

COURS &
ENTRAÎNEMENT

NOUVEAU
BAC

1^{re}
& T^{le}

Anglais

LV1 & LV2
TRONC COMMUN



- Un cours visuel
- 200 exercices progressifs
- Un entraînement aux **E3C**
- Tous les corrigés

+ *des cartes mentales*



GRATUIT : des ressources interactives
et des parcours de révision
sur annabac.com



**COURS &
ENTRAÎNEMENT**

1^{re} & T^{le}

**GÉNÉRALE
NOUVEAU BAC**

prépa bac

Anglais

**LVA & LVB
TRONC COMMUN**

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AVANT-PROPOS

VOUS ÊTES EN PREMIÈRE OU EN TERMINALE et vous savez que la réussite en anglais demande un travail régulier tout au long de l'année ? Alors ce Prépabac est pour vous !

L'ouvrage va vous permettre en effet de mémoriser les connaissances, linguistiques et culturelles, essentielles du nouveau programme, et de renforcer progressivement vos compétences langagières, en compréhension et en expression, à l'écrit et à l'oral.

Cet objectif est rendu possible grâce à un ensemble de ressources très complet : des fiches de cours – synthétiques et visuelles –, des cartes mentales récapitulatives, des exercices progressifs et des sujets guidés conformes à la définition des épreuves de contrôle continu en 1^{re} et T^{le}.

Nous vous recommandons de les utiliser régulièrement, en fonction de vos besoins. Ainsi vous pourrez aborder vos contrôles et épreuves d'anglais en toute sérénité.

Bonnes révisions !

Les auteures



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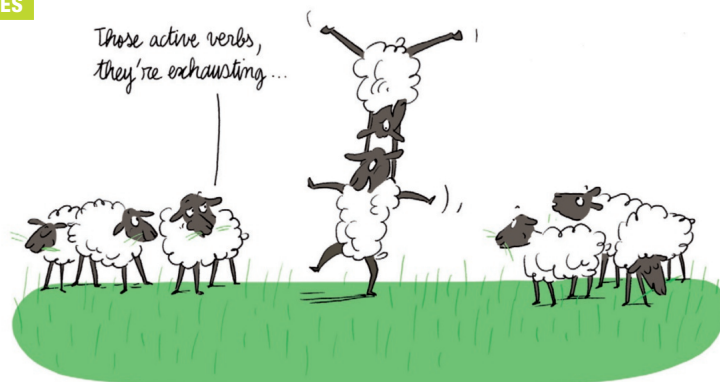
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Les axes du programme

1 Identities and exchanges

Identités et échanges

With the **Erasmus+** and **Erasmus Mundus** programmes of the European Union, tens of thousands of students attend universities abroad every year, in Europe and all over the world.



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1

Can studying abroad change people?

En bref More and more students are studying abroad all over the world: there were 0.8 million international students worldwide in 1975, 4.1 million in 2010, and this number is increasing by about 12% every year. What can encourage young people to go and study abroad? What is the impact of such an experience?

1 Students' expectations

1 | What could **deter** students from studying abroad

- When young people **weigh the pros and cons** of studying abroad, they usually worry about the obstacles they will have to overcome in a place they don't know much about. They are apprehensive of leaving the comfort of their home to step into **an unknown and unfamiliar environment**.
- They fear they might experience **culture shock**, have problems understanding a different language or adapting to new **customs**, and most of all miss their home, family and friends.

VOCABULARY

- to deter sb from (+ V-ing): *dissuader qqn de*
- to weigh the pros and cons: *peser le pour et le contre*
- customs: *les coutumes*
- a résumé: *un curriculum vitae*
- to be willing to: *être désireux-se de*

2 | Why students choose to study abroad

- But when they finally make the decision to go and study abroad, they understand this will be **a great educational opportunity**. They want to learn a foreign language or improve their proficiency in it and study in a better university or in different conditions abroad. They also want to learn about the country they have decided to go to, about its people, its culture and lifestyle.
- They expect to come back home a semester or a year later having learnt something that will improve both their knowledge and their **résumé**. They know that this experience abroad will be noticed and **valued by future employers** and will make a difference for them in the future.
- Madeleine Monaghan, the director of the English language Institute at the Sacred Heart University (Connecticut, USA) says that when people decide to go and study abroad, they also show that they are "**willing to take a challenge**" and be brave. That is why she asserts that "it's quite an admirable event in one's life to study abroad".

→ Listen to Madeleine Monaghan: bit.ly/PbacAng_01a

II A life-changing experience

Most of the articles, blogs, posts about studying abroad experiences highlight these positive aspects but what they mainly deal with is the major unexpected benefits of this enriching experience.

1 Studying abroad changes people

■ Indeed, exchange students don't just learn new things or get new **skills**, they also and mostly change **at a personal level**. They become more independent, more confident, stronger and able to take their life into their own hands.

■ Besides, by experiencing new cultures and meeting new people, they go **beyond** stereotypes and prejudices, learn to **see things differently**, question their own **taken for granted** beliefs and learn to think "outside the box". Studying abroad doesn't only break down educational barriers: it also breaks all sorts of cultural barriers. Exchange students thus change into **more open-minded**, more mature, richer and better people.

2 ...and makes them learn who they are.

■ The experience may give them two homes but it doesn't make them feel they should choose between two different directions. Instead, it makes them appreciate their native country while seeing it in a new light. This gives them **a new perspective on both cultures**, but also on what they find valuable in life.

■ Most people who have studied abroad say they have learnt how to rebuild their life the way they want it. Instead of getting lost in an unknown country, they have eventually **found out more about themselves**: they have understood who they really are...



VOCABULARY

- a skill: *une compétence*
- beyond: *au-delà*
- taken for granted: *considéré comme acquis*

zoom

More on this topic

■ Erasmus (European Action Scheme for the Mobility of University Students) or, more recently, Erasmus + is a European programme for EU students who want to go and study in other European universities. By the years 2021-2027, it will give more than 12 million people the opportunity to go and study abroad.

→ Read more: bit.ly/PbacAng_01b

■ **Max, an American student** in his 20s who studied in Europe, explains how his experience has turned him into someone richer, stronger and more complex. He says nothing can stop him now...

→ Watch the video: bit.ly/PbacAng_01c



Erasmus+

2

To what extent is immigration part of the American identity?

En bref

The USA has always been a land of immigrants and is often called a “melting pot”, a place where exchanges between different people and cultures take place. But recently, anti-immigration feelings seem to have developed: is being American still linked to diversity?

I The history of immigration to America

1 European immigration

■ The first settlements in North America date back to the beginning of the 17th century. There were **major immigration waves** during **the colonial era**, then in the first part of the 19th century and between the 1880s and the 1920s. These immigrants mainly came from the British Isles first and then from other parts of Europe.



INFO

The colonial era starts with the European colonisation in the early 16th century and ends with the 13 colonies' *Declaration of Independence of the USA* (July 4, 1776).

■ The USA received about 29 million European immigrants between 1820 and 1920. Between 1892 and 1924, over 12 million of them arrived through **Ellis Island immigration station** (in New York harbour). That is why European-American culture is often considered the basis of US culture.

2 A more diverse immigration

■ In 1965, with the **Immigration and Nationality Act** which abolished the quotas based on nationality, a great number of immigrants arrived from other parts of the world, especially from Asia and Latin America. As a consequence, the face of the American population started changing

■ In the three decades following 1965, about **18 million legal immigrants** entered the USA, more than three times the number admitted over the preceding 30 years. The number of European immigrants strongly decreased while that of Asian immigrants, for example, was multiplied by four.

II Immigration today

1 Anti-immigration trends?

■ The **election of Donald Trump** as the US president in 2016 has raised questions about the way immigrants are seen nowadays. Indeed, one of Trump's recurring theme during his campaign was stopping immigrants from entering the country.

- He promised to **build a wall along the US-Mexican border**, announced the end of **DACA** and proposed the end of the right for the children of non-citizens born in the USA to become American citizens.
- Was Trump's election a sign of a deep anti-immigration sentiment in the USA? Does it mean that being American today is **refusing exchanges and denying diversity**?



INFO

DACA (Deferred Action for Childhood Arrivals) is a program initiated by Barack Obama's government to protect young immigrants or "dreamers" from deportation.

2 | Today's perspective: immigration as an asset?

- Recent reports show immigration is still an important part of American people's life and identity. Indeed, there are **still more immigrants in the USA than in any other country** in the world and more than one million immigrants still arrive every year. They now mostly come from India, Mexico, China and Cuba.
- In 2017, there were about **44 million immigrants** living in the country (more than 13% of the American population) and this number keeps growing: the US foreign-born population is projected to reach 78 million by 2065.
- The USA thus remains a "nation of nations" and most Americans acknowledge their heritage as "**a nation of immigrants**". A 2019 report shows Americans' relationship to immigration today: 28% say immigrants "**burden** the country" whereas 62% think they "**strengthen**" it through their "hard work and talents". Diversity is still seen as a positive feature of American identity.



VOCABULARY

- to burden: *alourdir, être un fardeau pour*
- to strengthen: *renforcer, rendre plus fort-e*

zoOm

More on this topic

- The action of *The Immigrant* (James Gray, 2013) takes place in 1920, when two sisters from Poland arrive at Ellis Island. They dream of a better life in the USA but the doctors discover that Magda is ill with tuberculosis and decide to quarantine her. Eva is ready to do anything to save her sister from deportation.

→ Watch the trailer: bit.ly/PbacAng_02a

- Remarks on immigration reform (Las Vegas, Jan. 2013). In this speech, President **Obama** reflects on the issue of immigration in his country. He reminds the American audience that, except for Native Americans, all citizens of the US are descendants of immigrants. He says immigration is "in [their] bones" and he insists on the major role immigrants have played in building the American nation.

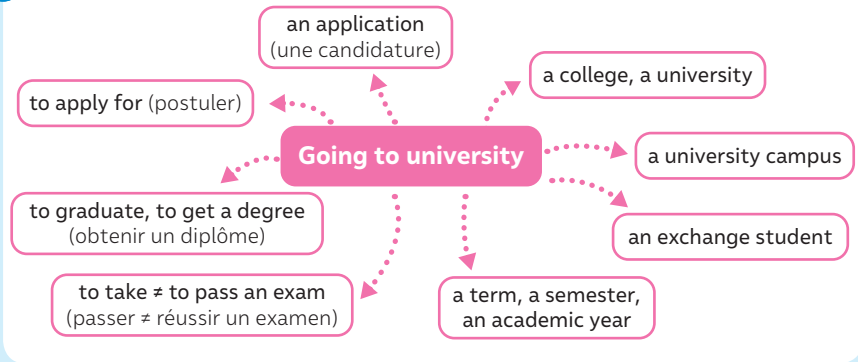
→ Listen to an extract of the speech: bit.ly/PbacAng_02d



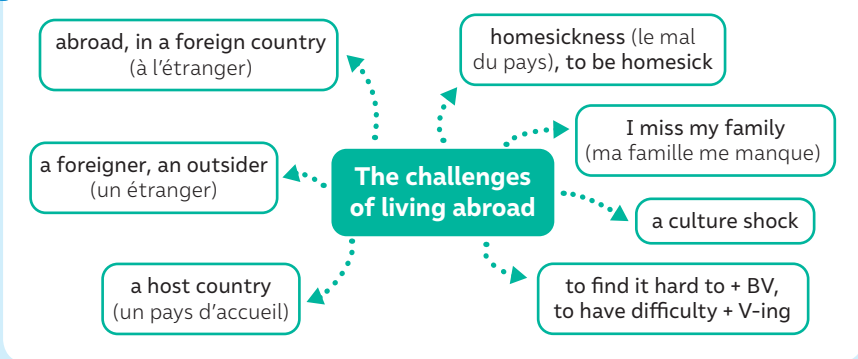
KEYWORDS

Studying abroad

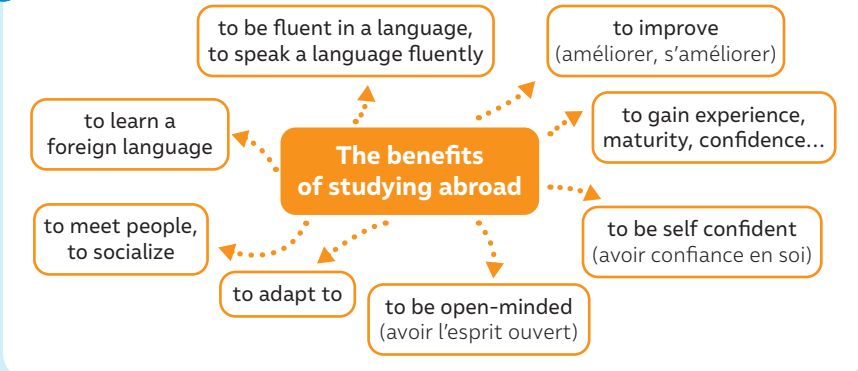
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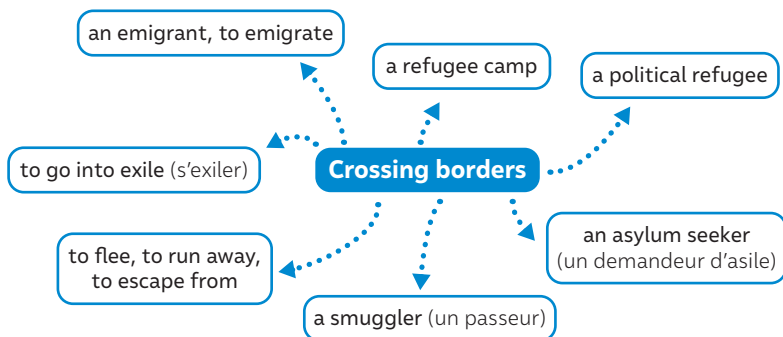


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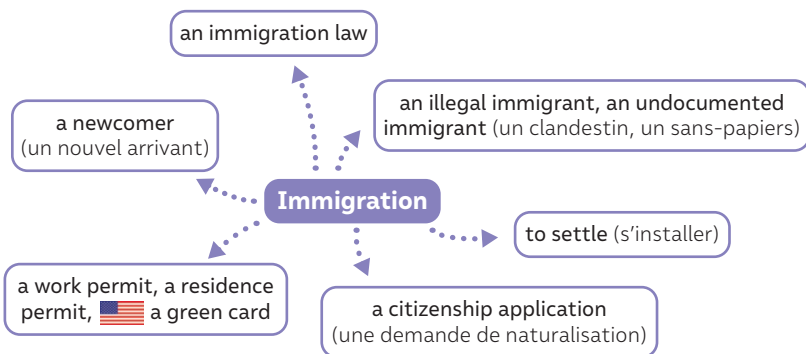


Immigration and multiculturalism in the US

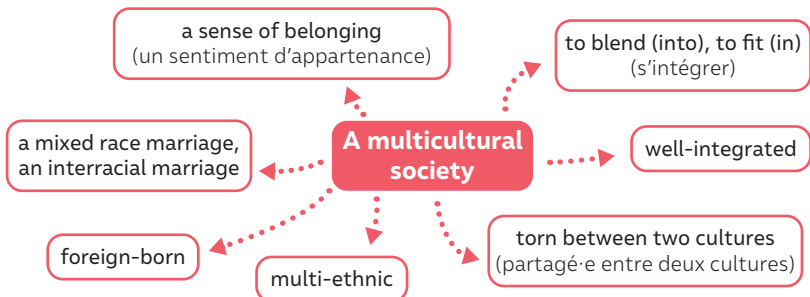
1



2



3



See also → KEYWORDS p. 73

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 1 et 2**.

1 Can studying abroad change people?

→ FICHE 1

1. Complétez les phrases suivantes avec le mot qui convient.

- a. When you go to a foreign country, you go
- b. If you want to apply for Erasmus, you have to fill in an online between October and February.
- c. When you arrive in a foreign country, you may miss your home, family and friends and thus be at first, but you will soon to your new environment and feel better.
- d. Your knowledge of the foreign language will improve a lot and you will probably be in it within a few months.

2. Cochez les affirmations vraies.

- a. Very few young people choose to study abroad.
- b. The number of students studying abroad keeps going down every year.
- c. Erasmus is a European programme that helps students go and study abroad, in particular in the European Union.
- d. Many employers are interested in hiring people who studied abroad.
- e. Most people who studied abroad say this experience has changed their lives for the better.

2 To what extent is immigration part of the American identity?

→ FICHE 2

1. Cochez, pour ces mots ou expressions, les bonnes traductions.

a. traverser la frontière :

- to flee the border
- to cross the border
- to walk past the smuggler

c. un immigrant sans papiers :

- an illegal worker
- a paperless immigrant
- an undocumented immigrant

b. un camp de réfugiés :

- a refugee camp
- a political refugee
- a shelter for refugees

d. s'intégrer :

- to blend (into)
- to settle
- to fit (in)

2. Cochez les affirmations vraies.

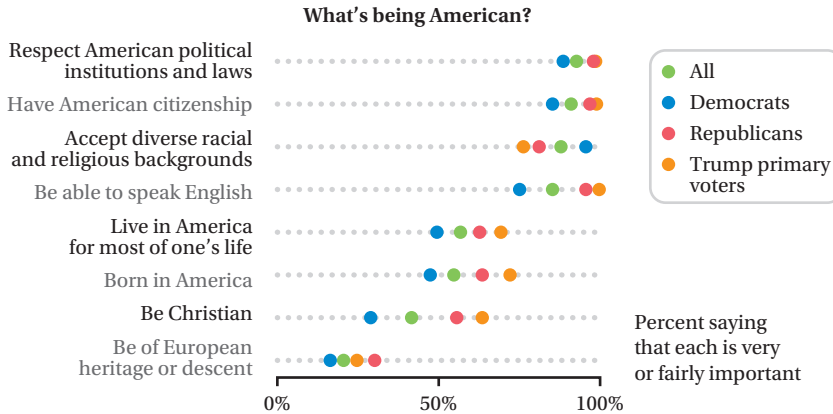
- a. The USA has always been a land of immigrants.
- b. Legal immigrants mostly come from Europe.
- c. The top 2 birth countries of today's immigrants are Mexico and India.
- d. Most of the newcomers today come from Mexico and China.
- e. Trump says immigration has to decrease for the good of America.

S'ENTRAÎNER

3 Analyser les résultats d'un sondage

→ FICHE 2

Observez les résultats de cette étude et répondez aux questions.



Source: *Washington Post*, July 14th 2017, "What's very important to being American?"

- According to the survey, are American people really divided about the criteria for being American?
- Are origins, racial background and immigration issues preventing people from feeling American?

4 S'entraîner à la compréhension orale

→ FICHE 1

Regardez la vidéo, en particulier de 1'44 ("See, by learning...") à 4'27 ("...together."), et répondez aux questions.

VIDÉO : bit.ly/PbacAng_01d

Dans un discours du 22 mars 2014 au centre Stanford de l'université de Pékin en Chine, Michelle Obama insiste sur l'importance d'étudier à l'étranger.

- Relevez les mots ou expressions qui appartiennent au champ sémantique des échanges.
- Quels sont, selon Michelle Obama, les effets des études à l'étranger à un niveau personnel, pour les étudiants ? Et à un niveau plus global, pour le monde de demain ?



▶ OBJECTIF BAC



5
45 min

Compréhension écrite • *A gap year abroad*

L'année de césure (*gap year*) permet d'aller étudier à l'étranger mais aussi de vivre d'autres expériences (voyages, travail, volontariat...). Les jeunes britanniques y sont attachés depuis les années 1960 et l'idée continue de faire des émules ailleurs en Europe et aux États-Unis.



LE SUJET

I wasn't enthusiastic when my daughter first floated her plan to take a "gap year" before college. I didn't see the point of delaying that great intellectual awakening. And what if her gap year turned into a permanent crevasse and she never earned a degree? [...]

5 But she needed a break. Besides, my husband and I weren't eager to pay for a college education she wasn't ready for. [...]

As soon as she learned of a family in Salzburg, Austria, looking for an American au pair, my daughter [...] signed on, deferring her college admission by one year. While her friends Facebook-stalked their freshmen roommates [...], she filled out paperwork for an Austrian work visa.

10 She remained preternaturally calm about the prospect of moving overseas until about a month before her departure. "I hope I don't freak out when I get there," she remarked one day. "You know, being in a foreign country where I don't know anyone, not speaking the language, living by myself..." I, of course, had been silently considering that possibility for months. But rather than scream, "Well, DUH! Shouldn't you have thought about that before?" I simply said, "What's the worst that can happen? If you hate it, you'll do something else."

15 I needn't have worried. Taking a gap year turned out to be one of the smartest decisions my daughter has ever made. She had a spectacular experience in Salzburg, bonding with her host family, perfecting her German, traveling through Europe with assorted new friends, and otherwise developing the confidence and skills necessary to navigate unfamiliar terrain.

20 By the time she started college this fall, she couldn't have been better prepared—or more excited. She approached the whole experience of picking classes, making friends and trying new activities with a newfound sense of purpose and perspective. The gap year broadened her academic interests [...] as well as deepened her extracurricular ones.

"In Fervent Support of the 'Gap Year'", by Susan H. Greenberg,
The New York Times, January 4, 2015.

1. What is a gap year? Read the text and choose the right definition.
 - a. A gap year is a year young adults spend at sea.
 - b. A gap year is a year off, generally spent abroad after high school.
 - c. A gap year is a year spent in a college far from home.
 - d. A gap year is a year teenagers have to do before applying for a job.
2. What did the narrator's daughter decide to do during her gap year?
3. The narrator had mixed feelings about her daughter's decision to take a gap year. Find three different reasons why. Use your own words.
4. a. How did the narrator's daughter feel before leaving? Why?
b. Had the narrator anticipated this? Quote the text to justify your answer.
5. a. What is the narrator's opinion on her daughter's gap year now that she is back?
b. In what ways has this gap year changed her daughter? Use your own words.

VOCABULARY

to float a plan: *lancer un projet* • to delay: *retarder* • to be eager to: *être impatient de, avoir hâte de* • preternaturally: *prodigieusement* • to freak out (fam.): *flipper, « péter un câble »* • to bond: *tisser des liens affectifs* • to broaden: *élargir*
• extracurricular: *extrascolaire*



6 Expression écrite

45 min

The New York Times readers react to Susan Greenberg's article → p. 20. Write a comment that will be posted under her article on *the New York Times* website. Express your opinion clearly. (min. 120 words)

Méthode

Exprimer son accord ou son désaccord (Agreeing and disagreeing)

- Choisissez un **point de vue** à défendre ou auquel vous vous opposez ; exprimez clairement votre opinion avec au moins un argument et un exemple.
- Pour exprimer votre **accord**, utilisez des formules comme : *I agree with..., I think the author is right to say..., It is true that..., I am of the same opinion as..., etc.*
- Pour exprimer votre **désaccord**, vous pouvez utiliser : *I disagree / I don't agree with..., I think the author is wrong to say..., It is nonsense, etc.*
- Utilisez des **mots de liaison** pour structurer votre propos.

▶▶▶ LA FEUILLE DE ROUTE

- Dans votre commentaire, vous pouvez être favorable ou non à l'année de césure ; argumentez votre point de vue en exposant avantages ou inconvénients :
 - ▶ arguments « **pour** » : prise d'autonomie, enrichissement intellectuel, atout sur un CV ou une candidature universitaire.
 - ▶ arguments « **contre** » : coût, difficulté à reprendre les études, sentiment de solitude...
- Imaginez des **situations concrètes** : témoignages d'étudiants (ou bien de leurs parents) ayant pris une année de césure.

CORRIGÉS

▶ SE TESTER QUIZ

1 Can studying abroad change people?

1. a. abroad • b. application • c. homesick – adapt • d. fluent

2. Réponses c, d, e.

Proposition a is false: millions of students go abroad to study every year.

Proposition b is false: the number of students going abroad rises by 12% every year.

2 To what extent is immigration part of the American identity?

1. a. to cross the border • b. a refugee camp • c. an undocumented immigrant
• d. to blend (into), to fit (in)

2. Réponses a, c, e.

Proposition b is false: many legal immigrants have arrived from Asia and South or Central America since 1965.

Proposition d is false: the top 2 countries of origin are Mexico and India.

▶ S'ENTRAÎNER

3 Analyser les résultats d'un sondage

a. Americans **don't seem to really disagree** about what it means to be American. More than 90% of the respondents believe that respecting American institutions and laws and having American citizenship are very important to be an American. The most divisive criterion is the importance of being Christian with a 26-point gap between Democrats and Republicans.

b. According to the graph, the origins of people and their native background **don't prevent them from being American**. Indeed, the third important criterion shown by the survey is to accept people of diverse racial and religious backgrounds (88%). And being of European heritage or descent is the least important criterion. This means that most American people refuse to associate one particular origin to being American. Diversity is thus definitely part of American identity.

4 S'entraîner à la compréhension orale

a. Michelle Obama utilise beaucoup de mots et d'expressions en lien avec les échanges dont elle veut souligner la **richesse** : *each other* ('s languages/cultures) [1'52] • *building bridges* (of understanding) [1'55] • *connections* (... across the globe) [2'11] • *relationships* (between nations/people) [2'37] • *connected* (world) [2'58] • *cross* [3'01] • *global economy* [3'23] • *having real experiences with the world beyond your borders* [3'40] • *shared challenges* [4'26] • *together* [4'27].

b. Selon Michelle Obama, pour les jeunes eux-mêmes, étudier à l'étranger est d'abord une **opportunité éducative** et une façon sympathique et amusante de passer un semestre. Cela leur permet aussi de faire l'expérience du monde au-delà de leurs frontières, de se confronter à des langues, des cultures et des sociétés différentes des leurs. C'est aussi un **atout pour l'avenir**.

Mais l'impact d'une telle expérience dépasse le domaine du gain personnel. Michelle Obama affirme que **l'avenir du monde dépend des échanges** qui ont lieu lors de ces expériences universitaires à l'étranger. C'est pourquoi cela fait partie intégrante de la politique étrangère des États-Unis et devient, plus généralement, **la clé de la réussite dans une économie de mondialisation**. Car pour préparer l'avenir du monde que nous partageons et faire face à des défis communs (développement économique, réchauffement climatique, armes nucléaires), nous devons **agir ensemble**... et c'est ce que le fait d'étudier à l'étranger rend finalement possible.

▶ OBJECTIF BAC

5 Compréhension écrite

1. **Proposition b**: A gap year is a year off, generally spent abroad after high school.
2. She decided to be an au pair in Austria/to look after the children of an Austrian family in Salzburg.
3. The narrator feared a gap year could be **a waste of time** and was afraid her daughter might never go to college (and thus might never get a degree). However, she understood her daughter was **not ready to go to university** yet and that she needed a break/some time off. Moreover, the narrator and her husband didn't want to **spend a lot of money** on their daughter's higher education if she was not prepared to really get involved in her studies.
4. a. She wasn't worried at first but then she got scared about a month before leaving when she realised she would be alone in a foreign country and she would have to cope by herself.

b. Yes, she had anticipated this: “I, of course, had been silently considering that possibility for months.” (l. 15)

5. a. The narrator is satisfied/enthusiastic. She thinks it is a great decision, the “smartest decision” her daughter has ever made.

b. This year has changed her daughter in many ways: not only has she **improved her German**, but she is now **more mature**. She is **ready to go to college** (“better prepared”, l. 24-25) and even enthusiastic about it (“excited”, l. 25). Going to college means something for her now. (“a newfound sense of purpose”, l. 26). She has become **more curious** and is interested in all sorts of activities now. (“broadened her academic interests and deepened her extracurricular ones”, l. 27-28).

6 Expression écrite

■ If you think a gap year is a good option

I couldn't agree more with Susan H. Greenberg. Five years ago, I took a gap year myself before college. Being shy and rather introverted, I couldn't see myself spending all my time with young people I didn't know; I was afraid I wouldn't be able **to fit in**. So, strangely enough, **I made the decision** to spend one year in Spain, a country I knew almost nothing about. After finding a job in a restaurant in Barcelona, **I took the plunge and came back an entirely different person**. Spaniards' joie de vivre and their friendliness helped me **become more outgoing and confident**. They made me see myself and life in general in a positive way. If I am a **better person today** and have **a fulfilling life, I undoubtedly owe it** to my year in Spain!

