouvements majeurs. Elles seront systématiquement associées à d'autres arts (peinture, photographie, cinéma, série, etc.).

Ce tableau permet de récapituler les points évoqués ci-dessus :

Principes & Objectifs

La Langue	Activités Langagières	La Littérature & la Culture	Le goût de lire
• Phonologie • Lexique • Grammaire • Traduction	• Compréhension • Expression • Interaction • Médiation	• Genres • Mouvements • Arts • Histoire des idées • Continuités/Ruptures	• Extraits significatifs • Œuvres intégrales

B. Thématiques

Elles sont au nombre de cinq pour le cycle terminal (deux en première et trois en terminale). Chaque thématique est divisée en plusieurs axes d'étude.



Thématiques

Thématiques de la classe de première

- 1/ Imaginaires
- 2/ Rencontres

Thématiques de la classe de terminale

- 3/ Arts et débats d'idées
- 4/ Expression et construction de soi
- 5/ Voyages, territoires, frontières

Vous avez déjà étudié les thématiques « Imaginaires » et « Rencontres ». **Ce manuel se focalise sur « Arts et débats d'idées »**, la troisième thématique du programme de LLCE d'anglais.

C. Examens

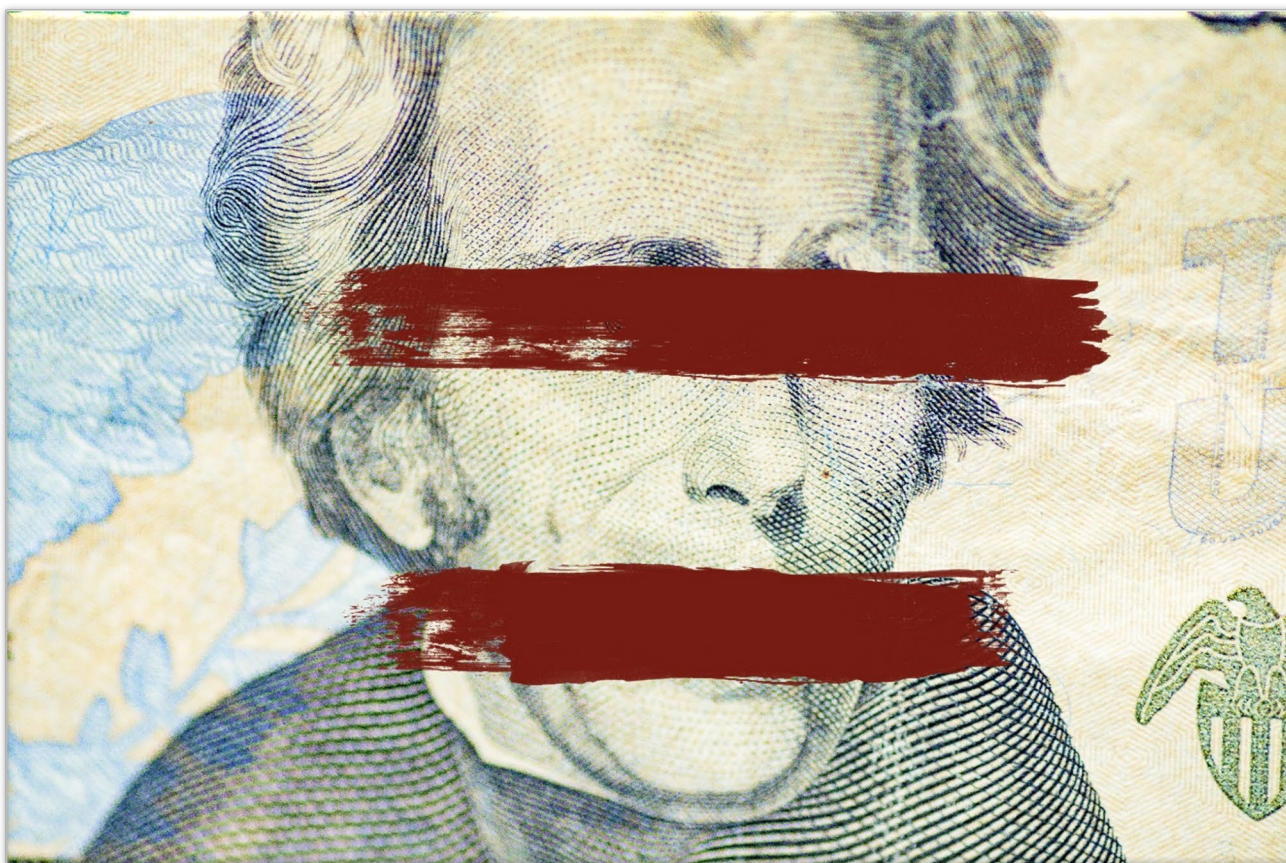
Les modalités des épreuves pour le baccalauréat prévoient deux épreuves en terminale : une épreuve écrite et une épreuve orale.



Examens

Evaluation en Terminale

Epreuve écrite	Notée sur 20 points et divisée en 2 parties : 1/ Une synthèse d'un dossier documentaire noté sur 16 points. 2/ Une traduction ou transposition en français notée sur 4 points. Durée : 3h30.
Epreuve orale	Notée sur 20 points. Présentation d'un dossier en anglais et interaction en anglais. Durée : 0h20 sans temps de préparation. L'épreuve est divisée en parties : 1/ 10 minutes maximum de prise de parole en continu . 2/ 10 minutes maximum d'interaction avec le jury .
Niveau visé	B2/C1
Coefficient	16 (8 à l'écrit, 8 à l'oral)



Thématique « Arts et Débats d'Idées »

« Les élèves du cycle terminal sont régulièrement invités, en cours de français en classe de première, en cours de philosophie en classe terminale, à interroger ce qui définit l'art, l'œuvre d'art ou encore l'artiste au sein des sociétés humaines. L'enseignement de spécialité de langues, littératures et cultures étrangères permet de réinvestir ou de prolonger ces réflexions dans une direction spécifique, celle des domaines culturels propres au monde anglophone. » (Conseil Supérieur des Programmes)

Trois axes d'étude ont été suggérées pour traiter cette thématique :

- 1) Art et contestation
- 2) L'art qui fait débat
- 3) L'art du débat

Le parti pris de ce manuel est d'associer deux mots en lien avec la thématique et les axes d'études proposés.

Les deux séquences de ce manuel – '**Mots & Pouvoir**' et '**Controverses & Censure**' – sont en lien avec les axes d'études et la thématique.

En effet, 'Controverses & Censure' est davantage liée à l'axe d'étude « L'art qui fait débat » et 'Mots & Pouvoir' se tourne davantage vers l'axe d'étude « L'art du débat ».

Néanmoins, il est bien évidemment possible de faire des liens entre les axes d'étude et les thématiques, l'idée n'est pas de cloisonner chaque œuvre à un seul axe d'étude ou une thématique !

Une séquence en milieu de manuel traitera une des œuvres intégrales qui est au programme.

CHAPITRE 1

CONTROVERSE & CENSURE



Lien avec l'axe 2 – L'art qui fait débat : l'artiste se retrouve souvent au cœur de polémiques lorsque ses œuvres aboutissent à une remise en question des codes et des canons de son époque.

Cette séquence permet d'évoquer les querelles esthétiques qui suscitent le débat tant parmi les critiques qu'au sein du public, au point même de semer le doute sur la dimension artistique de l'œuvre.

Éléments facilitateurs : vous avez peut-être déjà eu l'occasion d'entendre des sujets polémiques ou qui ont fait l'objet de censure ; des connaissances sur les deux guerres mondiales ; entendu parler de Barbie.

Q COMPÉTENCES VISÉES

- Explorer le champ lexical de la guerre et de la chirurgie.
- Étoffer des connaissances sur la première guerre mondiale.
- Connaître davantage la guerre de sécession aux états-unis.
- Étoffer le champ lexical de la censure.
- Faire une transposition (cf. Clé du Bac).
- Découvrir ou de connaître davantage D. H. Lawrence, écrivain britannique on ne peut plus controversé.
- Se familiariser avec « le procès de Lady Chatterley ».

Q PRÉREQUIS

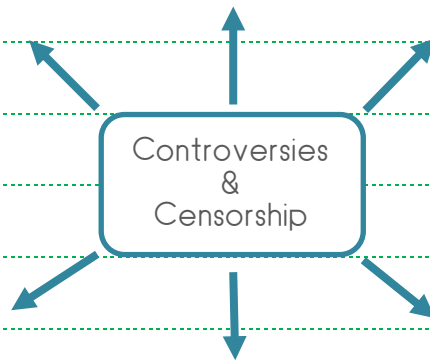
- Savoir décrire les éléments essentiels d'un document d'anticipation.
- Savoir repérer les idées clés d'une compréhension orale / compréhension écrite.



