



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 3 - Anglais - Voyages, territoires,
frontières**

Langues, Littératures et Cultures Etrangères

v.5.1



www.cours-pi.com

Paris & Montpellier



EN ROUTE VERS LE BACCALAURÉAT

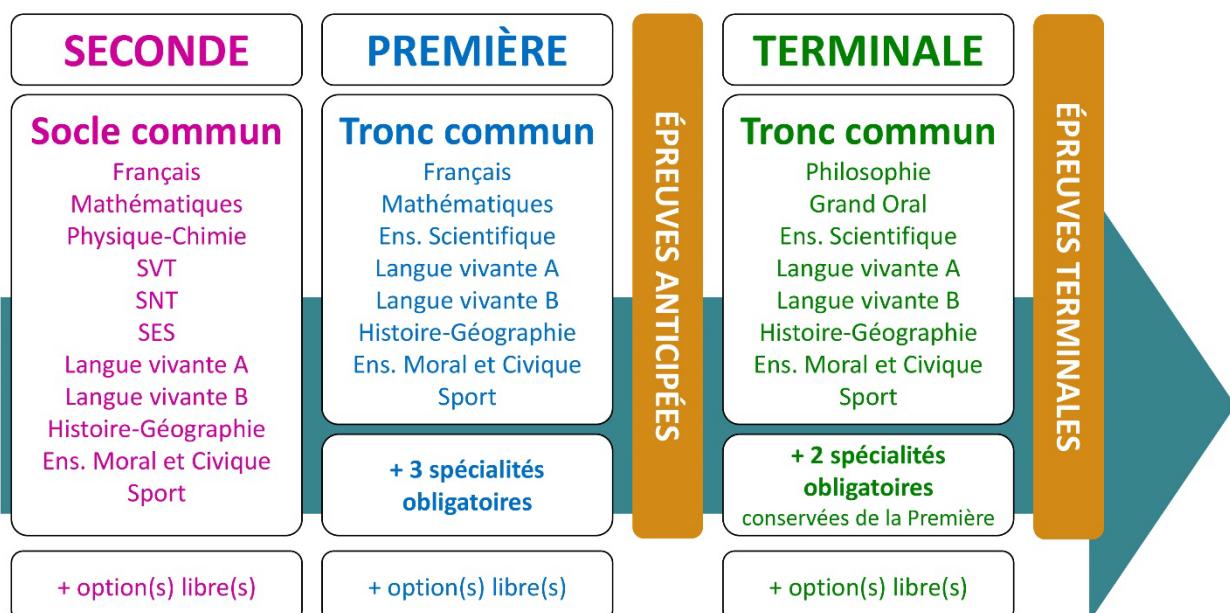
Comme vous le savez, la réforme du Baccalauréat est entrée en vigueur progressivement jusqu'à l'année 2021, date de délivrance des premiers diplômes de la nouvelle formule.

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 3 – Voyages, territoires, frontières

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.

SOUTIEN ET DISPONIBILITÉ

✿ 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 du voyage et de ses découvertes.
- Etoffer des connaissances sur washington et la conquête de l'ouest.
- Connaître davantage le drapeau américain.
- Explorer le champ lexical de l'art et de la société
- Etoffer des connaissances sur New York et la renaissance de Harlem
- Découvrir Lanston Hughes

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Q COMPÉTENCES VISÉES

- Etoffer les champs lexicaux de la pauvreté et des classes sociales.
- Développer des connaissances culturelles sur le système de castes en Inde.
- Placer des villes indiennes sur une carte.
- Découvrir ou de connaître davantage Arundhati Roy, autrice, actrice et activiste indienne.
- Vous familiariser avec *Le Dieu des Petits Riens*, livre le plus vendu des auteurs indiens non expatriés.
- Etoffer le champ lexical de l'enfance, de l'innocence, du rêve et de la mémoire.
- Etudier The god of small things une des œuvres intégrales du programme de terminale.
- Connaître davantage le psot-colonialisme et la révolution verte.

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Q COMPÉTENCES VISÉES

- Explorer les champs lexicaux de la société et du paradis.
- Etoffer des connaissances sur l'utopie.
- Redécouvrir 'imagine' de john lennon.
- Explorer le champ lexical de la poésie.
- Etoffer vos connaissances sur William Shakespeare.
- Explorer le champ lexical de l'aléthérité et de l'orientalisme.
- Connaître davantage aladin et les mille et une nuits.
- Etoffer vos connaissances sur l'orientalisme.

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SUGGESTIONS CULTURELLES

Références en lien avec l'axe « Migration et exil »

LITTERATURE

- **Americanah** Chimamanda Ngozi Adichie
- **Brick Lane** Monica Ali
- **How the Garcia Girls Lost their Accent** Julia Alvarez
- **If they Come for Us** Fatima Ashgar
- **Moon Palace** Paul Auster
- **The Wanderer, Poems** Christopher Brennan
- **The Rise of David Levinsky** Abraham Cahan
- **O Pioneers** Willa Cather
- **The House on Mango Street** Sandra Cisneros
- **Maggie a girl of the Streets** Stephen Crane
- **Evacuated** Joan Davidson
- **The Brief Wondrous Life of Oscar Wao** Junot Diaz
- **Sister Carrie** Theodore Dreiser
- **Middlesex** Jeffrey Eugenides
- **North and South** Elizabeth Gaskell
- **The Shadow Lines** Amitav Ghosh
- **The Glassblower's Breath** Sunetra Gupta
- **Roots** Alex Haley
- **A Raisin in the Sun** Lorraine Hansberry
- **Jude the Obscure** Thomas Hardy
- **A Nation of immigrant** J.F. Kennedy
- **The Buddha of Suburbia** Hanif Kureishi
- **The New Colossus** Emma Lazarus
- **Small Island** Andrea Levy
- **Angela's Ashes** Franck McCourt
- **The Other side of Truth** Beverley Naidoo
- **The Mimic Men** V. S. Naipaul
- **The Painter of Signs** R. K. Narayan
- **Enrique's Journey** Sonia Nazario
- **Buddha in the Attic** Julie Otsuka
- **Rabbit Proof Fence** Doris Pilkington
- **No Turning Back: A Hopi Indian Woman's Struggle to Live in Two Worlds** Polingaysi Qoyawayma Paperback
- **House Made of Dawn** N. Scott Momaday
- **The Tempest** William Shakespeare
- **Little Failure** Gary Shteyngart
- **White Teeth** Zadie Smith
- **Of Mice and Men** John Steinbeck
- **The Grapes of Wrath** John Steinbeck
- **The Joy Luck Club** Amy Tan
- **Brooklyn** Colm Tóibín
- **American Born Chinese** Gene Luen Yang
- **The arrival** Shaun Tan

CINEMA / MUSIQUE / ART

- **West Side Story** Robert Wise et Jerome Robbins
- **Heaven's Gate** Michael Cimino
- **The Godfather II** FF Coppola
- **Brooklyn** James Crowley
- **Brick Lane** Sarah Gavron
- **Yasmin** Kenneth Glenaan
- **The Immigrant** James Gray
- **Far and Away** Ron Howard
- **America, America** Elia Kazan
- **Once Upon a Time in America** Sergio Leone
- **Bread and Roses** Ken Loach
- **To Be or Not to Be** Ernst Lubitsch
- **Australia** Baz Lurhman
- **12 Years a Slave** Steve Mc Queen
- **The Namesake** Mira Nair
- **Gangs of New York** Martin Scorsese
- **Of Mice and Men** Gary Sinise
- **Home Again** Sudz Sutherland
- **In this World** Michael Winterbottom
- **Ellis Island** The Corrs
- **The City of Chicago** Christy Moore
- **No Roots** Alice Merton
- **Deportee** Woody Guthrie
- **Farewell speech to the British People", 30th March 1847**
- **Ellis Island Immigration Museum**
- **The Foundling Museum, London**
- **How the Other Half Lives** Jacob Riis
- **Subway** George Tooker
-

Références en lien avec l'axe « Ancrage et héritages »

LITTERATURE

- **Winesburg, Ohio** Sherwood Anderson
- **The Soldier** Rupert Brooke
- **The Whistling Season** Ivan Doig
- **Wait until Spring, Bandini** John Fante
- **Absalom, Absalom!** William Faulkner
- **Poems** Robert Frost
- **North and South** Elizabeth Gaskell
- **Tess of the d'Urbervilles** Thomas Hardy
- **Poems** Thomas Hardy
- **The Bone People** Keri Hulme
- **Dubliners** James Joyce
- **Main Street** Sinclair Lewis
- **Tales of the City** Amistead Maupin
- **Everything in this Country Must** Colum McCann
- **The Heart is a Lonely Hunter** Carson McCullers
- **Everything that Rises Must Converge** Flannery O'Connor
- **American Pastoral** Philip Roth
- **Ivanhoe** Walter Scott
- **Richard II** William Shakespeare
- **Maus** Art Spiegelman
- **Poems** W.B. Yeats

CINEMA / MUSIQUE / ART

- **Radio Days** Woody Allen
- **Unforgiven** Clint Eastwood
- **Downton Abbey** ITV1 series
- **Gone With the Wind** Victor Fleming
- **How green was my Valley** John Ford
- **Ryan's Daughter** David Lean
- **Do the Right Thing** Spike Lee
- **The Wind that Shakes the Barley** Ken Loach
- **Tess** Roman Polanski
- **Walkabout** Nicolas Roeg
- **The Wire** HBO series
- **Georgia on My Mind** Ray Charles
- **Sweet Home Alabama** Lynyrd Skynyrd
- **Flower of Scotland** The Corries
- **Land of my Fathers** (Welsh hymn),
- **The Hay Wain** John Constable
- **Salisbury Cathedral** John Constable
- **High Noon** Stanley Kramer
- **American Gothic** Grant Wood

Références en lien avec l'axe « Exploration et aventure »

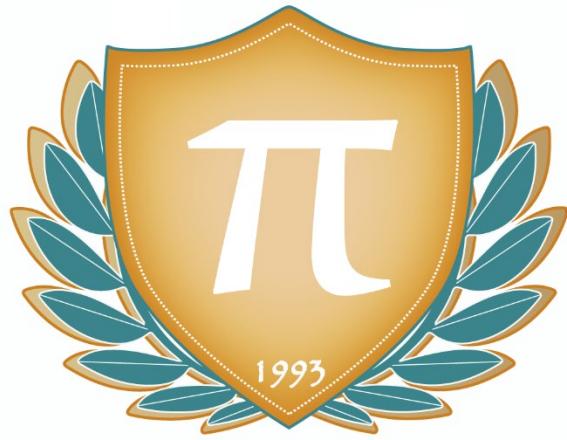
LITTERATURE

- **Moon Palace** Paul Auster
- **True Tales of American Life** Paul Auster
- **Neither Here nor There** Bill Bryson
- **A Walk in the Woods** Bill Bryson
- **Notes from a Big Country** Bill Bryson
- **Alice's Adventures in Wonderland** Lewis Carroll
- **At the Edge of the Orchard** Tracy Chevalier
- **The Last of the Mohicans** J. F. Cooper
- **The Pathfinder, or the Inland Sea** J. F. Cooper
- **Heart of Darkness** Joseph Conrad
- **Robinson Crusoe** Daniel Defoe
- **The Lost World** Arthur Conan Doyle
- **A Passage to India** E. M. Forster
- **Coraline** Neil Gaiman
- **Lord of the Flies** William Golding
- **The Unlikely Pilgrimage of Harold Fry** Rachel Joyce
- **Original Journals of the Lewis and Clark Expedition** Lewis & Clark
- **Paradise News** David Lodge
- **The Call of the Wild** Jack London
- **This Side of Brightness** Colum McCann
- **Let the Great World Spin** Colum McCann
- **Transatlantic** Colum McCann
- **Lonesome Dove** Larry McMurtry