(136 mots)

■ If you think a gap year is not a good option

Contrary to Susan H. Greenberg's daughter, my experience as a gapper in Austria **wasn't a positive one**. Like her, I didn't feel prepared to go to college and dreamt of discovering Europe. Being an au pair in a European family seemed like a good plan as I wouldn't have to worry about the housing and the food. **I should have thought twice before accepting**. I lived in a small and isolated village mostly inhabited by elderly people, the children I had to take care of were too young and the parents were often away. Although I liked the two **kids I felt homesick, lonely and bored**. **I thought it was a waste of time** but the good thing is, after a year, **I was eager to** go to college and so glad to spend time with people my own age!

(140 mots)



VOCABULARY

- to fit in: *s'intégrer*
- outgoing: *ouvert-e, sociable*
- fulfilling: *épanouissant-e*
- to owe: *devoir*



VOCABULARY

- to think twice: *y réfléchir à deux fois*
- to be eager to do sth: *avoir hâte, être impatient-e de faire qqch*

2 Private sphere and public sphere

Espace privé et espace public

In *The Trouble With Women* (2016), Jacky Fleming's funny and witty cartoons show the hidden part of the history of women who were confined to the domestic sphere for so long.



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3

Women in society: from the private to the public sphere

En bref

For centuries, women were restricted to the domestic sphere. And though our western societies have evolved, it has been difficult for women to enter the public sphere. They have had to fight to gain recognition and more rights in a male-dominated society.

I The Suffragettes: fighting for the right to vote

■ The Suffragettes were **activists** who believed women should influence **public policy** as well as men. That's why they fought for women's right to vote at the end of the 19th and the beginning of the 20th century. Indeed, at that time, women were still **considered second-class citizens**, even in a country like the UK whose female leaders are famous and recognised worldwide.

■ **Emmeline Pankhurst** founded the Women's Social and Political Union (WSPU) in 1903 and became the Suffragettes' public voice. Her favourite motto was "Deeds, not words" for she believed women had to **resort to** demonstrations, strikes and violence to be heard.

■ Years of advocacy and women's contribution to the war effort eventually challenged the idea of women's inferiority and inability to make decisions about their country: in the UK, **suffrage was granted to women** over 30 in 1918 and to all women over 21 in 1928.

VOCABULARY

- public policy: *la politique publique*
- to resort to: *avoir recours à*
- to be granted to: *être accordé-e à*

II Women's Lib and the changing role of women in the 1960s

■ A **second wave of activism** started in the USA with the Women's Liberation Movement in the 1960s. It fought against sex-based discrimination and claimed equal rights for men and women: equal education, equal pay, equal job opportunities but also intellectual and financial independence.

■ Women's Lib made things and laws change for most women in western countries, especially in the fields of **employment**, **family** or **sexuality** and reproductive rights. In the USA, the 1964 Civil Rights Act prohibited **employment discrimination based on sex** (as well as on race, religion or origin). In 1965, married couples were given the right to use **birth control** and in 1972, the Supreme Court legalised birth control for all American women.

■ Most of all, by bringing private matters into the public view, the movement made more and more people acknowledge **gender equality** was a serious issue. It challenged men's power in society and eventually changed the perception of women's role worldwide.

III Women's rights today

1 | The situation of women today

■ Despite these achievements, gender stereotypes still have an impact on today's society and the **gender gap** is still visible in terms of power and pay. For instance, the average gender pay gap in the European Union in 2016 was 16%; it was almost 18% in the USA in 2017. And still in 2016, women only held less than 5% of **CEO** positions in the 500 biggest American companies.

■ Nowadays, many feminist organisations focus on **the negative impact of the stereotypes** which still weigh on women and are spread by advertising and the media. The "HeforShe" campaign, initiated by the **UN** in 2014, aims at achieving gender equality by involving men and boys in the fight.

VOCABULARY

- CEO (chief executive officer): PDG
- UN (United Nations): ONU

2 | The #MeToo movement

■ In 2017, **the Harvey Weinstein case** showed how far we still are from equality. The powerful Hollywood media producer was accused of sexual harassment and assault by several women. The #MeToo movement which followed and spread through the social media shed light on the reality of sexual harassment and abuse in many women's lives, especially in the workplace.

■ The #MeToo movement was **a shockwave** that made a great number of people react everywhere in the world. Will those facts help women's voice to be truly listened to at last? Will access to the public sphere eventually help women to achieve gender equality?

zoom

More on this topic

■ Learn more about the Suffragettes by watching **Suffragette**, a film by Sarah Gavron and Abi Morgan (2015). The action takes place in 1912-1913 around the British Suffragettes and their leader Emmeline Pankhurst (played by Meryl Streep). Maud, the main character, cannot bear the way men treat her anymore and decides to join the movement.

→ Watch the trailer: bit.ly/PbacAng_03a

■ Since the Weinstein case was disclosed in October 2017, the **MeToo hashtag** enabled many victims of sexual harassment to speak more freely. Women's defense organisations and hotlines for victims are flooded with calls for help.

→ Listen to a NPR podcast on this topic: bit.ly/PbacAng_03b



4

Studying from home

En bref *Going to school is considered for children a major step into the social and public sphere. However, traditional schools aren't always adapted to the children's situation or simply don't suit everyone. That's why, in some cases, learning from home can be a more appropriate solution.*

I Alternative schools

1 | Online schools

- In Australia, the children who grow up in the **Outback** live in isolated communities, far away from cities and schools. However, they can attend the **Alice Springs School of the Air** (ASSOA). The first ASSOA lessons were sent through a radio link in 1951 but the classes today are conducted through satellite technology and the Internet.
- There are only about 120 students and 12 teachers at the ASSOA but its classroom, spread all over the country, is more than 1.3 million km²! Its students follow the national curriculum and thus get the same learning as all Australian children.
- Online schools can also be found in other areas where children cannot easily attend a traditional school. This is the case, for instance, in **Hawaii**, especially for elementary and high school students who live on **isolated islands**. They can take free online courses from home and communicate with their teachers and classmates online using their computer and webcam.

2 | Homeschooling

- For some parents, educating their children from home, even when there is a traditional school next door, is an **educational choice**. They choose homeschooling for many different reasons: their child's school refusal sometimes due to school **bullying**, their child's health or learning issues, or their **concerns** about safety, religion or educational values.
- Today, more and more parents choose to homeschool their children, especially in the United States where that **trend** originated. There were 850,000 homeschooled American children in 1999 and it will soon reach 2 million, which represents 3.4% of US students.

VOCABULARY

- the Outback: the desert areas of Australia, especially in central Australia
- to bully: *harceler*
- a concern: *une préoccupation*
- a trend: *une tendance*

II Online university courses

Learning from home doesn't only concern elementary and secondary school children. Access to higher education may also be a problem for many students who cannot go away from home; others are not willing to take loans and be in debt when facing huge tuition fees and the growing cost of university.

1 | MOOCs (Massive Open Online Courses)

- MOOCs are a way to have access to high quality courses online with all sorts of universities and colleges, even the most prestigious ones. They offer another way of learning **in a network world** and gather hundreds or sometimes even thousands of participants around a special topic.
- MOOCs started in 2006 and have now developed into **interactive courses** with online quizzes and assessments as well as forums to help interaction between students and professors. Most of all, they are usually free or very cheap. However, they don't usually give students a certified degree or qualification.

2 | Distance learning programmes

- Students who want to study from home can also choose the distance learning programmes which many universities **provide**. They can thus **get a degree at their own pace** while reducing the cost of university.
- Today, 270,000 **undergraduate** and 108,000 **postgraduate** students study that way in the UK. In the USA, in 2016, 6.3 million students took at least one online course and 2.9 million enrolled exclusively in online courses. These **numbers have been increasing** for 14 years now... and will probably continue to rise.

VOCABULARY

- to provide: *fournir*
- undergraduate: *de 1^{er} cycle*
- postgraduate: *de 3^e cycle*

zoom

More on this topic

- In an ABC news **report about homeschooling** in the United States, journalist Jess Mendoza explains why she has chosen to homeschool her children. She meets with three families who explain their views on homeschooling.

Watch the report: → bit.ly/PbacAng_04a

- The Alice Springs School of The Air (ASSOA) proudly says it has been "delivering excellence in education to remote Australia since 1951". It offers various courses and activities to isolated school children and despite the distance, also organises encounters, excursions and school events for its students and teachers.

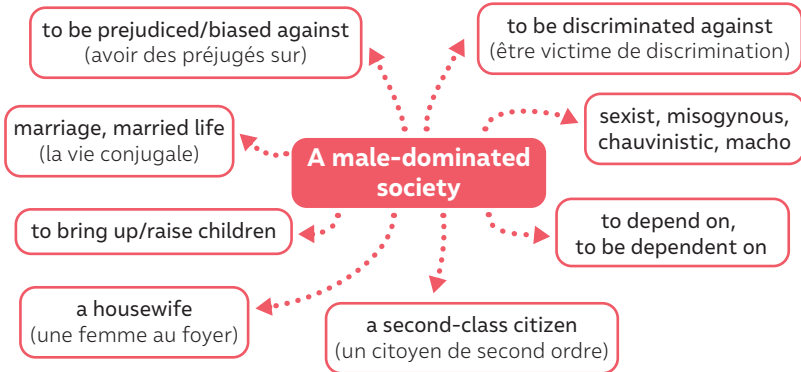
→ Visit the school's website: bit.ly/PbacAng_04b



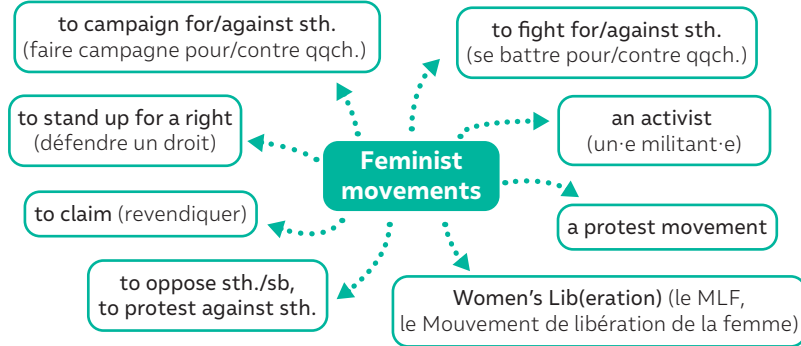
KEYWORDS

Women's rights

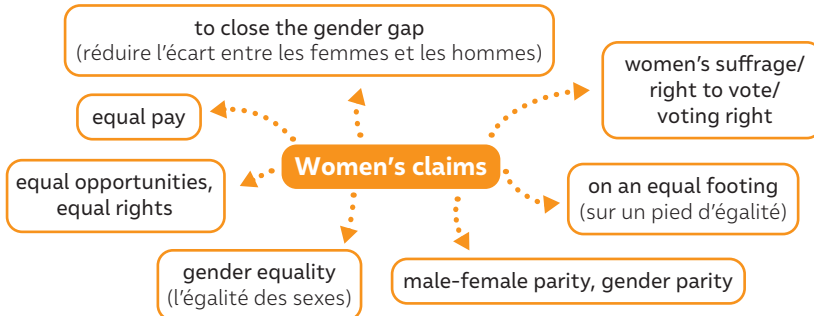
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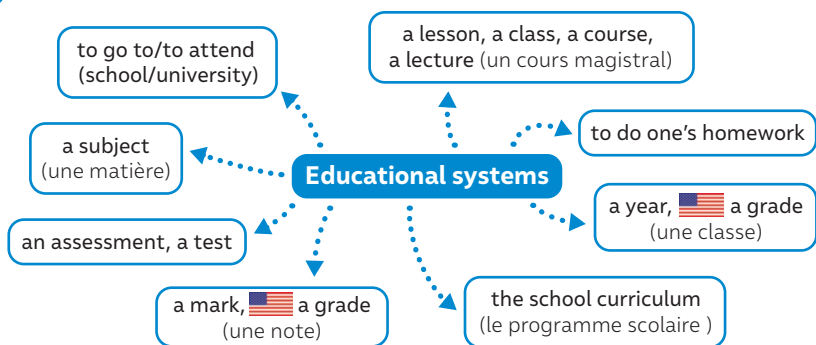


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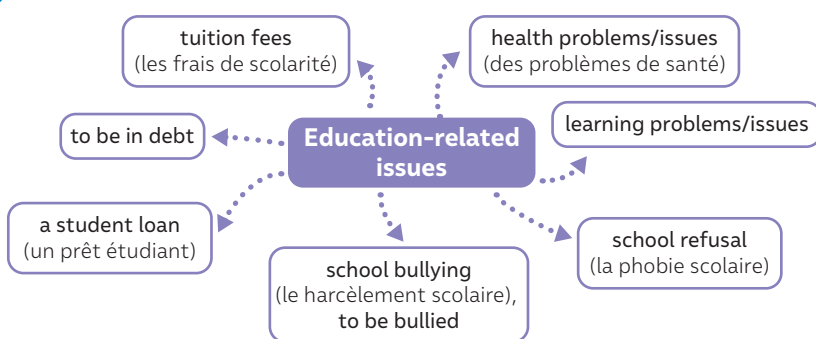
Education: traditional systems, issues and alternatives

1

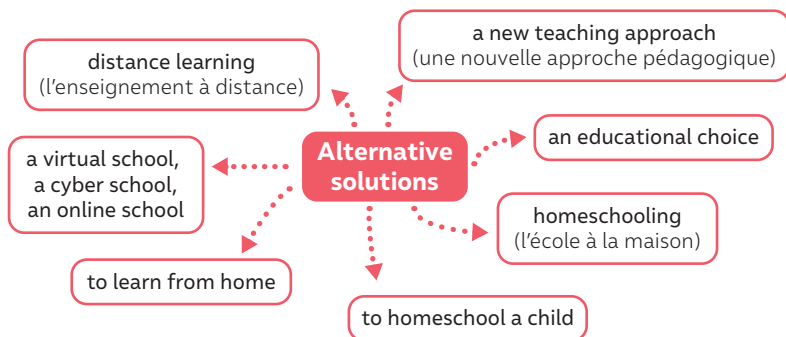


See also → KEYWORDS p. 16

2



3



▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 3 et 4**.

1 Women in society: from the private to the public sphere

→ FICHE 3

1. Cochez la traduction qui convient.

a. être victime de discrimination

- to be biased against
- to campaign for discrimination
- to be discriminated against

c. avoir des préjugés

- to be judged
- to be prejudiced
- to be patriarchal

b. faire campagne pour le droit de vote

- to vote laws in the country
- to campaign for the right to vote
- to vote for women

d. l'égalité des sexes

- sexist equality
- gender equality
- equal pay

2. Cochez les affirmations vraies.

- a. British women got the right to vote in the 19th century.
- b. Emmeline Pankhurst was the leader of Women's Lib in the 1960s.
- c. Women's Lib started in the USA but then also developed in Europe.
- d. Today, women earn as much as men for the same job.
- e. The #MeToo Movement shows that sexual harassment is a major issue today's women are still confronted to.

2 Studying from home

→ FICHE 4

1. Reliez chaque mot à sa traduction.

- | | | |
|--------------------------|---|-----------------------------|
| a. school bullying | • | • le programme scolaire |
| b. school refusal | • | • la phobie scolaire |
| c. the school curriculum | • | • le harcèlement scolaire |
| d. tuition fees | • | • les frais de scolarité |
| e. student loans | • | • les prêts (aux) étudiants |

2. Cochez les affirmations vraies.

- a. The School of the Air is a school for Australian air pilots.
- b. The School of the Air is probably the biggest school in the world though there are only about 120 students in it.
- c. Homeschooling is more and more popular in the USA.
- d. You cannot get a university degree if you are a distance learning student.

S'ENTRAÎNER

3 Analyser une affiche → FICHE 3

Observez l'affiche et répondez aux questions.

- How are the two children related? What is striking about their face expressions?
- Who are the sentences written in the top left-hand corner addressed to?
- What is the message of the poster? What does it aim at?

Affiche publiée en 2010
par l'association écossaise pour l'égalité
des sexes *Close the Gap*.



4 S'entraîner à la compréhension orale → FICHE 4

Regardez la vidéo, en particulier à partir de 0'40, et répondez aux questions.

▶ VIDÉO : bit.ly/PbacAng_04c

Elena Guzman et son fils Marcos Allen pratiquent l'école à la maison. Ils témoignent de leur expérience d'enseignement.

- Quels mythes concernant l'école à la maison Elena dénonce-t-elle ? Pourquoi sont-ils faux d'après elle ? Cochez les propositions correctes et justifiez.
 - Il faut avoir une licence ou être enseignant pour faire l'école à la maison.
 - Il faut avoir une autorisation du gouvernement.
 - Il est impossible de faire des études supérieures quand on n'est pas allé dans une école traditionnelle.
 - Les universités ne considèrent pas de la même manière les candidatures d'élèves ayant été scolarisés à domicile.
 - Les élèves scolarisés à domicile apprennent moins de choses que les autres.
 - Les élèves scolarisés à domicile savent bien plus de choses que les autres.
- Marcos parle lui aussi d'une inquiétude que beaucoup, enfants et parents, ont au sujet de l'école à la maison : quelle est-elle ? Est-elle justifiée, selon lui ?

▶ OBJECTIF BAC



5 Compréhension écrite • Gender gap

45 min

Certains soulignent à quel point le statut des femmes a évolué dans nos sociétés et pensent qu'il n'est plus vraiment nécessaire de se battre pour l'égalité des sexes aujourd'hui. Mais est-ce vraiment le cas ?



LE SUJET

Chimamanda Ngozi Adichie est une auteure nigériane dont les écrits dénoncent toute forme de préjugés, en particulier en Afrique. “We should all be feminists” a été écrit à la suite d'une conférence TED qu'elle a donnée en décembre 2012.



INFO

Vous pouvez visionner la conférence dans son intégralité : bit.ly/PbacAng_03c

I often make the mistake of thinking that something that is obvious to me is just as obvious to everyone else.

Take my dear friend Louis, who is a brilliant, progressive man. We would have conversations and he would tell me: “I don’t see what you mean by things being different and harder for women. Maybe it was so in the past but not now. Everything is fine now for women.” I didn’t understand how Louis could not see what seemed so evident.

I love being back home in Nigeria, and spend much of my time there in Lagos, the largest city and commercial hub of the country. Sometimes, in the evenings when the heat goes down and the city has a slower pace, I go out with friends and family to restaurants or cafés. On one of those evenings, Louis and I were out with friends. There is a wonderful mixture in Lagos: a sprinkling of energetic young men who hang around outside certain establishments and very dramatically “help” you park your car. Lagos is a metropolis of almost twenty million people, with more energy than London, more entrepreneurial spirit than New York, and so people come up with all sorts of ways to make a living. As in most big cities, finding parking in the evenings can be difficult, so these young men make a business out of finding spots, and—even when there are spots available—of guiding you into yours with much gesticulating, and promising to “look after” your car until you get back. I was impressed with the particular theatrics of the man who found us a parking spot that evening. And so as we were leaving, I decided to give him a tip. I opened my bag, put my hand inside my bag to get my money, and I gave it to the man. And he, this man who was happy and grateful, took the money from me, and then looked across at Louis and said, “Thank you, sah!”

Louis looked at me, surprised and asked: “Why is he thanking me? I didn’t give him the money.” Then I saw realization dawn on Louis’s face. The man believed that whatever money I had ultimately came from Louis. Because Louis is a man.

“We should all be feminists”, Chimamanda Ngozi Adichie (2012-2014).

1. What kind of narrative is this?

- a. a first-person narrative
- b. a third-person narrative
- c. an extract from a novel
- d. an episode in the narrator's life

2. Focus on §1 and pick out information about Louis:

- a. how he is related to the narrator
- b. the kind of person he is
- c. what he thinks about gender equality at the beginning of the text.

3. Focus on the rest of the text:

- a. Where is the action set?
- b. Who is the new character involved?
- c. How does he react when the narrator gives him a tip?
- 4. How does Louis react to the man thanking him?

VOCABULARY

- obvious: *évident·e*
- the pace: *le rythme*
- a tip: *un pourboire*
- grateful: *reconnaissant·e*



6 Expression écrite

45 min

Two students receive an award from the mayor for an article they wrote about women's rights. Write his/her speech. (min. 120 words)

Méthode

Écrire un discours (*Writing a speech*)

- Déterminez **à qui** vous vous adressez et **dans quel but** (informer, convaincre, célébrer quelqu'un...) afin d'adopter un ton et un vocabulaire appropriés.
- Structurez votre discours : d'abord une **introduction** (qui annonce le sujet et capte l'attention du public), puis le **corps** du discours qui donne avec clarté l'essentiel de l'information et enfin une **conclusion** qui invite à l'action.
- Utilisez des procédés rhétoriques pour **donner de la force** à votre propos : répétitions, anaphores, questions, structures emphatiques, etc.

▶▶▶ LA FEUILLE DE ROUTE

- Vous êtes le/la maire et vous remettez un prix à des étudiants : votre ton doit être suffisamment **formel**.
- En introduction, **présentez les étudiants et leur article**. Enrichissez le corps du discours en évoquant l'article : que défendent les étudiants ? Choisissez une **cause** pour laquelle vous avez des exemples et arguments : droit de vote, égalité des salaires, harcèlement sexuel, accès des filles à l'éducation, etc.
- Terminez en les félicitant et en encourageant le public à s'engager également.

CORRIGÉS

▶ SE TESTER QUIZ

1 Women in society: from the private to the public sphere

1. **a. to be discriminated against** • **b. to campaign for the right to vote** • **c. to be prejudiced** • **d. gender equality**

2. **Réponses c. et e.**

Proposition **a** is false: British women over 30 got the right to vote in 1918, all women over 21 in 1928.

Proposition **b** is false: Emmeline Pankhurst was one of the Suffragettes and the leader of the Women's Social and Political Union in the UK at the beginning of the 20th century.

Proposition **d** is false: there is still a pay gap between men and women (average gender pay gap: about 18% in the USA, 16% in Europe).

2 Studying from home

1. **a. le harcèlement scolaire** • **b. la phobie scolaire** • **c. le programme scolaire** • **d. les frais de scolarité** • **e. les prêts (aux) étudiants**

2. **Réponses b. et c.**

Proposition **a** is false: the School of the Air is a school for children who live far away from a traditional school, in the Australian Outback.

Proposition **d** is false: you can also take exams and get a degree as a distance learning student.

▶ S'ENTRAÎNER

3 Analyser une affiche

a. These two children are **brother and sister**. The boy is smiling while the girl isn't: she looks upset or angry.

b. The sentences are addressed to **parents** ("*your daughter, your son*"), telling them to treat their children differently to prepare them for their future life.

c. The poster denounces **the gender gap that still exists between men and women in terms of pay/salary**, although there has been an equal pay law for 40 years: even laws don't make people's mindset change about gender equality. The poster says that women are still discriminated against in the workplace today.

The poster aims at making people, especially parents, **react** to the picture and the message. Parents would never do that in their own family and should find this situation utterly **unfair**. Its goal is to make people aware that **gender equality is about fairness** and it is still **an important issue today**.

4 S'entraîner à la compréhension orale

a.

Les mythes qu'Elena dénonce	Pourquoi ils sont faux
Il faut avoir une licence ou un master, ou être enseignant pour faire l'école à la maison. (0'54)	Faire l'école à ses enfants, c'est vouloir leur apprendre des choses. C'est d'autant plus facile quand les enfants sont jeunes, car l'apprentissage est davantage lié à l'expérience.
Les universités ne considèrent pas de la même manière les candidatures des étudiants ayant été scolarisés à domicile (2'19)	Les universités aiment ce genre d'étudiants, les professeurs trouvent qu'ils sont plus prompts à poser des questions.
Les élèves scolarisés à domicile n'apprennent pas autant de choses que les autres. (2'45)	Ils apprennent différentes choses dans le même laps temps, mais ils auront les mêmes connaissances quand ils auront leur diplôme.

b. Marcos dit que certains craignent que les enfants instruits à domicile n'aient pas d'amis et ne puissent pas rencontrer d'autres personnes. D'après lui, cette inquiétude n'est pas justifiée car des rencontres sont organisées entre enfants scolarisés à domicile (il donne l'exemple d'une rencontre au parc entre 20 ou 30 enfants). Depuis qu'il est au « lycée », il participe à des groupes de travail entre élèves comme lui qui se retrouvent au café pour faire leurs devoirs... qu'ils ne font pas, le plus souvent, car ils passent ce temps-là à discuter entre eux !

▶ OBJECTIF BAC

5 Compréhension écrite

- a. a first-person narrative • d. an episode in the narrator's life

2. a. Louis is a **friend** of the narrator's ("my dear friend", l. 3).

b. He is a **smart and open-minded** man ("a brilliant, progressive man", l. 3).

c. He thinks gender equality is now achieved ("Everything is fine now for women, l. 6).
3. a. The action is set in **Lagos**, the biggest/largest city in Nigeria.

b. The new character is a young man who earns some money helping people find a parking spot and looking after their car. He has just helped the narrator and her friend find a parking spot.

c. Instead of thanking Chimamanda for the tip/the money she has just given him, he thanks Louis, the narrator's male friend
4. Louis suddenly realises that the young man thinks it is *his* money since he is the man, which means that gender prejudices/stereotypes are still very present. He understands that Chimamanda was right: gender equality is far from being achieved yet.

6 Expression écrite

Good evening **ladies and gentlemen**,

I have the honour to be in your school today **to reward two of your fellow students, Clara and Aïcha**, whose article about women and education in Africa was **awarded** several prizes for its quality and its **truthfulness**.

In this article, Clara and Aïcha show that, in the 21st century, education is still not available to everyone. In sub-Saharan Africa, for example, more than 30 million girls of primary and lower secondary school age are out of school. Clara and Aïcha believe that if African girls can get an education, they will marry later, invest in their children's education, resist gender-based discrimination... and eventually change their community.

Like them, I think girls' education can change the world! **That is why** I'm proud to give you, on behalf of the city council, this £3,000 prize to help the girls' education programme you support. And **I'd like to encourage** young people like you to fight for girls' education and women's rights all over the world.

Clara and Aïcha, you are changing the world. Your implication **deserves our heartfelt admiration**.
(182 mots)



VOCABULARY

- to be awarded a prize: *recevoir un prix*
- truthfulness: *véracité, sincérité*
- to deserve: *mériter*
- heartfelt: *sincère*

3 Art and power

Art et pouvoir

In many Canadian cities, there is a mix of different architectural styles. Here, in Toronto, the 1892 red-bricked **Gooderham Building** stands near the CN tower and next to modern skyscrapers made of glass and steel.



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5

How did the protest songs of the 1960s and 1970s change society?

En bref *The 1960s and 1970s were a period of great social, economic and political changes. At that time, a powerful musical movement started in the USA and the UK and developed in the western world, turning a generation away from traditional values and norms.*

I *The Times They Are a-Changin'* (Bob Dylan, 1964)

1 | Reasons to protest

- The 1960s were a **decade of great tension and fear** with a concentration of political and social issues: the Cold War and the development of nuclear weapons, the assassination of President Kennedy (1963), the Civil Rights movement and the murderous and unpopular Vietnam War.
- **The hippie movement** emerged in that context as a form of counterculture. It opposed the prevailing traditional values and lifestyles and proposed new ones based on freedom, equality, peace and love. Its main concerns were the fight against racial segregation and the protest against the American military involvement in Vietnam, with such slogans as “Make love, not war”, “Power to the people” or “Give peace a chance” (from a John Lennon song).