Première approche

Activity 1: Brainstorming (*Expression Écrite*)

A- This is chapter 1. What can you say about this title? Think about possible ideas or examples



B- Can you list possible references you may have considering this topic? Your list may include:

- ✓ Novels, plays, poems, paintings, pictures, movies, series, songs.
- ✓ Foreign arts including French examples.

This list is personal. Feel free to:

- ✕ Add other references during the year.
- ✕ Use it if needed.

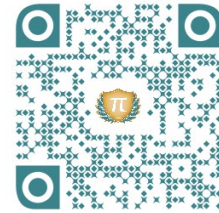
Novels	Plays / Poems

Paintings / Pictures	Movies / Series / Songs

Activity 2: Video (Compéhension Orale)

Watch the following video from the beginning to 1'58 at least twice:

Censored and Banned Books: From John Steinbeck to Dr. Seuss



www.youtube.com/watch?v=DaaEWvq07dc

UNDERSTANDING

A— Fill the table below:

Banned book	Year / Decade	Reason(s)
<i>Alice's Adventures in Wonderland</i> (China)		
		It would encourage euthanasia, and it also contains gritty realistic language such as God damn.
	Since the 1960s	
		It would criminalize the timbering (= foresting) industry.
The Harry Potter books		
	Since 2005	

B— Find an implicit reason.

It is said in the video that “In 1985, the British government banned a tale or memoir called *Spycatcher* written by a former MI5 agent.”

To you, how can you explain the fact that this book was banned?

Banned book	Year / Decade	Reason(s)
<i>Spycatcher</i>	1985	

LANGUAGE

Visit collinsdictionary.com to:

A— Check the **pronunciation** of the words and copy their **phonetic transcription**.

B— Find a **definition** / a **synonym**.

Word	Phonetic Transcription	Definition / Synonym
Euthanasia		
Blasphemy		
Satanism		
Witchcraft		

Activity 3: Research

The Radcliffe Publishing Course compiled the most banned and challenged books of the 20th century. Here is the top 10:

- 1/ *The Great Gatsby* by F. Scott Fitzgerald
- 2/ *The Catcher in the Rye* by J. D. Salinger
- 3/ *The Grapes of Wrath* by John Steinbeck
- 4/ *To Kill a Mockingbird* by Harper Lee
- 5/ *The Color Purple* by Alice Walker

- 6/ *Ulysses* by James Joyce
- 7/ *Beloved* by Toni Morrison
- 8/ *Lord of the Flies* by William Golding
- 9/ *1984* by George Orwell
- 10/ *The Sound and the Fury* by William Faulkner

Give one reason to explain why these books were challenged. Several answers are possible.

Offensive language	Violent content	Sexual content	Racially offensive	Politically offensive	Religiously offensive

If you would like to know:



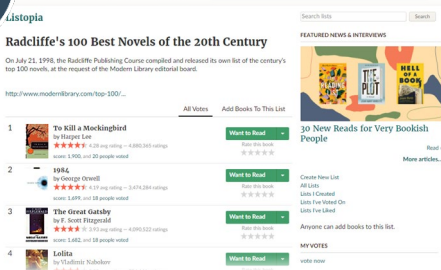
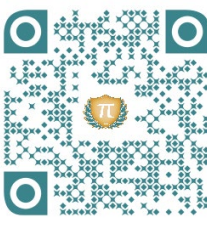
The top 100 the most banned and challenged books of the 20th century

Listopia

Radcliffe's 100 Best Novels of the 20th Century

On July 21, 1998, the Radcliffe Publishing Course compiled and released its own list of the century's top 100 novels, at the request of the Modern Library editorial board.

[http://www.modernlibrary.com/top-100/...](http://www.modernlibrary.com/top-100/)

www.goodreads.com/list/show/8551.Radcliffe_s_100_Best_Novels_of_the_20th_Century

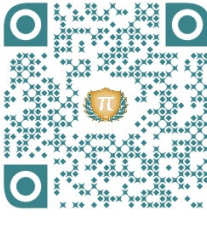
10 of the most banned and challenged books since 2001

Top 10 Most Challenged Books of 2020

Find more shareable statistics on the Free Downloads webpage.

The ALA Office for Intellectual Freedom tracked 156 challenges to library, school, and university materials and services in 2020. Of the 273 books that were targeted, here are the most challenged, along with the reasons cited for censoring the books:

- George** by Alex Gino
Reasons: Challenged, banned, and restricted for LGBTQIA+ content, conflicting with a religious viewpoint, and not reflecting "the values of our community"
- Stamped: Racism, Antiracism, and You** by Ibram X. Kendi and Jason Reynolds
Reasons: Banned and challenged because of author's public statements, and because of claims that the book contains "selective storytelling incidents" and does not encompass racism against all people
- All American Boys** by Jason Reynolds and Brendan Kiely
Reasons: Banned and challenged for profanity, drug use, and alcoholism, and because it was thought to promote anti-police views, contain divisive topics, and be "too much of a sensitive matter right now"
- Speak** by Laurie Halse Anderson
Reasons: Banned, challenged, and restricted because it was thought to contain a political viewpoint and it was claimed to be biased against male students, and for the novel's inclusion of rape and profanity
- The Absolutely True Diary of a Part-Time Indian** by Sherman Alexie



www.ala.org/advocacy/bbooks/frequentlychallengedbooks/top10

ANSWERS

BRAINSTORMING

Cet exercice ne comporte pas de correction. C'est une production personnelle, il n'y a pas de bonne ou de mauvaise réponse !

UNDERSTANDING

A— Fill the table below:

Banned book	Year / Decade	Reason(s)
<i>Alice's Adventures in Wonderland</i> (China)	1931	Animals should not use human language.
<i>Of Mice and Men</i>	1950s	It would encourage euthanasia, and it also contains gritty realistic language such as God damn.
<i>To Kill A Mockingbird</i>	Since the 1960s	It contains the N word.

<i>The Lorax</i>	1989	It would criminalize the timbering (= foresting) industry.
The <i>Harry Potter</i> books	Since 1996	It would encourage witchcraft.
<i>Tango Makes Three</i>	Since 2005	It would encourage homosexuality among young readers.

B— Find an implicit reason.

It is said in the video that “In 1985, the British government banned a tale or memoir called *Spycatcher* written by a former MI5 agent.”

To you, how can you explain the fact that this book was banned?

Banned book	Year / Decade	Reason(s)
<i>Spycatcher</i>	1985	The memoir of a spy whose job is to keep secrets could reveal classified information and jeopardize diplomacy.

LANGUAGE

Visit collinsdictionary.com to:

A— Check the **pronunciation** of the words and copy their **phonetic transcription**.

B— Find a **definition** / a **synonym**.

Word	Phonetic Transcription	Definition / Synonym
Euthanasia	UK /ju:θəneɪziə/ US /ju:θəneɪzə/	The practice of killing someone who is very ill and will never get better in order to end their suffering.
Blasphemy	/blæsfəmi/	Indignity to God.
Satanism	/seɪtənɪzəm/	The worship of Satan / the Devil.
Witchcraft	/wɪtʃkra:ft/	The use of magic powers, especially evil ones.

RESEARCH

The Radcliffe Publishing Course compiled the most banned and challenged books of the 20th century. Here is the top 10:

1/ *The Great Gatsby* by F. Scott Fitzgerald

2/ *The Catcher in the Rye* by J. D. Salinger

3/ *The Grapes of Wrath* by John Steinbeck

4/ *To Kill a Mockingbird* by Harper Lee

5/ *The Color Purple* by Alice Walker

6/ *Ulysses* by James Joyce

7/ *Beloved* by Toni Morrison

8/ *Lord of the Flies* by William Golding

9/ *1984* by George Orwell

10/ *The Sound and the Fury* by William Faulkner

Give one reason to explain why these books were challenged. Several answers are possible.

Offensive language	Violent content	Sexual content	Racially offensive	Politically offensive	Religiously offensive
1	2	1	4	3	3
2	5	2	5	9	10
3	7	4	10		
4	8	5			
5		6			
8		7			
		8			
		10			



CONTROVERSE & CENSURE

La Première Guerre Mondiale & La guerre de Sécession

Cette séance vous permettra de voir :

- ↗ D'explorer le champ lexical de la guerre et de la chirurgie.
- ↗ D'étoffer des connaissances sur la Première Guerre mondiale.
- ↗ De connaître davantage la guerre de Sécession aux Etats-Unis.