CINEMA / MUSIQUE / SPEECH / ART

- **The Sisters Brothers** Jacques Audiard
- **Charlie and the Chocolate Factory** Tim Burton
- **Free Solo** Jimmy Chin & Chai Vasarhelyi
- **The Deer Hunter** Michael Cimino
- **O' Brother** E & J Coen
- **Little Miss Sunshine** Jonathan Dayton et Valerie Faris
- **The Searchers** John Ford
- **Local Hero** Bill Forsyth
- **Lost City of Z** James Gray
- **Hatari!** Howard Hawks
- **The Misfits** John Houston
- **Moby Dick** John Houston
- NELSON, W., "On the Road Again", 1980
- **Interstellar** Christopher Nolan
- **The Commitments** Alan Parker
- **Into the Wild** Sean Penn
- **The River of No Return** Otto Preminger
- **Coraline** Henry Selick
- **I've been Everywhere** George Mack
- **Fly me to the Moon** Frank Sinatra
- **Navigator** The Pogues
- **On the Road Again** Canned Heat
- **I've been Everywhere** Johnny Cash

- **Stickeen: an Adventure with a Dog and a Glacier** *John Muir*
- **Travels in Alaska** *John Muir*
- **The Catcher in the Rye** *J.D. Salinger*
- **Treasure Island** *r.l. Stevenson*
- **Londoners** *Craig Taylor*
- **Adventures of Huckleberry Finn** *Mark Twain*
- **Underground Railroad** *Colson Whitehead*
- **Little Nemo in Slumberland** *Winsor McCay*
- **Voices from the Trail of Tears** *Vicki Rozema*
- **Truckin** *Grateful Dead*
- **The Passenger** *Iggy Pop*
- **Speech on Indian Removal** *Andrew Jackson's speech*
- **The New Frontier** *J.F. Kennedy*
- **The wind of change** *Harold Macmillan*
- **Quit India** *Gandhi*
- **Our Duty in India** *Winston Churchill*
- **First on the Moon** *Neil Armstrong*
- **The Crystal Palace Speech** *Benjamin Disraeli*
- **The Decline and Fall of the British Empire 1781-1997** *Piers Brendon*
- **Photographs** *Ansel Adams*





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 :



Eléments-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 votre 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
<ul style="list-style-type: none">• Phonologie• Lexique• Grammaire• Traduction	<ul style="list-style-type: none">• Compréhension• Expression• Interaction• Médiation	<ul style="list-style-type: none">• Genres• Mouvements• Arts• Histoire des idées• Continuités/Ruptures	<ul style="list-style-type: none">• 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 « Expression et construction de soi », la quatrième 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.

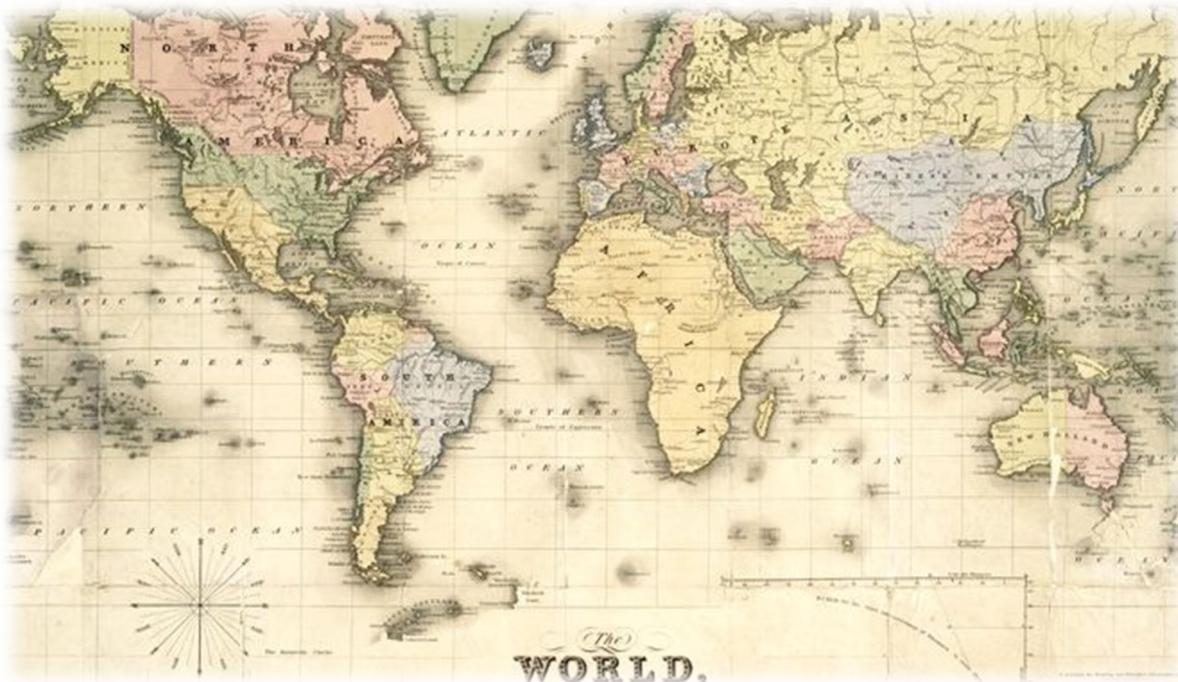


Examens

Evaluation en terminale

	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 écrite	Notée sur 20 points. Présentation d'un dossier en anglais et interaction en anglais. Durée : 0h20 sans temps de préparation.
Epreuve orale	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)

INTRODUCTION



Thématique « Voyages, territoires, frontières »

« Dans le monde anglophone, voyage et frontière occupent une place particulière dans un contexte d'expansion et de colonisation lourd de conséquences pour les terres de départ et les terres d'arrivée. L'explorateur est transformé en héros ou en prototype du colon en littérature (dans Robinson Crusoe de Daniel Defoe par exemple) et la frontière devient un mythe fondateur et structurant (États-Unis) ou une réalité destructrice pour les peuples premiers dans les territoires colonisés (Afrique du Sud, Australie, Canada, États-Unis, Inde, Irlande, Nouvelle-Zélande). Le concept de territoire est également fondamental dans la construction d'une histoire nationale et d'une identité particulière comme on le voit avec le développement de l'empire britannique « sur lequel le soleil ne se couche jamais », même si encore aujourd'hui il peut s'avérer source de difficultés politiques (Gibraltar, Malouines, etc.). Les classes sociales et les sectorisations urbaines, quant à elles, jouent un rôle essentiel pour les groupes et les individus et peuvent générer sentiment d'appartenance ou sentiment d'aliénation, de la cohésion ou de la ségrégation. Toutes ces questions participent de l'histoire et des cultures des pays anglophones et demeurent prégnantes dans leurs structures et pratiques politiques, économiques, sociales et artistiques actuelles. » (Conseil Supérieur des Programmes)

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

1. Exploration et aventure
2. Ancrage et héritage
3. Migration et exil

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 – « **Migration & Intégration** » et « **Ile & Découverte** » – sont en lien avec les axes d'études et la thématique.

En effet, « **Migration & Intégration** » est davantage liée à l'axe d'étude « **Migration et exil** ». Quant à « **Ile & Découverte** », elle se tourne plus vers l'axe d'étude « **Exploration et aventure** ».

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 à une thématique !

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

CHAPITRE 1

MIGRATION ET INTÉGRATION



Lien avec l'axe 3 – Migration et exil

Qu'elle revête une dimension géographique ou sociale, collective ou individuelle, la déterritorialisation est souvent associée à des émotions contradictoires. Elle confronte l'individu à la perte de repères, à la confusion, voire à l'aliénation, et l'oblige à repenser ses valeurs et son rapport au territoire pour reconstruire son identité en s'interrogeant sur la place qui lui est dévolue.

Eléments facilitateurs : vous avez sûrement déjà des notions sur l'immigration, le rêve américain, Washington et New York. Vous avez peut-être déjà vu Pocahontas.

Q COMPÉTENCES VISÉES

- Explorer le champ lexical du voyage et de ses découvertes.
- Etoffer des connaissances sur washington et la conquête de l'ouest.
- Connaître davantage le drapeau américain.

Q PREREQUIS

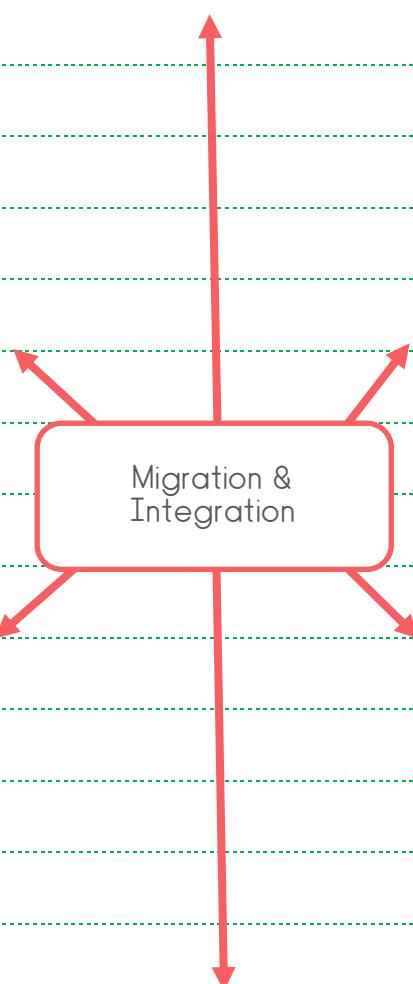
- Savoir décrire les éléments essentiels d'un document.
- Savoir repérer les idées clés d'une Compréhension Orale / Compréhension Ecrite.



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.

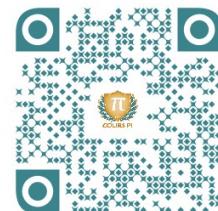
This list is personal. Feel free to:

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

Activity 2: Song (*Compéhension Orale et Écrite*)

A. Pay attention to the link below to fill the blanks:

Judy Kuhn - 'Colors of the Wind' - 1995



<https://youtu.be/MpLnqOvGuMs>

You think I'm an _____ savage

And you've been so many places

I guess it must be so

But still I cannot see

If the savage one is me

How can there be so much that you don't know

You don't know

You think you own whatever land you land on

The Earth is just a dead thing you can _____

But I know every rock and tree and creature

Has a life, has a _____, has a name

You think the only people who are people

Are the people who look and think like you

But if you walk the _____ of a stranger

You'll learn things you never knew, you never knew

Have you ever _____ the wolf cry to the blue corn moon

Or _____ the grinning bobcat why he grinned

Can you sing with all the voices of the mountain

Can you paint with all the colors of the wind

Can you paint with all the colors of the wind

Come run the hidden pine trails of the _____

Come taste the sun sweet berries of the Earth

Come roll in all the riches all around you

And for once, never wonder what they're _____

The rainstorm and the river are my brothers

The heron and the otter are my friends

And we are all connected to _____ other

In a circle, in a hoop that never ends

How high does the sycamore grow?

If you cut it down, then you'll never know

And you'll never hear the wolf cry to the blue corn moon

For whether we are white or copper _____

We need to sing with all the voices of the mountain

We need to paint with all the colors of the wind

You can own the Earth and still

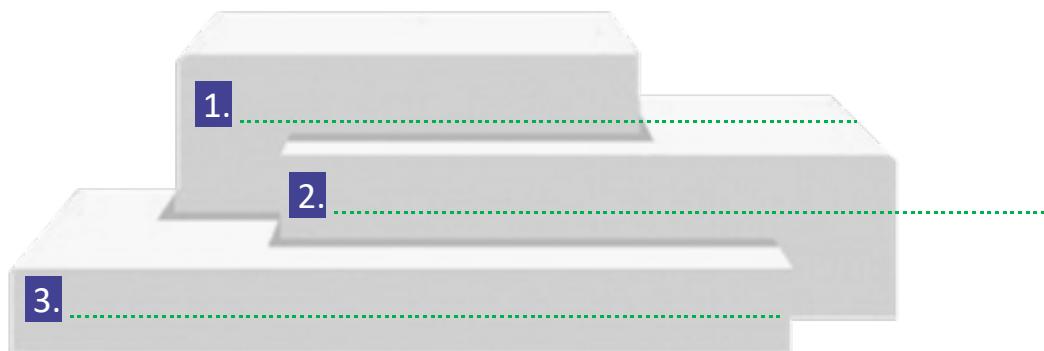
All you'll own is Earth until

You can paint with all the colors of the wind

B. These songs could also be linked to this chapter. Listen to the songs and rank them from 1 to 5 with 1 being poor and 5 being excellent.