2 | What protest songs questioned and advocated

- In the field of music, this was a period of great creativity. Protest singers used their music and lyrics to question the world they lived in and to spread the message of peace in the world. Their songs were an efficient **means of protest** which **appealed** to the listeners’ thoughts and emotions at the same time.
- Many protest songs supported the Civil Rights Movement: *We Shall Overcome*, sung by Joan Baez on the day of the famous March on Washington in August 1963, became an **anthem** of the movement. In 1965, Nina Simone sang Billie Holiday’s already well-known song *Strange Fruit* to express her rage about the situation of Black Americans in the South.
- There were also lots of anti-Vietnam war protest songs: for instance, Barry McGuire’s *Eve of Destruction* (1965) with its **scathing** lyrics “You’re old enough to kill, but not for votin’” or Pete Seeger’s obvious message in *Bring ‘em Home* (1966).
- In *Blowin’ in the Wind* (1963), Bob Dylan asks questions about war (among other issues), that he leaves unanswered: “how many deaths will it take till he [= a man] knows that too many people have died?”

VOCABULARY

- to appeal to: *plaire à*
- an anthem: *un hymne*
- scathing: *très critique, cinglant·e, acerbe*

→ Learn more about Dylan’s songs: bit.ly/PbacAng_05a

II The impact of protest songs

1 The Woodstock festival (1969)

■ The Woodstock Music and Arts Fair showed the tremendous impact protest music had on young people in the 1960s. It is considered the emblem of protest songs and of **the counterculture generation** and has become **a legendary event** in the history of rock music.

■ The festival promised “3 days of peace and music”. It gathered **many protest singers** of the 1960s such as Joan Baez, Janis Joplin, Joe Cocker, The Who, or Jimi Hendrix. But most of all, it attracted **an incredibly huge audience** of almost half a million people.

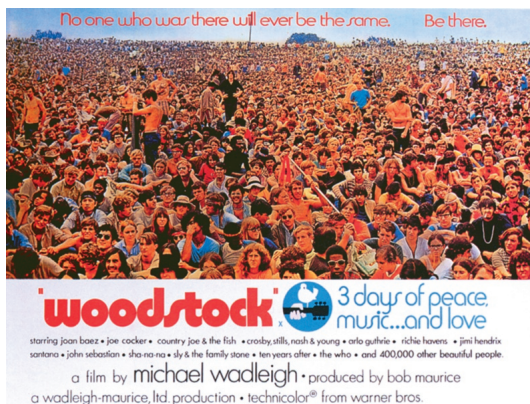
2 Iconic protest songs that still resonate today

■ Some of the protest singers of the time have become **emblematic figures in the history of music and arts**. Jimi Hendrix, for example, is still regarded as the greatest electric guitar player in the history of music: he is associated with his unforgettable rendition of the American anthem which he transformed into an anti-Vietnam War song at Woodstock.

■ Many of the protest songs of that era still have an impact today. For instance, ***We shall overcome*** has been adopted by many groups and movements for its universal message of justice. John Lennon’s ***Imagine*** (1971) has achieved a similar status: it has become an anthem for peace throughout the world.

zoOm

More on this topic



■ **Woodstock**, by Michael Wadleigh, won the 1970 Academy Award for Best Documentary. It relates the festival from beginning to end.

→ Watch the trailer: bit.ly/PbacAng_05b

6

What does architecture reveal about history and power?

En bref *Architectural works are not mere buildings. They are also works of art and cultural symbols, reflecting the history of a country and the different influences it has undergone. This is particularly striking in many Canadian cities which offer a variety of architectural styles.*

I The influence of European colonisation

- During the colonial period (1492-1867) and until the beginning of the 20th century, most buildings in Canadian cities imitated the styles and designs developed in Europe and in the colonial empires. **European architecture** was particularly popular among the Canadian elite of the time: they were of European origin and could afford to have special houses or places built.
- These styles, mostly named after the monarchs who reigned over Britain during these periods, left a mark on Canadian architecture. In Toronto, for example, the oldest buildings show various styles: **Georgian** (1714-1830), **Victorian** (mid-to-late 19th century) or **Edwardian** (1901-1910s).
- In Montreal, the influence of the two waves of colonisation (by the French and the British) can be seen through the church architecture: **the city of a hundred belltowers** is famous for its numerous Catholic and Protestant or Anglican churches and cathedrals.
- In all Canadian cities, Victorian styles of architecture dominated from the mid-19th century up to World War I.

VOCABULARY

a belltower: *un clocher*
(a bell: *une cloche*)

II Canadian styles

1 The château or châteauesque style

- The “château style” is the first architectural style to be considered **typically Canadian**. It is a blend of the Gothic Revival style and of that of the castles of the Loire Valley in France. This form of architecture was promoted by the Canadian railway companies which built grand railway hotels across the country.
- This style is seen as distinctly Canadian and not just a simple imitation of European architecture since it is a specific mix of French and English designs and the achievement of the Canadian railways. Most “château style” railway hotels were built **between the end of the 19th century and the 1930s**.

2 A Canadian interpretation

- After World War I, when Canadian nationalism became stronger, the city planners and architects wanted to find unique Canadian styles, which had to be

different from that of Europe but also distinct from that of the neighbouring United States. That is why they mostly turned away from Art Deco when it became popular in the USA and **returned to the Middle Ages** for inspiration.

■ The **revival of the neo-Gothic style** in Canada adapted to the requirements of more modern buildings. That is why, when the central part of the Parliament Buildings in Ottawa burnt down in 1916, it was rebuilt in a similar Gothic style but with **modern materials** (**steel** and **concrete**) and a contemporary and functional approach. When Canada asserted its own identity, Canadian architecture became a new and special interpretation of past styles.



VOCABULARY

- steel: *acier*
- concrete: *béton*

III International style and the effect of globalisation

■ After World War II, Canadian architecture opened to more global ideas. Many important projects of the period were designed by **top foreign architects** while, at the same time, famous Canadian architects worked abroad. This International style period coincided with an important building boom in the country.

■ World-famous modernist architects like German-American Ludwig Mies van der Rohe designed major works in Canada: for example the **Toronto-Dominion Centre**, with its six towers covered in bronze-tinted glass and black painted steel. International style skyscrapers now dominate the skylines of many Canadian cities, especially Vancouver, Calgary, Edmonton, Ottawa, and Toronto. This shows Canada is now **a leading country in a global world**.

zoom

More on this topic



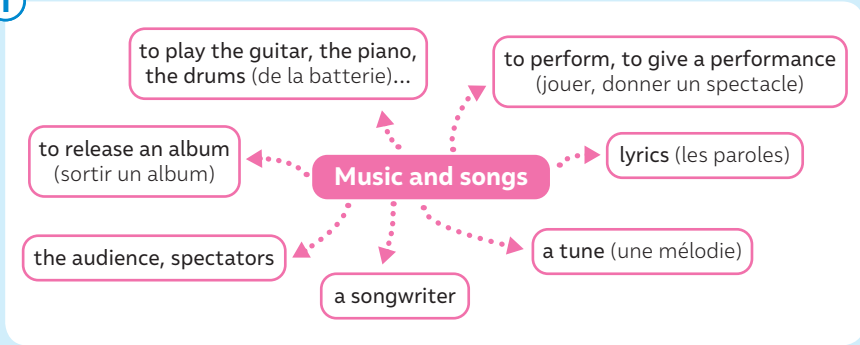
■ Watch this short video about the explosion of **modern architecture in Toronto**: from the newly renovated Art Gallery of Ontario (AGO), to the Ontario College of Art and Design (OCAD) and the Royal Ontario Museum (ROM).

→ Watch the video: bit.ly/PbacAng_06a

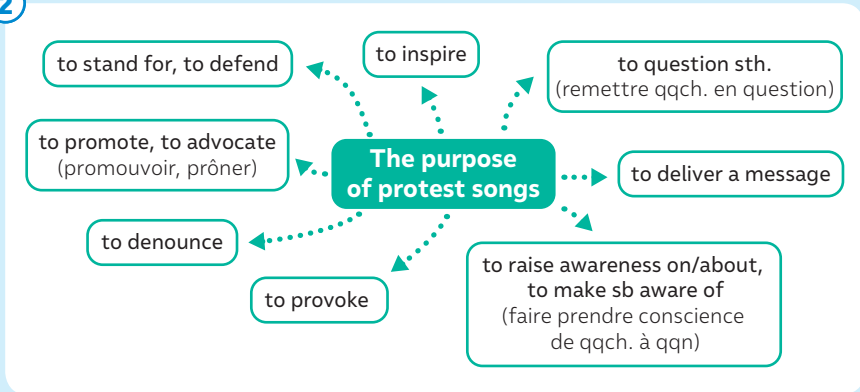
KEYWORDS

Protest songs

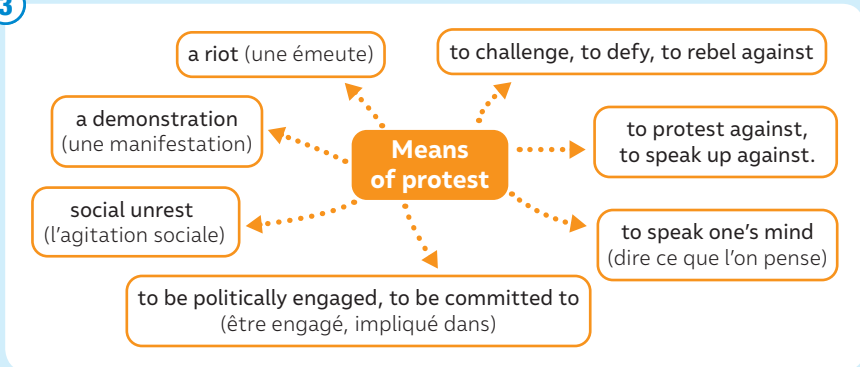
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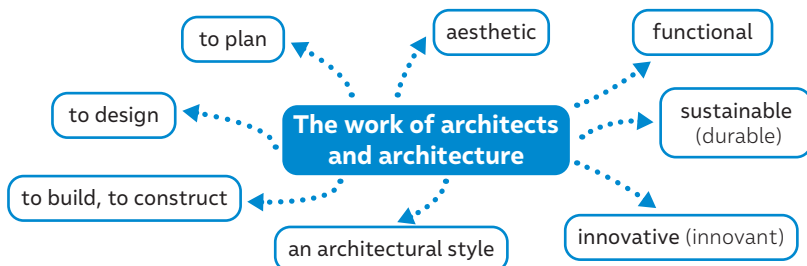


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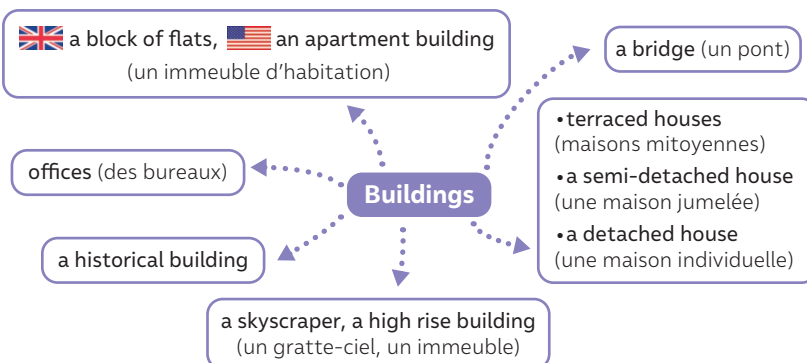


Architecture and power

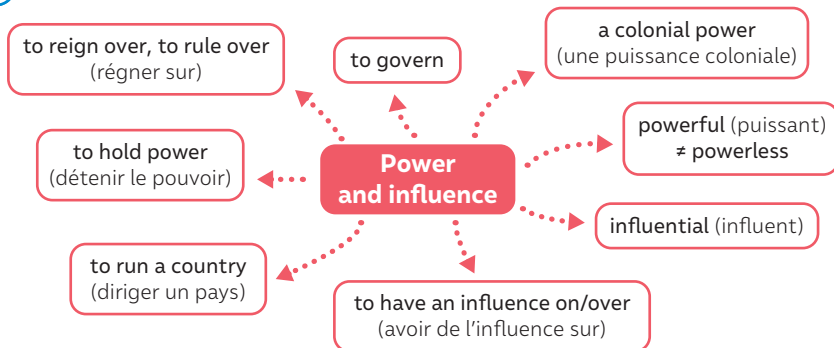
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2



3



▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 5 et 6**.

1 How did the protest songs of the 1960s and 1970s change society?

→ FICHE 5

1. Trouvez les mots correspondant aux définitions.

- a. The words in a song: L _ _ _ _ _
- b. A march to protest against something: D _ _ _ _ _
- c. Protest singers' state of mind when they denounce social injustice and take part in political or social debates: C _ _ _ _ _
- d. This is what protest singers do when they make people realise some current issues or developments: R _ _ _ _ A _ _ _ _

2. Associez chaque titre de chanson à son compositeur et/ou son interprète.

- a. *We Shall Overcome* (1962) •
- b. *Blowin' in the Wind* (1963) • • John Lennon
- c. *The Times They Are a-Changin'* (1964) • • Jimi Hendrix
- d. *Give Peace a Chance* (1969) • • Joan Baez
- e. *Machine Gun* (1970) • • Bob Dylan
- f. *Imagine* (1971) •

2 What does architecture reveal about history and power?

→ FICHE 6

1. Cochez les traductions qui conviennent.

a. construire

- to design
- to build
- to draw

b. un gratte-ciel

- a skyscraper
- a tower
- a building

c. une puissance coloniale

- a powerful country
- a colonial power
- an influential colony

d. avoir de l'influence

- to be influential
- to have an influence
- to control people

2. Cochez les propositions qui conviennent.

This building is:

- a. typical of the colonial period
- b. emblematic of "château" style
- c. typically Canadian
- d. inspired by the Middle Ages
- e. probably built in the 18th century
- f. designed by a modern architect



▶ S'ENTRAÎNER

3 Comprendre les paroles d'une chanson engagée

→ FICHE 5

Lisez cet extrait de chanson et répondez aux questions.

A bullet from the back of a bush took
 Medgar Evers' blood
 A finger fired the **trigger**¹ to his name
 A handle hid out in the dark
 A hand set the spark
 Two eyes took the aim
 Behind a man's brain
 But he can't be blamed
 He's only a **pawn**² in their game
 (...)
 The deputy sheriffs, the soldiers, the
 governors get paid

And the marshals and cops get the same
 But the poor white man's used in the
 hands of them all like a tool
 He's taught in his school
 From the start by the rule
 That the laws are with him
 To protect his white skin
 To keep up his hate
 So he never thinks straight
 'Bout the shape that he's in
 But it ain't him to blame
 He's only a pawn in their game

Bob Dylan, "Only a Pawn in Their Game", album *Times They Are a-Changin'*, 1964.

1. the trigger: *la détente* 2. a pawn: *un pion*



INFO

Bob Dylan first performed *Only a Pawn in Their Game* at the 1963 March on Washington (where Martin Luther King Jr. delivered his "I Have a Dream" speech). It comments on the assassination of Medgar Evers, an African American civil rights activist, killed in 1963 by Byron De La Beckwith, a member of the White Citizens' Council.

→ Listen to the song: bit.ly/PbacAng_05c

- Who is the "pawn in their game" that "can't be blamed"?
- Whose instrument is he?
- Does Dylan only protest against Evers's murder? What does he denounce?

4 S'entraîner à la compréhension orale

→ FICHE 6

Regardez la vidéo ci-dessous puis répondez aux questions.

▶ VIDÉO : bit.ly/PbacAng_06b

L'architecte Bruce Kuwabara présente le Remai Modern, le musée d'art moderne de Saskatoon au Canada ouvert en 2017.

- What is, according to Bruce Kuwabara, the purpose of the building?
- Which project is it also part of?
- Which materials were used?
- Why is there a feeling of flexibility?
- Why does Bruce Kuwabara call the museum "a new kind of gallery"?

▶ OBJECTIF BAC



5 Compréhension écrite • *A music fan*

45 min

Quand les musiciens et chanteurs deviennent des stars, des icônes ou des légendes, les auditeurs deviennent aussi parfois des fans ou des groupies.



LE SUJET

Juliet, Naked, le septième roman de l'auteur britannique Nick Hornby est centré sur le couple Annie et Duncan, et l'obsession de ce dernier pour le chanteur-compositeur Tucker Crowe.

Annie and Duncan were in the middle of a Tucker Crowe pilgrimage. They had wandered around New York, looking at various clubs and bars that had some kind of Crowe connection, although most of these sites of historic interest were now designer clothes stores, or branches of McDonald's. They
5 had been to his childhood home in Bozeman, Montana, where, thrillingly, an old lady came out of her house to tell them that Tucker used to clean her husband's old Buick when he was a kid. The Crowe family home was small and pleasant and now owned by the manager of a small printing business, who was surprised that they had travelled all the way from England to
10 see the outside of his house, but who didn't ask them in. From Montana, they flew to Memphis, where they visited the site of the old American Sound Studio (the studio itself having been knocked down in 1990), where Tucker, drunk and grieving, recorded Juliet, his legendary break-up album, and the one Annie liked the most. Still to come: Berkeley California, where Juliet—in
15 real life a former model and socialite called Julie Beatty—still lived to this day. They would stand outside the house, just as they had stood outside the printer's house, until Duncan could think of no reason to carry on looking, or until Julie called the police, a fate that had befallen a couple of other Crowe fans that Duncan knew from the message boards.

20 Annie didn't regret the trip. She'd been to the US a couple of times, to San Francisco and New York, but she liked the way Tucker was taking them to places she'd otherwise never have visited. [...] It was a sort of random, pin-sticking tour of America, as far as she was concerned. She got sick of hearing about Tucker, of course, and talking about him and listening to him
25 and attempting to understand the reasons behind every creative and personal decision he'd ever taken. But she got sick of hearing about him at home, too, and she'd rather get sick of him in Montana or Tennessee than in Coolness, the small seaside town in England where she shared a house with Duncan.

Nick Hornby, *Juliet, Naked*, 2009 © Penguin.

VOCABULARY

a pilgrimage: *un pèlerinage* • to grieve: *avoir du chagrin* • a socialite: *une personnalité mondaine* • to befall sb: *arriver à qqn* • random: *aléatoire, (fait-e) au hasard*.

1. Read the whole text and fill in the following table:

Who are the main characters?	
How are they related?	<input type="checkbox"/> brother and sister <input type="checkbox"/> boyfriend and girlfriend or husband and wife <input type="checkbox"/> childhood friends
Where are they from?	<input type="checkbox"/> the USA <input type="checkbox"/> England
In what country does the action take place?	

2. What are they doing in this country?

3. Concentrate on the first paragraph and follow the characters' itinerary. For each city they visited, say: what or who they wanted to see, what or who they actually saw. You may find it easier to present your findings in a table like this one:

Cities	Places or people they wanted to see	What or who they actually saw

4. Use your findings in the table to:

a. say why Duncan wanted to visit these places or people.

b. say whether his expectations were satisfied. Explain why.

5. Focus on the second paragraph and describe Annie's feelings about this trip.



6 Expression écrite

45 min

During the journey, Annie sends a letter to a friend to share her impressions and feelings. Write the letter. (min. 120 words)

Méthode

Écrire une lettre informelle (*Writing an informal letter*)

- Dans ce type de lettre, il n'est pas nécessaire de noter l'adresse de l'expéditeur ou celle du destinataire, mais n'oubliez pas **la date en haut à droite**. Trouvez une date adaptée à la situation.
- Choisissez avec attention **les formules d'introduction et de conclusion**. Elles dépendent du destinataire et sont indispensables pour donner un caractère authentique à la lettre. → FICHE 37
- Écrivez à la première personne, **en respectant la position et les sentiments du personnage** dont vous prenez la plume.

▶▶▶ LA FEUILLE DE ROUTE

- Annie écrit à un·e ami·e : commencez par *Dear...* et terminez par une formule qui traduise leur **degré de familiarité** (*Love, See you soon, Take care...*).
- Aidez-vous de la fin du texte (l. 20-28) et de votre réponse à la question 5 : les sentiments d'Annie sont **partagés**. Vous pouvez donc faire deux paragraphes :
 - ▶ évoquez d'abord **ce qu'Annie apprécie** (le voyage, les endroits visités) ;
 - ▶ puis nuancez, en mentionnant **ce qu'elle ne supporte plus** (l'obsession de Duncan pour Tucker Crowe).

CORRIGÉS

▶ SE TESTER QUIZ

1 How did the protest songs of the 1960s and 1970s change society?

1. a. lyrics • b. demonstration • c. committed • d. raise awareness
2. a. *We Shall Overcome* (1962), by Joan Baez • b. *Blowin' in the Wind* (1963), by Bob Dylan • c. *The Times They Are a-Changin'* (1964), by Bob Dylan • d. *Give Peace a Chance* (1969), by John Lennon • e. *Machine Gun* (1970), by Jimi Hendrix • f. *Imagine* (1971), by John Lennon

2 What does architecture reveal about history and power?

1. a. to build • b. a skyscraper • c. a colonial power • d. to be influential – to have an influence
2. Réponses b, c et d.

Le bâtiment représenté est le Fairmont Banff Spring Hotel, situé dans la province d'Alberta au Canada.

▶ S'ENTRAÎNER

3 Comprendre les paroles d'une chanson engagée

- a. The "pawn" is the (white) murderer of Medgar Evers.
- b. Dylan says he is indeed the instrument (and the victim) of a whole society and culture: the deputy sheriffs, soldiers, governors, marshals and cops who are supposed to represent a country and enforce the law, but also his school, that is to say the education he got. He has been conditioned all his life to become a racist.
- c. No, Dylan doesn't just protest against the murder. This is his starting point to denounce the ideology of white racism and its poisonous mindset and background that need to change.

4 S'entraîner à la compréhension orale

- a. The purpose of this art gallery is “to create an intimate relationship between people and art” (0'05).
- b. It is part of the city's project which is about “connecting the city and the river” (0'21).
- c. Steel (for the structure) and 60 feet long spans (*travées*) were used (0'37).
- d. “The ceiling is really super high”, which gives to the whole building a feeling of flexibility” (0'44).
- e. It is a new kind of gallery because “it is open to the community” (1'00).

▶ OBJECTIF BAC

5 Compréhension écrite

1.

Who are the main characters?	Annie and Duncan
How are they related?	boyfriend and girlfriend or husband and wife
Where are they from?	England
In what country does the action take place?	the USA

2. They are on “a Tucker Crowe pilgrimage”: they are touring the USA to visit all the places connected to Duncan's idol, a rock star named Tucker Crowe.

3.

Cities	Places or people they wanted to see	What or who they actually saw
New York	clubs and bars connected to Tucker Crowe	designer clothes shops or Mc Donald's restaurants (which had replaced the clubs and bars)
Bozeman (Montana)	his childhood home	the outside of his house (whose owner was now the manager of a printing business)
Memphis (Tennessee)	the old American Sound Studio where he had recorded a legendary album	only the site of the studio (which had been knocked down)

4. a. Duncan wanted to visit the places and see the people that had some significance in Tucker Crowe's life and career. He wanted to know as much as possible about his idol.

b. Duncan's expectations seemed to be quite satisfied: what mattered to him was to see anything connected to his idol. Even if what he actually saw could be disappointing (the sites were not what they used to be or he could only see the outside of some of the places), it meant something to him since it had some connection with Tucker Grove.

5. Annie "didn't regret the trip" (l. 20): she liked travelling to places she didn't know before and wouldn't have known in other circumstances. She felt it was a chance to visit such sites at random through the USA.

And since she couldn't avoid hearing about Tucker Grove all the time, she felt she might as well be away from her village in England and do some sightseeing at the same time.

6 Expression écrite

Memphis, 30th June

Dear Alex,

Sorry for not writing earlier but we are always on the move and I never find any time to write! I am now in a coffee shop in Memphis while Duncan is standing **in front of the site where the old American sound studio used to be.**

After **New York** and **Bozeman**, **Memphis** is the third city we have been to since we landed in the USA. **I enjoy** visiting different cities and wandering in unknown parts of them in search of some places where Tucker Grove used to go; **unfortunately**, most of those places don't exist anymore...

However, I am **a bit tired of** following Tucker Grove's "ghost" everywhere. Of course, Duncan **is thrilled** and **can't think of anything else** to do! But still, hearing about Tucker Grove in the States is better than hearing about him in our sitting-room in Coolness, so I'd like to stay in the US a little longer. Well, Duncan is back so I guess we are off to some new place now!...

Love,

Annie xxx

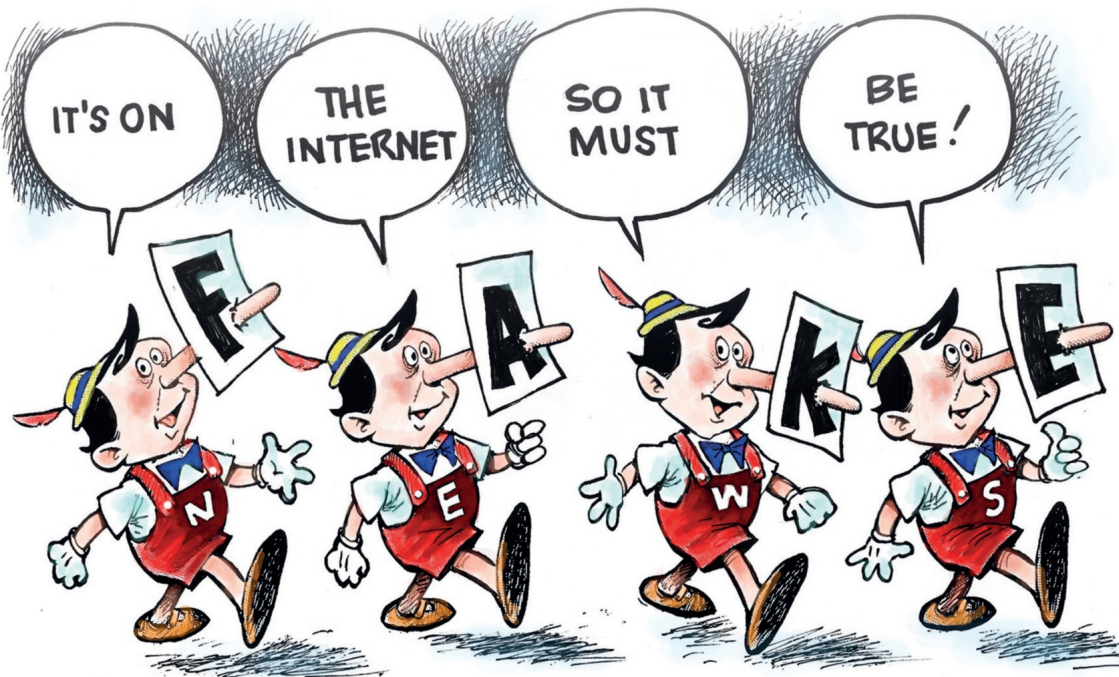
(180 mots)

DES POINTS EN +

Enrichissez votre écrit grâce aux informations contenues dans le texte original : le correcteur appréciera que vous y fassiez allusion.

4 Citizenship and virtual worlds

Citoyenneté et mondes virtuels



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POLITICALCARTOONS.COM

A group of Pinocchios and their overgrown noses assert that what's on the Internet must be true. It makes us question the reliability of the Internet as a source of information... and wonder about fake news.

FICHES DE COURS

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7

Can we protect our privacy on social media?

En bref *Social networks have become a part of our everyday life. More than 90% of teenagers use them and 71% use more than one. We now live in a digital era where everything is shared online. How is it possible to maintain privacy in such an environment?*

I Social media and personal information

When we are on social networks, we constantly disseminate our personal information. But we aren't always aware of it and we usually **overlook** the threat of privacy disclosure.

1 How we give up personal information

- Our **profile pages** are full of personal data that most of us, and especially young people, fill in without even thinking about it. For instance, 93% of the 14-17 year-old users post their real name, 85% their interests, 76% the name of their school and 23% their mobile phone number.
- What's more, when we comment on something, say what we like or don't like, **we give some more information**. When we share our contact list on a social network, it can be used to infer information about our "friends", even if they aren't on social media. More and more private data are thus delivered.