Document A



Thure de Thulstrup, 'Battle of Spottsylvania'

Document B



John Warwick Brooke, 'Tank preparing to advance at Flers-Courcelette'

[illegible]

A black and white outline map of the United States, showing the borders of all 50 states. The map includes Alaska and Hawaii, and is oriented with the top of the image towards the upper left.

ANSWERS

1- The first document is a painting and the second one is a photograph. The link between them is the fact that it shows a war environment. On both images, soldiers and weapons can be seen. What is interesting to notice is that the place and time seem different. Indeed, the different flags in the first document could highlight the American Civil War. It is more difficult to locate the second one even if 'Flers-Courcelette' is mentioned. However, the tank can only refer to the 20th century. Considering this, the picture could take place in World War 1 (WW1) or WW2.

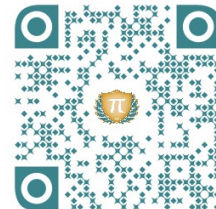
2-



ACTIVITY 2 - COMPRÉHENSION ORALE

Now, watch the following video from the beginning to 1'42 at least twice:

The facial prosthetics of World War I



www.youtube.com/watch?v=BJzjt_aFc00

UNDERSTANDING

1- Fill the blanks (0'04-0'34). One blank = One word.

At first these World War 1 era photos look unextraordinary: _____, jackets with large _____, some _____, but look at the glasses: none of them are for vision. They were for _____. Through this passageway and inside the studio, _____ created the best possible way to conceal some of the wars most significant facial injuries.

2- Find the word by its definition (0'37-1'21)

The words you have to find follow the video recording in chronological order.

Example:

A machine gun	A gun which fires a lot of bullets one after the other very quickly.
_____	A large militar vehicle that is equipped with weapons and moves along on metal tracks that are fitted over the wheels.
_____	Deadly
_____	Large, powerful guns which are transported on wheels and used by an army.
_____	A long narrow channel in the ground used by soldiers in order to protect themselves from the enemy.
_____	A large gun, usually on wheels which used to be used in battles.
_____	A bullet
_____	Shot
_____	Fell
_____	Pieces from something that has been destroyed
_____	A bombardment
_____	A damage done to a person's or an animal's body.

3- Do you know the words that are underlined? (1'21-1'42)

If you do not know them, go to collindictionary.com to find a synonym / definition:

Plastic surgery: _____

Groundbreaking: _____

A suture: _____

A transplant: _____

A graft: _____

ANSWERS

1- At first these World War 1 era photos look unextraordinary: medals, jackets with large buttons, some bandages, but look at the glasses: none of them are for vision. They were for support. Through this passageway and inside the studio, sculptors created the best possible way to conceal some of the wars most significant facial injuries.

2- Find the word by its definition (0'37-1'21)

A machine gun	A gun which fires a lot of bullets one after the other very quickly.
A tank	A large militar vehicle that is equipped with weapons and moves along on metal tracks that are fitted over the wheels.
Lethal	Deadly
Artillery	Large, powerful guns which are transported on wheels and used by an army.
A trench	A long narrow channel in the ground used by soldiers in order to protect themselves from the enemy.
A cannon	A large gun, usually on wheels which used to be used in battles.
A round	A bullet
Fired	Shot
Dropped	Fell
Debris	Pieces from something that has been destroyed
A barrage	A bombardment
An injury	A damage done to a person's or an animal's body.

3- Do you know the words that are underlined? (1'21-1'42)

Plastic surgery: The practice of performing operations to repair or replace skin which has been damaged, or to improve people's appearance.

Groundbreaking: Significant

A suture: A stitch made to join together the open parts of a wound.

A transplant: A medical operation in which a part of a person's body is replaced because it is diseased.

A graft: A piece of healthy skin, bone, or organ, which is attached to a damaged part of your body by a medical operation in order to replace it.

ACTIVITY 3 - RESEARCH

Fill the table with the keywords below.

Feel free to make research if you do not know or want to know more 😊

- | | |
|--|---|
| <ul style="list-style-type: none"> ✓ 1861-65 ✓ 1914-18 ✓ Abraham Lincoln ✓ Archduke Franz Ferdinand ✓ The Central Powers vs The Allied Powers | <ul style="list-style-type: none"> ✓ Kaiser Wilhelm II ✓ Robert E. Lee ✓ Tanks join the battle for the first time. ✓ Ulysses S. Grant ✓ Union vs Confederate |
|--|---|

(American) Civil War	World War 1

ANSWERS

(American) Civil War	World War 1
1861-65 Union vs Confederate Abraham Lincoln / Ulysses S. Grant / Robert E. Lee / The Battle of Gettysburg	1914-18 The Central Powers vs The Allied Powers Archduke Franz Ferdinand / Kaiser Wilhelm II Tanks join the battle for the first time. The Battle of the Somme

TRIVIAL PURSUIT [LLCE]

Linguistique(s) [LCE]
A quel mot fait référence cette définition : A long narrow channel in the ground used by soldiers in order to protect themselves from the enemy?

Quelles sont les dates de début et de fin de la guerre de Sécession.

Quelle arme mobile est apparue pour la première pendant la Première Guerre mondiale ?

Si vous pouvez répondre sans problème aux trois questions, les objectifs sont remplis ! 😊
Si ce n'est pas le cas, nous vous conseillons de revoir le(s) point(s) qui pose(nt) problème ! 😊

ANSWERS

A quel mot fait référence cette définition :

A long narrow channel in the ground used by soldiers in order to protect themselves from the enemy?

Trench

Quelles sont les dates de début et de fin de la guerre de Sécession.

1861-1865

Quelle arme mobile est apparue pour la première pendant la Première Guerre mondiale ?

Le tank, aussi appelé char d'assaut



CONTROVERSE & CENSURE

« Le procès de Lady Chatterley »

Cette séance vous permettra de voir :

- ✎ D'étoffer le champ lexical de la censure.
- ✎ De faire une transposition (cf. clé du bac).
- ✎ De découvrir ou de connaître davantage D. H. Lawrence, écrivain britannique on ne peut plus controversé.
- ✎ De te familiariser avec « le procès de Lady Chatterley ».

ACTIVITY 1 - BIOGRAPHY - COMPRÉHENSION ÉCRITE

Pay attention to this document.

David Herbert Lawrence (1885-1930)

British novelist, short-story writer, poet, and essayist

Lawrence's father, who was barely literate, was a miner and his mother, who by contrast was a lover of literature, worked in a lace factory due to her family's financial difficulties. Lawrence had a close relationship with his mother. When she died of cancer, Lawrence's grief became a major turning point in his life. In 1908, D. H. Lawrence left his small town for London where he attended the University College of Nottingham to obtain his teacher's certificate.

After receiving his teaching certificate, D. H. Lawrence published one of his first successful books, *The White Peacock* (1910) with the help of his close friend and intellectual companion Jesse Chambers. In 1913, he published his largely autobiographical masterpiece, *Sons and Lovers*. The publication of *The Rainbow* (1915) and *Women in Love* (1920) were controversial because they contained some quite sexually explicit accounts of two unconventional females. Both novels challenged conventional ideas about the arts, politics, economic growth, gender, sexual experience, friendship, and marriage.

Tremendously prolific, Lawrence was a continual source of controversy, often involved in widely-publicized censorship cases, most famously for his novel *Lady Chatterley's Lover* which explores an extramarital affair between an aristocratic lady and a working-class man. Published privately in 1928 and long available in foreign editions, the first unexpurgated edition did not appear in England until Penguin¹ risked publishing it in 1960. Prosecuted under the Obscene Publications Act of 1959, Penguin was acquitted after a notorious trial, in which many eminent authors of the day appeared as witnesses for the defense.

Besides his troubles with the censors, Lawrence was persecuted as well during World War I, for the supposed pro-German sympathies of his wife, Frieda. As a consequence, the Lawrences left England and traveled restlessly to many countries, unsuccessfully searching for a new homeland. In Taos, New Mexico, he became the center of a group of female admirers who considered themselves his disciples, and whose quarrels for his attention became a literary legend. A lifelong sufferer from tuberculosis, Lawrence died in France.

Adapted from britannica.com, biography.com, poets.org, and wikipedia.org

¹ Penguin Books is a British publishing house.

LANGUAGE

1- visit collinsdictionary.com and copy the table below to:

- ✖ Write the underlined words.
- ✖ Check their **pronunciation** and copy their **phonetic transcription**.
- ✖ Find **a definition / a synonym**.

[illegible]

LITERATURE

2- Prepare a biography considering the document.