Lady Gaga – Americano	1 / 2 / 3 / 4 / 5
Childish Gambino – This is America	1 / 2 / 3 / 4 / 5
M.I.A. – Paper Planes	1 / 2 / 3 / 4 / 5
Rihanna – American Oxygen	1 / 2 / 3 / 4 / 5
Rise Against – Prayer of the Refugee	1 / 2 / 3 / 4 / 5
Sting – Englishman In New York	1 / 2 / 3 / 4 / 5
West Side Story – America	1 / 2 / 3 / 4 / 5

C. Think about a top 3 of these songs and explain your choices.



ANSWERS

Activity 1: Brainstorming (*Expression Écrite*)

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

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

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

Here are some examples.

Novels	Plays / Poems / Songs
Brooklyn Colm Toibin L'Etoile des mers Joseph O'Connor La Chorale des maîtres bouchers Louise Erdrich La couleur des sentiments Kathryn Stockett Les raisins de la colère John Steinbeck Le ventre de l'Atlantique Fatou Diome Certaines n'avaient jamais vu la mer Julie Otsuka Partir Tahar Ben Jelloun	Building the Wall Robert Schenckan The Melting Pot Israel Zangwill Etranges étrangers Jacques Prévert America From West Side Story Gibraltar Abdel Malik Là-bas Jean-Jacques Goldman Samba le berger Wasis Diop

Paintings / Pictures	Movies / Series
Brooklyn Colm Toibin L'Etoile des mers Joseph O'Connor La Chorale des maîtres bouchers Louise Erdrich La couleur des sentiments Kathryn Stockett Les raisins de la colère John Steinbeck Le ventre de l'Atlantique Fatou Diome Certaines n'avaient jamais vu la mer Julie Otsuka Partir Tahar Ben Jelloun	Il était une fois en Amérique Sergio Leone West Side Story Jerome Robbins et Robert Wise La Porte du paradis Michael Cimino The Immigrant James Gray Babel Alejandro González Iñárritu Dheepan Jcques Audiard Stateless Immigration Nation

Activity 2: Song (*Compéhension Orale et Écrite*)

You think I'm an **ignorant** savage
And you've been so many places
I guess it must be so
But still I cannot see
If the savage one is me
How can there be so much that you don't know
You don't know

You think you own whatever land you land on
The Earth is just a dead thing you can **claim**
But I know every rock and tree and creature
Has a life, has a **spirit**, has a name

You think the only people who are people
Are the people who look and think like you
But if you walk the **footsteps** of a stranger
You'll learn things you never knew, you never knew

Have you ever **heard** the wolf cry to the blue corn moon
Or **asked** the grinning bobcat why he grinned
Can you sing with all the voices of the mountain
Can you paint with all the colors of the wind
Can you paint with all the colors of the wind

Come run the hidden pine trails of the **forest**
Come taste the sun sweet berries of the Earth
Come roll in all the riches all around you
And for once, never wonder what they're **worth**

The rainstorm and the river are my brothers
The heron and the otter are my friends
And we are all connected to **each** other
In a circle, in a hoop that never ends

How high does the sycamore grow?
If you cut it down, then you'll never know

And you'll never hear the wolf cry to the blue corn moon
For whether we are white or copper **skinned**
We need to sing with all the voices of the mountain
We need to paint with all the colors of the wind

You can own the Earth and still
All you'll own is Earth until
You can paint with all the colors of the wind

B. These songs could also be linked to this chapter. Listen to the songs and rank them from 1 to 5 with 1 being poor and 5 being excellent.

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

C. Think about a top 3 of these songs and explain your choices.

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



MIGRATION ET INTÉGRATION

Les symboles américains

Cette séance vous permettra :

- ↳ D'explorer le champ lexical du voyage et de ses découvertes.
- ↳ D'étoffer des connaissances sur Washington et la conquête de l'Ouest.
- ↳ De connaître davantage le drapeau américain.
- ↳ De vous aider pour les leçons deux et trois.

ACTIVITY 1- Anticipations - EXPRESSION ORALE & ÉCRITE

Document A



Dusk at U.S. Capitol, Washington, D.C.

Document B



Emanuel Leutza, 'Westward the Course of Empire Takes Its Way', 1861

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

2- Match the words with its definition / synonym:

- | | |
|---------------|----------------------------------------------------------------------------------------------------|
| Dusk ● | ● The time just before night when the daylight has almost gone but when it is not completely dark. |
| The Capitol ● | ● The government building in Washington, D.C., in which the U.S. Congress meets. |
| Westward ● | ● Towards the west. |
| A course ● | ● A policy. |

ANSWERS

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

Both documents are very different: the first one represents an urban area, i.e. the Capitol in Washington D.C. whereas the second one depicts nature with mountains in the background. Moreover, if document A seems to be a recent photograph, document B is a painting representing families – probably from the 19th century – who are travelling. What links both documents though is the twilight.

2- Match the words with its definition / synonym:

Dusk = The time just before night when the daylight has almost gone but when it is not completely dark.

The Capitol = The government building in Washington, D.C., in which the U.S. Congress meets.

Westward = Towards the west.

A course = A policy.

ACTIVITY 2 - VIDEO - COMPRÉHENSION ORALE

Now, watch the following video from 1'34 to 2'32 and 3'27 to 4'34.



<https://youtu.be/ZNic0j3SRfU>

UNDERSTANDING

1. Find the word by its definition (1'34-1'54)

Example:

To claim

To assert

..... When there are lots of trees and plants.

Natural.

..... From the late 18th century and uses designs from Roman and Greek architecture and art.

..... To radiate / To exhibit.

2. Fill the blanks (1'54-2'34).

It was the nerve center – the command control of the western frontier as it swept across the continent in the 1800s. very . In 1786, there were just 13 states in the union and out there to the west still unmapped and . Over the next 100 years, to press westward the yet untamed land.

3. What are the keywords linked to the people and the message of the painting (3'27 to 4'34).

4. Why the Native Americans are mentioned at the end of the video? (4'27-4'34)

LANGUAGE – PHONETICS AND VOCABULARY

1. Considering the words below, go to collinsdictionary.com to:

≡ Collins

Dictionary Thesaurus Translator Grammar Conjugation

English Dictionary 

• English • French Spanish More dictionaries

A



- ✓ Check their **pronunciation**.
 - ✓ Copy their **phonetic transcription**.
 - ✓ Find a **synonym** or a **definition**.

Word	Phonetic Transcription	Definition / Synonym
A nerve center (UK: nerve centre)		
Unmapped		
Untamed		
A journey		
Pioneers		
Buckskin		
A cart		
Ox (Plural: Oxen)		
Rugged		
Manifest		
Boundless		

UNDERSTANDING

1. Find the word by its definition (1'34-1'54)

Leafy	When there are lots of trees and plants.
Wild	Natural.
Neoclassical	From the late 18 th century and uses designs from Roman and Greek architecture and art.
To ooze	To radiate / To exhibit.

2. Fill the blanks (1'54-2'34).

It was the nerve center – the command control of the western frontier as it swept across the continent in the 1800s. The very spirit of the Wild West was forged right here. In 1786, there were just 13 states in the union and most of the land out there to the west was still unmapped and virtually unexplored. Over the next 100 years, the population would be encouraged to press westward to colonize the yet untamed land.

3. What are the keywords linked to the people and the message of the painting (3'27 to 4'34).

The people	The message
<ul style="list-style-type: none"> • The poor, the hungry, the religious exiles from Europe. • In search of free and fertile land. • The pioneers. • Ordinary people (men in buckskin, struggling against adversity, taking their carts pulled by oxen, etc.) 	<ul style="list-style-type: none"> • “Go west!” • “Nothing is going to get in our way!” • “All of this boundless continent is ours!”

4. Why the Native Americans are mentioned at the end of the video? (4'27-4'34)

Because the message “All of this boundless continent is ours!” has to be questioned since this land was already inhabited by the Native Americans.

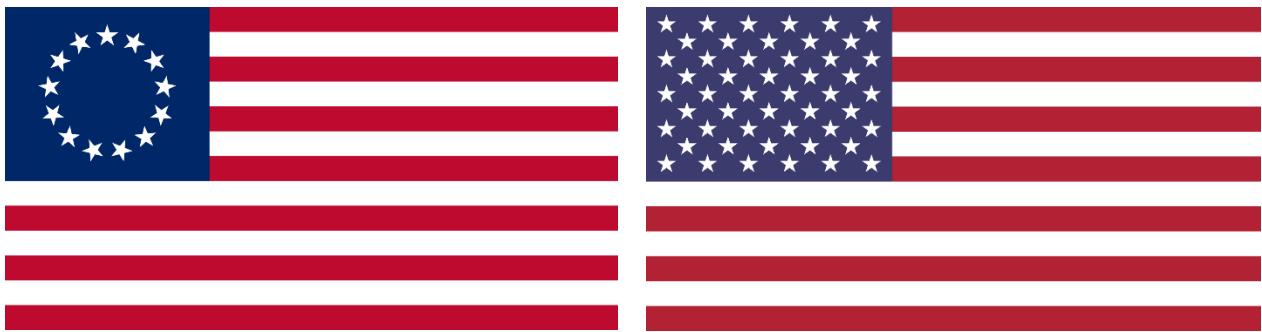
LANGUAGE – PHONETICS AND VOCABULARY

1. Considering the words below, go to collinsdictionary.com to:

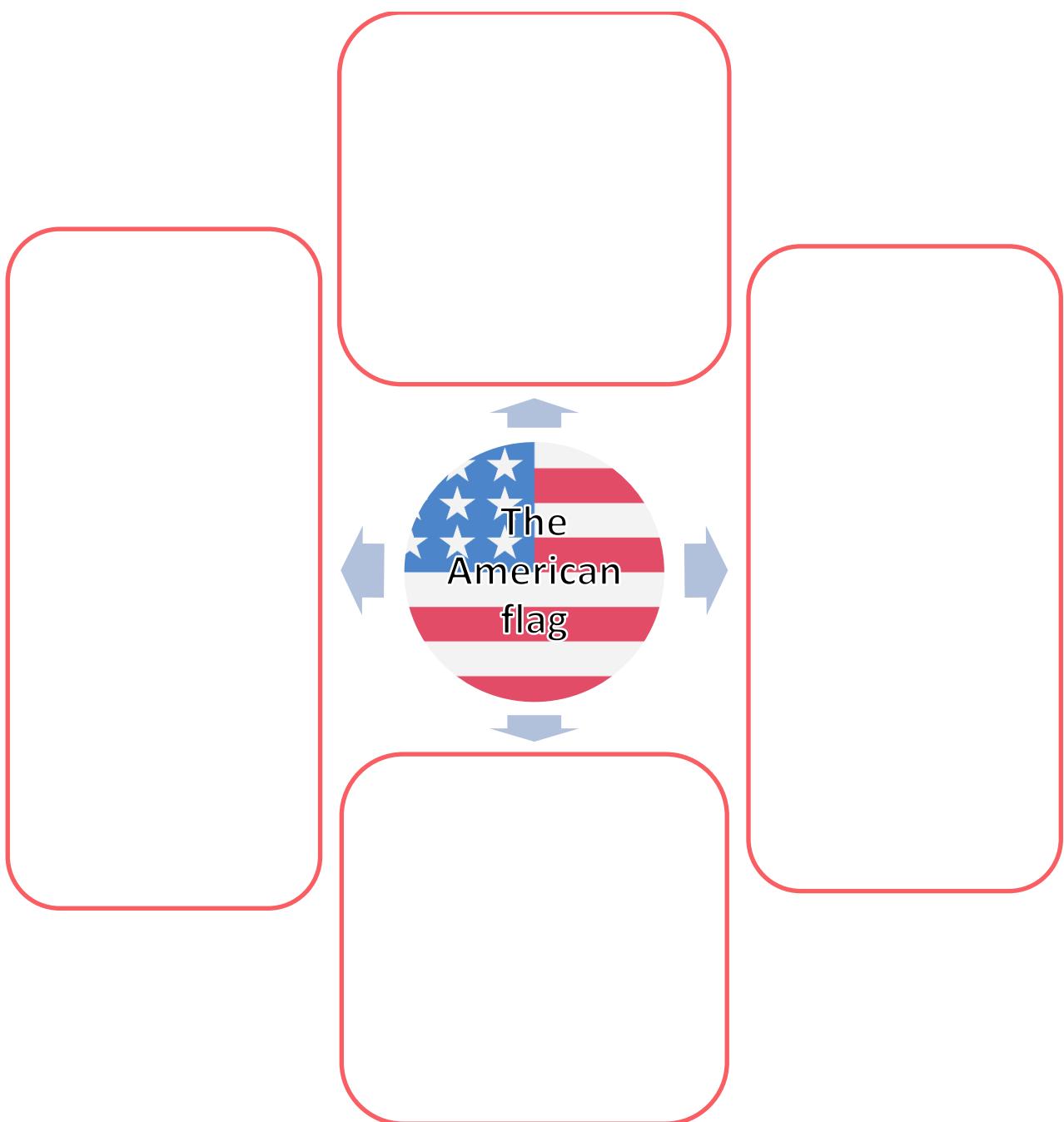
Word	Phonetic Transcription	Definition / Synonym
A nerve center (UK: nerve centre)	/nɜːv ˈsentər/	The place from where its activities are controlled and where its leaders meet.
Unmapped	/ʌnˈmæpt/	(of an area) not yet surveyed or investigated.
Untamed	/ʌntɪmd/	Wild / Savage.
A journey	/dʒɜːni/	When you travel from one place to another.
Pioneers	/pəɪənərɪz/	People who leave their own country or the place where they were living, and go and live in a place that has not been lived in before.
Buckskin	/bʌkskɪn/	The skin of a male deer.
A cart	/ka:t/	An old-fashioned wooden vehicle that is used for transporting goods or people.
Ox (Plural: Oxen)	/ɒks/	A bull that has been castrated. Oxen are used in some countries for pulling vehicles or carrying things.
Rugged	/rʌgd/	Uneven.
Manifest	/mænɪfest/	Obvious.
Boundless	/baʊndləs/	Unlimited / Endless.