2 How social media use our personal data

- **Websites track and record everything** we do online. Everything we or our "friends" post publicly, and sometimes even privately, is stored and analysed. A journalist for *The Guardian*, became aware of it in 2017 when she asked *Tinder* for her data and was sent 800 pages of her "deepest, darkest secrets".
- **Some data are sold to companies** so that they can adapt their strategies. A recent example is the Cambridge Analytica Data scandal, for which Facebook **CEO** Mark Zuckerberg had to testify before US Congress. In 2014, 270,000 people participated in a quiz on an app without being warned that they were releasing personal information as well as access to the data of their "friends". Cambridge Analytica thus accessed the data of 87 million people.

VOCABULARY

- to overlook: *négliger*
- CEO (chief executive officer): *PDG*

II How private contents elude us

1 Private matters that go public

- Another problem is that whatever we send or post is shared so many times that it **slips from our grasp**. Even when it is deleted from our account, what we posted remains on the web forever.

■ This can become very problematic when we want to take down a comment or a picture posted by mistake or against our will, for instance a sexually explicit image.

■ A National Campaign survey conducted in the USA showed that 20% of teens had already posted nude or semi-nude pictures or videos of themselves; what's more, 15% of them had sent them to someone they only knew online, thus exposing themselves to immediate or future problems.



VOCABULARY

- to elude sb, to slip from sb's grasp: *échapper à qqn*
- breasts: *les seins*

2 | Consequences

■ Since **everybody can see what people have posted**, there can be various and serious consequences: break up of relationships, job loss, humiliation at school or at work, bullying or/and cyberbullying, etc.

■ This happened to a young Canadian girl named Amanda Todd. She was convinced to show her **breasts** in front of the camera by a male "friend" she had met online. The man then posted the pictures and, for 3 years, he blackmailed and harassed her until she committed suicide in 2012. **Cyberbullying** has become a common practice: 88% of American teens say they see cyberbullying on social media "once in a while".

■ To cope with this problem, the school curriculum in many countries now includes **media education** in order to raise awareness about how to use social media safely.

zoom

More on this topic



In a video entitled ***Social Media Data Privacy Awareness video***, the IT department of the University of Illinois tries to alert Internet users to the issue of privacy and to make them use social media responsibly.

→ Watch the video: bit.ly/PbacAng_07

8

How to get truly informed in the age of the Internet

En bref *In today's world, information is everywhere. We can read the press, watch television, listen to the radio, but most people get their news from the Internet. The Internet is an easily available and unlimited source of information but also **conveys** propaganda and fake news. How can we access reliable information in the digital age?*

I Access to information

■ Before the age of the Internet, people mainly got informed through the radio, television or the written press. Today, **printed newspapers and magazines** are still seen as a reliable way to access information. However, only 8.4% of British people use **print** as their main source of news whereas more than 50% go online.

■ More and more British people find news via various **search engines** like Google (20%) and via **social media** like Facebook (25%). Younger people in particular increasingly use websites and apps, search engines and social networks. In 2018, the BBC was the only news media organisation in the UK that reached more people with online news than Facebook.

→ More figures at: bit.ly/PbacAng_08a

■ **The press** has often been considered **the 4th power**, especially in the USA: it is seen as a counter power limiting the three others (executive, legislative and judicial powers) and preventing political misconducts. Today, **the Internet** is often called **the 5th power** as it is supposed to be controlled by society itself and is not regulated by the state.

II Fake news and disinformation

■ Fake news is false and often sensational information that appears as real. The purpose of these deliberate **hoaxes** is to spread in the media, mostly on the Internet, usually for financial or political gain.

■ There have been lies and misinformation in the media since the beginning of the printed press; however, **new technologies have made it easier** for them to be created and spread. Fake news multiplied at an incredible speed during the 2016 presidential campaign in the USA. For instance, the false story of an “FBI Agent Suspected In Hillary Email Leaks Found Dead In Apparent Murder-Suicide” was shared on Facebook over half a million times.

■ Disinformation often starts on **anonymous platforms** on the web, moves onto closed groups (Twitter DM groups or WhatsApp groups), and then onto open social networks like Twitter, Facebook and Instagram where it spreads worldwide.

VOCABULARY

- to convey: *transmettre, véhiculer*
- print: *la presse écrite*
- a hoax: *un canular*

III How to sort out information

58% of people worry about made up news. **Fact-checking and critical thinking** have become more important than ever to distinguish false information from the truth.

■ We can easily turn to **reputable media** to check if and how the news is treated. The main media like *the Washington Post*, *the New York Times*, and CNN (in the USA) mostly produce fact-check reports and reliable information.

■ On the web, we can also find numerous **platforms to check the truthfulness of the news** we come across. They give us strategies to spot fake news and prevent its spread. *FactCheck.org*, *Snopes.com* or *PolitiFact.com* for instance offer useful fact-checking services.

■ Of course, we can't verify everything we read or see on social media. But we can spend some time questioning the reliability of the news, **weighing one source against another** and using our insight and reflection.

VOCABULARY

to weigh sth. against sth.: *comparer*
(to weigh: *peser*)

zoOm

More on this topic



■ In *The True History of Fake News* (1843 Magazine, July 2017), Tom Standage tells us about several made-up stories from the history of the press and explains why fake news has re-emerged in the age of the Internet.

→ Read the article: bit.ly/PbacAng_08b

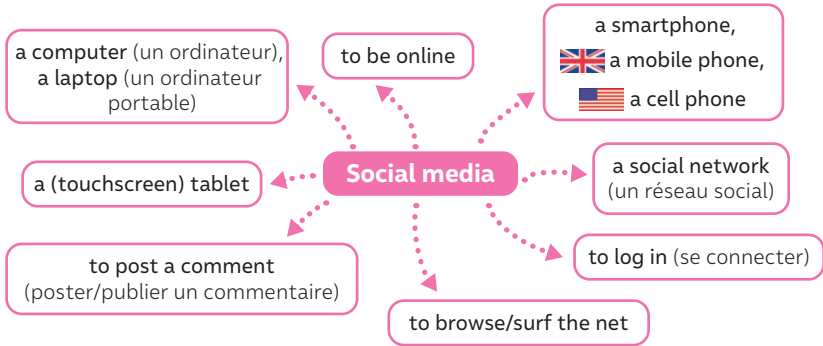
■ *How do I spot fake news?* (BBC What's New?) is a short video to make young people aware of the issue of fake news and disinformation. It explains how to recognize fake news and what to do to avoid spreading it.

→ Watch the video: bit.ly/PbacAng_08c

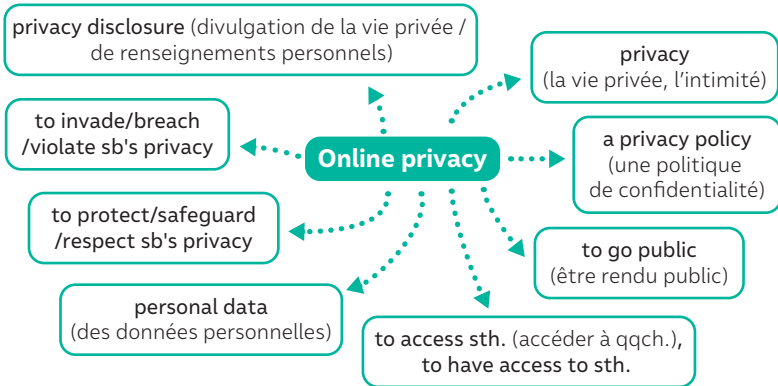
KEYWORDS

Can we protect our privacy on social media?

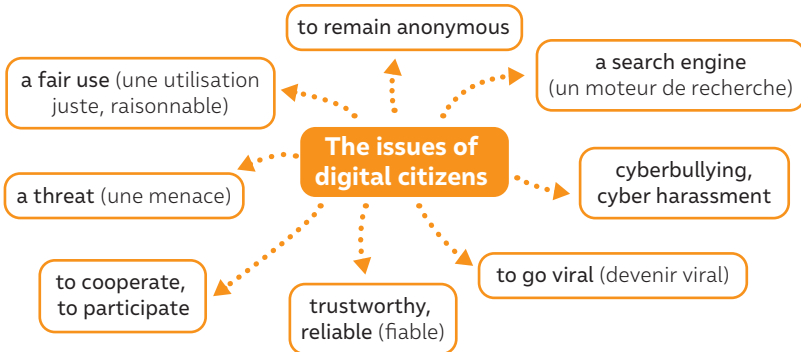
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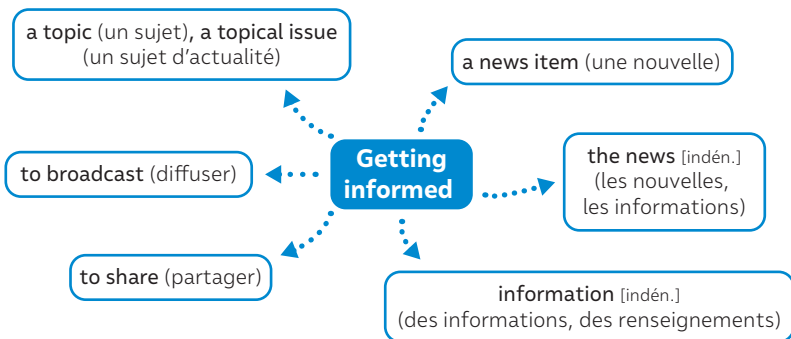


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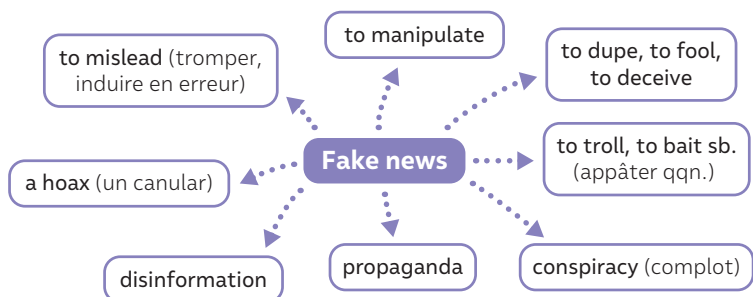


How to get truly informed in the age of the Internet

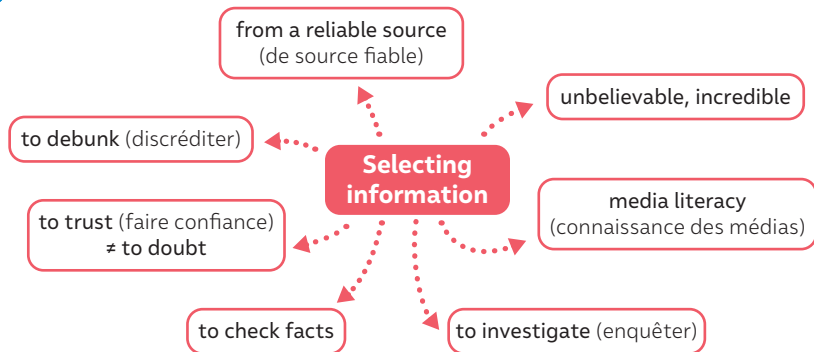
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2



3



▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 7 et 8**.

1 Can we protect our privacy on social media?

→ FICHE 7

1. Reliez chaque expression à sa traduction

- | | | |
|-------------------------------------|---|--------------------|
| a. un réseau social | • | • a fair use |
| b. une politique de confidentialité | • | • a privacy policy |
| c. des données personnelles | • | • a search engine |
| d. un moteur de recherche | • | • personal data |
| e. une utilisation raisonnable | • | • a social network |

2. Cochez les affirmations vraies.

- a. Social media are very careful about protecting the privacy of their users.
- b. When we use social networks, we always give up personal information.
- c. When we delete a picture from our social network account, it immediately disappears from the Internet.
- d. Some employees have lost their job because of what they posted on social networks.

2 How to get truly informed in the age of the Internet

→ FICHE 8

1. Cochez la bonne traduction.

- | | |
|---|---|
| a. a news item: | c. a hoax: |
| <input type="checkbox"/> un article de presse | <input type="checkbox"/> un canular |
| <input type="checkbox"/> un nouvel article | <input type="checkbox"/> un scoop |
| <input type="checkbox"/> une information | <input type="checkbox"/> une manipulation |
| b. a topical issue: | d. a reliable source: |
| <input type="checkbox"/> un problème typique | <input type="checkbox"/> une source inépuisable |
| <input type="checkbox"/> un sujet d'actualité | <input type="checkbox"/> une œuvre reliée |
| <input type="checkbox"/> un hors-série | <input type="checkbox"/> une source fiable |

2. Real news or fake news? Cochez les informations qui vous semblent fiables.

- a. Posting a legal notice on your Facebook wall will protect you from having all your Facebook posts made public.
- b. An FBI agent investigating Hillary Clinton's private mail killed himself after murdering his wife.
- c. Pope Francis endorsed Donald Trump for president.
- d. Facebook blocked foreign ads relating to Ireland's abortion referendum.
- e. Undocumented immigrants have killed 63,000 U.S. citizens since 11 September 2001.
- f. The 1950s TV series *Trackdown* featured a man named Trump who promised to build a wall to prevent the end of the world.

▶ S'ENTRAÎNER

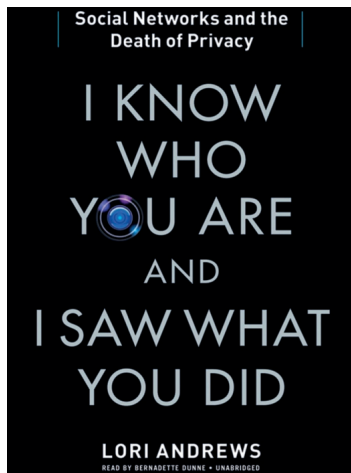
3 Analyser la couverture d'un livre

→ FICHE 7

Observez la couverture puis répondez aux questions suivantes.

- Look at the colours that are used, the main title and the object in the picture: what kind of book does this look like?
- Read the subtitle at the top: is the book what we could have expected?
- How do you think the book presents social media?

Première de couverture de *I know who you are* and *I saw what you did*, de Lori Andrews (2012).



4 S'entraîner à la compréhension écrite

I asked Tinder for my data. It sent me 800 pages of my deepest, darkest secrets

With the help of privacy activist Paul-Olivier Dehaye from *personaldata.io* and human rights lawyer Ravi Naik, I emailed Tinder requesting my personal data and got back way more than I bargained for¹.

Some 800 pages came back containing information such as my Facebook “likes”, my photos from Instagram (even after I deleted the associated account), my education, the age-rank of men I was interested in, how many times I connected, when and where every online conversation with every single one of my matches happened... the list goes on.

“I am horrified but absolutely not surprised by this amount of data,” said Olivier Keyes, a data scientist at the University of Washington. “Every app you use regularly on your phone owns the same [kinds of information]. Facebook has thousands of pages about you!”

As I flicked through page after page of my data I felt guilty. I was amazed by how much information I was voluntarily disclosing: from locations, interests and jobs, to pictures, music tastes and what I liked to eat. But I quickly realised I wasn’t the only one. A July 2017 study revealed Tinder users are excessively willing to disclose information without realising it. [...]

What will happen if this treasure trove of data gets hacked, is made public or simply bought by another company? I can almost feel the shame I would experience. The thought that, before sending me these 800 pages, someone at Tinder might have read them already makes me cringe. [...]

25 The trouble is these 800 pages of my most intimate data are actually just the tip of the iceberg. [...] “We are leaning towards a more and more opaque society, towards an even more intangible world where data collected about you will decide even larger facets of your life. Eventually, your whole existence will be affected.”

Judith Duportail, *The Guardian*, September 26, 2017.

1. to bargain for (fam.) : *s'attendre à*

1. What kind of document is it? Give details about it (author, origin, date...).
2. Who is the narrator? What do we learn about her?
3. What is the document about?
 - the way privacy activists fight against Tinder and social networks
 - the amount of personal data Tinder and other apps collect about people
 - the people the narrator met on the dating app
4. Say if these sentences are true or false. Justify by quoting from the text.
 - a. It was easy and simple for the narrator to get her data from Tinder.
 - b. The amount of detailed personal data that she got surprised everyone.
 - c. The narrator had not realised she was releasing lots of intimate data
 - d. She is worried about what could be done with her personal data.

▶ OBJECTIF BAC



5 Compréhension orale • *Privacy on social media*

20-25 min

Sur les différents sites, applications et réseaux sociaux que nous utilisons, nous divulguons de multiples informations personnelles sans y prêter vraiment attention. Que peut-on faire pour éviter ou limiter la diffusion de telles données ?

📄 LE SUJET

Visionnez trois fois le document ci-dessous en espaçant les écoutes d'une minute.

▶ VIDÉO : bit.ly/PbacAng_07b

Who is responsible for user privacy on social media?

Global News (Canada), April 14, 2018.

En rendant compte, en français, du document, vous montrerez que vous avez identifié :

- la nature et le thème du document ;
- les informations principales ;

- les personnes et leur rôle ;
- les divers points de vue exprimés ;
- les éventuels éléments implicites ;
- la fonction et la portée du document (relater, informer, convaincre, critiquer, dénoncer, etc.).



6 Expression écrite

35-40 min

Should we distrust social media? Support your arguments with examples.
(min. 120 words)

Méthode

Rédiger un essai (*Writing an essay*)

- Analysez les mots du sujet pour **délimiter le sujet** à traiter et formuler votre problématique. Demandez-vous si le sujet comporte des présupposés et dans quelle mesure il est en lien avec le document de l'épreuve de compréhension orale.
 - Mobilisez vos idées et élaborer **un plan** au brouillon : généralement, vous devrez confronter deux points de vue opposés avant de trancher. Prévoyez un ou deux arguments pour chaque point de vue, assortis d'exemples.
 - Reformulez la **problématique** dans l'introduction et répondez-y clairement dans la conclusion.
 - Vérifiez que les idées (donc les parties) s'enchaînent de façon logique. Utilisez des **mots de liaison** adaptés pour souligner la cohérence de votre devoir.
- Retrouvez une méthode plus détaillée p. 220.

▶▶▶ LA FEUILLE DE ROUTE

- Le sujet interroge **notre rapport aux réseaux sociaux** : « Devrions-nous nous méfier des réseaux sociaux ? » implique que nous les utilisons d'habitude en confiance ou sans y réfléchir vraiment.
- On peut prévoir un plan en **deux parties** :
 - ▶ une sur les raisons pour lesquelles nous utilisons les réseaux sociaux sans nous en méfier (échanges entre amis, accès facile à l'information) ;
 - ▶ l'autre sur les raisons qui devraient susciter notre méfiance (utilisation des données personnelles, *fake news*,...)
- En conclusion, exprimez votre position de manière **nuancée**.

CORRIGÉS

▶ SE TESTER QUIZ

1 Can we protect our privacy on social media?

1. a. a social network • b. a privacy policy • c. personal data • d. a search engine
• e. a fair use

2. Réponses b et d.

Proposition a is false: social media use our personal data and sometimes sell them to marketing or political firms.

Proposition c is false: content usually stays on the web forever, and there's nothing we can do about it.

2 How to get truly informed in the age of the Internet

1. a. une information • b. un sujet d'actualité •
c. un canular • d. une source fiable

2. Les seules **informations réelles** sont d et f.

Toutes les autres informations sont parues sur les réseaux sociaux: ce sont de « vraies » *fake news* !



À NOTER

Vous pouvez chercher les autres informations sur www.snopes.com/fact-check pour en savoir plus sur l'origine de ces *fake news*.

▶ S'ENTRAÎNER

3 Analyser la couverture d'un livre

a. The threatening words, the use of black as the dominant colour, the presence of the camera (or the peephole/spyhole?)... – all these features seem to be part of some **scary fiction**: a thriller, a detective story or a **dystopia** (≠ utopia).

b. The subtitle is “*Social Networks and the Death of Privacy*”: the book must be **an essay** or the result of a research on the issue of social media and privacy.

c. Social media are presented as something **frightening and dangerous** we should be careful about.

4 S'entraîner à la compréhension écrite

1. This document is a (press) article, written by Judith Duportail and published in *The Guardian* (a famous British newspaper) on 26th September 2017.

2. The narrator is a journalist called Judith Duportail. She uses or used the dating app Tinder and has asked the company to send her all her personal data.

3. The amount of personal data Tinder and other apps collect about people.

4. a. **False**. “With the help of privacy activist Paul-Olivier Dehaye from *personaldta.io* and human rights lawyer Ravi Naik,...” (l. 3)

b. **False**. “ ‘I am (...) not surprised by this amount of data,’ said Olivier Keyes” (l. 11)

c. **True.** “I was amazed by how much information I was voluntarily disclosing” (l. 15-16)

d. **True.** “What will happen if this treasure trove of data gets hacked, is made public or simply bought by another company? I can almost feel the shame I would experience.” (l. 20-21)

▶ OBJECTIF BAC

5 Compréhension orale

■ Dans cet extrait d'informations de la télévision canadienne, le journaliste Eric Sorensen aborde le problème des données personnelles sur les réseaux sociaux. Il dénonce la violation de ces données et fait intervenir un analyste pour informer les auditeurs de ce qui peut être fait pour éviter de tels risques.

■ Le journaliste parle d'abord de la récente prise de conscience des utilisateurs de réseaux sociaux (et de Facebook en particulier) qui ont découvert que leurs données, leurs intérêts et leurs habitudes d'achat étaient collectés et utilisés (par des tierces parties). Il remarque avec ironie que Mark Zuckerberg, de Facebook, a lui-même été stupéfait lorsqu'on lui a demandé des informations personnelles pendant son audience devant le congrès américain.

■ En effet, lorsqu'un membre du congrès lui demande s'il peut donner le nom de l'hôtel dans lequel il a séjourné la nuit précédente, il hésite longuement et répond clairement non.

■ Le journaliste ajoute que beaucoup de gens sont tout aussi stupéfaits de la fuite de leurs données personnelles sur des plateformes comme Facebook. Un analyste en technologie, Josh Constine, dit qu'il faut avant tout que les utilisateurs des réseaux sociaux soient plus conscients de ce qu'ils font.

■ Il explique que nous devrions traiter les permissions que nous accordons et les contrats que nous signons en ligne comme des panneaux de signalisation : nous devons les lire et nous y conformer. Mais nous ne voyons pas les choses de cette façon quand nous révélons des informations personnelles sur les applications ou sur Facebook : il faut donc que nous changions d'attitude.

■ Le journaliste ajoute que, d'après Josh Constine, c'est aussi aux responsables politiques de réfléchir à des règles permettant de protéger notre vie privée sur les réseaux sociaux. Le gouvernement canadien, par exemple, pourrait obliger Facebook à prévenir ses utilisateurs dans un délai de 72 h en cas de violation de leurs données.

Voici le script du document.

Eric Sorensen (journalist), Ottawa: There has been a big **wake-up call** for everyone who uses the social media and Facebook to discover just how much of their data and interests and shopping habits have been gathered and used by third parties. It was fascinating to see Facebook Mark Zuckerberg **taken aback** when asked for his personal information during his **hearing** in front of US Congress last week.

US Congressman (to Mark Zuckerberg), Washington: Are you comfortable sharing with us the name of the hotel you stayed in last night ?

Mark Zuckerberg: Errr... No !

Eric Sorensen: Well, lots of people are just as taken aback with how their privacy has been breached using platforms like Facebook. On **the West Block**, we talked to a tech analyst from San Francisco who says, first of all, users need to be more aware.

Josh Constine, tech analyst, San Francisco: I think people need to treat the permissions they give and the contracts they sign online the way that they treat road signs : when you see a stop sign, you know you have to read it and abide by it to stay safe. But when you give your app data to an app or Facebook, you don't really think about it the same way. You just browse through it like it's fine print in a contract. I think we need to change our behaviour.

Eric Sorensen: Josh Constine also says policy makers should look at regulating social media to protect privacy. For example, he says the Canadian government could require Facebook to notify users within 72 hours when there's **a data breach**. We'll hear more from Constine Sunday on the *West Block*.



INFO

The West Block is a popular political TV show in Canada.



VOCABULARY

- a wake-up call: *une prise de conscience*
- taken aback: *étonné-e, stupéfait-e*
- a hearing: *une audience*
- a data breach: *une fuite/ violation de données (personnelles)*

6 Expression écrite

Social media are now part of our daily life and we use them without even thinking about it. **But** maybe we **should question** what we see and what we post when we spend time on them.

Most teenagers use social networks every day; we chat with our friends and share personal photos and information with them. We feel it's safe since these exchanges are between friends.

It is also true that instead of reading newspaper articles or watching the news on television, we usually check the news on our favourite apps.

However, let's face it, all the personal data that we post don't stay "secret". For example, the ads we get on our phones and computers are always about the things we are interested in.

Besides, we also know there's lots of fake news whose purpose is to influence people's reaction. For example, during the 2016 US presidential election campaign, millions of tweets dealing with fake or extremely **biased** news were sent and they probably had an impact on the vote.

To conclude, I would say it doesn't mean we shouldn't use social networks at all, but that we should always "think before we click".
(196 words)

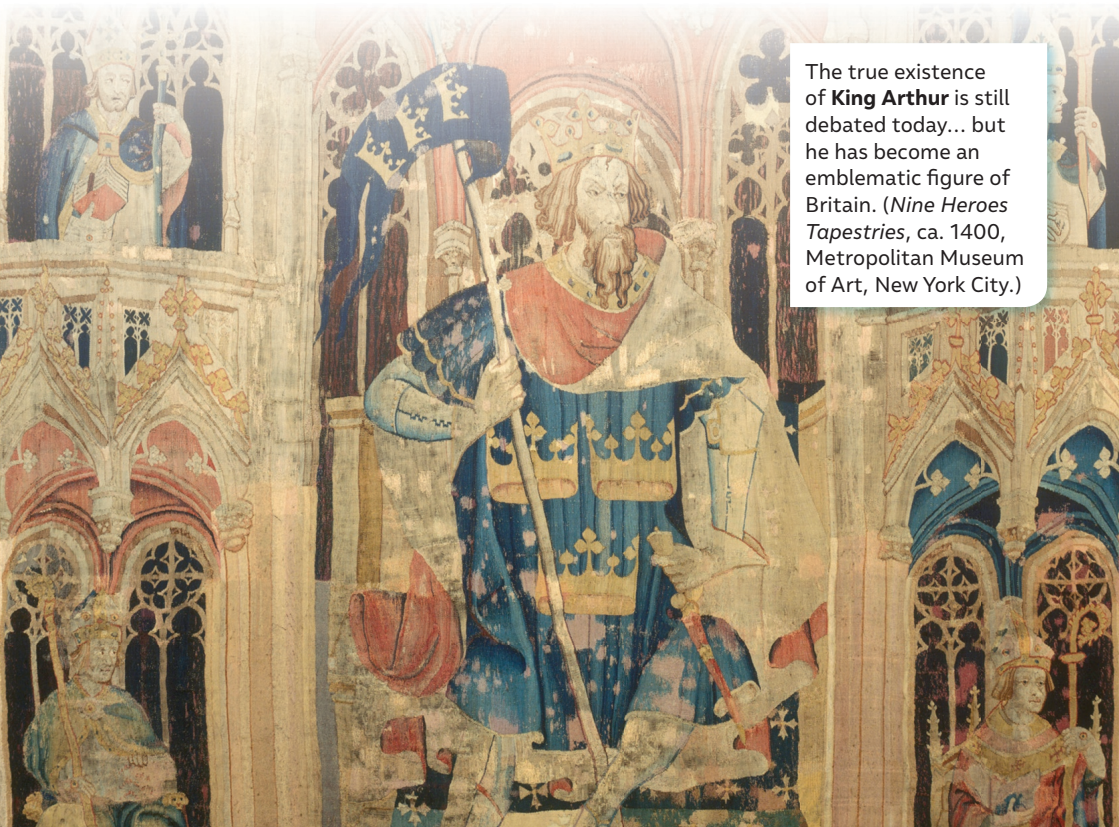


VOCABULARY

- to question sth: *s'interroger sur, remettre en cause qqch*
- let's face it: *soyons réalistes*
- biased: *partial-e, biaisé-e*

5 Fictions and realities

Fictions et réalités



The true existence of **King Arthur** is still debated today... but he has become an emblematic figure of Britain. (*Nine Heroes Tapestries*, ca. 1400, Metropolitan Museum of Art, New York City.)