Author's name / Birth (and Death) Dates / Nationality



Family information / Education / Personal events in the author's life:

Major works:

Author's style / Effects on society:

ANSWERS**LANGUAGE**

1-

Word	Phonetic Transcription	Definition / Synonym
Barely	/beə'li/	Hardly, only just
A lace	/leɪs/	A very delicate cloth made with a lot of holes in it.
A peacock	/pi:kɒk/	A large bird, the male has very large tail covered with blue and green spots, which it can spread out like a fan.
Extramarital	/ekstrəmæ'ri:təl/	Outside the married relationship
An affair	/ə'feə/	An extramarital affair is a sexual relationship between a married person and another person who is not their husband or wife.
Unexpurgated	/ʌn'ekspə'geɪtɪd/	Not amended or censored by removing potentially offensive material.
Obscene	/ɒbsi:n/	Offensive, indecent, gross
To acquit	/əkwaɪt/	To clear, free, release
Notorious	/nɒtɔ:'riəs/	Infamous, scandalous
A trial	/traɪəl/	A formal meeting in a law court.
A witness	/wɪtnəs/	An observer, viewer

LITERATURE

2-

Author's name / Birth (and Death) Dates / Nationality

David Herbert Lawrence / 1885-1930 / British

Family information / Education / Personal events in the author's life:

- ✗ Father: a miner / wasn't literate
- ✗ Mother: worked in a lace factory / loved literature / died of cancer
- ✗ He got a teaching certificate



Wife: Frieda / Pro-German sympathies → The Lawrences left England and traveled to many countries

Major works:

The White Peacock (1910)
Sons and Lovers (1913)
The Rainbow (1915)
Women in Love (1920)
Lady Chatterley's Lover (1928)

Author's style / Effects on society:

Works often challenge conventional ideas about the arts, politics, economic growth, gender, sexual experience, friendship, and marriage.

Source of controversy / Often censorship cases / 1960: Trial after the publication of *Lady Chatterley's Lover*.

ACTIVITY 2 - PLOT SUMMARY & TRANSPOSITION - COMPRÉHENSION ÉCRITE

Now pay attention to this document:

The other side of *Lady Chatterley*: a marriage torn apart by war, not sex

It's back. Eighty-seven years since it was first published, and more than half a century since it was the subject of an infamous obscenity trial, *Lady Chatterley's Lover* is being revived in a BBC drama that is as much a reflection on today's society as the between-the-wars Britain that obsessed DH Lawrence.

The lavish 90-minute drama stars James Norton as Lord Clifford Chatterley and Holliday Grainger as his wife, Constance, who embarks on a torrid affair with their gamekeeper, the former miner Oliver Mellors.

But while many previous productions have sought to paint Clifford, paralysed and impotent after being injured in the first world war, as an ogre, the writer and director Jed Mercurio has furnished him with a back story that makes the disintegration of his marriage heart-wrenching. In so doing, Mercurio brings the character of Constance to the centre of the drama, focusing on the near impossible choice she has to make between the two men, and projecting her as a modern, complex character.

"When we meet them [the Chatterleys] at the start of the book, they are already in the middle phase of their life, we meet them effectively slowly dying in this stately home and I wanted to go back to them falling in love," Mercurio said. "I wanted to see what they expected the future to be. I think if you just start with Sir Clifford being disabled and very bitter it makes you wonder why she married him. By seeing him as a very dashing young man and both of them having these great hopes for the future, as so many of that generation had, seeing that completely destroyed by the war felt for me like an emotional launching-off point that maybe some people don't immediately bring to mind when they think of the book." Lawrence purists may blanch at Mercurio's revisionism, but he insists he is being true to the spirit of Lawrence.

That celebrated obscenity trial, in which the jury gave a unanimous not-guilty verdict, was credited as the start of a new, liberal era, but viewers tuning in next month for titillation may be best advised to look elsewhere.

"It doesn't excite me to write some swearing or sex scenes because they don't have emotional context," Mercurio said. "What makes an audience watch something and care about the characters is the emotional lives of the characters. Lawrence introduced those elements into his book at a time when he felt a great desire and responsibility to push the boundaries of artistic expression. I'm fortunate I'm not in that position. If I want to write those things no one is stopping me. But that wasn't the case for Lawrence."

Source: Jamie Doward, www.theguardian.com (adapted), August 16, 2015

Pay attention to this document.

David Herbert Lawrence (1885-1930)

Lady Chatterley's Lover (1928)

V

Clifford sat in the pale sun, with the light on his smooth, rather blond hair, his reddish full face inscrutable.

"I mind more, not having a son, when I come here, than any other time," he said.

"But the wood is older than your family," said Connie gently.

"Quite!" said Clifford. "But we've preserved it. Except for us it would go... it would be gone already, like the rest of the forest. One must preserve some of the old England!"

"Must one?" said Connie. "If it has to be preserved, and preserved against the new England? It's sad, I know."

"If some of the old England isn't preserved, there'll be no England at all," said Clifford. "And we who have this kind of property, and the feeling for it, must preserve it."

There was a sad pause.

"Yes, for a little while," said Connie.

"For a little while! It's all we can do. We can only do our bit. I feel every man of my family has done his bit here, since we've had the place. One may go against convention, but one must keep up tradition." Again there was a pause.

"What tradition?" asked Connie.

"The tradition of England! of this!"

"Yes," she said slowly.

"That's why having a son helps; one is only a link in a chain," he said.

Connie was not keen on chains, but she said nothing. She was thinking of the curious impersonality of his desire for a son.

"I'm sorry we can't have a son," she said.

He looked at her steadily, with his full, pale-blue eyes.

"It would almost be a good thing if you had a child by another man," he said. "If we brought it up at Wragby, it would belong to us and to the place. I don't believe very intensely in fatherhood. If we had the child to rear¹, it would be our own, and it would carry on. Don't you think it's worth considering?"

Connie looked up at him at last. The child, her child, was just an "it" to him. It...it...it!

"But what about the other man?" she asked.

"Does it matter very much? Do these things really affect us very deeply?... You had that lover in Germany... what is it now? Nothing almost. It seems to me that it isn't these little acts and little connections we make in our lives that matter so very much. They pass away, and where are they? Where... Where are the snows of yesteryear²?... It's what endures through one's life that matters; my own life matters to me, in its long continuance and development. But what do the occasional connections matter? And the occasional sexual connections especially! If people don't exaggerate them ridiculously, they pass like the mating³ of birds. And so they should. What does it matter? It's the life-long companionship that matters. It's the living together from day to day, not the sleeping together once or twice. You and I are married, no matter what happens to us. We have the habit of each other. And habit, to my thinking, is more vital than any occasional excitement. The long, slow, enduring thing... that's what we live by... not the occasional spasm of any sort. Little by little, living together, two people fall into a sort of unison, they vibrate so intricately to one another. That's the real secret of marriage, not sex; at least not the simple function of sex. You and I are interwoven⁴ in a marriage. If we stick to that we ought to be able to arrange this sex thing, as we arrange going to the dentist; since fate has given us a checkmate physically there."

¹ raise

² A reference to the poem “Ballade of Ladies of Time Gone By” (“Ballade des dames du temps d’jadis”) by François Villon. The refrain “Mais où sont les neiges d’antan?” was translated into English as “Where are the snows of yesteryear?”

³ the action of pairing for reproduction

⁴ *connected*

Introduce the extract and the issues at stake to announce your thesis.

This image shows a blank sheet of white paper with horizontal green dashed lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no other markings or text on the page.

ANSWERS

Lady Chatterley's Lover written by D.H. Lawrence was first published privately and was for a long time only available in foreign editions. Indeed, the sexual content of the novel was a source of controversy as it deals with an extramarital affair between an aristocratic lady and a working-class man.

D.H. Lawrence was used to controversies because his works including *The Rainbow* (1915) and *Women in Love* (1920) challenged conservatism.

It is exactly the issue at stake in this extract since the confrontation between two conceptions could lead to controversies. I will first focus on traditions and conventions, and then on the new perspectives that are debated.

TRIVIAL PURSUIT [LLCE]

Linguistique(s) [LCE]

A quel mot et à quelle définition correspond cette transcription phonétique : /ɒbsi:n/ ?

[L] Littéraire(s) [CE]

Cite au moins une œuvre majeure de D. H. Lawrence.

[LL]Culturel(s) [E]

Quelle maison d'édition a été opposée à la Couronne britannique lors du « procès de Lady Chatterley » ?

Si vous pouvez répondre sans problème aux trois questions, les objectifs sont remplis ! 😊
Si ce n'est pas le cas, nous vous conseillons de revoir le(s) point(s) qui pose(nt) problème ! 😊

ANSWERS

Linguistique(s) [LCE]

A quel mot et à quelle définition correspond cette transcription phonétique : /ɒbsi:n/ ?