ACTIVITY 3 – RESEARCH

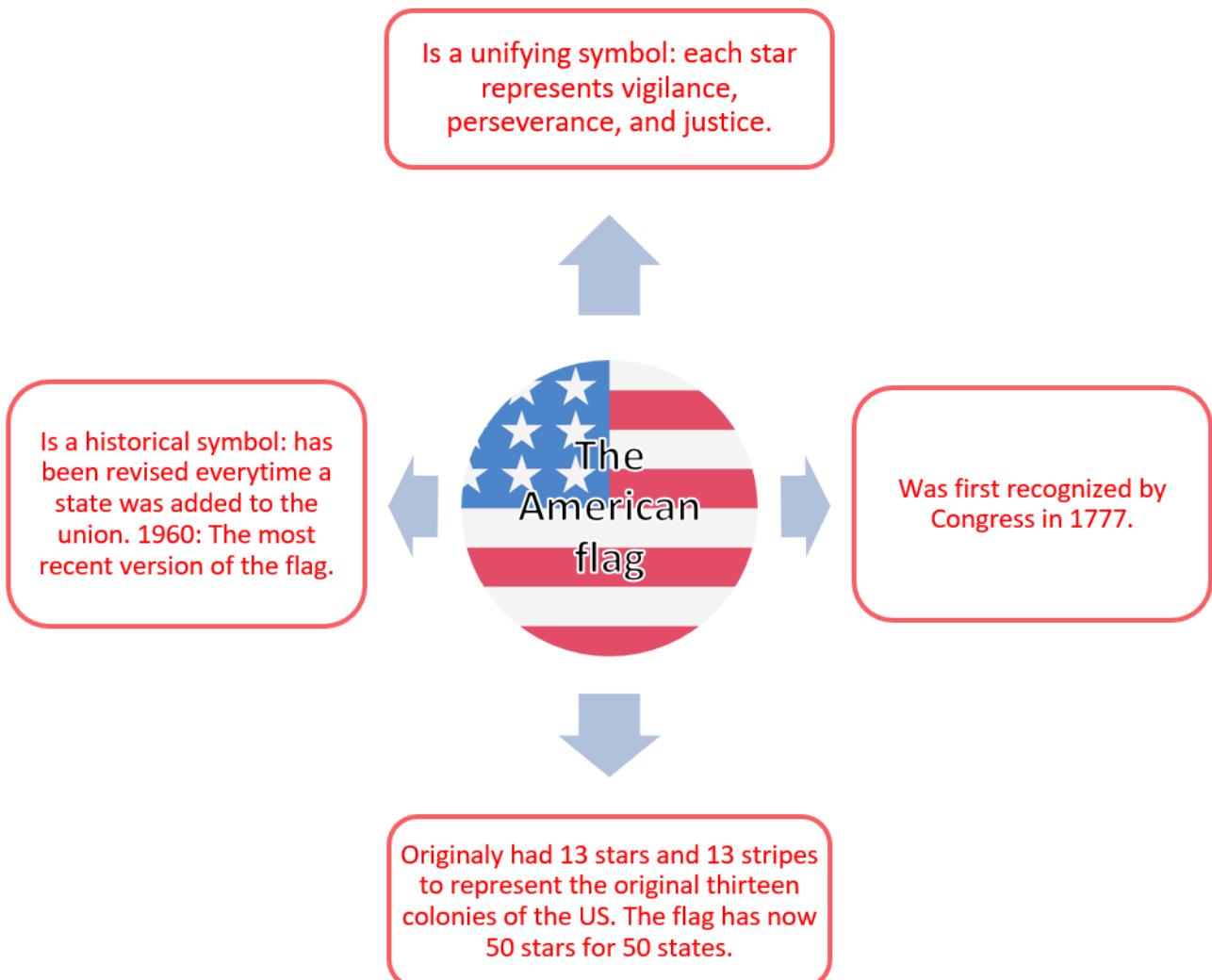
Go to this website: <https://nationalflagfoundation.org/history/>



Pay attention to the different keywords linked to “Evolution of the Flag” and classify them into three or four categories.



ANSWERS



TRIVIAL PURSUIT [LLCE]

Vérifions que vous avez atteint les objectifs de cette séance avec ces trois questions :

Linguistique(s) [LCE]

Quel mot correspond à la définition suivante : “People who leave their own country or the place where they were living, and go and live in a place that has not been lived in before” ?

[LL]Culturel(s) [E]

Combien y avait-il d'états à l'indépendance des Etats-Unis ?

[LL]Culturel(s) [E]

Donnez deux raisons qui peuvent expliquer la migration à l'ouest des Etats-Unis

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]

Quel mot correspond à la définition suivante : "People who leave their own country or the place where they were living, and go and live in a place that has not been lived in before" ? Pioneer

[LL]Culturel(s) [E]

Combien y avait-il d'états à l'indépendance des Etats-Unis ? 13

[LL]Culturel(s) [E]

Donnez deux raisons qui peuvent expliquer la migration à l'ouest des Etats-Unis. Economical and religious



MIGRATION ET INTÉGRATION

Willa Cather

ACTIVITY 1- Biography - COMPRÉHENSION ÉCRITE – EXPRESSION ÉCRITE

Document

Willa Cather (1873-1947) - American novelist

Cather moved with her family from Virginia to frontier Nebraska at 9, and lived in the village of Red Cloud. There she grew up among the immigrants from Europe—Swedes, Bohemians, Russians, and Germans—who were breaking the land on the Great Plains.

At the University of Nebraska, she showed a marked talent for journalism and story writing. She was appointed managing editor of McClure's, the New York muckraking monthly. After building up its declining circulation, she left in 1912 to devote herself wholly to writing novels.

Cather's first novel, *Alexander's Bridge* (1912), was a factitious story of cosmopolitan life. Under the influence of Sarah Orne Jewett's regionalism, however, she turned to her familiar Nebraska material. With *O Pioneers!* (1913) and *My Ántonia* (1918), which has frequently been adjudged her finest achievement, she found her characteristic themes—the spirit and courage of the frontier she had known in her youth. One of *Ours* (1922), which won the Pulitzer Prize, and *A Lost Lady* (1923) mourned the passing of the pioneer spirit. In her earlier Song of the Lark (1915), Cather reflected the other side of her experience—the struggle of a talent to emerge from the constricting life of the prairies and the stifling effects of small-town life.

A mature statement of both themes can be found in *Obscure Destinies* (1932). With success and middle age, however, Cather experienced a strong disillusionment, which was reflected in *The Professor's House* (1925) and her essays *Not Under Forty* (1936).

Her solution was to write of the pioneer spirit of another age, that of the French Catholic missionaries in the *Southwest* in *Death Comes for the Archbishop* (1927), of the French Canadians at Quebec in *Shadows on the Rock* (1931), and of the Virginia of her ancestors and her childhood in her last novel, *Sapphira and the Slave Girl* (1940).

Cather's will **erected** strong protections around her intellectual property, preventing adaptations of her fiction and forbidding publication of her correspondence. However, upon the 2011 death of a nephew who had served as her last designated executor, copyright of her work passed to the Willa Cather Trust. Though Cather had destroyed much of her own epistolary record, 566 were collected in *The Selected Letters of Willa Cather* (2013).

She is remembered nowadays for her portrayals of the settlers and frontier life on the American plains.

Adapted from www.britannica.com

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

- Write the underlined words in their singular or infinitive form.
 - Check their pronunciation and copy their phonetic transcription.
 - Find a definition / a synonym.

2- Literature: Prepare your own biography considering the document.

Name – dates – nationality

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

Major works

Author's style / Effects on society

ANSWERS

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

Word	Phonetic Transcription	Definition / Synonym
Bohemia	/bəʊ'hi:mɪə/	A former kingdom of central Europe.
Great Plains	/greɪt pleɪnz/	A vast region of North America east of the Rocky Mountains.
To appoint	/əpɔɪnt/	To choose.
Muckraking	/mʌkri'keɪŋ/	Criticizing unpleasant or embarrassing information about someone, especially a public figure.
Wholly	/hɔːlli/	Fully.
Cosmopolitan	/kɒzməpɒlɪtn/	International.
A lark	/lɑ:k/	A small brown bird which makes a pleasant sound.
Constricting	/kən'strɪktɪŋ/	Limiting.
Stifling	/stɪflɪŋ/	Suffocating / Oppressive.
A missionary	UK: /mɪʃənəri/ US: /mɪʃneri/	A Christian who has been sent to a foreign country to teach people about Christianity.
To erect	/ɪrekt/	To build.
A settler	/setlər/	A person who goes to live in a new country.

2- Literature: Prepare your own biography considering the document.

Name – dates – nationality

Willa Cather / 1873-1947 / American

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

Moved with her family from Virginia to frontier Nebraska at 9.

Grew up in red Cloud among the immigrants from Europe.

Was a journalist before becoming a writer.

Remembered for her portrayals of the settlers and frontier life on the American plains.

Major works

1913: *O Pioneers!* = The spirit & courage of the frontier.

1915: *Song of the Lark* = The struggle of a talent living in the prairies.

1918: *My Ántonia*= The spirit & courage of the frontier.

1922: *One of Ours* = The end of the pioneer spirit // Won the Pulitzer Prize.

Author's style / Effects on society

Some of her letters were published in 2013 even if she had:

- built strong protections around her intellectual property,
 - destroyed much of her own epistolary record.

ACTIVITY 2 – PLOT SUMMARY - COMPRÉHENSION ORALE

Now, watch the following video 'Willa Cather documentary' from 1'34 to 2'32 and 3'27 to 4'34.



https://youtu.be/_1AJDk9QCkk?t=2600

UNDERSTANDING

Find the elements that are linked to Annie Pavelka and her family.

ANSWERS

Annie Pavelka	Annie Pavelka's family
<ul style="list-style-type: none"> • 1880: came from Bohemia with her family to homestead on the Nebraska prairie. • Was hired by Cather's neighbors in Red Cloud. • Inspired Cather for her novel <i>My Ántonia</i> // Admired Annie's vitality vs hardship. 	<ul style="list-style-type: none"> • Nebraska: new American home for a family of five children. • But the home was 'a hole in the ground' in an area where there were no trees. • Poor conditions & survival.

ACTIVITY 3 – READING ACTIVITY - COMPRÉHENSION ÉCRITE

Pay attention to this document.