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10 The American Dream: fiction or reality? 70

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9

How do fictitious heroes shape a nation's identity?

En bref Fiction and reality are often intertwined. Indeed, reality can inspire fiction and fiction can, reciprocally, have a strong impact on reality. Fictional heroes can thus become role models that can help forge a nation's character.

I The Legend of King Arthur: fact or fiction?

1 The origins of the legend

■ King Arthur probably never existed but might have been **inspired by a leader called Arturus** who fought against the Saxons in the 5th century. The heroic character emerges in medieval stories in the 6th century, but the first coherent account was written by Geoffrey of Monmouth in the 12th century.

■ Arthur is the illegitimate **son of Uther Pendragon, king of Britain**. One day, Arthur pulls a **sword** from a stone and is acclaimed king. He marries Guinevere and lives in Camelot, the starting point of many heroic **deeds** and extraordinary adventures for King Arthur, his sword Excalibur and the **Knights of the Round Table**, with the help of the wizard Merlin.

VOCABULARY

- a sword: *une épée*
- a deed: *une action*
- a knight: *un chevalier*
- chivalric: *chevaleresque*

2 A long-lasting impact

■ Though Monmouth's book later proved unreliable, it gave Britain a valorous and noble ruler and **the chivalric ideal of courage and loyalty**. That's why King Arthur's myth became more important than history.

■ The Arthurian legend has evolved throughout the centuries. However, **it is still a great source of inspiration** and a reference today: lots of books, films, series and even computer games deal with it or allude to it.

II 19th century heroines

The age of the novel provided many inspiring female characters, the most influential ones being created by women writers.

1 Jane Austen's Elizabeth Bennet

■ Elizabeth Bennet is the heroine of *Pride and Prejudice* (1813) and one of the most famous female characters in English literature. She is **an unconventional protagonist**, honest and virtuous, intelligent and witty, ironical and independent. She overcomes various obstacles in the strictly organized society of **Regency England** (1811-1820) but also surmounts her own flaws and her prejudice against Darcy to finally achieve romantic happiness.

2 | Charlotte Brontë's Jane Eyre

■ Jane is the protagonist and narrator of the eponymous novel published by the most famous of the Brontë sisters in 1847. As an orphan child and a **plain** and poor girl, Jane has to face **oppression and injustice** but chooses human dignity and education to become an independent young woman.

■ When she falls in love with Rochester, the married man she works for, she manages **to assert herself** while remaining loyal to her own principles of **justice and morality**. In Victorian England and a society **prejudiced against** women, she believes in gender and social equality.

VOCABULARY

- plain: *quelconque*
- to assert oneself: *s'affirmer*
- prejudiced against: *qui a des préjugés envers*

3 | Their influence in today's world

■ Elizabeth and Jane are clever, independent and uncommon heroines **ahead of their time** and still speak to modern women today. Both have inspired a variety of authors, film directors and TV screenwriters.

■ In the *Bridget Joneses'* film series or the television film *Lost in Austen* (2008), for example, Elizabeth becomes **a modern-day young woman**. And the film *Jane Eyre* by Cary Fukunaga (2011), acclaimed by critics, was seen as Jane's message to women: even if you are "poor, obscure, plain, and little," you can still make what you want of your life if you are true to yourself.

zoom

More on this topic

■ This medieval hanging representing King Arthur is part of the *Nine Heroes Tapestry*. Together with Alexander the Great, Julius Caesar or Charlemagne, Arthur is presented as the role model of the wise and virtuous leader.

→ Learn more: bit.ly/PbacAng_09a

■ Through its 2018 **stage adaptation of *Jane Eyre***, the Octagon Theatre (Bolton, UK) addresses today's audience and focusses on the modern features of Charlotte Brontë's heroine: Jane is an intelligent, courageous and bold woman, a feminist ahead of her time who still inspires 21st century women.

→ Read about it: bit.ly/PbacAng_09b



10

The American Dream: fiction or reality?

En bref *The American Dream is considered a founding myth of the United States and is often said to have nourished the American nation and shaped the American identity.*

I What is the American Dream?

1 The origins of the American Dream

■ The expression “American Dream” appeared only in the mid-1800s. However, the concept of America as a **promised land** was not a new one: it was already on the Pilgrim Fathers’ minds as early as 1620, when they left England on the *Mayflower* to escape the influence of the Anglican Church and gain **religious freedom**.

■ In the 19th century, the “American Dream” often referred to the **Frontier Spirit** of the pioneers who **headed to** the west to seek fortune.

Stretching the frontier also meant moving to a virgin territory and a wild environment. That’s why the dream of being prosperous was associated with courage and perseverance.

■ The American Dream can thus be defined as the belief that everybody, whatever their origin or their social background, has **a right to freedom and happiness** and can achieve success and prosperity through **hard work and determination**.

VOCABULARY

- to head to: *se diriger vers*
- to stretch: *(ici) repousser*
- upward mobility: *ascension sociale*

2 The American Dream and immigration

■ The American Dream was **the dream of thousands of European immigrants** who arrived in New York Harbour in search of a better life, away from the models of the Old World. They arrived from Britain, Ireland, Italy, Russia and many other European countries to escape famine, poverty, political or religious persecution.

■ By the early 20th century, the American Dream meant **upward mobility**, that is to say the possibility to climb the social ladder for anyone, regardless of social class or birth. **Upward mobility** is part of the American dream and a major principle of the American way of life, based on the pursuit of happiness.

II The American Dream today

1 The dream is wounded...

■ Today, the feeling of **increasing poverty and lack of opportunities** is stronger and stronger in the middle and lower classes of American society. More and more people think that their children won’t be able to do as well as they did and that upward mobility isn’t possible anymore.

■ That is why the American Dream is more **questioned** than ever especially by these middle and lower-class white Americans who lost **faith** in it after **the 2007 crisis**. They were the supporters of Donald Trump, the then candidate who promised to restore the dream and to “**make America great again**”.

VOCABULARY

- to question: *remettre en question*
- faith: *la foi*

2 | ... but it is not dead

■ It isn't the first time people have been wondering about the end of the American Dream. The dream was **deeply doubted at different moments** in history: after the Great Depression, during World War II, in the 1970s, but it has survived.

■ The American model of liberty and prosperity is **still meaningful today** and some successful Americans seem to prove the dream can still come true: for example, **Oprah Winfrey**, who was born into poverty, is now a wealthy and influential celebrity; **Sergey Brin**, who had to emigrate from the Soviet Union because of anti-Semitic segregation, became one of the co-founders of Google.

■ This enduring dream still attracts **a great number of immigrants** today, especially from Latin America and Asia: 8.3 million of immigrants entered the US between 2010 and 2016. In 2017, there were about 22 million naturalised American citizens; 27% of them were naturalised since 2010.

zoom

More on this topic

■ In the song “America”, from the movie *West Side Story*, the Sharks, a gang of Puerto Rican immigrants, and their girlfriends, confront their vision of the American Dream

→ Watch the scene:

bit.ly/PbacAng_10a



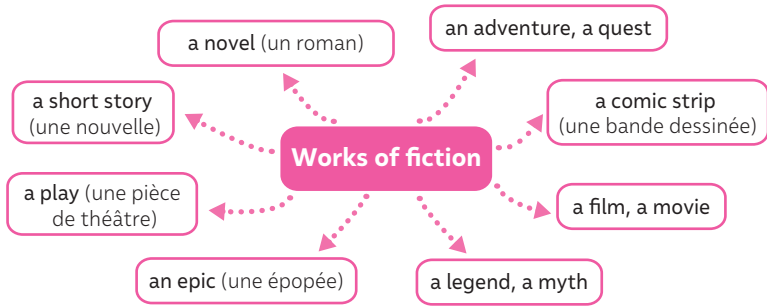
■ “The American Dream is back”, President Trump declared in January 2017. In an article from *The New York Times* (Aug. 4th, 2017), Robert J. Shiller reacts to this statement, questioning the meaning of the American Dream and how it has evolved since the 1930s.

→ Read the article: bit.ly/PbacAng_10b

KEYWORDS

Works of fiction and their impact on reality

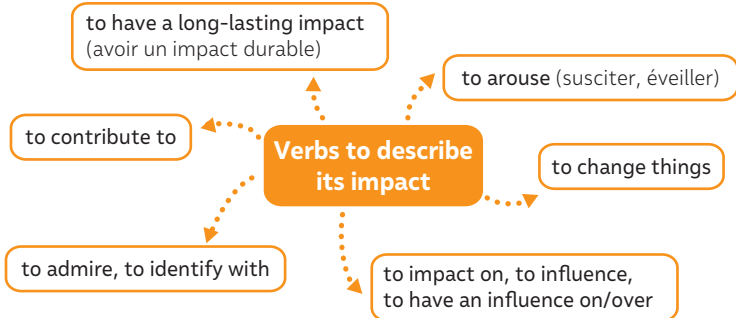
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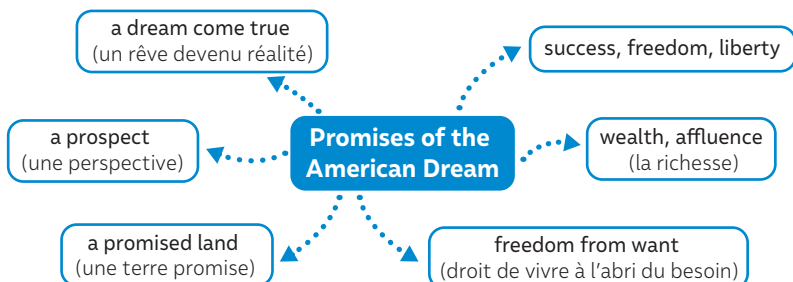


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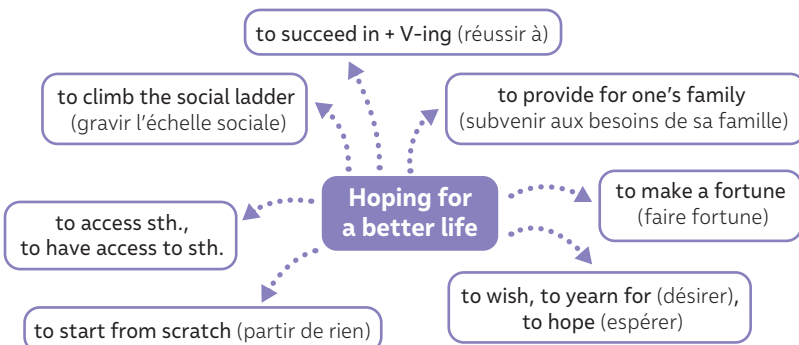


The American Dream: fiction or reality?

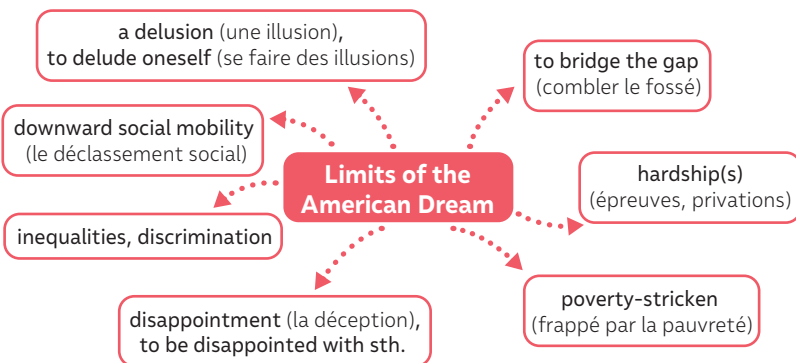
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▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 9 et 10**.

1 How do fictitious heroes shape a nation's identity?

→ FICHE 9

1. Les mots suivants sont-ils équivalents (=) ou différents (≠) ?

- | | |
|--------------------------------|------------------------------------|
| a. a film a movie | e. fictitious imaginary |
| b. a novel a short story | f. riveting fascinating |
| c. inspired by based on | g. riveting boring |
| d. bold daring | h. to influence to impact on |

2. Associez à chaque personnage son auteur.

- | | | |
|-------------------------------|---|-----------------------|
| a. Hamlet (1601) | • | • Jane Austen |
| b. Robinson Crusoe (1719) | • | • Daniel Defoe |
| c. Elizabeth Bennet (1813) | • | • William Shakespeare |
| d. Victor Frankenstein (1818) | • | • J. K. Rowling |
| e. Oliver Twist (1837) | • | • Mary Shelley |
| f. Matilda (1988) | • | • Charles Dickens |
| g. Harry Potter (1997) | • | • Roald Dahl |

2 The American Dream: fiction or reality?

→ FICHE 10

1. Cochez la traduction qui convient.

- | | |
|--|---|
| a. affluence | c. to delude oneself |
| <input type="checkbox"/> l'influence | <input type="checkbox"/> être déléuré |
| <input type="checkbox"/> la fréquentation | <input type="checkbox"/> se découvrir |
| <input type="checkbox"/> la richesse, l'aisance matérielle | <input type="checkbox"/> se faire des illusions |
| b. to start from scratch | d. hardship |
| <input type="checkbox"/> commencer par le début | <input type="checkbox"/> des épreuves |
| <input type="checkbox"/> partir de rien | <input type="checkbox"/> des bateaux |
| <input type="checkbox"/> s'accrocher dès le départ | <input type="checkbox"/> des outils |

2. Cochez les affirmations vraies.

- a. The expression "American Dream" dates from the Pilgrim Fathers who left England on the *Mayflower* in 1620.
- b. The American Dream is often linked to another American value: the Frontier spirit.
- c. The dream is about freedom, opportunity and success for everyone in the USA.
- d. Nobody believes in the American Dream anymore today.

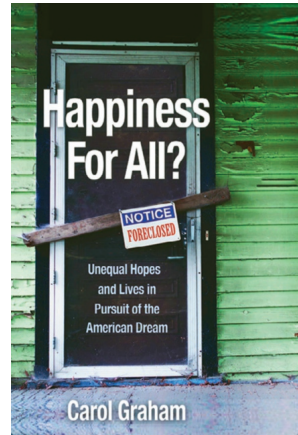
▶ S'ENTRAÎNER

3 Analyser la couverture d'un livre

→ FICHE 10

Observez cette illustration et répondez en anglais aux questions suivantes.

- How does the picture relate to the title?
- What do you think the book is about?



Première de couverture de *Happiness for all? Unequal hopes and lives in pursuit of the American Dream* de Carol Graham (Princeton University Press, 2017).

4 S'entraîner à la compréhension orale

→ FICHE 9

Regardez la vidéo ci-dessous puis répondez aux questions (en français).

▶ VIDÉO : bit.ly/PbacAng_09c

Dans cet extrait de l'émission télévisée *Faulks on Fiction* (2011) : Ruth Rendell discute Sherlock Holmes, la célèbre auteure britannique Ruth Rendell (1930-2015) explique en quoi Sherlock Holmes est un héros remarquable, entre fiction et réalité.

- Le personnage de Sherlock Holmes dépasse le cadre de la fiction, au point que certains croient qu'il a réellement existé. Quelle est la première raison évoquée par Ruth Rendell pour expliquer cela ?
- Pour quelle raison les lecteurs veulent-ils constamment lire une nouvelle histoire de Sherlock Holmes ?
 - Parce que les histoires de Conan Doyle sont brillantes.
 - Parce que le personnage de Sherlock Holmes est fascinant.
 - Parce que les lecteurs pensent qu'il a réellement existé.
- Quelles sont les différentes caractéristiques (énumérées par Rendell) qui font de Holmes un héros exceptionnel ?

VOCABULARY

to come up to sb: *aborder qqn* • settled: *fixe, installé* • to take a turn for the better: *s'arranger* • to be deterred: *être découragé* • a good shot: *un bon tireur* • handy: *doué·e, habile* • to put up with: *supporter* • to put sb. off: *décourager, dégoûter qqn*

▶ OBJECTIF BAC



5 Compréhension écrite • *The end of the American dream?*

L'immigration mexicaine est la plus importante et l'une des plus controversées aux États-Unis. Pourtant, depuis quelques années, certains migrants décident de quitter les États-Unis pour faire le chemin inverse...

LE SUJET

Rejecting the American dream, Mexicans reintegrate back home

Mexico City native Nelly Lozano lived what some might consider the American Dream. Lozano had a college education, a high-paying job at Boeing that paid for an “almost brand-new” car and a quiet, comfortable home in Renton¹. Meanwhile, she actually dreamt of returning to Mexico.

“What are you doing here?” she asked herself. “Why do you live here if you’re not happy—if you’re not completely happy?” So in 2011, she left.

Thousands of other Mexicans, across classes and ages, education levels and legal statuses take the same plunge² each year, opting to return home from the U.S.

“People may think, ‘What are you doing?’ if you move back,” Lozano said. “Like, ‘you’re stupid. You have a good job. You have school for your son.’ All of these good things, right? All of these opportunities.”

“But if you’re not happy,” she said, “and you’re just fulfilling other people’s points of view, then that’s not good.”

About 90 percent of the approximately 1.4 million Mexican immigrants who returned home from the U.S. between 2005 and 2010 did so voluntarily (rather than through deportation). Some found less economic prosperity in the U.S. than they imagined. Others experienced irreparable alienation. Some, like Lozano, say they just missed their families and culture.

She got a job as a sales assistant at Neuronix Medical. It paid less, but she could work less and spend more time with her son.

Alysa Hullett, March 26, 2015, from www.seattleglobalist.com.

1. Renton: a city near Seattle, Washington

2. to take the same plunge = to make the same decision

1. Fill in the blanks with the appropriate elements.

Nelly Lozano is a woman who was born in (city)..... and emigrated to (country)..... . Now she lives in (country)..... .

2. Find three elements in the text to show that Nelly Lozano was successful in the country she emigrated to.

3. True or False? Justify by quoting from the text.
- Nelly Lozano had a successful life in the United States.
 - Nelly was satisfied with the life she had.
 - Some immigrants preferred going back to Mexico.
4. In the following list, choose the three reasons why people go back to Mexico. Justify by quoting from the text.
- They don't like American food.
 - They feel isolated.
 - They miss the weather.
 - They don't see their families.
 - They haven't become rich.
5. Focus on the last two lines of the text and say whether Nelly is satisfied with her new situation.



6 Expression écrite

45 min

Nelly Lozano is being interviewed on CBS Radio News. She speaks about her experience and gives her reasons for leaving. Write the interview. (min. 120 words)

Méthode

Écrire une interview (*Writing an interview*)

- Placez chaque réplique entre **guillemets**, en les faisant éventuellement précéder du nom de l'intervenant.
- Respectez les **caractères** et le **niveau de langue** propres aux personnages.
- Structurez votre dialogue en choisissant des **questions pertinentes qui font avancer l'interview** : le/la journaliste introduit le sujet et pose une première question, puis réagit en prenant en compte la réponse de la personne interviewée.
- Employez des expressions **propres à l'oral**, notamment des expressions exprimant l'hésitation (*Well, I guess...*).
- Privilégiez les **formes réduites des auxiliaires** (*can't, wasn't, etc.*). N'utilisez la forme pleine *not* que si vous souhaitez créer un effet d'insistance.

▶▶▶ LA FEUILLE DE ROUTE

- Le/la journaliste présente d'abord brièvement **la situation de Nelly** : une Américaine d'origine mexicaine qui semblait vivre le rêve américain mais n'était pas heureuse pour autant.
- Le/la journaliste peut commencer par l'interroger sur **son expérience d'immigrée** aux USA, avant d'en venir aux **raisons de son départ**. Il/elle peut enfin élargir le propos en lui demandant si elle croit encore au **rêve américain**.

CORRIGÉS

▶ SE TESTER QUIZ

1 How do fictitious heroes shape a nation's identity?

1. **a.** a film = a movie • **b.** a novel ≠ a short story • **c.** inspired by = based on
• **d.** bold = daring • **e.** fictitious = imaginary • **f.** riveting = fascinating • **g.** riveting
≠ boring • **h.** to influence = to impact on
2. **a.** William Shakespeare • **b.** Daniel Defoe • **c.** Jane Austen • **d.** Mary Shelley
• **e.** Charles Dickens • **f.** Roald Dahl • **g.** J. K. Rowling

2 The American Dream: fiction or reality?

1. **a.** la richesse, l'aisance matérielle • **b.** partir de rien • **c.** se faire des illusions
• **d.** des épreuves

2. Réponses b et c.

Proposition **a** is false. The Pilgrim Fathers hoped for freedom and a better life in America but the expression "American Dream" itself was invented in the 19th century

Proposition **d** is false. It is true that the American Dream is in danger and questioned today but the USA still attracts thousands or even millions of immigrants in search of a better life.

▶ S'ENTRAÎNER

3 Analyser la couverture d'un livre

- a.** The focus of the picture is the door which is closed and blocked with a wooden bar. On the bar, a sign insists that the place is "foreclosed". Like the question mark in the title, the picture questions the American Dream and its promise of happiness for all.
- b.** The book is probably about the limits or even the disappearance of the American Dream. It is questioning its founding values: equality and happiness.

4 S'entraîner à la compréhension orale

- a.** Pour Ruth Rendell, beaucoup de gens pensent que Sherlock Holmes a réellement existé car il a une adresse fixe clairement identifiable au centre de Londres (221b Baker Street).
- b.** Parce que le personnage de Sherlock Holmes est fascinant ("You want to read another story, not really for the story –although they are very clever, some of them are brilliant– but for Sherlock Holmes", 0'46-0'52).

c. Sherlock Holmes a toutes les qualités du héros : il possède une intelligence exceptionnelle (“supercléver”, 1’22), est très courageux (“very brave”, 2’12), n’a peur de rien (“he shows no fear”, 2’17) et sait utiliser une arme avec précision (“a good shot” 2’20, “handy with weapons of any sort” 2’24). Il est capable de supporter des privations extraordinaires (“he will put up with extraordinary privations”, 2’27) et n’hésite pas à se battre si nécessaire (“he will certainly fight duels”, 2’49). Il est enfin très déterminé et rien ne l’arrête (“nothing puts him off”, 2’56).

▶ OBJECTIF BAC

5 Compréhension écrite

- Nelly Lozano is a woman who was born in **Mexico City** and emigrated to **the USA**. Now she lives in **Mexico**.
- She had “a high-paying job“, “an “almost brand-new” car and a quiet, comfortable home“.
- a. **True**: “a high-paying job at Boeing that paid for an “almost brand-new” car and a quiet, comfortable home in Renton.” (l. 3-5)
b. **False**: “What are you doing here?” she asked herself. “Why do you live here if you’re not happy—if you’re not completely happy?” (l. 6-7)
c. **True**: “Thousands of other Mexicans [...] opting to return home from the U.S.” (l. 8-10) / “About 90 percent of the approximately 1.4 million Mexican immigrants who returned home from the U.S. [...] did so voluntarily.” (l. 16-17)
- People go back to Mexico because:
 - They feel isolated (“experienced irreparable alienation”, l. 19);
 - They don’t see their families (“they just missed their families”, l. 20);
 - They haven’t become rich (“found less economic prosperity in the U.S. than they imagined”, l. 18-19).
- She is satisfied with her situation because although she doesn’t earn as much, she has more free time for herself and her son.

6 Expression écrite

Journalist: “Nelly Lozano, you were born and raised in Mexico City and you dreamt of living the American dream, which you eventually did. When you had it all, a well-paid job, a house, an expensive car, you realised one thing was missing in your life and that thing was happiness. Would you say that is correct?”

Nelly Lozano: “**Indeed, that is quite true**. While growing up in Mexico, like many Mexicans, I thought that across the border I would find wealth and therefore happiness.”

J.: “**Well, I guess** that fulfilling a lot of Mexican people’s dream must have made you very proud, **am I right?**”

NL: “Yes, I must admit I was proud. The truth is I was so **eager** to live the dream that succeeding in my studies and in my professional career was all I thought about.

While working hard to reach my goal, I was kind of **blinded** and never questioned the meaning of it all.”

J.: “In a way, you wanted to prove to yourself and to American people that you could do as well as an American citizen?”

NL: “**Well, I guess** I did. And then one day, I came to the realisation that although I had it all, as you said, I simply **wasn’t** happy.”

J.: “Would you say that the American dream is still **worth** fighting for?”

NL: “**I won’t deny** that my experience in the US was an enriching one. However, it also made me realise that money and comfort **can’t** replace the **warmth** and happiness you feel with the ones you love dearly and that you left behind.”

(267 words)



VOCABULARY

to be eager to: *avoir très envie de* • blinded: *aveuglé·e* • to be worth + V-ing: *valoir la peine de* • warmth: *chaleur*

6 Scientific innovations and responsibility

Innovations scientifiques et responsabilité

On March 15, 2019, students from all around the world went on strike to protest against the governments' inaction on **global warming**. They wanted to raise awareness on the emergency of the situation and ask their governments to take responsibility and start addressing the issue.



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Can genetics really rhyme with ethics?

En bref *Reproductive science can help people to become parents in spite of infertility, disease or age. However, these medical innovations have raised many ethical issues. How far can medicine go?*

I When reproductive medicine means hope

Reproductive techniques have given hope to parents who can't conceive a child naturally.

1 | In vitro fertilization (IVF)

■ In vitro fertilisation is a medical **treatment for infertility**. It consists in combining a woman's mature egg with a man's sperm in a laboratory before implanting the resulting embryo into the woman's **womb**. When necessary, this procedure can be **implemented** with donor eggs and sperm.

■ Louise Brown, the world's first test-tube baby, was born in Britain in 1978. Since then, IVF has enabled many people, including same-sex couples, to become parents. **Eight million IVF babies** have been born in the world so far.

VOCABULARY

- the womb: *l'utérus*
- to implement: *mettre en œuvre, exécuter*

2 | Pre-implantation genetic diagnosis (PGD)

■ PGD is a more advanced technique used to identify genetic disorders **on embryos before they are implanted**, which prevents these disorders from being passed on to the child.

■ The world's **first PGD was performed in 1989** in London with two couples at risk of transmitting a chromosomal disease. It enabled both mothers to get pregnant and give birth to healthy babies in 1990.

■ Since then, PGD has become **increasingly popular**. Thousands of children have been born following PGD treatment at hundreds of clinics all over the world.

3 | Egg-freezing

■ Egg-freezing **enables women to freeze their eggs while they are young** and healthy. The eggs are stored until they want to start a family. This "fertility insurance" is getting more and more popular: there were 564 egg-freezing cycles in the USA in 2009 and 8,892 in 2016.

■ This technique was first used **for cancer patients** whose eggs are damaged by chemotherapy and radiation. It is now also used for women who are not ready to be mothers yet or who want to focus on their career before having children.

II Ethical dilemmas and responsibility

These medical advances can be seen as a positive development of science but aren't they going too far?

1 | Social questions

- More and more American **companies offer egg freezing** to their female employees as a **perk**. They argue they want to help them balance their family life and career. However, are they trying to bridge the gender gap or taking control of women's lives?
- Another concern is the **cost of these innovating techniques**. In the USA, some people spend more than \$25,000 for a full cycle of egg-freezing or PGD. And when the implementation of the eggs doesn't result in pregnancy, it can be even more expensive. Should people's wealth have anything to do with parenthood?