Obscene = Offensive, indecent, gross

[L] Littéraire(s) [CE]

Cite au moins une œuvre majeure de D. H. Lawrence.

The White Peacock , Sons and Lovers , The Rainbow, Women in Love, Lady Chatterley's Lover

[LL]Culturel(s) [E]

Quelle maison d'édition a été opposée à la Couronne britannique lors du « procès de Lady Chatterley » ?

Penguin

INTRODUCTION ET OBJECTIFS

Les deux séances précédentes doivent vous aider pour faire un commentaire du texte à venir.

Gardez en tête ces différents objectifs et focalisez vous davantage sur celui qui est mis en avant dans chaque catégorie :

Qualité du contenu	Cohérence dans la construction du discours
Capacité à : ✓ Prendre en compte la spécificité du document et à le rattacher à la thématique et à l'axe d'étude. ✓ Proposer une analyse et une interprétation du document en incluant des connaissances culturelles.	Capacité à : ✓ Produire un écrit structuré et cohérent, sans répétitions ni contradictions. ✓ Articuler la production de manière claire et ordonnée par le recours à des connecteurs logiques pertinents.

ACTIVITY 4 - COMMENTARY, DETAILED ANALYSIS - *EXPRESSION ÉCRITE*

Focus on the main themes and stylistic devices of the passage to answer your thesis.

To what extent the confrontation between two conceptions could lead to controversies?

[illegible]

ANSWERS

Traditions & Conventions	New perspectives
2 characters representing the upper-class / aristocracy: - Clifford = Lord Chatterley - Constance = Lady Chatterley // 'we who have this kind of property'. The place is explicitly mentioned: 'Wragby' refers to Wragby Hall, i.e. the place they live in. The sentence 'the wood is older than your family' is interesting since it announces the future opposition between Wragby Hall (The husband) & Wragby Wood (The lover). Semantic field of: 1/ Conservation: 'preserve' (*6), 'tradition' (*3), 'old England' (*2). 'Old England' is opposed to 'New England' and could reflect the world before WWI vs the world after WWI. 'Clifford sat in the pale sun' may represent a kind of decline with the verb 'sit' and the adjective 'pale' // The aftermath of WWI in England included economic recession and unemployment. 2/ Heritage: 'son' (*4) // Clifford & Conservatism / Protectionism: 'one is only a link in a chain' & 'every man of my family has done his bit here'. Patriarchal society: Rule of primogeniture: eldest son > his siblings, regardless of their age.	<i>The child here is subject to debate.</i> 2 perspectives on children: seen as a 'link in a chain' for Clifford vs 'Connie was not keen on chains' + 'The child, her child, was just an "it" to him. It...it...it!' Connie sees the child as a mutual creation & a human being and not a means to keep a property. The sentence 'One may go against convention, but one must keep up tradition' announces the duality between marriage and affair. A series of oppositions between sex and marriage: - 'lover in Germany' vs Clifford. - 'little acts and little connections' vs 'long continuance and development'. The allusion to the poem "Ballade of Ladies of Time Gone By" by François Villon – 'Where are the snows of yesteryear' – announces a new but similar series of oppositions with the repetition of 'occasional': - 'occasional sexual connections' & 'sleeping together once or twice' vs 'life-long companionship' & 'the living together' - 'occasional spasm of any sort' vs 'habit' & 'the long, slow, enduring thing'.

CONCLUSION

Lady Chatterley's Lover used to be considered as an erotic novel. It may explain why the first unexpurgated publication in 1960 triggered outrage and was even brought to court.

Nowadays, the focus on World War 1 and its aftermath can give new perspectives about this novel. The adaptation by director Jed Mercurio in 2015 for the BBC clearly shows that the marriage was torn apart by war, and not by sex. In this point of view, Clifford – being paralyzed, injured, and impotent – clearly appears as a victim of his time.



CONTROVERSE & CENSURE

La transposition

Cette séance vous permettra de voir :

- De faire une deuxième transposition (cf. clé du bac).
- D' étoffer des connaissances sur la Seconde Guerre mondiale.
- De te familiariser avec une théorie de Hannah Arendt.
- D'explorer l'univers de *Get Out*.

ACTIVITY 1 - ANTICIPATIONS – EXPRESSION ORALE / ÉCRITE

Document A



Anonymous, 'Selection on the ramp at Auschwitz-Birkenau, 1944'

Document B



Government Press Office, 'The appeal of Nazi war criminal Adolf Eichmann'

1- Compare and contrast the two documents. Feel free to suppose / interpret / imagine.

2- Visit [collinsdictionary.com](https://www.collinsdictionary.com) to:

- ➔ Check the **pronunciation** of the words below and copy their **phonetic transcription**.
- ➔ Find a **definition** / a **synonym**.

Word	Phonetic Transcription	Definition / Synonym
A ramp		
Auschwitz		
An appeal		
Nazi		

ANSWERS

1- Document B is the consequence of document A. Indeed, the first picture shows the selection made by the Nazis in the concentration camp of Auschwitz-Birkenau in 1944, i.e. during World War II. The second picture which was taken after the war clearly represents a trial. The title of the document announces the one who is judged, namely Adolf Eichmann, a 'Nazi war criminal'.

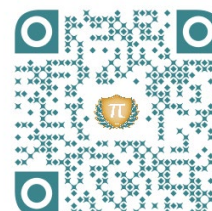
2- Visit [collinsdictionary.com](https://www.collinsdictionary.com) to:

Word	Phonetic Transcription	Definition / Synonym
A ramp	/ræmp/	A sloping surface between two places that are at different levels.
Auschwitz	/'aufvɪts/	A Nazi concentration camp situated in German-occupied Poland during World War II
An appeal	/əpi:l/	An application to another person or authority, esp. a higher one, as for a decision or confirmation of a decision
Nazi	/nɑ:tsi/	The Nazis were members of the right-wing political party, led by Adolf Hitler, which held power in Germany from 1933 to 1945.

ACTIVITY 2 - VIDEO - COMPRÉHENSION ORALE

Now, watch the following video from 0'07 to 2'23 at least twice:

What Is Evil? – 8-Bit Philosophy



www.youtube.com/watch?v=dLUHIVLyRxA

1- Fill the blanks (0'07-0'27). One blank = One word.

What is Evil? Traditional conceptions of evil focus on themonstrosity of evil actions — the complete and of horror. Called pure or radical evil, this is the sort of evil associated with or – it is the of good.

2- Do you know the words that are underlined? If not, go to collindictionary.com to find a synonym / definition:

Utter: _____

The awe: _____

The unthinkability: _____

An antagonist: _____

A villain: _____

An antithesis: _____

3- Put the information in chronological order (0'27 to 2'23)

[illegible]

ANSWERS

1- What is Evil? Traditional conceptions of evil focus on the utter monstrosity of evil actions — the complete awe and unthinkability of horror. Called pure or radical evil, this is the sort of evil associated with antagonists or villains – it is the antithesis of good.

2- Do you know the words that are underlined? If not, go to collindisctionary.com to find a synonym / definition:

Utter: Absolute / Complete

The awe: The wonder and fear

The unthinkability: the inconceivableness / the incredibility

An antagonist: an opponent / enemy

A villain: someone who deliberately harms other people or breaks the law in order to get what he or she wants.

An antithesis: An opposition

3- Put the information in chronological order (0'27 to 2'23)

Hannah Arendt	Adolf Eichmann
A German-Jewish philosopher.	He oversaw the trains that transported Jewish people to Nazi death camps.
Traveled to Jerusalem to cover the Eichmann trial.	Suffered from blind allegiance and a complete self-deception about the morality of his actions.
Expected to encounter a cold calculating monster but found a man that was thoughtless.	Found guilty of crimes against humanity.
Made her rethink the concept of evil: Evil is not always the desire to do no good.	Refused to comprehend the weight of his crimes //
→ The banality of evil: an everyday sort of evil, for example a person following the orders of another person.	A follower / a man that was thoughtless with an unquestioning sense of obligation to authority.
	On May 31, 1962, he was hanged.

ACTIVITY 3 - TRANSPOSITION

Now pay attention to this document:

***Get Out*: the film that dares to reveal the horror of liberal racism in America**

The success of Jordan Peele's *Get Out* is remarkable for lots of reasons. This is a first-time film from a respected, but essentially cult comedian, with no real big-name stars and a premise that is anathema to most of middle America. Peele has dealt with race in America in a refreshing, funny and unflinching manner. The number of things Peele manages to reference is stunning: the taboo of mixed relationships, eugenics, the slave trade, black men dying first in horror films, suburban racism, police brutality.