Willa Cather (1873-1947)

***My Ántonia* (1918)**

X

I first heard of Ántonia on what seemed to me an interminable journey across the great midland plain of North America. I was ten years old then; I had lost both my father and mother within a year, and my Virginia relatives were sending me out to my grandparents, who lived in Nebraska. I travelled in the care of a mountain boy, Jake Marpole, one of the 'hands' on my father's old farm under the Blue Ridge, who was now going West to work for my grandfather. Jake's experience of the world was not much wider than mine. He had never been in a railway train until the morning when we set out together to try our fortunes in a new world.

We went all the way in day-coaches, becoming more sticky and grimy¹ with each stage of the journey. Jake bought everything the newsboys offered him: candy, oranges, brass collar buttons, a watch-charm², and for me a 'Life of Jesse James'³, which I remember as one of the most satisfactory books I have ever read. Beyond Chicago we were under the protection of a friendly passenger conductor, who knew all about the country to which we were going and gave us a great deal of advice in exchange for our confidence. He seemed to us an experienced and worldly man who had been almost everywhere; in his conversation he threw out lightly the names of distant states and cities. He wore the rings and pins and badges of different fraternal orders to which he belonged. Even his cuff⁴-buttons were engraved with hieroglyphics, and he was more inscribed than an Egyptian obelisk.

Once when he sat down to chat, he told us that in the immigrant car ahead there was a family from 'across the water' whose destination was the same as ours.

'They can't any of them speak English, except one little girl, and all she can say is "We go Black Hawk, Nebraska." She's not much older than you, twelve or thirteen, maybe, and she's as bright as a new dollar. Don't you want to go ahead and see her, Jimmy? She's got the pretty brown eyes, too!'

This last remark made me bashful, and I shook my head and settled down to 'Jesse James.' Jake nodded at me approvingly and said you were likely to get diseases from foreigners.

I do not remember crossing the Missouri River, or anything about the long day's journey through Nebraska. Probably by that time I had crossed so many rivers that I was dull to them. The only thing very noticeable about Nebraska was that it was still, all day long, Nebraska.

I had been sleeping, curled up in a red plush⁵ seat, for a long while when we reached Black Hawk. Jake roused me and took me by the hand. We stumbled down from the train to a wooden siding⁶, where men were running about with lanterns. I couldn't see any town, or even distant lights; we were surrounded by utter darkness. The engine was panting⁷ heavily after its long run. In the red glow from the fire-box, a group of people stood huddled together on the platform, encumbered by bundles⁸ and boxes. I knew this must be the

immigrant family the conductor had told us about. The woman wore a fringed⁹ shawl tied over her head, and she carried a little tin trunk¹⁰ in her arms, hugging it as if it were a baby. There was an old man, tall and stooped¹¹. Two half-grown boys and a girl stood holding oilcloth bundles, and a little girl clung to her mother's skirts. Presently a man with a lantern approached them and began to talk, shouting and exclaiming. I pricked up my ears, for it was positively the first time I had ever heard a foreign tongue.

Another lantern came along. A bantering¹² voice called out: 'Hello, are you Mr. Burden's folks? If you are, it's me you're looking for. I'm Otto Fuchs. I'm Mr. Burden's hired man, and I'm to drive you out. Hello, Jimmy, ain't you scared to come so far west?'

¹ wet and dirty

² a small ornament designed to dangle from a watch chain.

³ Jesse James was an American outlaw.

⁴ The cuffs of a shirt or dress are the parts at the ends of the sleeves, which are thicker than the rest of the sleeve.

⁵ Plush is a thick soft material like velvet, used especially for carpets and to cover furniture.

⁶ A siding is a short railway track beside the main tracks, where engines and carriages are left when they are not being used.

⁷ Puffing, i.e. when clouds of smoke or steam come out of an engine.

⁸ Packages

⁹ A fringe is a decoration attached to clothes consisting of a row hanging strips or threads.

¹⁰ a soft silvery-white metal (=étain) box

¹¹ bent

¹² facetious

Feel free to:

- 1) Highlight keywords / important elements.
- 2) Share your impressions about this extract.
- 3) Pay attention to the Clés du Bac "**How to... write a literary analysis**" at the end of your book before you start.

ACTIVITY 4 – COMMENTARY, INTRODUCTION - EXPRESSION ÉCRITE

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

ANSWER

My Ántonia which was published in 1918 is considered as one of Willa Cather's finest achievement. It depicts the spirit and courage of the frontier with memorable characters, including Ántonia. The extract presents the journey to Nebraska through Jimmy's eyes questioning migration, minorities, and heritage. To comment on these issues, I will first develop the idea of transportation and then focus on migration and immigration.

TRIVIAL PURSUIT [LLCE]

Vérifions que vous avez atteint les objectifs de cette séance avec ces trois questions.

Linguistique(s) [LCE]

A quel mot correspond la définition suivante : "A person who goes to live in a new country"?

[L] Littéraire [CE]

Dans quelle région se passe My Ántonia ?

[L] Littérature [CE]

Donnez au moins une autre œuvre de Willa Cather.



Willa Cather On Campus as a student

Linguistique(s) [LCE]

A quel mot correspond la définition suivante : "A person who goes to live in a new country"? A Settler.

[L] Littérature [CE]

Dans quelle région se passe My Ántonia ? Nebraska.

[L] Littérature [CE]

Donnez au moins une autre œuvre de Willa Cather. O Pioneers! / Song of the Lark / One of Ours



MIGRATION ET INTÉGRATION

Willa Carther (2)

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 : <ul style="list-style-type: none"> • 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 : <ul style="list-style-type: none"> • 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 1- Commentary, detailed analysis - EXPRESSION ÉCRITE

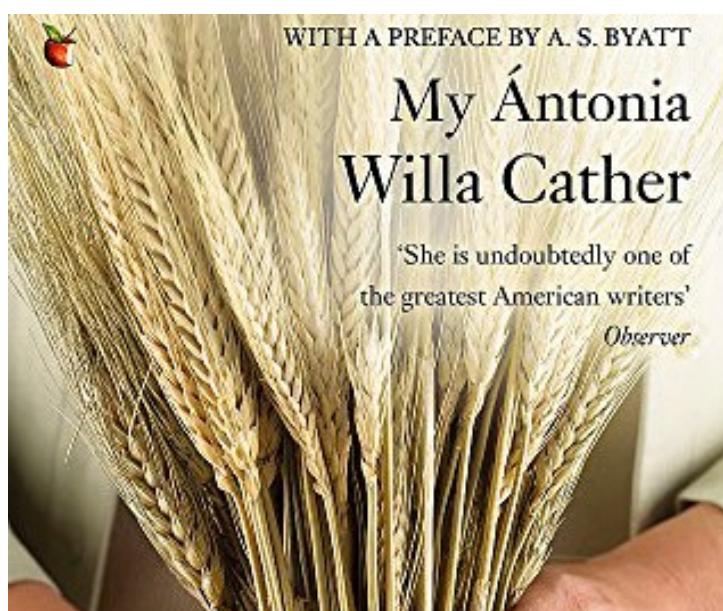
Focus on the main themes and stylistic devices of the extract of *My Ántonia* (1918) below to answer your thesis.

To what extent this extract questions migration, minorities, and heritage?

ANSWER

Transportation	Migration & Immigration
<p>Semantic field of:</p> <ul style="list-style-type: none"> • Travelling: 'journey' (*3) linked to the adjectives 'interminable' and 'long', 'going West', 'far west', 'bundles and boxes'. • Train: 'day-coaches', 'wooden siding', 'engine', 'panting', 'platform' // Train & Technology: Railroads played an important role to the construction of the West. <p>By metonymy, transportation through:</p> <p>1/ Time: This extract presents a first-person narrative whose name is Jimmy remembering his childhood: 'I was ten years old <u>then</u>' + 'had lost both my father and mother within a year' → Sent to his grandparents in Nebraska.</p> <p>Recounting & Oblivion: 'I do not remember'.</p> <p>Youth & Innocence: 'I travelled in the care of a mountain boy, Jake Marpole' even if contrast towards experience between Jake & the passenger: 'not much wider than mine' vs 'an experienced and worldly man'</p> <p>2/ Literature: Allusion to <i>Life of Jesse James</i>, a famous American outlaw.</p> <p>// Common point between Jesse James & the narrator: idea of (auto) biography.</p> <p>It is also a way to escape to embarrassing questions: 'This last remark made me bashful, and I shook my head and settled down to 'Jesse James.'</p> <p>Allusion to Ántonia which announces the 2nd part.</p>	<p>Semantic field of:</p> <ul style="list-style-type: none"> • Place: 'the great midland plain of North America', 'West', 'new world', 'the Missouri River'. <p>// Nebraska is linked to:</p> <ul style="list-style-type: none"> • The new world: 'Try our fortunes'. • A dull landscape: 'it was still, all day long, Nebraska' • The night since the narrator arrived at night: 'lantern' (*3), 'couldn't see any town', 'utter darkness'. • Ántonia: 'first heard', 'a family from 'across the water" <p>Ántonia is an interesting character since she is approximately the same age as Jimmy but series of oppositions:</p> <p>1/ Migration vs Immigration: Virginia to Nebraska vs Europe to Nebraska.</p> <p>2/ Gender & Seduction: 'she's as bright as a new dollar. Don't you want to go ahead and see her, Jimmy? She's got the pretty brown eyes, too'.</p> <p>3/ Languages: American vs "They can't any of them speak English, except one little girl, and all she can say is "We go Black Hawk, Nebraska."".</p> <p>4/ Negative representation: 'likely to get diseases from foreigners' vs 'it was positively the first time I had ever heard a foreign tongue' + the title <i>My Ántonia</i>. The possessive pronoun announces a possible relationship between them.</p>

Several elements from this extract / novel were inspired by Willa Cather's life. The author actually moved from Virginia to Red Cloud, a small village in Nebraska. Her neighbors hired a girl, Annie Pavelka, that Cather admired a lot. As Ántonia, she came from Bohemia with her family and discovered that Nebraska was not the easiest place to settle, live, and survive.



Cette séance vous permettra :

- ↳ D'explorer le champ lexical de l'art et de la société
- ↳ D'étoffer des connaissances sur New York et la renaissance de Harlem

ACTIVITY 1- Anticipations - EXPRESSION ORALE & ÉCRITE**Document A**

James Van Der Zee, 'Three Harlem women', *The Gay Northeasterners*, c. 1930 www.commons.wikimedia.org

Document B



Trumpeter Dizzy Gillespie is emblematic of the mixture of high class society, popular art, and virtuosity of jazz.
Gottlieb, William P. 'D. Gillespie, J. Lewis, C. Payne, M. Davis, R. Brown', between 1946-1948.

www.commons.wikimedia.org

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

2- Match the words with its definition / synonym:

- | | |
|------------------|----------------------------------------------------------------------------------------------------------------|
| Harlem • | • A district of New York City, in North East Manhattan. |
| Gay • | • Happy. |
| Northeasterner • | • A native or inhabitant of the northeast. |
| A trumpeter • | • Someone who plays a trumpet. |
| Emblematic • | • Symbolic. |
| High class • | • Superior. |
| Virtuosity • | • Brilliance. |
| Jazz • | • A style of music that was invented by African American musicians in the early part of the twentieth century. |

ANSWERS

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

Both documents are pictures in black and white representing African Americans. Three women are present in document A whereas a male band is performing in document B. The possible link between them is a kind of emancipation. Indeed, hats, elegant coats, and tuxedos can be seen in the two documents. Plus, the women seem to be proud. Are they going to see a concert / the performers in document B?

2- Match the words with its definition / synonym:

Harlem= A district of New York City, in North East Manhattan.

Gay = Happy.

Northeasterner = A native or inhabitant of the northeast.

A trumpeter = Someone who plays a trumpet.

Emblematic = Symbolic.

High class = Superior.

Virtuosity = Brilliance.

Jazz = A style of music that was invented by African American musicians in the early part of the twentieth century.