2 | Ethical issues

- Today, many American fertility clinics offer the possibility to have "**designer babies**": parents can resort to PGD to choose their child's gender or its eye or hair colour. This selecting procedure has raised conflicting opinions and ethical concerns. Indeed, many people fear the risks of **eugenics**.
- In the USA, PGD and egg-freezing aren't regulated whereas it is the case in most European countries, where PGD is only allowed when it can prevent genetic diseases. Are **state regulations** the solution?
- Or should we trust the **scientists' sense of ethics**? In 2018, the Chinese geneticist He Jiankui claimed to have created genetically modified humans, which caused a general outcry from scientists around the world. When science makes babies, who should decide what can or cannot be done?

VOCABULARY

- a perk: *un avantage en nature*
- designer babies: *des bébés sur mesure*
- eugenics: *eugénisme*

zoOm

More on this topic

- NBC News examines the growing popularity of **PGD gender selection** and the reasons why more and more Americans are seeking "designer babies". Dr. Jeffrey Steinberg from the Fertility Institutes confronts his view with Anita Allen, a law professor and the author of a book entitled *The New Ethics*.

→ Watch the debate: bit.ly/PbacAng_11a

- Big American companies such as Facebook or Apple are helping female employees put off motherhood by **offering egg freezing as a benefit**. Some British companies are now following the lead. But is it a fair deal?

→ Read the article in *The Guardian*: bit.ly/PbacAng_11b



12

Can we change climate change?

En bref *Scientific and technological innovations have revolutionised our lives but have also brought about many environmental problems. Climate change is the most urgent issue to tackle. But is it too late to reverse the trend?*

I The causes and effects of climate change

1 | What is climate change?

- The Earth's global climate is changing and **the planet is warming up**. The Earth's average temperature has risen about 1°C since the end of the 19th century and the phenomenon is accelerating: 2016 and 2019 are the two hottest years on record and there have been five particularly hot years in a row (2015-2019).
- This global warming is **due to human activities** such as farming, deforestation and industrialisation. Indeed, over the past 150 years, industrialised countries have been burning fossil fuels, which has released **harmful** gases in the atmosphere and produced the greenhouse effect. In the same time, forests (which absorb carbon dioxide and release oxygen) have been cut down to serve human purposes.

2 | The effects of global warming

- The effects of global warming **can be seen everywhere**: the polar ice caps are **shrinking**, the mountain glaciers and snow are **melting**, the oceans are warming and the sea level is rising.
- The **outcomes are disastrous**: the weather has become unpredictable, the complex ecosystems of the different regions of the world are endangered, and a lot of animals and plants have difficulty adapting to the change. Humans are impacted too, especially in developing countries: they have to face record high temperatures, intense rainfalls, floods and droughts and all their consequences.
- In 2018, the Intergovernmental Panel on Climate Change (IPCC) issued a new warning: if nothing is done now, there will be a 3°C temperature increase by 2030, which would be a catastrophe. The report explains that it is vital for the future of the planet to **maintain the rise below 1.5°C**. It means we only have a few years left to save the world!

VOCABULARY

- to reverse the trend: *inverser la tendance*
- harmful: *nocif*
- to shrink: *rétrécir, réduire*
- to melt: *fondre*

II Finding solutions and taking responsibility

Climate change has been caused by humans but humans are also the ones who can take action: it is their responsibility to fight against it now.

1 Solutions

■ The notion of **sustainable development** appeared in a 1987 report defining it as “development that meets the needs of the present without compromising the ability of **future generations** to meet their own needs”. It means we should seek ways of living and working that enable all the people in the world to lead healthy, fulfilling and economically secure lives while **protecting the environment**. This implies many changes at various levels.

■ **At an individual scale**, we can choose a clean energy and green products (for example free of toxic compounds or biodegradable). We can change our eating habits, buy fair trade items, reduce waste and recycle more.

■ Besides, the main step forward to achieve sustainability is to cut carbon dioxide pollution and invest in renewable energy—solar panels or biomass for example. **States and governments** have to invest and contribute to innovations.

2 Individual vs collective responsibility

■ Most nations **hesitate to take firm action**. Many countries fear that reducing greenhouse gas emissions may harm their economic growth.

■ The 2015 international **Climate Conference in Paris (COP 21)** was the first one of its kind to lead to a general agreement: all 195 countries decided to act together to keep the global temperature rise below 2°C. But three years later, COP 24 was still about discussing how to put the Paris agreement into practice...

zoom

More on this topic

■ On its website, **NASA** provides lots of scientific data and information to understand climate change and its impact. It also proposes a list of possible solutions to try and reduce the problem at various scales.

→ Visit the website:
bit.ly/PbacAng_12a

■ Climate scientists say global warming has been rising dangerously in the last decades. **BBC Science reporter Laura Foster** explains why urgent steps must be taken now to limit the rise to 1.5°C by 2030... and to change the world.

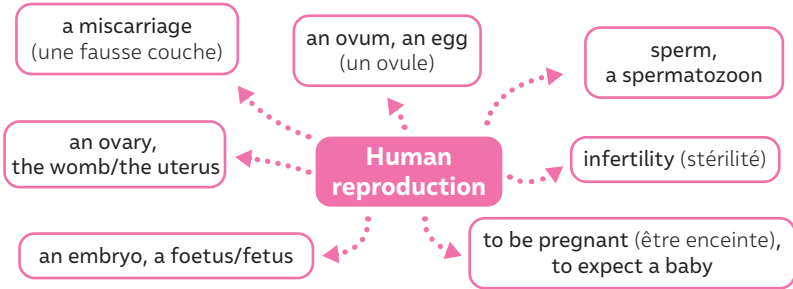
→ Watch the video: bit.ly/PbacAng_12b



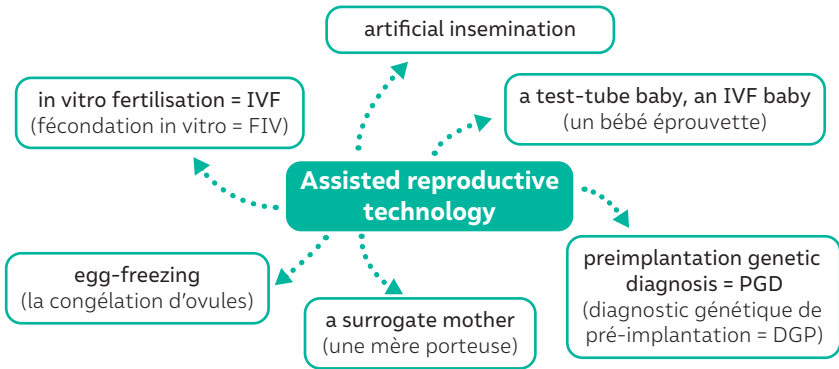
KEYWORDS

Can genetics really rhyme with ethics?

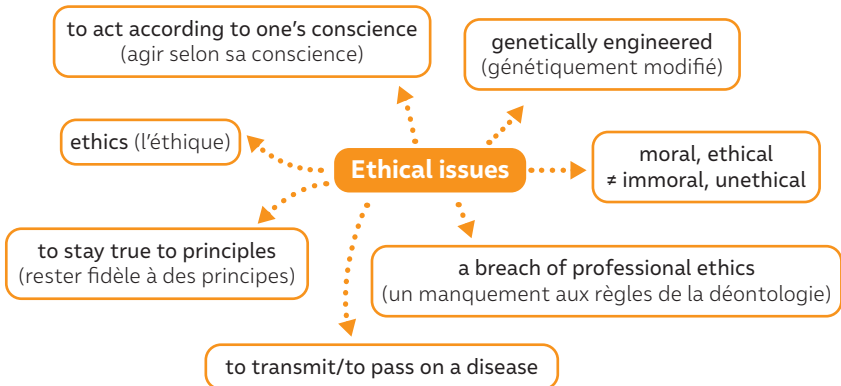
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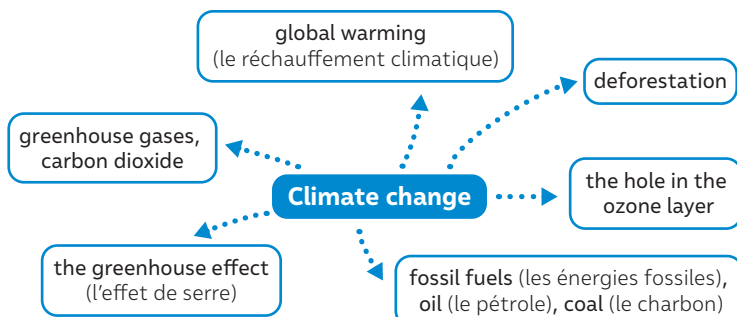


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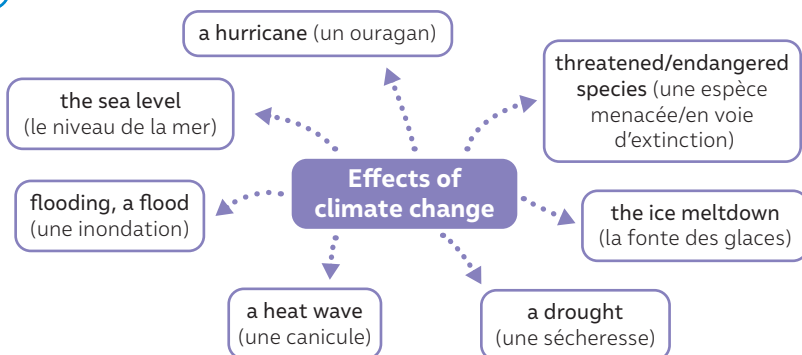


Can we change climate change?

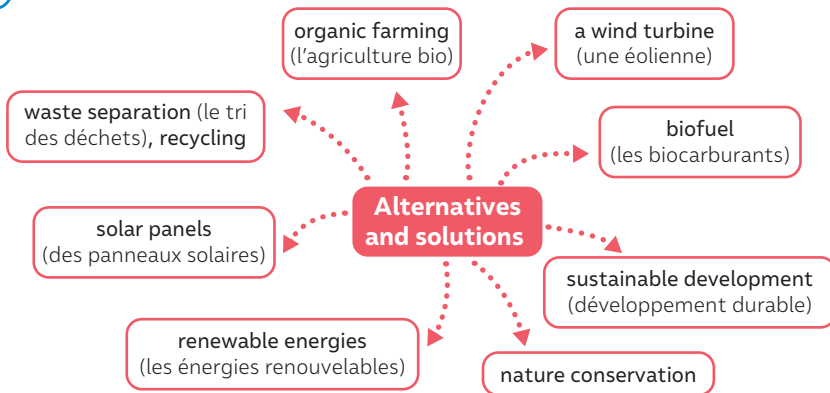
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▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 11 et 12**.

1 Can genetics really rhyme with ethics?

→ FICHE 11

1. Cochez la traduction qui convient.

a. une mère porteuse

- a carrying mother
- a surrogate mother
- a pregnant woman

b. un ovule

- an ovary
- an embryo
- an egg

c. une maladie génétique

- a genetic disease
- genetically engineered
- a miscarriage

d. soulever des questions éthiques

- to ask moral questions
- to raise ethical issues
- to act with ethics

2. Cochez les affirmations vraies.

- a. The reproductive technique called IVF is now more than 40 years old.
- b. IVF is not used anymore.
- c. PGD prevents parents from transmitting genetic diseases to their child.
- d. In the USA, PGD can be performed to select the gender of your baby.
- e. In Europe, you can resort to PGD to choose the colour of your baby's eyes.
- f. Egg-freezing is available for cancer patients only.
- g. Some big companies offer their female employees egg-freezing.

2 Can we change climate change?

→ FICHE 12

1. Associez chaque expression à sa traduction.

- | | | | |
|--------------------------|---|---|----------------------------------|
| a. global warming | • | • | l'effet de serre |
| b. the greenhouse effect | • | • | le réchauffement de la planète |
| c. the ice meltdown | • | • | la protection de l'environnement |
| d. waste separation | • | • | le tri des déchets |
| e. nature conservation | • | • | la fonte des glaces |

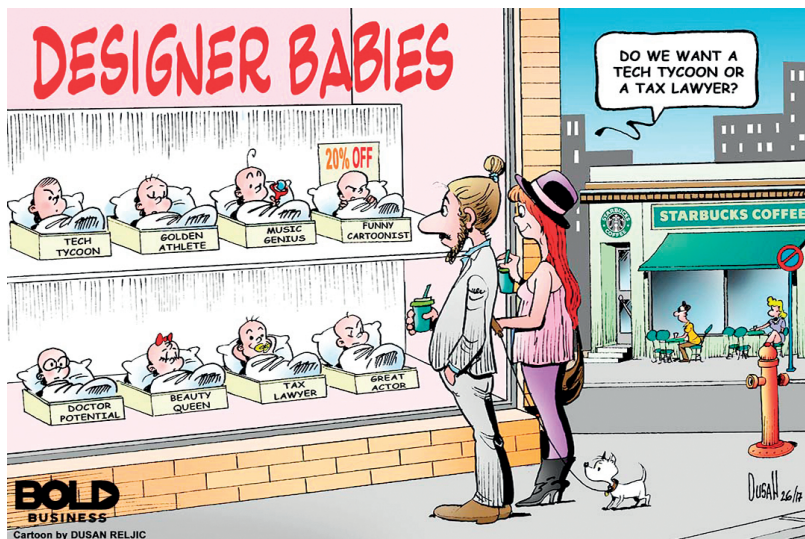
2. Cochez les affirmations vraies.

- a. Climate change is due to global warming.
- b. The Earth's temperature has been rising faster since the industrial revolution.
- c. Wildlife is not affected by climate change yet.
- d. We have to stop using fossil fuels to limit temperature rise.
- e. We can still change climate change if we act now.
- f. The world's governments are all willing to take action immediately.

▶ S'ENTRAÎNER

3 Analyser un dessin humoristique

→ FICHE 11



Cartoon by Dusan Reljic, Bold Business, 2017

- Who are the people in the picture? What are they doing?
- What does the cartoon call into question?

4 S'entraîner à la compréhension orale

→ FICHE 12

Écoutez le podcast, puis répondez aux questions en français.

▶ PODCAST : bit.ly/PbacAng_12c

Climate Change Is Killing Coral On The Great Barrier Reef (NPR news, April 18, 2018): Merrit Kennedy explique l'impact du réchauffement climatique sur la grande barrière de corail.

- Qu'ont observé les scientifiques récemment dans la grande barrière de corail (près de l'Australie)?
 - Des vagues de chaleur marine ont tué des grandes parties du récif corallien.
 - Les vagues aident les coraux à survivre dans les fonds marins.
 - Les récifs de la partie nord se développent grâce à la chaleur des eaux.
 - La majorité des récifs de la partie nord de la grande barrière de corail a été détruite.
- Quelles sont les trois conséquences de ce phénomène?
- Quelle évolution est attendue?

▶ OBJECTIF BAC



5

Compréhension écrite • *Taking action*

45 min

Pour protéger l'environnement, nous pouvons tous agir et faire changer les choses. Et ce n'est pas une question d'âge !



LE SUJET

Alex Lin, Teenage Activist

He's Alex Lin and he's just 16 years old.

[...] Lin's catalytic moment came in 2004 when he chanced upon a Wall Street Journal article. "It first alerted me to the e-waste problem, and warned of an e-waste tsunami to come."

E-waste, or electronics garbage, is the fastest growing section of the U.S. trash stream. In 2007, Americans discarded more than 112,000 computers daily. [...] Even worse, just 18 percent of discarded televisions and computer products were collected for recycling.

Almost all electronic devices contain varying amounts of hazardous chemicals and heavy metals—lead, mercury, and cadmium being among the most deadly to the human body.

"When improperly disposed of [...] these chemicals can seep into the surrounding environment, harming humans, crops, and ecosystems," says Lin. "With the advent of the computer in the 1970s, electronics use has increased exponentially, bringing with it ever-increasing amounts of waste. In the majority of the world, this waste is improperly disposed of, resulting in untold damage to the environment."

Reduce, reuse, and recycle. These are the so-called 3Rs of eco-friendly behavior. To start, Lin and his student-led community service team, Westerly Innovations Network (WIN), concentrated their efforts on recycling.

"We worked with Metech International to hold an e-waste recycling drive that collected over 21,000 pounds of electronics," says Lin. With assistance from a private recycling company and the municipal government, they established a permanent receptacle that collects up to 5,000 pounds of e-waste per month, and more than 300,000 pounds to date.

However, once Lin and his team discovered that reusing computers was much more efficient than recycling, they decided to create a computer-refurbishing program.

More than 300 refurbished computers were donated to low-income students without home computer access. "It was an eye-opening experience," says Jeff Brodie, 16, of the moment when he, Lin, and other WIN teammates walked into one Westerly residence to set up a computer. "The kids were running around very excited." Lin and his WIN Team sent out

- 35 thousands of fliers, made radio announcements, wrote articles for local newspapers, and made presentations in front of both students and town council audiences.

Bill H7789 passed on July 6, 2006. It is now illegal to dump electronics in Rhode Island.

Adapted from www.takepart.com, April 5, 2010.

- Tick the correct answer.
 - Alex Lin is actively involved in the reduction of:

 water waste e-waste food waste
 - Alex became an activist after:

 watching a documentary on TV surfing the Internet reading a newspaper
- Are the following statements true or false? Justify by quoting the text.
 - People have been throwing away more and more electronic devices.
 - A majority of electronic devices are being recycled.
 - Dumping electronic devices can be dangerous.
 - Lin believes in repairing computers rather than recycling them.
- Focus on the passage from “We worked with...” to “... 300,000 pounds to date” (l. 22-26) and give three examples of Lin and his team’s actions.
- Explain in your own words who benefited from their refurbishing initiative and how they felt about it.
- Pick out the sentence that shows the concrete consequence of Lin and his team’s actions.



6 Expression écrite

45 min

Would you be ready to take action for the environment? (min. 120 words)

Méthode

Exprimer une opinion personnelle (Expressing a personal opinion)

- Décidez d’abord clairement de **votre position** en réponse à la question.
- Trouvez des **arguments** pour étayer votre réponse, qu’elle soit positive ou négative, et illustrez-les d’**exemples**. Vous pouvez inventer des éléments, à condition de rester crédible.
- Exprimez votre **opinion** en variant les formules utilisées : *I think, I believe, in my opinion, as far as I’m concerned, for my part...*
- **Nuancez** votre opinion en utilisant des adverbes, par exemple : *I don’t really believe that..., I definitely think that..., X is absolutely right to say..., I couldn’t agree more, I quite agree with..., I totally disagree with...*

▶▶▶ LA FEUILLE DE ROUTE

■ Dans l'introduction, expliquez en quoi la question est importante aujourd'hui et pourquoi il est légitime que chacun se la pose. Puis indiquez quelle est votre **position personnelle**.

■ Si vous répondez **oui**, expliquez d'abord pourquoi vous êtes prêt-e à vous engager (premier paragraphe) puis quelles actions vous souhaiteriez mener (deuxième paragraphe).

■ Si vous répondez **non**, vous pouvez expliquer pourquoi l'action d'un seul individu vous semble inutile (premier paragraphe) puis dire qui, selon vous, devrait agir — les pouvoirs publics, les gouvernements des pays qui polluent le plus,... (deuxième paragraphe).

■ Quelle que soit votre réponse, **concluez en nuancant votre position** : par exemple, vous vous sentez prêt-e à vous engager mais quelque chose vous en empêche, ou vous ne souhaitez pas le faire mais vous reconnaissez que l'action citoyenne peut parfois porter ses fruits.

CORRIGÉS

▶ SE TESTER QUIZ

1 Can genetics really rhyme with ethics?

1. a. a surrogate mother • b. an egg • c. a genetic disease • d. to raise ethical issues

2. Réponses a, c, d et g.

Proposition b is false: IVF is now common practice.

Proposition e is false: In Europe, PGD is only used in some cases, to prevent the transmission of genetic diseases to the baby.

Proposition f is false: many women in the USA (and in other countries) choose to freeze their eggs while they are young to become mothers later in their life.

2 Can we change climate change?

1. a. le réchauffement de la planète • b. l'effet de serre • c. la fonte des glaces • d. le tri des déchets • e. la protection de l'environnement

2. Réponses a, b, d et e.

Proposition c is false: plants and animals are deeply affected and many species are endangered by climate change.

Proposition f is false: despite the Paris Agreement, they debate and disagree and are slow to take firm action.

▶ S'ENTRAÎNER

3 Analyser un dessin humoristique

a. They are a couple/**future parents** who want to have a baby. They are **window shopping** to **find the perfect baby**. They hesitate between the different samples/models on display/in the shop window.

b. The cartoon calls **people's quest for designer babies** into question. It denounces this dangerous **drift**: babies could just become **consumer goods** parents go shopping for.

4 S'entraîner à la compréhension orale

a. Des vagues de chaleur marine (*heat waves*, 0'41) ont tué de grandes parties du récif corallien. La majorité des récifs de la partie nord de la grande barrière de corail ont été détruits.

b. Trois conséquences sont évoquées :

- **Certains animaux disparaissent** : poissons, crevettes (*shrimps*), vers (*worms*)... (1'00).

- **Les éco-systèmes se sont effondrés** dans un tiers des récifs (*The ecosystems have collapsed on one in every three reefs*, 1'04).

- Les coraux qui ont survécu risquent de **dominer les récifs** (1'10) → moins d'espèces (*fewer species*, 1'20) → perte de la biodiversité (1'26).

c. Le phénomène se développe déjà dans la partie sud de la barrière de corail (1'36). La transformation va donc **se poursuivre pendant des décennies** si rien n'est fait pour ralentir le réchauffement climatique (*Unless climate change can be slowed..., this transformation will go on for decades*, 1'40).

VOCABULARY

- to window shop: *faire du lèche-vitrine*
- drift: *dérive*
- consumer goods: *biens de consommation*

▶ OBJECTIF BAC

5 Compréhension écrite

1. a. Alex Lin is actively involved in **the reduction of e-waste**.

b. Alex became an activist after **reading a newspaper**.

2. a. **True**. "E-waste or electronics garbage, is the fastest growing section of the U.S trash stream" (l. 6).

b. **False**. "Even worse, just 18 percent of discarded televisions and computer products were collected for recycling" (l. 8-9).

c. **True**. "These chemicals can seep into the surrounding environment, harming humans, crops and ecosystems" (l. 13-14).

d. **True**. "Lin and his team discovered that reusing computers was much more efficient than recycling" (l. 27-28).

3. Lin and his team:

- created an e-waste recycling drive;
- established a permanent receptacle that collects e-waste;
- donated more than 300 refurbished computers to low-income students without home computer access.

Autres réponses possibles : they sent out flyers, made radio announcements, wrote articles, and made presentations in front of students and town council audiences.

4. Low-income students, who could not afford a home computer, benefited from Alex Lin and his WIN team initiative. They were very enthusiastic about it.

5. "It is now illegal to dump electronics in Rhode Island" (l. 38-39).

6 Expression écrite

Climate scientists all agree that our planet is in danger; indeed, if nothing is done to protect the environment and limit climate change, we and the future generations will be confronted with a shortage of natural resources and extreme climate **phenomena**.

As far as I am concerned, I believe that if we really want things to change we shouldn't wait for governments to do something about the environment. **I think** all of us should take action at a personal level because every effort we make – however small and insignificant – is a **step forward**.

That's why I insisted on having different recycle bins at home and I am now building a compost bin in our garden. **Besides**, with a few schoolfriends, we are holding meetings at school to make our classmates aware of the importance of changing our **consumption** habits; we are also campaigning to **implement** a recycling programme for school material.

To conclude, I think that even if it takes efforts and time, we should all unite in this fight so that our planet can remain a wonderful place to live.

(185 mots)



VOCABULARY

a phenomenon → phenomena (pl.) (*phenomenons* est aussi accepté) • a step forward: *un pas en avant* • consumption: *consommation* • to implement: *mettre en œuvre*

7 Diversity and inclusion

Diversité et inclusion

In 2004, the New South Wales government (Australia) launched an **educational campaign** to celebrate International Day of Persons with Disability (December 3rd).

Don't DIS my ABILITY

Janet, 25, accountant, actor, speech dysphasia.

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13

Living with disabilities in today's society

En bref *In today's world, where appearances seem to matter more than ever and conformity seems to be the rule, it can be difficult to be different. The social inclusion of disabled people in particular is an issue and a concern everywhere in the world, even in a developed country like Britain.*

I Disabled people and governments' policies

1 | Everyday difficulties and challenges

- Handicapped people are regularly denied the rights that non-disabled people **take for granted**. They find it difficult or sometimes even impossible to access what everybody else does: public transports, restaurants, theatres, housing, administration buildings or jobs.
- In London underground, for example, only **one quarter of the stations** are wheelchair accessible. In the UK, the employment gap between the disabled and the non-disabled stands at 30% and hasn't changed for a decade. That's why Britain's Equality and Human Rights Commission says disabled people are still treated as **second-class citizens**.

2 | Governments' efforts

- However, laws have changed and in Britain and many other countries, **improvements have been made** for physical access to public places for the handicapped. "Diversity Confident" campaigns, for instance, were launched in 2013 in Britain and in 2016 in New Zealand to encourage employers to hire disabled people and thus try to **bridge the employment gap**.
- The Global Disability Summit, which took place in July 2018 in Britain, shows the world leaders' attempts **to tackle the problem**. British Prime Minister Theresa May then insisted on Britain's commitment in **ending disability discrimination**. There is a general willingness to include disabled people in society... but its effects aren't always visible enough in their life.

VOCABULARY

- to take sth. for granted: *considérer qqch. comme acquis*
- to tackle the problem: *s'attaquer au problème*
- a stare: *un regard fixe*

II Other people's perceptions of disability

1 | Prejudice and mockery

- Many disabled people suffer from other people's **stares** and the way they are considered by non-disabled people. **Getting rid of prejudices** is probably the

main problem to solve. If people don't see them as their equals, how can disabled people ever feel included in society?

■ In 2017, the British newspaper *The Guardian* asked his disabled readers to write **diaries about their everyday life**. In one of them, Nina Grant, a 31 year-old wheelchair user, remembers how ill at ease she felt on the day a woman with a **baby buggy** got off the bus for her to get in: she couldn't ignore the accusing looks of all the other passengers. Such moments in handicapped people's daily lives may suggest their social inclusion is still out of reach.

→ Read the diaries: bit.ly/PbacAng_13a

2 | Changing views

■ However, in the UK in particular, the **London 2012 Paralympic Games** had a real impact on attitudes to disabled people. This was highlighted in **a survey** carried out in 2014, a year after the launching of the Disability Confident campaign: 68% of the people answered these attitudes had improved and 56% of handicapped people agreed.

■ But **things are slow to change**. Christopher Reardon wrote in *The Guardian* he sees reasons to be optimistic about people's humanity and progress: every time an architect designs a stylish building with handicapped access, or a couple decide to raise and love a disabled child, it is **a step forward to disabled people's inclusion**.

VOCABULARY

- a diary: *un journal intime*
- a survey: *une enquête, un sondage*
- a baby buggy: *une poussette*

zoom

More on this topic

■ In 2013, the "Disability Confident Campaign" was launched in Britain to encourage companies to employ disabled people and recognise their talent for the benefit of both disabled employees and the whole workforce.

→ Watch the report: bit.ly/PbacAng_13b



■ In its editorial dated 3rd December 2018, *The Guardian* reflects on people's view on disability, especially in the arts. The article focuses on the disabled comedian **Lost Voice Guy** who won *Britain's got talent* and has thus done more for the social inclusion of handicapped people than Britain's cultural organisations.

→ Read the article: bit.ly/PbacAng_13c

→ Watch Lost Voice Guy's performance: bit.ly/PbacAng_13d

14 Language and social inclusion

En bref *Language is closely linked to social inclusion or exclusion. Indeed, the languages people speak (or do not speak) influence which education or which jobs they can get, which information they can have access to and who they can socialise with.*

I How does language reproduce social inequality?

In some cases, the use of language is representative of social differences, thus making inclusion complicated.