The villains here aren't southern rednecks or neo-Nazi skinheads, or the so-called "alt-right". They're middle-class white liberals. The kind of people who read this website. The kind of people who shop at Trader Joe's, donate to the ACLU and would have voted for Obama a third time if they could. Good people. Nice people. Your parents, probably. The thing *Get Out* does so well – and the thing that will rankle with some viewers – is to show how, however unintentionally, these same people can make life so hard and uncomfortable for black people. It exposes a liberal ignorance and hubris that has been allowed to fester. It's an attitude, an arrogance which in the film leads to a horrific final solution, but in reality leads to a complacency that is just as dangerous.

In the screening I was at, the biggest reactions from the mainly black audience were the knowing laughs whenever Peele took on tropes people recognised from real life. There was the anxiety about meeting the family of a white partner, which proved to be well placed when Chris Washington (Daniel Kaluuya) arrives at the Armitage residency and is immediately treated to a line of ham-fisted and loaded questioning. There was the cringe-inducing way the black serving staff are treated; the interactions with the police who, unlike in most horror films, aren't last-minute saviors but potential fatal hurdles. After seeing it, I started to think that it might not be a coincidence the film came out almost five years to the day since Trayvon Martin was killed.

Peele said *The Stepford Wives*, because of the way it “dealt with social issues in regards to gender”, was an inspiration for *Get Out*. “I just thought, that’s proof that you can pull off a movie about race, that’s a thriller and entertaining and fun,” he said. His debut has managed to do just that, and like The Daily Show – a satirical news show which became must-watch social commentary – Peele has placed real issues in an unlikely context, this time a horror film, and said something painfully true about them. *Get Out* will be one of this year’s biggest conversation starters. Just don’t expect it to be comfortable.

Lanre Bakare, theguardian.com (adapted), February 28, 2017

Sum up the main ideas of the article (80-100 words). Your summary will be **in French**.

[illegible]

ANSWERS

L'introduction de l'article paru en 2017 s'interroge sur les raisons du succès du film *Get Out* de Jordan Peele car les ingrédients qui composent le film – sujets controversés et absence d'acteurs connus – sont loin des carcans de réussite hollywoodienne.

L'article se termine sur deux éléments majeurs : les inspirations du réalisateur à mêler des problèmes de société contemporaine dont le racisme à l'horreur, ce qui permet une mise en garde finale.

Le cœur de l'article développe le racisme ordinaire auquel les Africains-Américains sont confrontés comme le tabou des couples mixtes et les brutalités policières, et ce même dans l'Amérique d'Obama.

TRIVIAL PURSUIT [LLCE]

[LL]Culturel(s) [E]

Quelle théorie de Hannah Arendt a développé lors du procès d'Adolf Eichmann ?

[LL]Culturel(s) [E]

De quoi était accusé le criminel nazi Adolf Eichmann ?

[LL]Culturel(s) [E]

Cite au moins deux références traitées dans le film *Get Out*.

Si vous pouvez répondre sans problème aux trois questions, les objectifs sont remplis ! 😊
Si ce n'est pas le cas, nous vous conseillons de revoir le(s) point(s) qui pose(nt) problème ! 😊

[LL]Culturel(s) [E]

Quelle théorie de Hannah Arendt a développé lors du procès d'Adolf Eichmann ?

La banalité du mal.

[LL]Culturel(s) [E]

De quoi était accusé le criminel nazi Adolf Eichmann ?

D'avoir organisé et coordonné la déportation en train des Juifs pendant la Seconde Guerre mondiale.

[LL]Culturel(s) [E]

Cite au moins deux références traitées dans le film *Get Out*.

Le tabou lié aux relations mixtes, l'eugénisme, le commerce d'esclaves, le fait que ce sont les noirs qui meurent en premier dans les films d'horreur, le racisme ordinaire, les brutalités policières



CONTROVERSE & CENSURE

Shirley Jackson

Cette séance vous permettra de voir :

- 🔗 D' étoffer les champs lexicaux de la controverse et de l'horreur.
- 🔗 De découvrir ou de connaître davantage Shirley Jackson, la reine du roman gothique américain.

ACTIVITY 1 - BIOGRAPHY - COMPRÉHENSION ÉCRITE

Pay attention to this document.

Shirley Jackson (1916-1965)

American writer

Jackson grew up nearby in Burlingame. She attended the University of Rochester and then Syracuse University, where she became fiction editor of the campus humor magazine. After graduating in 1940, Jackson moved to New York City. She began to write professionally, her works appearing in such publications as *The New Yorker*, *Redbook*, *The Saturday Evening Post* and *The Ladies' Home Journal*. Her first novel, *The Road Through The Wall*, was published in 1948.

Also in 1948, *The New Yorker* published Jackson's short story, "The Lottery." The tale starts as a seemingly benign account of an annual event in smalltown America. "The Lottery" generated the most mail in the history of *The New Yorker*, with many readers expressing confusion about underlying meanings and anger over its disturbing ending. Despite the backlash and the huge controversy, "The Lottery" became one of the most significant short stories of its era. It was eventually translated into dozens of languages and adapted for radio, television and the stage.

Jackson's six finished novels, especially *The Haunting of Hill House* (1959) and *We Have Always Lived in the Castle* (1962), further established her reputation as a master of gothic horror and psychological suspense. *Life Among the Savages* (1953) and *Raising Demons* (1957) are witty and humorous fictionalized memoirs

about their life with their four children. Often relying on supernatural themes, she was known for tackling provocative, chilling subject matter that was culturally incisive and held metaphors for how people dealt with differences.

She was married to critic Stanley Edgar Hyman. Decades after her death, two of her children have become editors for a collection of her unpublished works, *Let Me Tell You: New Stories, Essays, and Other Writings*. The compilation, released in August 2015, helps to mark the 50th anniversary of Jackson's death.

Jackson's life is depicted in the 2020 film *Shirley*, which stars Elisabeth Moss as Jackson.

Adapted from britannica.com and biography.com

LANGUAGE

1/ Visit [collinsdictionary.com](https://www.collinsdictionary.com) and copy the table below to:

- ✖ Write the underlined words.
- ✖ Check their **pronunciation** and copy their **phonetic transcription**.
- ✖ Find **a definition / a synonym**.

[illegible]

2/ LITERATURE:

Prepare a biography considering the document.

Author's name / Birth (and Death) Dates / Nationality



Family information / Education / Personal events in the author's life:

Major works:

Author's style / Effects on society:

Other elements (optional):

Word	Phonetic Transcription	Definition / Synonym
A mail	/meɪl/	A letter
Underlying	/ʌndəˈlaɪɪŋ/	hidden
A backlash	/bækˌlæʃ/	A strong reaction
A dozen	/dʌzən/	Twelve / A group of twelve
Witty	/wɪti/	Humorous
To tackle	/tækəl/	To deal with
Chilling	/tʃɪlɪŋ/	Frightening
Incisive	/ɪnˈsaɪsɪv/	Penetrating / When you approve of someone's ability to think and express their ideas clearly, briefly, and forcefully.

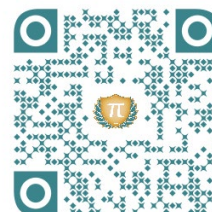
2/ Literature: Prepare a biography considering the document.

Author's name / Birth (and Death) Dates / Nationality Shirley Jackson / 1916-1965 / American	
Family information / Education / Personal events in the author's life: Grew up nearby in Burlingame. Moved to New York City. Fiction editor of the campus humor magazine when she was a student. Married to critic Stanley Edgar Hyman. Had 4 children.	
Major works: "The Lottery" (1948) <i>The Haunting of Hill House</i> (1959) <i>We Have Always Lived in the Castle</i> (1962)	
Author's style / Effects on society: Master of gothic horror and psychological suspense. Supernatural themes. Held metaphors for how people dealt with differences.	
Other elements (optional): "The Lottery" generated the most mail in the history of <i>The New Yorker</i> // controversial ending. Her life was depicted in <i>Shirley</i> (2020).	

ACTIVITY 2 - PLOT SUMMARY - COMPRÉHENSION ORALE

Now pay attention to this document from 0'15 to 1'43:

The Lottery by Shirley Jackson | Plot Summary



https://www.youtube.com/watch?v=9kz3HNLU_7c

1- Follow the chronological order and find the character or the group of characters associated with their actions.

1/		
2/		
3/		
4/		
5/		

2- Compare and contrast aspects of the old ritual vs nowadays.

ANSWERS

1-

1/	Several young boys	Arrive, selecting smooth round stones and pile them in the center of the square.
2/	The men	Arrive, chatting casually and making quiet jokes.
3/	The women	Arrive, exchanging gossip.
4/	Mr. Summers	Arrives with a shabby black wooden box.
5/	Tessie Hutchinson	Arrives late.