ACTIVITY 2 - VIDEO - COMPRÉHENSION ORALE

Now, watch the following video “Harlem Renaissance - Black History Moment of the Week” from start to 1'28 and 3'09 to 4'19:



<https://youtu.be/SkTVYtjKiF8>

UNDERSTANDING

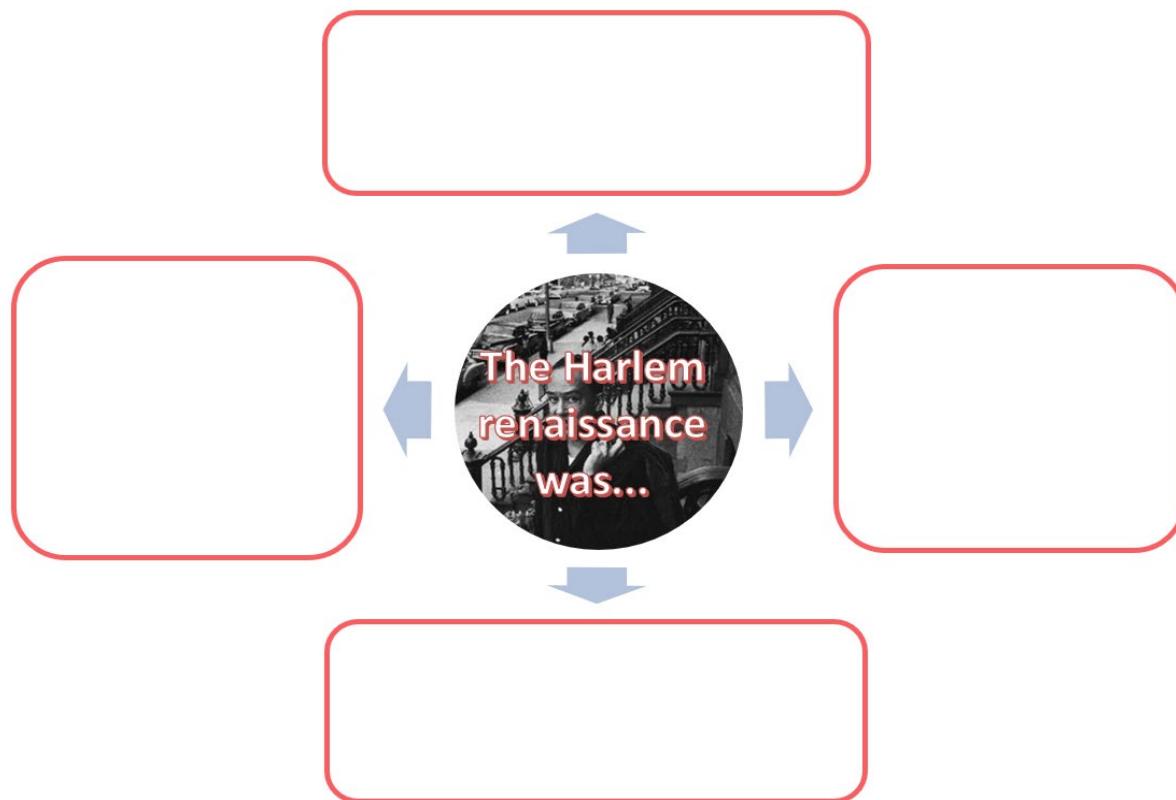
1. Fill the blanks (0'21-0'53).

as they did to many of the great cities of the
North seeking opportunity. , their numbers swelled
when labor shortages made better paying jobs available for . Those who came to
Harlem found a place where they for the first time
in ways that seemed inconceivable before.

2. What are the keywords linked to the people and the message of the painting (3'27 to 4'34).

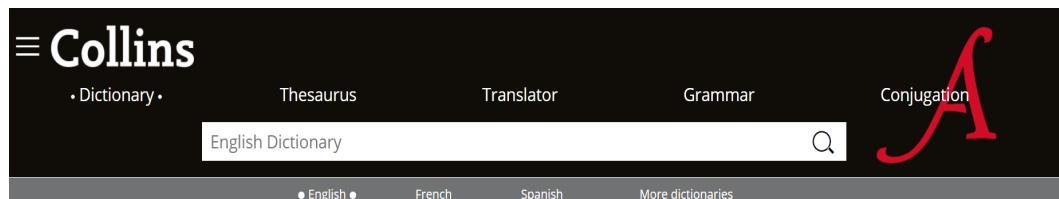


3. Pay attention to the different elements that are given towards the Harlem Renaissance and classify them into three or four categories (1'19-1'28 & 3'09-4'19).



LANGUAGE – PHONETICS AND VOCABULARY

4. Considering the words below, go to [collinsdictionary.com](https://www.collinsdictionary.com) to:



- ✓ Check their **pronunciation**.
- ✓ Copy their **phonetic transcription**.
- ✓ Find a **synonym** or a **definition**.

Word	Phonetic Transcription	Definition / Synonym
To seek	-----	-----
To swell	-----	-----
Labor (US) / Labour (UK) shortage	-----	-----

An outsider		
To mingle		
To spotlight		
Elite		
Vulgar		
Quintessential		
Manifest		
Boundless		

ANSWERS

UNDERSTANDING

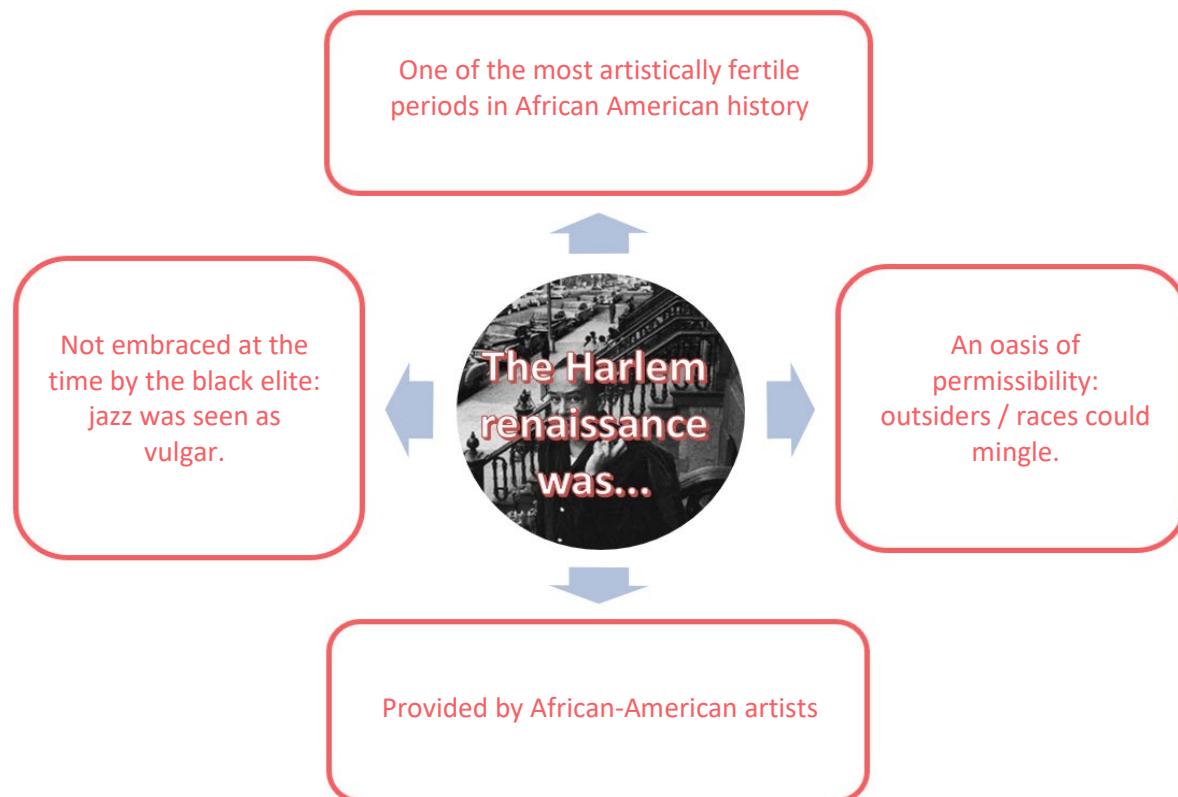
1. Fill the blanks (0'21-0'53).

African Americans came to New York as they did to many of the great cities of the North seeking opportunity. During the First World War, their numbers swelled when labor shortages made better paying jobs available for migrants. Those who came to Harlem found a place where they were free for the first time to express themselves in ways that seemed inconceivable before.

2. What are the keywords linked to the people and the message of the painting (3'27 to 4'34).

The South	New York
African Americans could not pursue their art including novels and music / jazz. Restricted caste system.	'Suddenly' / 'Finally' = For the first time, African Americans could be the people they imagine to be.

3. Pay attention to the different elements that are given towards the Harlem Renaissance and classify them into three or four categories (1'19-1'28 & 3'09-4'19).



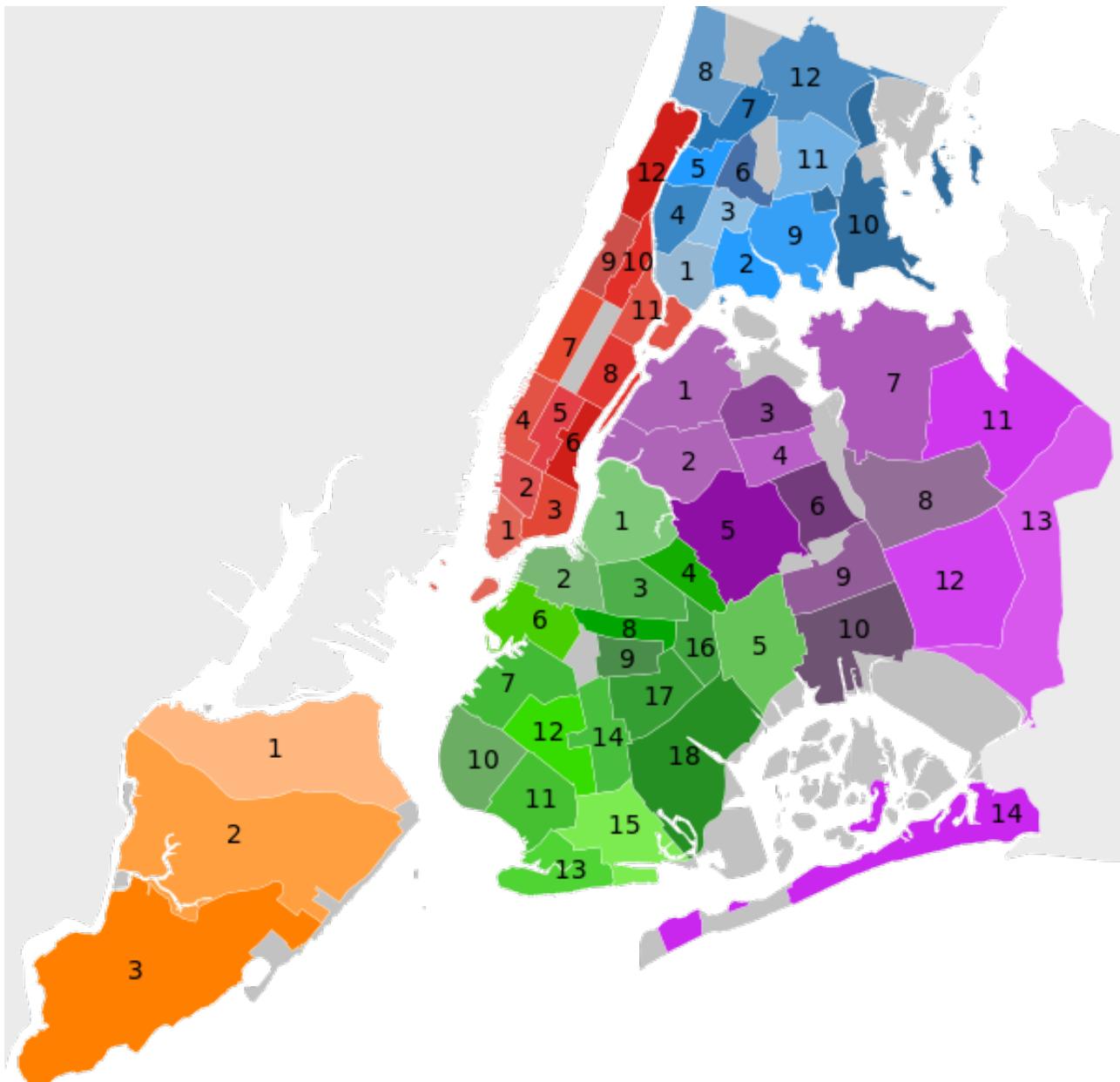
LANGUAGE – PHONETICS AND VOCABULARY

4. Considering the words below, go to [collinsdictionary.com](https://www.collinsdictionary.com) to:

Word	Phonetic Transcription	Definition / Synonym
To seek	/si:k/	To look for.
To swell	/swel/	To increase / To rise.
Labor (US) / Labour (UK) shortage	/'leɪbə 'ʃɔ:tɪdʒ/	Insufficiency of qualified candidates for employment.
An outsider	/aʊtsaɪdər/	Someone who is not accepted by a particular group, or who feels that they do not belong in it.
To mingle	/mɪŋgəl/	To mix / To combine.
To spotlight	/spɒtlæɪt/	To highlight.
Elite	/ɪlɪ:t/ /eɪlɪ:t/	Elite people or organizations are considered to be the best of their kind.
Vulgar	/vʌlgər/	Having poor artistic quality.
Quintessential	/kwɪntɪsənʃəl/	Essential / Fundamental.
Manifest	/si:k/	To look for.
Boundless	/swel/	To increase / To rise.