1 | Language registers

■ We generally use different language registers so as **to communicate properly in various circumstances**. Indeed, we don't speak to our family or friends the way we talk to our boss or our school's headmaster. The register we use depends on the audience and the context: it can be formal, consultative (or professional) or casual (or informal).

■ Language registers are also related to **social background**. People living in an underprivileged environment are more likely to use mainly the casual register, thus they may have difficulty mastering the consultative or formal registers. This may prevent them from getting a higher education and **climbing the social ladder**.

VOCABULARY

- to climb the social ladder: *grimper dans l'échelle sociale*
- to widen: *élargir*

2 | Language and social gap

Language can also **widen the social gap** between different communities.

■ Some communities who speak minority languages can suffer from **exclusion**, especially when their languages aren't recognised as official languages. In India, for instance, 400 languages and 3,000 dialects are spoken but the federal government's policy favours English and the major Indian languages (Hindi, Bengali, Marathi, Tamil, Telugu...). That's why millions of people who can't have access to education and public matters in their own language feel they are discriminated against.

■ **Spanglish** is another example of the social impact of languages. Indeed, Spanglish is a mix of Spanish and English which is spoken in Hispanic communities living in the USA. Although it is a very creative language Latinos are proud of, it often proves an **obstacle to their integration** in the American society: in the USA, proficiency in English is necessary to social assimilation.

II The effect of globalisation

In a more and more global world, multilingualism and the use of English are spreading, which may enable better integration and social inclusion.

1 | Speaking several languages

■ In many countries, a lot of people speak different languages every day. In **Mauritius** for example, most people usually speak a French-based creole language at home, English at school or at work, and both French and English in daily life. This multilingualism is increasing as the island becomes an attractive destination for international tourists.

■ Young people all over the world are encouraged to learn at least another language, so as to be fully part of a global world. In **the European Union**, half of the people can speak at least two languages and EU policies aim at developing the trend to make its citizens capable of speaking three languages in a near future.

2 | English, a new global language

■ In this context, English has become a global language. It is the language of business in multinational companies, of **trade and tourism**, and more generally the language of communication between people from different countries.

■ For all these reasons, English is **the fastest spreading language** in human history and it will most probably keep spreading as a global **lingua franca** in the future. Though some people wonder about the consequences of such a growth on its cultural aspects, English can be considered the language of inclusion in our global world.



INFO

A **lingua franca** is a language used for communication between groups of people who speak different languages.

zoom

More on this topic

■ Athambile Masola is a teacher in Johannesburg. She reflects upon **the language problem in South Africa** where English is always used at school but rarely at home. Is English the language of inclusion or the language of exclusion?

→ Read the article: bit.ly/PbacAng_14a

■ In a TED conference, Harvard Business School professor Tsedal Neeley explains **how language can unite people** in a more and more global workplace, if we admit that language and culture should be treated separately.

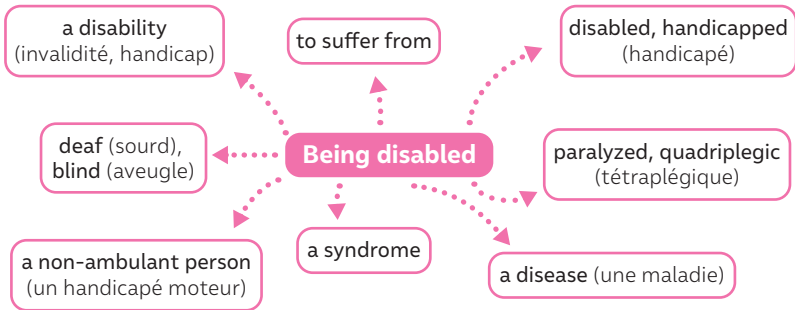
→ Listen to the conference: bit.ly/PbacAng_14b



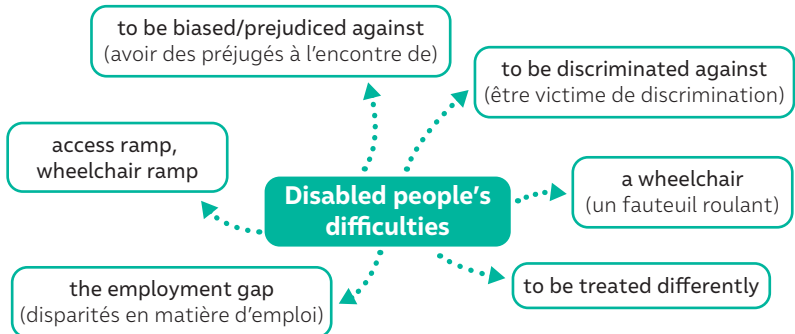
KEYWORDS

Living with disabilities

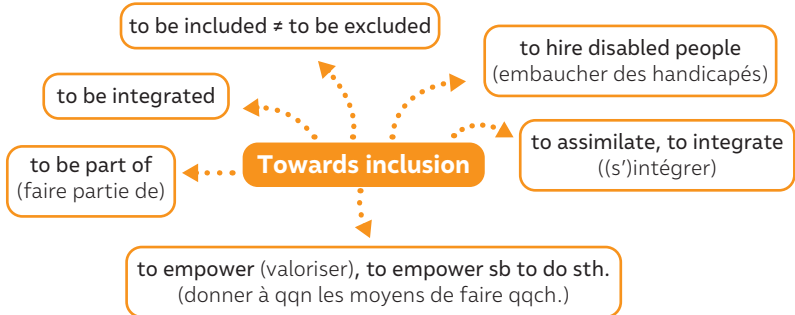
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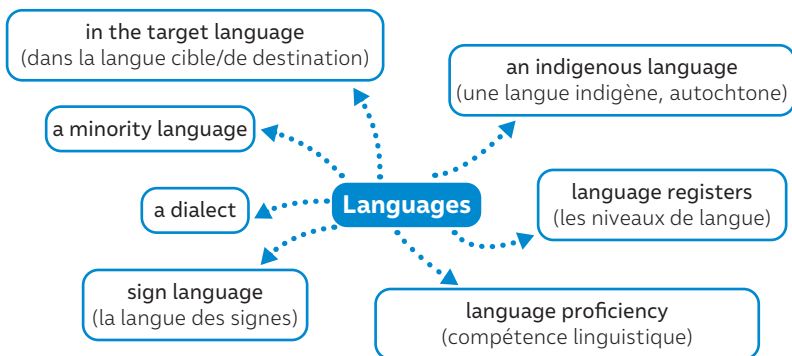


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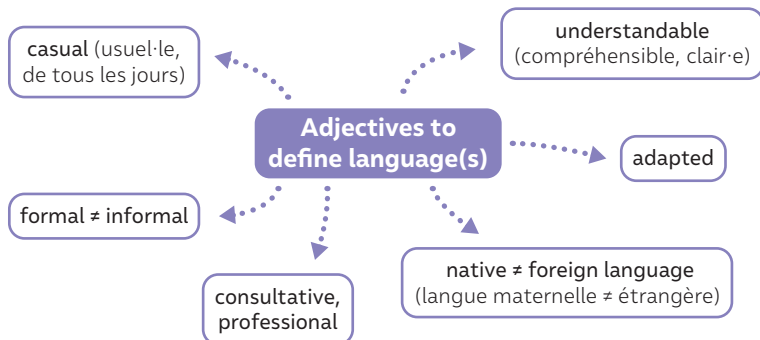


Language and social inclusion

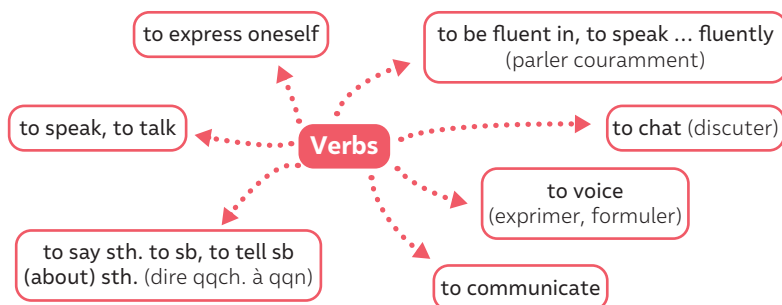
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3



▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 13 et 14**.

1 Being disabled in today's society

→ FICHE 13

1. Dites si ces mots sont équivalents (=) ou différents (≠).

- a. disabled handicapped
- b. an access ramp a wheelchair ramp
- c. biased prejudiced
- d. to empower to exclude
- e. to assimilate to integrate
- f. included excluded

2. Cochez les phrases correspondant au message de l'affiche.

- a. The poster shows disabled people are different from other people and should be treated differently.
- b. It shows disabled people are like other people and shouldn't be treated differently.
- c. It says people in general are all different from one another.
- d. The hands want to crush the person in the wheelchair.
- e. The hands want to include and protect the person in the wheelchair.
- f. The poster aims at disabled people's inclusion in society.



2 Language and social inclusion

→ FICHE 14

1. Cochez la traduction qui convient.

a. une langue minoritaire

- a minor language
- a minority language
- a target language

b. la langue des signes

- sign language
- hand-made signals
- deaf language

c. compréhensible

- casual
- consultative
- understandable

d. parler couramment

- to speak fluently
- to express oneself currently
- to voice one's current concerns

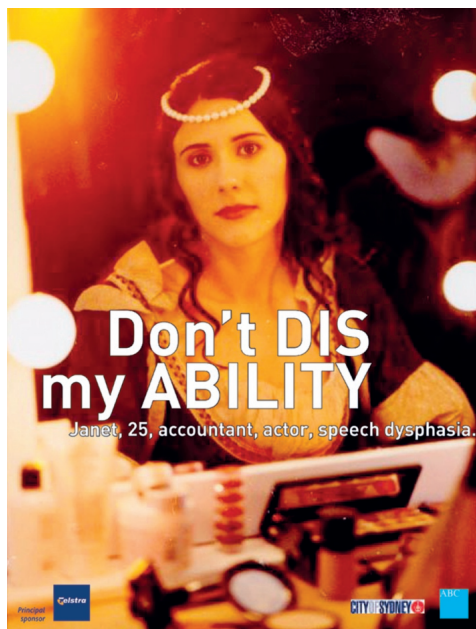
2. Cochez les pays dans lesquels l'anglais est une langue officielle.

- a. Egypt
- b. Haiti
- c. Jamaica
- d. Malta
- e. Mauritius
- f. Nigeria
- g. Singapore
- h. Democratic Republic of the Congo
- i. South Africa

▶ S'ENTRAÎNER

3 Analyser une affiche

→ FICHE 13



INTERNATIONAL DAY OF PEOPLE WITH A DISABILITY
3 DECEMBER | WWW.DADHC.NSW.GOV.AU

- What kind of document is this?
 - the poster of a historical film released on 3 December
 - a poster to celebrate the International Day of people with a disability
 - a portrait of Jane Austen when she was 25
 - a ticket for a one-woman show in Sydney
- Who is the woman in the picture? What do we know about her?
- What does the slogan call into question?
- What does the document aim at?

VOCABULARY

to dis (fam.): critiquer, manquer de respect à

Campaign *Don't Dis my Ability*, Dept. of Ageing, Disability and Home Care (DADHC), New South Wales, Australia, 2004

4 S'entraîner à la compréhension orale

→ FICHE 14

Regardez la vidéo puis répondez aux questions.

▶ VIDÉO : bit.ly/PbacAng_14c

Il s'agit d'un extrait d'un journal télévisé de la chaîne canadienne CTV Winnipeg (septembre 2018).

- What is ASL?
- Who are the demonstrators? What do they want?
- What are their arguments?
- Why do these groups feel it is important for them to have their language recognised?
 - They think it is a means of full inclusion in Canadian society.
 - They want other Canadians to learn sign language.

▶ OBJECTIF BAC



5

Compréhension écrite • *The Paralympics*

45 min

Pour faire changer le regard des gens sur les handicapés, il faut souvent bien plus que des lois. Les jeux paralympiques sont l'occasion de rapprocher les athlètes handicapés et les fans de sport du monde entier.



LE SUJET

London 2012: How the world saw the Paralympics

As the final day of the Paralympic Games unfolded across London, media commentators from around the world have reflected on its achievements.

5 China's Xinhua news agency said: "London has pushed the Paralympics to a new height after taking over the legacy of the Beijing Paralympics."

It added that a better understanding of disability had become "one of the core parts of the 'Paralympic story'". It said it was struck by the spirit of "increasingly fierce competition at the Paralympics".

10 Bahrain's *Gulf Daily* went as far as to say that the abiding legacy of London 2012 may not be the victories of the likes of Mo Farah or Bradley Wiggins, but the "fundamental change in the way much of the world looks at disability". It said the Paralympics "have swiftly taught us to look beyond disability towards achievement".

15 Nigeria's *Vanguard* newspaper said the games "have given humanity an opportunity to push the limits of human capacity to adapt as evident in the stunning performances of disabled athletes".

20 Germany's *Zeit* daily said: "The British can not only organise, they can celebrate. With seemingly boundless enthusiasm they cheered in the packed stadiums every last runner to finish the Paralympics."

Australia's *Canberra Times* said: "Those who admire, respect and are inspired by the magnificent feats of athletes with a disability might reflect on folk who show as much courage, determination and perseverance in their daily personal and professional lives."

25 During the games, Russian tabloid *Komsomolskaya Pravda* said "Russians are not used to encountering disabled people in the street... Yet for the first time, they discovered a previously unknown sporting world and its courageous fighters". Moscow famously refused to stage the Paralympic games in 1980.

30 Writing for the Australian newspaper, disabled journalist Melanie Reid marvelled at the unique sights of Paralympic events: "80,000 people falling silent so that a blind long-jumper can sprint into her darkness towards the sound of someone clapping."

35 “The sight of a young woman, her body frantic with cerebral palsy, achieving serenity on the back of a horse. The potency of men with no legs turned into gods by the menace of their 30 running blades.”

She concluded that the games had somehow made disability “cool”.

BBC News, 10 September 2012.

1. This document is:

- a. a newspaper article.
- b. a collection of newspaper clips.
- c. an extract from the Guinness Book of World Records.

2. Are the following statements true or false? Justify by quoting from the text.

- a. The Paralympics help people understand what it is like to be disabled.
- b. London 2012 has enabled people to see disability in a new light.
- c. The stadiums were almost empty during the London Paralympics.
- d. The 1980 Paralympics took place in Moscow.
- e. Melanie Reid was amazed and touched by some of the events that took place during the 2012 Paralympics.

3. Look at the following expressions: “increasingly fierce competition” (l. 9); “stunning performances” (l. 17); “boundless enthusiasm” (l. 19). Explain in your own words what they show about the general opinion expressed by all media.

4. How have the London Paralympics changed the perception of disabled people among the public?



VOCABULARY

to unfold across: *se dérouler (dans un lieu)* • swiftly: *rapidement* • a feat: *une prouesse* • a palsy: *une paralysie*



6 Expression écrite

45 min

Write an article about the Paralympics and their effects on society. (min. 120 words)

Méthode

Écrire un article (*Writing an article*)

- Définissez d'abord le **but** de votre article : informer, critiquer, dénoncer, exprimer un point de vue, convaincre ?
- Trouvez un **gros titre** (*headline*) qui suggère ou annonce le sujet et accroche le lecteur et inventez une date de parution de l'article.
- Structurez efficacement votre article :
 - ▶ en **introduction**, présentez en une ou deux phrases le sujet général de l'article.
 - ▶ développez le sujet en au moins **deux paragraphes** (récit d'un événement, article explicatif nourri d'exemples)
 - ▶ en **conclusion**, résumez l'article et efforcez-vous de terminer par un commentaire percutant ou une question qui ouvre le débat.

▶▶▶ LA FEUILLE DE ROUTE

- Le but de votre article est de rendre compte de l'impact des jeux paralympiques sur la société : il s'agit donc principalement d'**informer** le lecteur.
- Déterminez quelle sera l'**idée clé** de l'article et résumez-la en un titre efficace.
- Partez d'un **évènement particulier** : vous pouvez bien entendu vous inspirer du texte, faire référence aux jeux paralympiques de Londres. Décrivez ce que vous avez vu (en tant que journaliste) et l'effet que cela a eu sur vous et sur le public.
- Élargissez ensuite le propos : il ne s'agit pas de raconter les jeux paralympiques mais d'évoquer de façon plus générale **en quoi ils ont changé la société** et le regard que l'on porte sur le handicap.
- Vous pouvez conclure en vous interrogeant sur **l'évolution des mentalités** : n'est-elle qu'une conséquence ponctuelle des jeux ou peut-on penser qu'elle va s'inscrire dans la durée ?

CORRIGÉS

▶ SE TESTER QUIZ

1 Being disabled in today's society

1. **a.** disabled = handicapped • **b.** an access ramp = a wheelchair ramp • **c.** biased = prejudiced • **d.** to empower ≠ to exclude • **e.** to assimilate = to integrate • **f.** included ≠ excluded
2. Réponses **b, c, e** et **f**.

2 Language and social inclusion

1. **a.** a minority language • **b.** sign language • **c.** understandable • **d.** to speak fluently
2. Réponses **c, d, e, f, g** et **i**.
L'Égypte a pour langue officielle l'arabe ; Haïti, le créole haïtien et le français ; la République démocratique du Congo, le français.

▶ S'ENTRAÎNER

3 Analyser une affiche

- a.** A poster to celebrate the International Day of people with a disability.
- b.** This woman's name is Jane and she is 25 years old. She works as an accountant and is also an actress, although she suffers from speech dysphasia.

- c. The slogan “Don’t DIS my ABILITY” blurs the line between ability and disability: the word “disability” is present through the capital letters but only the word “ability” is actually used. It calls into question what “ability” and “disability” really mean: should this young woman in her actress costume be called “disabled” while she obviously seems to be “able” to do so many things?
- d. The poster challenges people’s stereotypes and misconceptions surrounding disability. It aims at changing people’s attitudes towards disabled people and their view of disability in general.

4 S’entraîner à la compréhension orale

- a. The ASL is the American Sign Language.
- b. The demonstrators are sign language users and their supporters. They want ASL to be recognised as an official language in Canada.
- c. Arguments:
- 45 countries in the world have already recognized their sign language as an official language
 - ASL users should be considered the same way as people speaking English and French, the two official languages in Canada.
- d. They think it is a means of full inclusion in Canadian society.

▶ OBJECTIF BAC

5 Compréhension écrite

1. The document is a **collection of newspaper clips**.
2. a. **True.** “a better understanding of disability had become “one of the core parts of the ‘Paralympic story’” (l. 7-8).
- b. **True.** “the “fundamental change in the way much of the world looks at disability” (l. 12).
- c. **False.** “ in the packed stadiums” (l. 19-20).
- d. **False.** “Moscow famously refused to stage the Paralympic games in 1980” (l. 28).
- e. **True.** “Melanie Reid marvelled at the unique sights of Paralympic events” (l. 30-31).
3. These expressions show how **positive** the general opinion is. The public is **impressed** by the fighting spirit of the disabled sportsmen and women and the high level of the results, and the audiences are **enthusiastic** about the events.
4. As a result of the London Paralympics, people are **no longer embarrassed** by disability. They are supportive and admiring. According to Melanie Reid, disability has become “cool”.

6 Expression écrite

WHO IS DISABLED?

London, 10th September 2012

Yesterday, **the closing ceremony of the 2012 Paralympic Games** was held in the Olympic Stadium, leaving us with a sense that these **so-called** disabled athletes we followed for a few days were anything but disabled.

Indeed, those paralympic events were not just captivating games, they were mostly **true challenges, remarkable achievements** and **incredible victories**. When we saw a blind long-jumper sprint in her darkness or a sportsman with no-leg run at such speed, we didn't see disabled people but powerful and admirable athletes.

That is why this may be **the starting point of some change in our society**. The performers who have made us dream can never be considered second-class citizens again. The whole society must benefit from their courage, skills and what we should now call their **obvious abilities**.

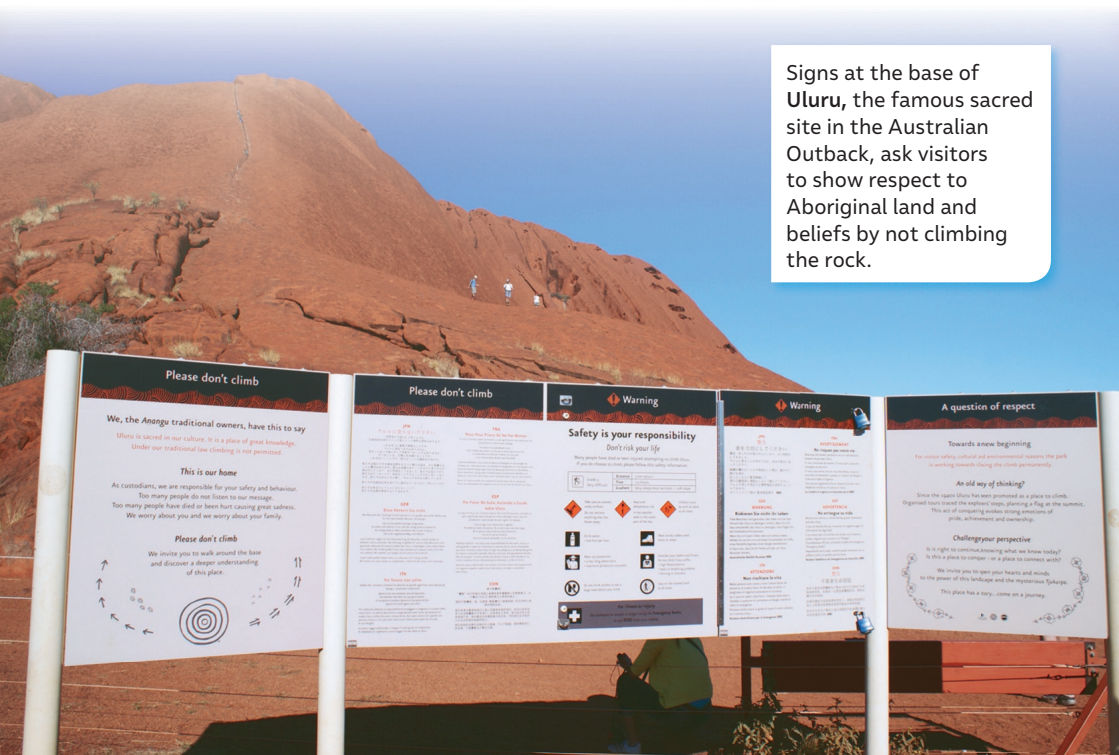
Now that we understand what the Paralympics are really about, we can wonder: who is really disabled? Are they or are we? Let's hope that the effects of these games will **change our view** on handicapped people forever.
(178 mots)

VOCABULARY

- so-called: *soit-disant*
- obvious: *évident-e*
- an ability: *une capacité*

8 Territory and memory

Territoire et mémoire



Signs at the base of **Uluru**, the famous sacred site in the Australian Outback, ask visitors to show respect to Aboriginal land and beliefs by not climbing the rock.

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15

How have Aboriginal cultures and heritage survived colonisation?

En bref Britain was once the biggest colonial power in the world. Unfortunately, colonisation often had some disastrous consequences on the native populations, for instance on the Aborigines in Australia. However, Aboriginal cultures and heritage are still alive: how have they managed to survive the colonising process?

I Understanding Aboriginal cultures and lifestyles

- Within indigenous communities, **kinship systems**, that is to say relationships in the extended family, are central to the way culture is passed on. Children and education are the concern of the whole community.
- Education focuses on the relationship between children and their social and natural **surroundings**. The most important **traditions are taught by the Elders**; they pass on their knowledge, experiences and beliefs through storytelling.
- **Dreamtime stories**, in particular, are about ancestral beings and places. They explain how the world was created, how their ancestors came to Australia and migrated across the country.

VOCABULARY

- kinship: (*liens de*) parenté
- surroundings: *environnement, cadre*

II The effects of colonisation on Aboriginal cultures

1 Taking Aboriginal land away

- In 1770, James Cook declared Australia was “terra nullius” (no one’s land). And yet, in 1788, when colonisation began, there were actually about 400 Aboriginal clans living there. The British settlers gradually **dispossessed them of their land**. For the Aborigines, losing their land meant losing their beliefs and culture, in fact losing their real identity.

2 The government’s assimilation policies

- The white settlers and then their Australian descendants made it **difficult** or even impossible for many indigenous communities **to keep passing on their culture and knowledge** from one generation to the other. For example, the colonists tried to stop them speaking their own Aboriginal language: there were about 700 indigenous languages and dialects in the 18th century, there are about 250 left nowadays.
- Between 1901 and 1969, 100,000 Aboriginal **children were forcibly taken away** from their families to be educated in government-run institutions so that they could be assimilated. They are referred to as “the stolen generations”. Aboriginal heritage, which is about creating and maintaining continuous links between the people and the land, was thus strongly affected.

III Reconciliation and its impact

- In 1992, the High Court of Australia recognised Aboriginals' rights over their lands. On 26th May 1998, the first **“Sorry Day”** was held in memory of the stolen generations and is now commemorated nationally every year. A **“National Reconciliation Week”** is now held at the end of May.
- In 2008, Australian Prime Minister Kevin Rudd presented national apologies to the Aboriginal peoples for the harm done.
- In 1985, **Uluru** was returned to the **Anangu people**, its traditional owners. Since then, they have jointly run Uluru national park with the Australian government. In 1994, the World Heritage site was relisted to include its Aboriginal values.
- Nowadays, Aboriginals still have to work hard to **keep their culture and heritage alive**. However, they do speak and teach their languages, pass on their knowledge through stories, rituals and artwork; they also protect their cultural property and sacred sites.



INFO

Uluru is a natural red rock in the Australian Outback. It is both a significant place in Aboriginal spirituality and a major touristic attraction in Australia. → p. 109

zoom

More on this topic

- The Australian Museum in Sydney is the oldest museum in Australia. It displays millions of **scientific specimens and indigenous cultural objects** but is also involved in Aboriginal studies and community programmes.

→ Visit the museum online: bit.ly/PbacAng_15a



- At the beginning of the 20th century, **remains of dead Aboriginals** were taken for scientific study and display in different museums. They have recently been given back to their original people and buried in the land they belonged to.

→ Read an article about this event: bit.ly/PbacAng_15d

16

Can South Africa overcome the legacy of apartheid?

En bref *There are 57 million inhabitants in South Africa, 80% of which are black. Yet, for more than 300 years, the country was ruled by a white minority, first through colonisation and then through apartheid. Apartheid ended in the 1990s but has deeply affected the country. Can South Africa recover from the wounds of its past?*

I What was apartheid?

- Apartheid was a **segregationist policy** voted in 1948 by the **Afrikaner** nationalist party government. It is an Afrikaans word meaning “being apart”.
- Apartheid was a system of legal racial segregation which forced the different racial groups to live and develop separately. **Whites and non-whites were treated differently** in all aspects of life: education, employment, health care and housing. Apartheid guaranteed the dominance of the white minority and regarded black people as inferior.
- The **territory** bore the mark of that division: whites lived in the cities and non-whites out of them. Black people had to live either in townships (underdeveloped areas outside the cities) or in Bantustans (rural territories set aside for Black inhabitants).



INFO

Afrikaners are white South Africans, mostly the descendants of Dutch settlers. They speak Afrikaans.

II A black leader's fight for justice

- **Nelson Mandela** witnessed the **prejudice and injustice** that black South Africans had to face while he was at school. He became involved in politics at university in the 1940s.
- In 1944, he joined the **ANC (African National Congress)**, a black liberation movement. From 1948, he began to take part in boycotts, strikes and defiance campaigns against apartheid. In 1952, Mandela was arrested and faced the first of many accusations. In 1962, he was **convicted of** sabotage and treason.
- He was **released in February 1990** after 27 years in jail; he and President FW de Klerk then worked together to enable the transition from apartheid to a multiracial democracy. In 1993, they were jointly awarded the Nobel Peace Prize.
- In 1994, Nelson Mandela became **the first democratically elected president of South Africa**. He believed peace and forgiveness (and not anger) should motivate new laws and actions and could unite his country. After **leaving office** in 1999, he went on **advocating for** reconciliation and social justice in South Africa and all over the world.