2- If the villagers have never made a new box despite the fact that it is a shabby one in order to respect tradition, the rituals seem to have change since there used to be salutations and even a recital in the past.

ACTIVITY 3 - READING ACTIVITY - COMPRÉHENSION ÉCRITE

Pay attention to this document.

Shirley Jackson (1916-1965)

"The Lottery" (1948)

A sudden hush fell on the crowd as Mr. Summers cleared his throat and looked at the list. "All ready?" he called. "Now, I'll read the names – heads of families first – and the men come up and take a paper out of the box. Keep the paper folded in your hand without looking at it until everyone has had a turn. Everything clear?"

The people had done it so many times that they only half listened to the directions; most of them were quiet, wetting their lips, not looking around. Then Mr. Summers raised one hand high and said, "Adams." A man disengaged himself from the crowd and came forward. "Hi, Steve," Mr. Summers said, and Mr. Adams said, "Hi, Joe." They grinned¹ at one another humorlessly and nervously. Then Mr. Adams reached into the black box and took out a folded paper. He held it firmly by one corner as he turned and went hastily back to his place in the crowd, where he stood a little apart from his family, not looking down at his hand.

"Allen," Mr. Summers said. "Anderson.... Bentham."

"Seems like there's no time at all between lotteries any more," Mrs. Delacroix said to Mrs. Graves in the back row. "Seems like we got through with the last one only last week."

"Time sure goes fast," Mrs. Graves said.

"Clark.... Delacroix." "There goes my old man," Mrs. Delacroix said. She held her breath while her husband went forward.

"Dunbar," Mr. Summers said, and Mrs. Dunbar went steadily to the box while one of the women said, "Go on, Janey," and another said, "There she goes."²

"We're next," Mrs. Graves said. She watched while Mr. Graves came around from the side of the box, greeted Mr. Summers gravely and selected a slip of paper from the box. By now, all through the crowd there were men holding the small folded papers in their large hands, turning them over and over nervously Mrs. Dunbar and her two sons stood together, Mrs. Dunbar holding the slip of paper.

"Harburt.... Hutchinson."

"Get up there, Bill," Mrs. Hutchinson said, and the people near her laughed.

"Jones."

"They do say," Mr. Adams said to Old Man Warner, who stood next to him, "that over in the north village they're talking of giving up the lottery."

Old Man Warner snorted², "Pack of crazy fools," he said. "Listening to the young folks, nothing's good enough for *them*. Next thing you know, they'll be wanting to go back to living in caves, nobody work any more, live *that* way for a while. Used to be a saying about 'Lottery in June, corn be heavy soon.' First thing you know, we'd all be eating stewed⁴ chickweed⁵ and acorns⁶. There's *always* been a lottery," he added petulantly⁷. "Bad enough to see young Joe Summers up there joking with everybody."

"Some places have already quit lotteries," Mrs. Adams said.

"Nothing but trouble in *that*," Old Man Warner said stoutly. "Pack of young fools."

"Martin." And Bobby Martin watched his father go forward. "Overdyke.... Percy."

"I wish they'd hurry," Mrs. Dunbar said to her older son. "I wish they'd hurry."

"They're almost through," her son said.

"You get ready to run tell Dad," Mrs. Dunbar said.

Mr. Summers called his own name and then stepped forward precisely and selected a slip from the box. Then he called, "Warner."

"Seventy-seventh year I been in the lottery," Old Man Warner said as he went through the crowd. "Seventy-seventh time."

"Watson." The tall boy came awkwardly through the crowd. Someone said, "Don't be nervous, Jack," and Mr. Summers said, "Take your time, son."

"Zanini."

After that, there was a long pause, a breathless pause, until Mr. Summers, holding his slip of paper in the air, said, "All right, fellows." For a minute, no one moved, and then all the slips of paper were opened. Suddenly, all the women began to speak at once, saying, "Who is it?" "Who's got it?" "Is it the Dunbars?," "Is it the Watsons?" Then the voices began to say, "It's Hutchinson. It's Bill," "Bill Hutchinson's got it."

¹ smiled broadly.

² Mrs. Dunbar is the only woman to participate in the lottery because her husband is staying at home with a broken leg.

³ When people or animals snort, they breathe air noisily out through their noses.

⁴ When you stew meat, vegetables, or fruit, you cook them slowly in liquid in a closed dish.

⁵ a plant with small leaves and white flowers which grows close to the ground.

⁶ a pale oval nut that is the fruit of an oak tree.

⁷ unreasonably angry.

Feel free to:

- Highlight keywords / important elements.
- Share your impressions about this extract.
- Pay attention to the **"How to... Write a literary analysis"** at the end of your book before you start.

Introduce the extract and the issues at stake to announce your thesis.

.....

.....

This image shows a blank sheet of white paper with ten horizontal blue dashed lines. The lines are evenly spaced and run across the width of the page, providing a guide for handwriting practice. There are no other markings or text on the page.

ANSWERS

“The Lottery” written by Shirley Jackson and published in 1948 in *The New Yorker* is known for having generated the most mail in the history of the magazine due to its disturbing ending.

This short story starts with an annual event in an American village. The presence of villages or small towns is common in Shirley Jackson's works. It includes *We Have Always Lived in the Castle* (1962) and made her become the master of gothic horror.

To what extent this extract mixes traditions and suspense? I will first focus on the place and then on the mystery around it.

TRIVIAL PURSUIT [LLCE]

Linguistique(s) [LCE]

A quel mot et à quelle définition correspond cette transcription phonétique : /bæklæf/ ?

Linguistique(s) [LCE]

Quelle est la transcription phonétique et la définition de Chilling ?

Cite au moins deux œuvres majeures de Shirley Lawrence.

Si vous pouvez répondre sans problème aux trois questions, les objectifs sont remplis ! 😊
Si ce n'est pas le cas, nous vous conseillons de revoir le(s) point(s) qui pose(nt) problème ! 😊

ANSWERS

Linguistique(s) [LCE]

A quel mot et à quelle définition correspond cette transcription phonétique : /bæklæʃ/ ?

/bæklæʃ/ correspond au mot backlash qui signifie a strong reaction.

Linguistique(s) [LCE]

Quelle est la transcription phonétique et la définition de Chilling ?

Chilling a pour transcription phonétique /tʃɪlɪŋ/ et signifie frightening?

[LL]Culture(s) [E]

Cite au moins deux œuvres majeures de Shirley Lawrence.

"The Lottery"
The Haunting of Hill House
We Have Always Lived in the Castle

INTRODUCTION ET OBJECTIFS

Les deux séances précédentes doivent vous aider pour faire un commentaire du texte à venir.

Gardez en tête ces différents objectifs et focalisez vous davantage sur celui qui est mis en avant dans chaque catégorie :

Qualité du contenu	Cohérence dans la construction du discours
Capacité à :	Capacité à :
✓ Prendre en compte la spécificité du document et à le rattacher à la thématique et à l'axe d'étude.	✓ Produire un écrit structuré et cohérent, sans répétitions ni contradictions.
✓ Proposer une analyse et une interprétation du document en incluant des connaissances culturelles.	✓ Articuler la production de manière claire et ordonnée par le recours à des connecteurs logiques pertinents.

ACTIVITY 4 - COMMENTARY, DETAILED ANALYSIS - *EXPRESSION ÉCRITE*

Focus on the main themes and stylistic devices of the passage to answer your thesis.

To what extent this extract mixes traditions and suspense?

[illegible]

A Villag	Full of mystery
Semantic field of community: 'the crowd', 'the list', 'the names' → Poorly-inhabited place – 300 people Predominance of patriarchy: 'heads of families first – and the men come up' // Last names: <u>Anderson</u>, <u>Hutchinson</u>, <u>Watson</u> which echoes 'Take your time, son'. Mrs. Dunbar's male role in the lottery & encouragements: 'Go on, Janey' & 'There she goes.' Ritual with the lottery: 1/ Semantic field of time: - Every year: "Seventy-seventh year I been in the lottery," Old Man Warner said'. - Date: June 27th. Associated with a saying: 'Lottery in June, corn be heavy soon'. 2/ Rules: Names & Greetings, Box & Paper, imperative form: 'Keep the paper folded in your hand without looking at it'. If the box has remained in use for over 77 years to respect tradition, some aspects of the old ritual have been discarded: recital & salute. → <i>The lottery = the submission to shared rules...</i>	<i>but the atmosphere seems very strange...</i> Old vs New: The small talks 'that over in the north village they're talking of giving up the lottery', 'some places have already quit lotteries' seem to question this tradition and oppose Warner's conservatism: 'There's <i>always</i> been a lottery', 'Nothing but trouble in <i>that</i>', 'nothing's good enough for <i>them</i>'. // The words in italics – <i>always, that, them</i> – remain mysterious. Readers still do not know what the "price" is. Other elements which convey suspense: 1/ Semantic field of anxiety: 'a sudden hush', 'wetting their lips', 'They grinned at one another humorlessly and nervously', 'suddenly'. 2/ Heads of families & alphabetical order, from 'Adams' to 'Zanini'. 3/ Semantic field of waiting: 'I wish they'd hurry', 'there was a long pause, a breathless pause'. 4/ The questions in the beginning – 'All ready?', 'Everything clear?' & at the end of the extract – "Who is it?" "Who's got it?" "Is it the Dunbars?", "Is it the Watsons?" – cross-examine the ideas of "winning" the lottery.