ACTIVITY 3 – ACTIVITY 3 – RESEARCH

Pay attention to this map of New York City community districts.



1. New York City is divided into five boroughs: The Bronx, Brooklyn, Manhattan, Queens, and Staten Island. Complete the sentences below with the correct names of the districts.

1/ is represented in red.

2/ is represented in green.

3/ is represented in purple.

4/ is represented in blue.

5/ is represented in orange.

2. Manhattan is divided into 12 community districts. Link the landmarks to their district.

- District 1 • American Museum of Natural History
- District 2 • Chrysler Building and The United Nations
- District 5 • East Harlem
- District 6 • Harlem
- District 7 • The Metropolitan Museum of Art and Solomon R. Guggenheim Museum
- District 8 • Times Square, most of the Theater District, The Empire State Building, Grand Central Terminal, The Flatiron Building, The Museum of Modern Art (MOMA), and Carnegie Hall
- District 10 • Wall Street, Ground Zero, and the Statue of Liberty.
- District 11 • Washington Square Park



ANSWERS

1. New York City is divided into five boroughs: The Bronx, Brooklyn, Manhattan, Queens, and Staten Island.
Complete the sentences below with the correct names of the districts.

- 1/ **Manhattan** is represented in red.
- 2/ **Brooklyn** is represented in green.
- 3/ **Queens** is represented in purple.
- 4/ **The Bronx** is represented in blue.
- 5/ **Staten Island** is represented in orange.

2. Manhattan is divided into 12 community districts. Link the landmarks to their district.

District 1 = Wall Street and Ground Zero, and the Statue of Liberty

District 2 = Washington Square Park

District 5 = Times Square, most of the Theater District, The Empire State Building, Grand Central Terminal, The Flatiron Building, The Museum of Modern Art (MOMA), and Carnegie Hall

District 6 = Chrysler Building and The United Nations

District 7 = American Museum of Natural History

District 8 = The Metropolitan Museum of Art and Solomon R. Guggenheim Museum

District 10 = Harlem

District 11 = East Harlem

TRIVIAL PURSUIT [LLCE]

Vérifions que vous avez atteint les objectifs de cette séance avec ces trois questions.

Linguistique(s) [LCE]

Quel verbe est synonyme de to mix / to combine ?

[LL]Culturel(s) [E]

Quels sont les cinq quartiers de New York ?

[LL]Culturel(s) [E]

Donnez au moins deux caractéristiques de la Renaissance de Harlem.



ANSWERS

Linguistique(s) [LCE]

Quel verbe est synonyme de to mix / to combine ? To mingle.

[LL]Culturel(s) [E]

Quels sont les cinq quartiers de New York ? Manhattan, Brooklyn, Queens, le Bronx et Staten Island.

[LL]Culturel(s) [E]

Donnez au moins deux caractéristiques de la Renaissance de Harlem. Une période fertile pour l'art afro-américain / par des Afro Américain.e.s / Se sentant libres d'exercer leur art / Même s'il n'a pas été initialement accepté par l'« élite » noire.

05

MIGRATION ET INTÉGRATION

Lanston Hughes

ACTIVITY 1- Biography - COMPRÉHENSION ÉCRITE

Pay attention to this document.

Document A

Langston Hughes (1902-1967)

American poet, novelist, and playwright

Hughes was born in Joplin, Missouri. His parents divorced, and his father moved to Mexico. He was raised by his grandmother until he was thirteen, when he moved to Lincoln, Illinois, to live with his mother and her husband. He began writing poetry there. After graduating from high school, he spent a year in Mexico followed by a year at Columbia University in NYC. During this time, he held odd jobs such as assistant cook, launderer, and busboy. He also travelled to Africa and Europe working as a seaman. In November 1924, he moved to Washington. D. C.

Hughes's first book of poetry *The Weary Blues* was published in 1926. He finished his college education at Lincoln University in Pennsylvania three years later. In 1930, his first novel *Not Without Laughter* won the Harmon gold medal for literature. Hughes, who claimed Paul Lawrence Dunbar, Carl Sandburg, and Walt Whitman as his primary influences, is particularly known for his insightful, colorful portrayals of black life in America from the 1920s through the 60s. He wrote novels, short stories and plays, as well as poetry, and is also known for his engagement with the world of jazz and the influence it had on his writing, as in his book-length poem *Montage of a Dream Deferred* (1951). His life and work were enormously important in shaping the artistic contributions of the Harlem Renaissance of the 1920s. Unlike other notable black poets of the period—McKay, Toomer, and Cullen—Hughes refused to differentiate between his personal experience and the common experience of black America.

In addition to a large body of poetic work, Hughes wrote eleven plays and countless works of prose, including the well-known "Simple" books (1935-65), an acclaimed autobiography *The Big Sea* (1940), and co-wrote the play *Mule Bone* (1930) with Zora Neale Hurston.

Hughes died of complications from prostate cancer in 1967 in New York City. In his memory, his residence at 20 East 127th Street in Harlem has been given landmark status by the NYC Preservation Commission, and East 127th Street has been renamed "Langston Hughes Place."

From poets.org (adapted)

LANGUAGE – PHONETICS AND VOCABULARY

1. Go to collinsdictionary.com and fill the table below to.

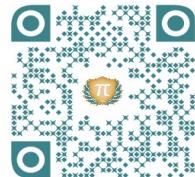


Collins

Dictionary Thesaurus Translator Grammar Conjugation

English Dictionary 

• English • French Spanish More dictionaries



- ✓ Write the underlined words in their singular form.
 - ✓ Copy their **phonetic transcription**.
 - ✓ Find a **synonym** or a **definition**.

LITERATURE

2. Prepare your own biography considering the document.

Name – dates – nationality

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

Major works

Author's style / Effects on society

Other elements (optional)

ANSWERS

LANGUAGE – PHONETICS AND VOCABULARY

1. Go to collinsdictionary.com and fill the table below to.

Word	Phonetic Transcription	Definition / Synonym
A playwright	/pleɪrərt/	A person who writes plays.
A launderer	/lɔːndə'rər/	A person who washes and irons clothes, sheets, and towels.
A busboy	/'bʌsbɔɪ/	A worker in a restaurant who sets and clears tables, brings water, etc.
A seaman	/siːmən/	A sailor.
Weary	/wɪəri/	Very tired.
A laughter	/laftə/ /læftə/	The sound of people laughing.
Insightful	/ɪnsaɪtfʊl/	Perceptive.
A landmark	/lændma:k/	An important stage in the development of something.

LITERATURE

2. Prepare your own biography considering the document.

Name – dates – nationality

Langston Hughes / 1902-1967 / American

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

Raised by his grandmother until 13, then lived with his mother // His parents divorced.

Odd jobs in Mexico & NYC + travelled to Africa and Europe working as a seaman.

Died of complications from prostate cancer.

Major works

1930: *Not Without Laughter* = his first novel.

1940: *The Big Sea* = Acclaimed autobiography.

1951: *Montage of a Dream Deferred* = book-length poem influenced by jazz.

1950-65: "Simple" books.

Author's style / Effects on society

Known for his:

- insightful and colorful portrayals of black life in America
- engagement with the world of jazz

He linked the common experience of black America with his own life.

He contributed to shape the Harlem Renaissance.

Other elements (optional)

His residence at 20 East 127th Street in Harlem has been renamed "Langston Hughes Place."



ACTIVITY 2 - Introduction to the poem “The Negro Mother” - COMPRÉHENSION ORALE

Now, watch the following video “Langston Hughes and the Harlem Renaissance: Crash Course Literature 215” from start to 1'53.



<https://youtu.be/ir0URpl9nKQ>

UNDERSTANDING

Find new elements that are linked to the Harlem Renaissance and Langston Hughes.

UNDERSTANDING

Find new elements that are linked to the Harlem Renaissance and Langston Hughes.

The Harlem Renaissance	Langston Hughes
From WW1 to the early years of the Great Depression // Reference to the Renaissance in Venice which ended at a time of economic crisis. A social, political, and artistic movement including literature, poetry, drama, ethnography, publishing, dance, and fashion // European Renaissance.	Langston Hughes wrote about the Harlem Renaissance: "The Negro was in vogue". Hughes often used this term in his poetry to refer to African Americans. Today, this term is considered as offensive.

ACTIVITY 3 – Reading – COMPRÉHENSION ÉCRITE

Pay attention to this document.

Langston Hughes (1902-1967)
"The Negro Mother" (1931)

Children, I come back today
 To tell you a story of the long dark way
 That I had to climb, that I had to know
 In order that the race might live and grow.
 Look at my face -- dark as the night --
 Yet shining like the sun with love's true light.
 I am the dark girl who crossed the red sea
 Carrying in my body the seed of the free.
 I am the woman who worked in the field
 Bringing the cotton and the corn to yield¹.
 I am the one who labored as a slave,
 Beaten and mistreated for the work that I gave --
 Children sold away from me, I'm husband sold, too.
 No safety, no love, no respect was I due.

Three hundred years in the deepest South:
 But God put a song and a prayer in my mouth.
 God put a dream like steel² in my soul.
 Now, through my children, I'm reaching the goal.

Now, through my children, young and free,
 I realized the blessing deed³ to me.
 I couldn't read then. I couldn't write.
 I had nothing, back there in the night.
 Sometimes, the valley was filled with tears,
 But I kept trudging⁴ on through the lonely years.
 Sometimes, the road was hot with the sun,
 But I had to keep on till my work was done:
 I had to keep on! No stopping for me --
 I was the seed of the coming Free.
 I nourished the dream that nothing could smother⁵
 Deep in my breast -- the Negro mother.
 I had only hope then, but now through you,
 Dark ones of today, my dreams must come true:
 All you dark children in the world out there,
 Remember my sweat, my pain, my despair.

Remember my years, heavy with sorrow --
And make of those years a torch for tomorrow.
Make of my pass a road to the light
Out of the darkness, the ignorance, the night.
Lift high my banner⁶ out of the dust.
Stand like free men supporting my trust.
Believe in the right, let none push you back.
Remember the whip⁷ and the slaver's track.
Remember how the strong in struggle and strife⁸
Still bar you the way, and deny you life --
But march ever forward, breaking down bars.
Look ever upward at the sun and the stars.
Oh, my dark children, may my dreams and my prayers
Impel⁹ you forever up the great stairs --
For I will be with you till no white brother
Dares keep down the children of the Negro Mother.

¹ produce

² Steel is a very strong metal which is made mainly from iron.

³ action

⁴ If you trudge somewhere, you walk there slowly and with heavy steps, especially because you are tired or unhappy.

⁵ cover

⁶ flag

⁷ A whip is a long thin piece of material such as leather or rope, fastened to a stiff handle. It is used for hitting people or animals.

⁸ conflict

⁹ Force

Feel free to:

- 1) Highlight keywords / important elements.
- 2) Share your impressions about this poem.
- 3) Pay attention to the Clés du Bac “**How to... write a literary analysis**” at the end of your book before you start.

ACTIVITY 5 – Reading – EXPRESSION ÉCRITE

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

ANSWERS

'The Negro Mother' is a poem written by Langston Hughes in 1931, at the end of the Harlem Renaissance, a prolific and artistic African American movement.

The poem is linked to the axis 'journeys, territories, frontiers' since it depicts a slave talking about her children and their future.

To what extent this poem highlights migration and heritage? I will follow two perspectives that are linked since I will first focus on the past and then the present.

TRIVIAL PURSUIT [LLCE]

Vérifions que vous avez atteint les objectifs de cette séance avec ces trois questions.

Linguistique(s) [LCE]

Comment se dit petit boulot en anglais ?

[L] Littérature [CE]

A quel mouvement artistique est lié Langston Hughes ?

[L] Littérature [CE]

Donnez une caractéristique du style de Langston Hughes.

ANSWERS

Linguistique(s) [LCE]

Comment se dit petit boulot en anglais ? Odd jobs.

[L] Littérature [CE]

A quel mouvement artistique est lié Langston Hughes ? La Renaissance de Harlem.

[L] Littérature [CE]

Donnez une caractéristique du style de Langston Hughes. Portraits afro-américains vastes et nuancés / Œuvres influencées par le jazz.



MIGRATION & INTÉGRATION

Commentaire et analyse détaillée

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
<p>Capacité à :</p> <ul style="list-style-type: none">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.	<p>Capacité à :</p> <ul style="list-style-type: none">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.

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

Langston Hughes (1902-1967)
"The Negro Mother" (1931)

Children, I come back today
To tell you a story of the long dark way
That I had to climb, that I had to know
In order that the race might live and grow.
Look at my face -- dark as the night --
Yet shining like the sun with love's true light.
I am the dark girl who crossed the red sea
Carrying in my body the seed of the free.
I am the woman who worked in the field
Bringing the cotton and the corn to yield¹.
I am the one who labored as a slave,
Beaten and mistreated for the work that I gave --
Children sold away from me, I'm husband sold, too.

No safety, no love, no respect was I due.

Three hundred years in the deepest South:
But God put a song and a prayer in my mouth.
God put a dream like steel¹ in my soul.
Now, through my children, I'm reaching the goal.

Now, through my children, young and free,
I realized the blessing deed³ to me.
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I had nothing, back there in the night.
Sometimes, the valley was filled with tears,
But I kept trudging⁴ on through the lonely years.
Sometimes, the road was hot with the sun,
But I had to keep on till my work was done:
I had to keep on! No stopping for me --
I was the seed of the coming Free.
I nourished the dream that nothing could smother⁵
Deep in my breast -- the Negro mother.
I had only hope then, but now through you,
Dark ones of today, my dreams must come true:
All you dark children in the world out there,
Remember my sweat, my pain, my despair.
Remember my years, heavy with sorrow --
And make of those years a torch for tomorrow.
Make of my pass a road to the light
Out of the darkness, the ignorance, the night.
Lift high my banner⁶ out of the dust.
Stand like free men supporting my trust.
Believe in the right, let none push you back.
Remember the whip⁷ and the slaver's track.
Remember how the strong in struggle and strife⁸
Still bar you the way, and deny you life --
But march ever forward, breaking down bars.
Look ever upward at the sun and the stars.
Oh, my dark children, may my dreams and my prayers
Impel⁹ you forever up the great stairs --
For I will be with you till no white brother
Dares keep down the children of the Negro Mother.

¹ produce

² Steel is a very strong metal which is made mainly from iron.

³ action

⁴ If you trudge somewhere, you walk there slowly and with heavy steps, especially because you are tired or unhappy.

⁵ cover

⁶ flag

⁷ A whip is a long thin piece of material such as leather or rope, fastened to a stiff handle. It is used for hitting people or animals.

⁸ conflict

⁹ Force

ANSWERS

To what extent this poem highlights migration and heritage?

The past	The present
<p>The past is represented by 'the Negro Mother' who is mentioned in the title & the last words of the poem → Main character.</p> <p>// If <i>African-American</i> is the word preferred by many today since <i>Negro</i> is now considered offensive, it remained the standard term throughout the 17th–19th centuries and was used by black American campaigners including W. E. B. DuBois & Booker T. Washington in the early 20th century. The term <i>black</i> was favored since the Black Power movement of the 1960s.</p> <p>The mother is also personified by:</p> <p>1/ 'the dark girl who crossed the red sea': reference to Moses & the escape of the Israelites from the pursuing Egyptians in the book of Exodus, in the Old Testament.</p> <p>// Slavery.</p> <p>2/ 'the one who labored as a slave': reference to American history with the:</p> <ul style="list-style-type: none"> • words 'field', 'cotton', 'corn'. // Time & place: 'Three hundred years in the deepest South' • verbs 'beaten', 'mistreated', 'sold away' = passive voice emphasizing the effects of an action. • multiple negations 'No safety, no love, no respect' & the line: 'I couldn't read then. I couldn't write.' <p>3/ 'the seed of the coming Free': from slavery to liberty // 'seed' = the beginning of something new. Optimism: 'hope', 'dream' (*4).</p> <p>// The cadence and the rhymes in the lines 'I nourished the dream that nothing could smother/ Deep in my breast -- the Negro <u>mother</u>' highlights her pride & the prospects of a better future for the next generation(s).</p>	<p>The present – and the future – are represented by the 'Children': first word of the poem & one of the last ones → An address to the next generation(s) – and not only kids even if there is an allusion to 'a story of the long dark way / That I had to climb, that I had to know / In order that the race might live and grow.'</p> <p>// Story structure: Setup, new situation (cf. I), progress (cf. II), complications, final push & aftermath.</p> <p>1/ Setup: 'Look at my face -- dark as the night -- / Yet shining like the sun with love's true light.' The words 'race' & 'face' & the comparison 'dark as the night' clearly show the issue at stake in this poem. However, the opposition with the adverb 'Yet' questions this comparison associating a dark face with 'the sun' and 'love's true light'.</p> <p>2/ Final push:</p> <p>A series of imperative verbs:</p> <ul style="list-style-type: none"> • 'Remember' (*4): The right to remember horrible things not to repeat them in the future. References to: <ul style="list-style-type: none"> A/ The Mother's feelings: 'my sweat, my pain, my despair' // rhythm). B/ Violence: physical ('the whip') & mental ('slaver's track'). C/ Complications: 'struggle and strife' = alliterations & synonymy. • 'Stand' & 'March' = verbs of action. • 'Believe' & 'Look upward' = Spiritual meaning. The verbs echo the lines: 'may my dreams and my prayers / Impel you forever up the great stairs'.

CONCLUSION DU CHAPITRE

If the lines are presented as a dream, the reality in the 1930s is still quite different. However, the message may convey hope and we may wonder if this poem could have been an inspiration for Martin Luther King's "I have a Dream" in 1963 considering these words: "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 one day even the state of Mississippi, a state sweltering with the heat of injustice, sweltering with the heat of oppression will be transformed into an oasis of freedom and justice. 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."



SAVOIR TRADUIRE POUR L'ÉPREUVE ÉCRITE

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

Pour une transposition, la consigne ressemble à « **Rendez compte en français des idées principales du document (80-100 mots).** » Le module « Arts et débats d'idées » en propose beaucoup.

Ce module s'est orienté sur la traduction. Le jour de l'examen, la consigne pour une transposition devrait ressembler à celle-ci « **Traduisez le passage suivant en français** ».

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 traduire une grande variété de textes et transmettre correctement des éléments d'appréciation, des arguments y compris la plupart des implications qui s'y rapportent, même si une forte influence du document original se fait sentir.	18-19-20
B2	Peut traduire de manière claire mais la traduction est trop calquée sur le texte original.	13-14-15-16-17
B1	Peut traduire de façon approximative. La traduction reste compréhensible malgré quelques erreurs.	8-9-10-11-12
A2	Peut utiliser une langue simple pour faire une traduction approximative. La traduction reste compréhensible malgré des erreurs.	3-4-5-6-7
A1	Peut traduire des mots et des expressions simples.	1-2



Quelques conseils pour une traduction en français :

- 1/ Lisez plusieurs fois l'extrait à traduire pour t'imprégner de l'ambiance.
- 2/ Lisez également le paragraphe / les phrases qui précède(nt) et / ou succède(nt) l'extrait à traduire pour bien saisir les enjeux de ce qui est à traduire.
- 3/ Soyez fidèle au texte sans traduire mot-à-mot.
- 4/ Servez-vous du contexte si vous ne connaissez pas le(s) mot(s) à traduire pour essayer de déduire le sens.
- 5/ Il faut faire des choix et ne pas mettre plusieurs propositions de traduction.

6 / Gardez en tête qu'il n'y a pas qu'une traduction possible !

7/ N'hésitez pas à revoir les exercices de méthodologie de traduction dans le manuel.

8/ N'hésitez pas à refaire / revoyez les traductions précédentes :

Afterward, Terri will tell everyone back at school that, from the beginning, she knew something terrible was going to happen on spring break.

She'll say she knew it already on the plane as we passed over that long black nothingness between the Midwest and Mexico. She'll say she looked down and saw headlights creeping along some highway in Nebraska, or Oklahoma, and had a cold, dead feeling.

Something *bad* was going to happen.

She *knew*.

Still shaken by the Warhol shooting, Robert stayed home to do a tribute drawing for Andy. I went home to see my father. He was a wise and fair man and I wanted his opinion about Robert Kennedy. We sat together on the couch watching the primary returns. I was filled with pride as RFK delivered his victory speech. We watched him leave the podium, and my father winked at me, taking pleasure in the promise of our young candidate and my own enthusiasm. For a few innocent moments, I truly believed that everything would be all right.

Ensuite, Terri racontera à tout le monde en revenant au lycée que dès le début elle savait que quelque chose d'horrible allait se passer pendant les vacances de printemps.

Elle dira qu'elle le savait déjà quand dans l'avion, nous survolions cette sombre étendue vide entre le Midwest et le Mexique. Elle dira que c'était quand elle a baissé les yeux et vu des phares longer lentement une autoroute du Nebraska ou d'Oklahoma qu'elle avait eu une prophétie glaçante, un présage mortel.

Quelque chose d'*atroce* allait se passer.

Elle le *savait*.

Encore secoué par la tentative d'assassinat contre Warhol, Robert est resté à la maison pour faire un dessin en l'honneur d'Andy. Je suis allée voir mon père. C'était un homme sage et juste et je voulais avoir son avis sur Robert Kennedy. Nous nous sommes assis sur le canapé pour voir le résultat des primaires. J'étais très fière quand Kennedy a parlé après sa victoire et quand nous l'avons vu quitter le podium, mon père m'a fait un clin d'œil. Il se réjouissait de l'espoir que suscitait notre jeune candidat et partageaient mon enthousiasme. Pendant quelques instants d'innocence, je croyais vraiment que tout irait bien.

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 la fiche méthodologique suivante pour vous entraîner :



FICHE MÉTHODO - 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			
<u>Key ideas & Point of view</u> 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			
<u>Author's goal / Author's strategy</u> To criticize / denounce / entertain / inform / persuade / question			
Analysis = CONFRONT THE DOCUMENTS			
CONCLUSION	Document A	Document B	Document C
<u>Rephrasing your thesis = CONFRONT THE DOCUMENTS</u> - Link with the notion? Considering the specificities & common points of the documents			
<u>Another Reference</u> another work / another issue in literature / a contemporary issue in today's society			

Si vous souhaitez en savoir plus, n'hésitez pas à lire ce pdf en suivant le lien ci-dessous :

ANALYZING THE AUTHOR'S PURPOSE AND TECHNIQUE

The writer's overall purpose determines the techniques he or she uses. The writer's reason for writing a particular article or book may be manipulative, as in propaganda or advertising, or may be more straightforward, as in informative writing. In either case, understanding the writer's underlying purpose will help you interpret the context of the writing. It will also help you see why writers make the decisions they do—from the largest decisions about what information to present to the smallest details of what words to use. This chapter concludes with instructions on how to write an analysis of purpose and technique. This kind of rhetorical analysis will provide the perspective required to keep you from being pushed by words in directions you don't want to go.



<https://wac.colostate.edu/docs/books/informedwriter/chapter7.pdf>



Vous pouvez maintenant faire et envoyer le devoir n°1