CONCLUSION

A link can be made between this story and Hannah Arendt's theory on "The Banality of Evil", i.e. a person or a group of people blindly following the orders of other people.

Despite its controversy, "The Lottery" has become a landmark and has been adapted many times. The recent adaptation of *The Haunting of Hill House* into series and the 2020 biopic *Shirley* starring Elisabeth Moss as Jackson have turned Shirley Jackson into a popular writer.



SAVOIR TRANSPOSER POUR L'ÉPREUVE ÉCRITE

La deuxième partie de l'épreuve écrite contiendra une traduction ou une transposition.

Pour une traduction, la consigne ressemble à « **Traduisez le passage suivant en français** ». Vous aurez l'occasion de vous entraîner à cet exercice dans un autre module.

En effet, ce module est exclusivement orienté sur la transposition. Le jour de l'examen, la consigne pour une transposition devrait ressembler à celle-ci : « **Rendez compte en français des idées principales du document (80-100 mots).** »

La grille d'évaluation utilisée lors de la dernière session était la suivante :

Niveau constaté		Points attribués SUR 20 (à diviser par 5 pour note sur 4)
C1	Peut rendre compte de l'essentiel des idées de manière claire, bien structurée.	18-19-20
B2	Peut rendre compte de l'essentiel du contenu de manière cohérente.	13-14-15-16-17
B1	Peut rendre compte des points principaux, même si la présentation comporte des maladresses.	8-9-10-11-12
A2	Peut prélever des informations et en rendre compte.	3-4-5-6-7
A1	Peut rendre compte de quelques informations.	1-2

Au cours de ce chapitre, vous avez fait l'exercice de transposition à deux reprises.

A-t-il été facile pour vous de respecter le nombre de mots (80-100) attendu ?

Contrairement à la restitution en français attendue en compréhension orale en LV qui doit être exhaustive, l'exercice de transposition en LLCE doit être synthétique et très ciblé !



Pour réussir au mieux cette épreuve, je vous propose la méthodologie suivante :

✗ Confrontation de l'introduction avec la conclusion pour dégager la problématique principale du document.

✗ Vous pouvez diviser votre compte-rendu en trois parties :

- 1/ L'introduction.
- 2/ La conclusion.
- 3/ La problématique du document.

Entraînez-vous une dernière fois sur la transposition avant le premier devoir à rendre qui reprendra le format du baccalauréat, à savoir :

- ➡ Une synthèse d'un dossier documentaire en anglais (cf. 1^{er} devoir du module 2). La longueur minimum attendue sera de 500 mots.
- ➡ Une transposition en français d'un document en anglais.



Rendez compte en français des idées principales du document (80-100 mots)

Barbie at 60: instrument of female oppression or positive influence?

Barbie Millicent Roberts, from Wisconsin US, is celebrating her 60th birthday. She is a toy. A doll. Yet she has grown into a phenomenon. An iconic figure, recognised by millions of children and adults worldwide, she has remained a popular choice for more than six decades – a somewhat unprecedented feat¹ for a doll in the toy industry.

She is also, arguably, the original “influencer” of young girls, pushing an image and lifestyle that can shape what they aspire to be like. So, at 60, how is the iconic Barbie stepping up to support her fellow women and girls?

When Barbie was born many toys for young girls were of the baby doll variety; encouraging nurturing² and motherhood and perpetuating the idea that a girl’s future role would be one of homemaker and mother. Thus Barbie was born out of a desire to give girls something more. Barbie was a fashion model with her own career. The idea that girls could play with her and imagine their future selves, whatever that may be, was central to the Barbie brand.

However, the “something more” that was given fell short of empowering girls, by today’s standards. And Barbie has been described as “an agent of female oppression”. The focus on play that imagined being grown up, with perfect hair, a perfect body, a plethora of outfits, a sexualised physique, and a perfect first love (in the equally perfect Ken) has been criticised over the years for perpetuating a different kind of ideal – one centred around body image, with dangerous consequences for girls’ mental and physical health.

Body image

Toys have a significant influence on the development of children, far beyond innocent play. Through play, children mimic social norms and subtle messages regarding gender roles, and stereotypes can be transmitted by seemingly ubiquitous toys. Early studies in the 1930s by Kenneth and Mamie Clark showed how young black girls would more often choose to play with a white doll rather than a black doll, as the white doll was considered more beautiful – a reflection of internalised feelings as a result of racism.

The same supposition – that girls playing with Barbie may internalise the unrealistic body that she innocently promotes – has been the subject of research and what is clear is that parents are often unaware of the potential effects on body image when approving toys for their children. [...]

More than a body

If Barbie was about empowering girls to be anything that they want to be, then the Barbie brand has tried to move with the times by providing powerful role playing tools for girls. No longer is Barbie portrayed in roles such as the air hostess – or, when promoted to pilot, still dressed in a feminine and pink version of the uniform. Modern pilot Barbie is more appropriately dressed, with a male air steward as a sidekick³.

Such changes can have a remarkable impact on how young girls imagine their career possibilities, potential futures, and the roles that they are expected to take. Mattel’s move to honour 20 women role models including Japanese Haitian tennis player Naomi Osaka – currently the world number one – with her own doll is a positive step in bringing empowering role models into the consciousness of young girls.

Children who are less stereotyped in their gender and play are less likely to be stereotyped in their occupations and are more creative. But of course, society needs to mirror this. In the week when Virgin Atlantic abolished the requirement to wear make up for female cabin crew, the arduous journey away from constraining female body and beauty ideals could slowly be taking off. But in a culture where female ageing is now an aesthetic pressure felt by many, perhaps Mattel will show us diversity in age and womanhood? Happy 60th birthday to the still 20-year-old looking Barbie.

By Gemma Witcomb, Lecturer in Psychology, Loughborough University, March 8th 2019,

¹ Feat: a remarkable, skillful, or daring action

² To nurture: to care for and protect someone while they are growing

³ Sidekick: a close friend or follower

ANSWERS

L'introduction de l'article paru en mars 2019 pour le 60ème anniversaire de Barbie présente la destinée unique de cette poupée devenue légendaire.

La conclusion se focalise davantage sur le corps des femmes, la vieillesse et l'importance de la diversité dans les jeux, point sur lequel Mattel peut encore s'améliorer.

Pour arriver à cette affirmation, l'autrice a tout au long de son article apporter des nuances et continue de s'interroger sur les conséquences positives et négatives de Barbie. A l'image du titre dichotomique, Barbie est un sujet à controverse car vue comme instrument d'oppression et d'émancipation.

Faire un commentaire avec plusieurs documents

Pour la première partie de l'épreuve, vous devrez répondre à une consigne de ce type :

Write a short commentary on the three documents (minimum 500 words): taking into account their specificities, analyse how the documents deal with xxx and xxx

N'hésitez pas à regarder de nouveau et /ou utiliser cette fiche méthodologique pour vous entraîner :



FICHE METHODODO - How to...

Make a short commentary with different documents

INTRODUCTION	Document A	Document B	Document C
Nature / Genre			
Author / Title (keywords) / Date / Source			
Main topics = CONFRONT THE DOCUMENTS Link with the notion?			
Thesis & Plan = CONFRONT THE DOCUMENTS			
COMMENTARY	Document A	Document B	Document C
People or characters			
Setting			
Key ideas & Point of view Literary text: Words / Figures of Speech / Narrative point of view Article: Main ideas / Division of the article / Journalist's point of view (objective / subjective) Image: General impressions / Division / Focus			
Author's goal / Author's strategy To criticize / denounce / entertain / inform / persuade / question			
Analysis = CONFRONT THE DOCUMENTS			
CONCLUSION	Document A	Document B	Document C
Rephrasing your thesis = CONFRONT THE DOCUMENTS - Link with the notion? Considering the specificities & common points of the documents			
Another Reference another work / another issue in literature / a contemporary issue in today's society			



**Vous pouvez maintenant
faire et envoyer le devoir n°1**