VOCABULARY

- to be convicted of: *être reconnu coupable de*
- to leave office: *quitter ses fonctions*
- to advocate for stg: *défendre qqch., militer pour qqch.*

III A new South Africa?

- Mandela wanted South Africa to be “a **rainbow nation** at peace with itself and the world” where people of different skin colours could live next to one another in a rich multicultural country.
- **Soweto** (South Western Township) is an interesting illustration of today’s rainbow nation. Johannesburg’s black **township** quickly changed after the end of apartheid and has become a symbol of the country’s energy and hope. There, you can now see fancy shopping malls and restaurants where the younger generations **mingle** more easily.
- However, Soweto is also a place of contrasts where many black people still live in poverty. The gap between whites and non-whites hasn’t been bridged yet. The whole country still has to deal with the **issues** of poverty and racism as well as crime and AIDS. Although there are many signs of progress, apartheid has left **scars** on today’s South Africa...



INFO

In South Africa, **townships** are underdeveloped urban areas where non-whites lived until the end of apartheid.

VOCABULARY

- to mingle: *se mélanger*
- a scar: *une cicatrice*

zoom

More on this topic

- **Invictus**, a film directed by Clint Eastwood and released in 2009, is about President Mandela’s efforts to change South Africa’s image and to reconcile and unite his nation. Nelson Mandela saw in the 1995 rugby world cup the opportunity to bring all South Africans together around the national team (the Springboks).

→ Watch the trailer: bit.ly/PbacAng_16a

- Today’s **South African national anthem**, adopted in 1997, is a symbol of the country’s efforts to reunite all South Africans. It is a mix of two former anthems and its lyrics are in the five most widely spoken languages in the country: Xhosa, Zulu, Sesotho, Afrikaans and English. Its message is about freedom and unity:

*Sounds the call to come together,
And united we shall stand,
Let us live and strive for freedom,
In South Africa our land.*

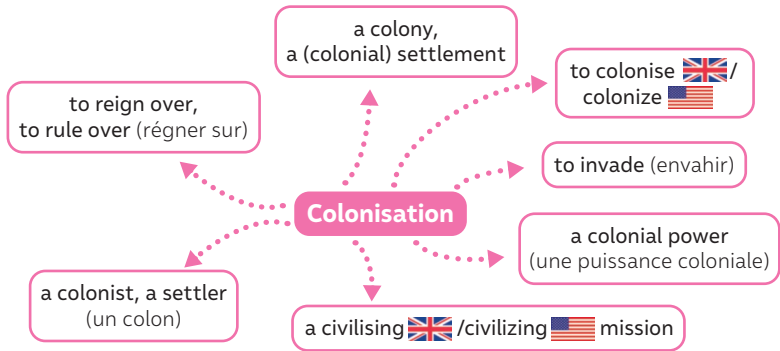
→ Listen to the anthem and read its lyrics: bit.ly/PbacAng_16b



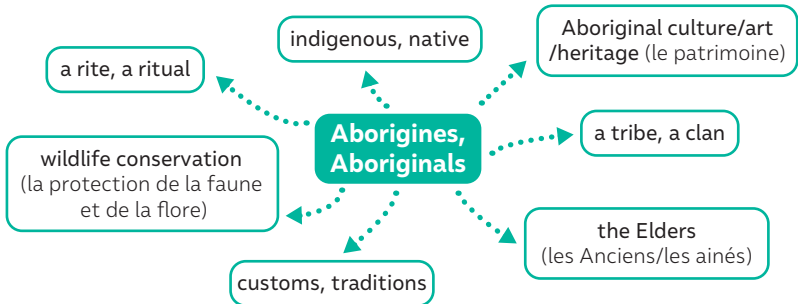
KEYWORDS

Australia: Aboriginal cultures and heritage

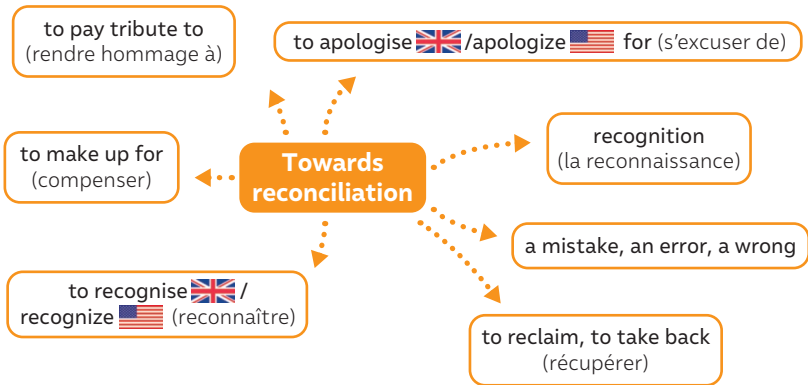
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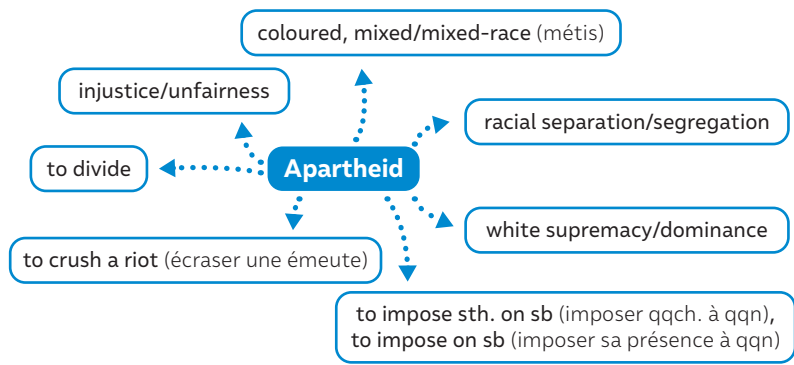


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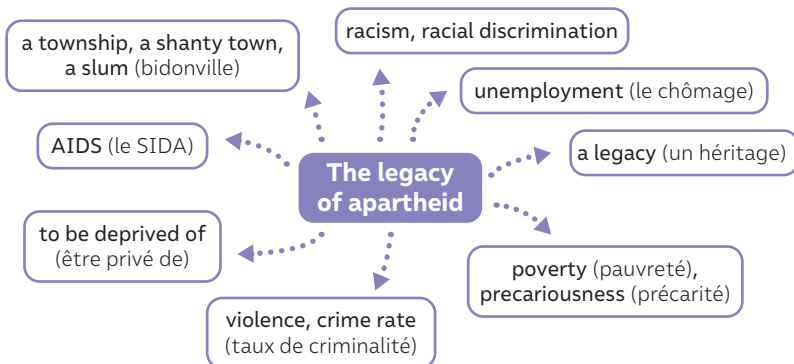


South Africa: the legacy of apartheid

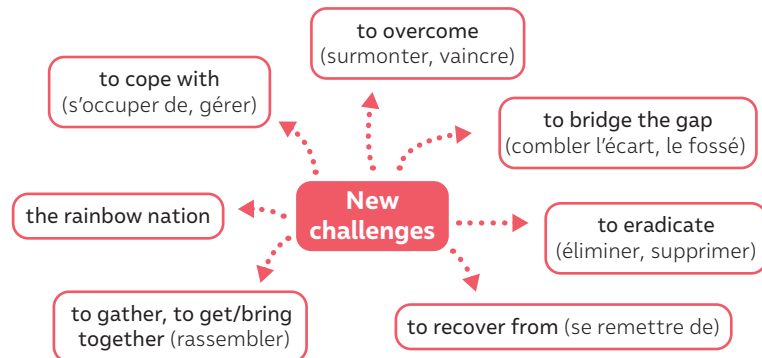
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3



▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 15 et 16**.

1 How have Aboriginal cultures and heritage survived colonisation?

→ FICHE 15

1. Associez chaque mot à sa traduction.

- | | | | |
|---------------------------|---|---|-----------|
| a. des colons | • | • | apologies |
| b. des croyances | • | • | beliefs |
| c. des coutumes | • | • | settlers |
| d. des excuses | • | • | wrongs |
| e. des erreurs, des torts | • | • | customs |

2. Cochez les affirmations vraies.

- a. Nobody lived in Australia before 1788.
- b. British colonisation started in the 17th century in Australia.
- c. The British settlers took the Aboriginals' land.
- d. The land is part of Aborigines' culture and identity.
- e. Some Aboriginal children were forcibly separated from their family due to assimilation policies.
- f. The Australian government refused to recognise its wrongs.

2 Can South Africa overcome the legacy of apartheid?

→ FICHE 16

1. Cochez la traduction qui convient.

a. unfairness:

- l'injustice
- l'inégalité
- l'absence de liberté

b. the legacy of apartheid:

- la légalisation de l'apartheid
- l'héritage de l'apartheid
- l'injustice de l'apartheid

c. to recover from:

- recouvrir
- se reconnaître
- se remettre de

d. to cope with:

- coopérer avec
- gérer
- vaincre

2. Cochez les affirmations vraies.

- a. Apartheid ended in South Africa in the 1960s.
- b. Soweto is a township near Johannesburg where black people were sent under apartheid.
- c. Afrikaners are white people and the descendants of Dutch settlers.
- d. Nelson Mandela liked calling his country the Rainbow Nation.
- e. In South Africa today, there's no difference between black and white people.

S'ENTRAÎNER

3 Analyser une affiche

→ FICHE 15

Observez l'affiche puis répondez aux questions.



À NOTER

Voici le drapeau aborigène :



Affiche commémorative créée à l'occasion du discours du Premier Ministre australien Kevin Rudd le 13 février 2008.

- In which languages are the words in the picture written?
 English Dutch Indian Aboriginal languages
- Focus on the text in the bottom right-hand corner: which special day is it?
- Comment on the symbolic dimension of the picture, in relation to the Aboriginal flag.

4 S'entraîner à la compréhension orale

→ FICHE 16

Regardez la vidéo ci-dessous (avec les sous-titres et légendes) puis répondez aux questions.

 VIDÉO : bit.ly/PbacAng_16c

Il s'agit d'un reportage de la BBC intitulé *The South African farmers overcoming racial divisions* (18 déc. 2018).

- What happened to Bernadette Hall's husband?
- Why do white South African farmers feel they are in danger?
 Farmers are regularly murdered.
 The police refuse to protect them.
 Their farms aren't prosperous enough.
 They don't want black people to come to their farms.
 They think some black people are after them because they are white.
- What does Mrs Hall suddenly leave her farm during the interview for?
- Why does the journalist see in those farmers signs of racial reconciliation and progress?

▶ OBJECTIF BAC



5

Compréhension écrite • *The Stolen Generations*

45 min

Les histoires des « générations volées » sont nombreuses et poignantes. Au nom de l'assimilation, des milliers d'enfants aborigènes ont été arrachés à leurs parents. Certains ont été envoyés à l'autre bout du pays pour travailler au service de familles blanches dont ils ne connaissaient rien.



LE SUJET

The story is set in Australia. The main character is an Aborigine.

"You are a lucky girl, Elizabeth. You have been given a chance, a chance for a better life". The train clicked on. Mrs Carlyle stared out the window again for a moment before returning to stare at the teenage girl whose

5 head was bent down towards her shiny new shoes.

"Look at me when I speak to you, Elizabeth." Garibooli lifted her face and looked across into the blue eyes. She had been taught to look away when an older person addressed her. But then, she realised, Mrs Carlyle was not Eualeyai or Kamillaroi so it must be different for her. [...]

10 "You must do exactly as you are told in the house and do everything that the housekeeper tells you. Without complaint. And as best as you can. The Howards are very kind to let you stay with them and earn your keep so you *must* do everything you're asked. Do you understand? And from now on, your name is *Elizabeth*, and *Elizabeth only*."

15 Elizabeth—once Garibooli, now Elizabeth, and Elizabeth only—nodded, too fearful to ask the one question, the only question, that mattered to her: when was she going home? It was mid-morning when Elizabeth arrived in the country town whose trees were bursting with pink and white blossoms. The name was written on the station building, in big

20 black letters: PARKES.

They were met by a warm-looking, fleshy young woman in a brown felt hat. Elizabeth felt a surge of relief at the sight of the butter-coloured woman, a contrast to the steeliness of Mrs Carlyle. This was Miss Grainger, the housekeeper.

25 Mrs Carlyle peered sternly into the young girl's face, "Remember what we spoke about on the train, about you behaving and doing your best. Miss Grainger will look after you but you must be obedient and respectful to both Miss Grainger and Mrs Howard. Do you *understand*, Elizabeth?"

Elizabeth nodded, even though there was very little she understood

30 about why she was here, sent so far away, to be with Miss Grainger in the home of Mr and Mrs Howard. [...]

Elizabeth and Miss Grainger entered [the house] through the back door and Elizabeth was shown to her room, just off from the kitchen. [...]

Elizabeth had cried so much she didn't think she could cry again. She
 35 lay on the bed and tried to get comfortable. She looked at the sloping ceiling
 and thought about everything that had just happened to her. It was
 only two nights since she listened to old Kooradgie's stories and looked up
 at Mea-Mei, her head in her mother's lap. She closed her eyes and tears
 slid down her face. [...] She heard her brother calling her name. She saw
 40 his face, getting smaller and smaller as she was carried faster and faster,
 further and further away.

Larissa Behrendt, *Behind the Front Fence* (30 modern Australian short stories), 2004.

VOCABULARY

a complaint: *une plainte, une récrimination* • to earn one's keep: *gagner sa vie*
 • fleshy: *bien en chair, grassouillet·te* • felt: *le feutre* • steeliness: *la dureté, le*
caractère inflexible (steel: *l'acier*) • in sb's lap: *sur les genoux de qq*

1. Fill in the gaps with the name of a character from the text.

The main character, whose real name is but who is called
 by, the person with whom she is tra-
 velling, is on her way to’s house. On arrival, she meets
, their housekeeper.

2. Find information about the main character.

Origin	
Age group	
Situation	<input type="checkbox"/> She does not know who her parents are. <input type="checkbox"/> She has been taken away from her parents. <input type="checkbox"/> She has come to meet her parents.
What she is expected to do now	<input type="checkbox"/> Go and live with Mrs Carlyle. <input type="checkbox"/> Spend her holiday with Miss Grainger. <input type="checkbox"/> Work for Mr and Mrs Howard as a servant.

3. Choose 4 adjectives in the list below to describe the main character's feelings throughout the text. Justify each of them with a quote from the text:

aggressive • **confused** • **delighted** • **frightened** • **hopeful** • **indifferent** • **reassured** • **miserable** (very sad)

4. a. To what extent will the character's new life be different from her former life? Give examples.

b. Why does Mrs Carlyle say it will be "a better life" (l. 3)?



6 Expression écrite

45 min

The next morning, Elizabeth asks Miss Grainger the only question that matters to her ("when [is] she going home?"). Imagine the conversation. (min. 120 words)

Méthode

Écrire un dialogue narratif (*Writing a narrative dialogue*)

- Commencez par quelques phrases de narration pour **faire le lien avec le texte** et introduire le dialogue de manière naturelle. Soyez **cohérent·e** avec le texte de départ (temps, cadre, personnages...)
- Respectez les **règles de présentation** et la ponctuation du dialogue. Enrichissez votre dialogue en variant les **verbes introducteurs** → FICHE 37.
- Les propos des personnages peuvent comporter des **marques d'oralité** (contractions, tags...), mais sans termes familiers.

▶▶▶ LA FEUILLE DE ROUTE

- Utilisez les éléments du **contexte** que vous connaissez pour introduire le dialogue : Elizabeth sort de sa chambre, elle a mal dormi, elle est inquiète mais est rassurée par la gentillesse de Miss Grainger...
- Attribuez à vos personnages des **répliques cohérentes** avec ce que vous savez d'eux : Elizabeth est une jeune fille timide et triste ; Miss Grainger semble gentille et douce. Elles se parlent sur un **ton calme** et utilisent un **vocabulaire correct**.
- Prévoyez l'**issue du dialogue** : que répond Miss Grainger à la question posée ? Comment réagit Elizabeth lorsqu'elle comprend qu'elle ne rentrera pas chez elle ?

CORRIGÉS

▶ SE TESTER QUIZ

1 How have Aboriginal culture and heritage survived colonisation?

1. a. settlers b. beliefs c. customs d. apologies e. wrongs

2. Réponses c, d et e.

Proposition **a** is false: about 400 Aboriginal clans lived in Australia before British invasion (probably between 315,000 and 750,000 people).

Proposition **b** is false: colonisation started in 1788, at the end of the 18th century.

Proposition **f** is false: the Australian authorities eventually apologised to the Aboriginal people... but it took them more than two centuries.

2 Can South Africa overcome the legacy of apartheid?

1. a. l'injustice b. l'héritage de l'apartheid c. se remettre de d. gérer

2. Réponses b, c et d.

Proposition **a** is false: Apartheid ended in the early 1990s.

Proposition **e** is false: the gap between black and white people isn't bridged yet.

▶ S'ENTRAÎNER

3 Analyser une affiche

- a. The words are written in **English** and different **Aboriginal languages**.
- b. The date is 13th February, 2008, the day when the Australian Prime Minister Kevin Rudd delivered **a national apology to the Aboriginal peoples**. He apologised in particular for the mistreatment they received and for the stolen generations.
- c. The colours and lines of the poster evoke the Aboriginal flag. The child's hand, whose extended fingers are like sunrays, refers to the stolen generations of Aboriginal children who were forcibly removed from their families. The raising open hand suggests **hope and a possible reconciliation**.



INFO

Le noir du drapeau aborigène représente le peuple ; le rouge, la terre ; le jaune, le soleil.

4 S'entraîner à la compréhension orale

- a. David, Bernadette Hall's husband and a white farmer, was murdered/killed/shot on his farm in 2012 by 5 black men. (0'01-0'44)
- b. Reasons why South African farmers feel in danger:
- Farmers are regularly murdered. (0'19)
 - They think some black people are after them because they are white. (0'30)
- c. Bernadette Hall suddenly leaves when she gets an emergency call. She rushes to help her neighbour whose house is on fire. (0'58)
- d. Mrs Hall's neighbour is a black farmer but she doesn't hesitate to go and help him when he needs it. She insists there is no racial animosity between them. Firi Lekheta, the black farmer, adds they all have to stick together to make South Africa a better place to live. (1'09)

▶ OBJECTIF BAC

5 Compréhension écrite

1. The main character, whose real name is **Garibooli** but who is called **Elizabeth** by **Mrs Carlyle**, the person with whom she is travelling, is on her way to **Mr and Mrs Howard's** house. On arrival, she meets **Miss Grainger**, their housekeeper.

2.

Origin	Aborigine
Age group	teenager
Situation	She has been taken away from her parents.
What she is expected to do now	Work for Mr and Mrs Howard as a servant.

3. Elizabeth is:

- **confused**: "there was very little she understood about why she was here, sent so far away..." (l. 29-30)

- **frightened:** “Elizabeth [...] nodded, too fearful to ask the one question, the only question, that mattered to her” (l. 16-17)
- **reassured:** “Elizabeth felt a surge of relief at the sight of the butter-coloured woman, a contrast to the steeliness of Mrs Carlyle” (l. 22-23)
- **miserable:** “Elizabeth had cried so much she didn’t think she could cry again” (l. 34) / “tears slid down her face” (l. 38-39).

4. a. The character’s new life will be completely different from her former life. Her education, culture and traditions contrast with the ones she is now confronted with. For example, she is not used to wearing shoes (l. 5), she was taught not to look an older person in the eyes but is asked to look at Mrs Carlyle while she speaks (l. 7-10), she was used to listening to the elders’ stories at night in the open air with her family and the people from her clan (l. 37) whereas she will now spend her nights alone in her small room... Now she will have to work for Mr and Mrs Howard (white Australians she has never heard of) and obey them.

b. Mrs Carlyle has a very different point of view. She is a white Australian and doesn’t understand anything about the Aborigines’ way of life. She probably believes Elizabeth lived in terrible conditions with her clan and family, too far away from the modern world and “civilisation”. She thinks it is better for Elizabeth to join the “civilised” world...

6 Expression écrite

The next morning, after an almost **sleepless night**, Elizabeth met Miss Grainger in the kitchen.

“Good morning, Elizabeth”, Miss Grainger **said in a cheerful voice**, “did you sleep well?”.

Elizabeth **whispered**, “Morning, Miss Grainger” and didn’t dare to ask the one question that mattered to her. However, Miss Grainger’s friendly face and smile gave her the courage to ask.

“Do you know when I am going back home?”

Miss Grainger looked surprised. “But dear, this is your home now. Didn’t Mrs Carlyle tell you?”

“She just told me to **behave** and listen to you and the Howards... if I do, please, will I go home soon?”, the young girl **asked in a trembling voice**.

Miss Grainger was clearly moved by the girl’s distress “Elizabeth”, she **replied gently**, “I am sure you are going to like it here and after a while, you won’t even want to leave...”

As tears started rolling down her cheeks, Elizabeth realised what Miss Grainger was trying to make her understand: she may never see her family again.

(179 mots)



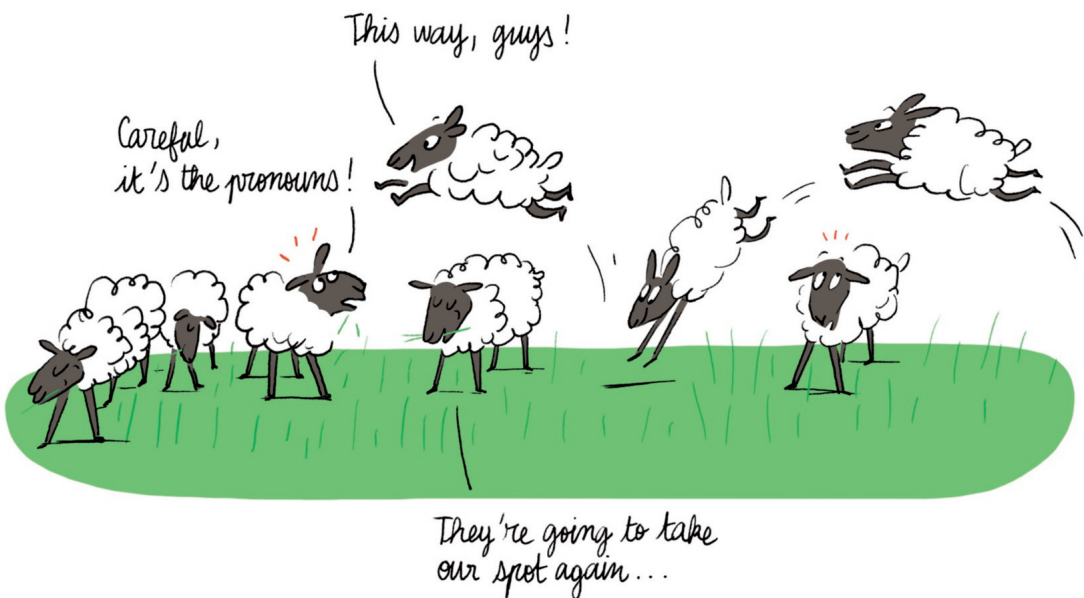
VOCABULARY

- a sleepless night: *une nuit blanche*
- cheerful: *gai-e, enjoué-e*
- to whisper: *chuchoter, murmurer*
- to behave: *bien se conduire*



Grammaire : les notions clés

9 Le groupe nominal



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17

Les articles

En bref Il n'existe que trois articles en anglais : l'article indéfini **a** (ou **an**), l'article défini **the** et l'**article zéro** (absence d'article). Leurs emplois ne sont pas toujours identiques à leurs équivalents français : comment bien les utiliser ?

I Rappels sur l'article indéfini *a(n)*

1 Formes

- L'article indéfini a deux formes, *a* et *an*. On emploie :
 - **a** devant les mots commençant par un son consonne ;
 - **an** devant les mots commençant par un son voyelle.

a book, a flower mais : **an umbrella, an apple**

- Attention, une voyelle peut avoir un son consonne.

a uniform /ju:nɪfɔ:m/, **a European country** /jʊərə'piən/, **a one-man show** /wʌn/

2 Emplois

On utilise *a(n)* devant des **noms dénombrables** au singulier :

- pour mentionner quelque chose pour la première fois (comme l'article indéfini « un, une » en français) ;

Would you like a cup of tea?

Voulez-vous une tasse de thé ?

I've never seen a solar eclipse.

Je n'ai jamais vu d'éclipse solaire.

Overpopulation has an impact on the environment.

La surpopulation a un impact sur l'environnement.

- pour faire référence à un membre particulier d'un groupe ou d'une classe, notamment devant un nom de métier, une nationalité, une religion.

He is a teacher / an Irishman / a Catholic.



À NOTER

On emploie *an* devant un **h muet** : **an heir/heirress** [un héritier, une héritière], **an honest man**, **an honourable woman**, **an hour**.

II Quel article choisir : *the* ou l'article zéro ?

- Comme en français, si l'on parle de quelque chose qui est déjà **connu, défini, identifié** ou que l'on fait référence à des personnes ou des objets uniques, alors il faut employer l'article défini (*the*).

Did you see the Queen?

The sun is shining today.

PRONONCIATION

The se prononce /ðə/ devant un son consonne : **the future**, mais /ði:/ devant un son voyelle : **the airport**.

■ En revanche, si l'on fait référence à une notion **générale**, on utilise l'article zéro (absence d'article). Les noms indénombrables et les noms dénombrables au pluriel sont donc le plus souvent employés sans article.

Ø *Tea is a popular drink in England.*

Le thé est une boisson très populaire en Angleterre.

Ø *Children usually love to sing Ø Christmas carols.*

En général, les enfants aiment chanter des chants de Noël.

■ Retenez notamment qu'il n'y a généralement **pas d'article** devant :

– les disciplines académiques, les activités, les sports ;

My favorite topic is Ø history.

I practise Ø horse-riding every Saturday.

– les jours et les saisons ;

I don't have class on Ø Sunday / in Ø summer.

– les couleurs ;

Ø *Green is a cold colour.*

– les repas ;

Ø *Dinner is served!*

– le mot *television* quand on parle du média.

I never watch Ø TV. (mais : *I listen to **the** radio.*)



À NOTER

The + adjectif permet de désigner une catégorie :
the blind (les aveugles),
the rich (les riches),
the young (les jeunes)...

zoOm

Faut-il un article devant les noms propres ?

Comme en français, certains noms propres sont précédés d'un article, d'autres non.

the

devant les noms
de personnes au pluriel :

the *Obamas*, **the** *Kardashians*

devant les noms
de lieux au pluriel :

the *Netherlands*, **the** *Himalayas*

devant les noms de pays contenant
republic, kingdom, states :

the *Republic of Ireland*

Ø

devant un nom propre précédé
d'un titre ou d'un grade :

Ø *Queen Elizabeth*,
 Ø *British Prime Minister Theresa May*
 [mais **the** *Queen*, **the** *Prime Minister*]

devant les noms de lieux
géographiques
(pays, continents, régions) :

Ø *France*, Ø *Africa*, Ø *California*

18 Les quantifieurs

En bref Pour exprimer une quantité, l'anglais fait appel à des quantifieurs. Ces déterminants diffèrent selon que le nom est dénombrable (on peut le compter) ou indénombrable (on ne peut pas le compter : notions abstraites, matières, liquides...).

I Some ou any ? (« du, de la, des »)

- Dans les phrases **affirmatives**, on emploie **some** devant les noms indénombrables singuliers et devant les noms dénombrables pluriels.

The teacher gave us **some** information about Brexit.

Le professeur nous a donné des informations sur le Brexit.

There are **some** interesting facts in today's newspapers.

Il y a des choses intéressantes dans les journaux d'aujourd'hui.

- Dans les phrases **interrogatives**, on emploie **some** pour formuler une offre ou une demande polie (on sait que l'élément existe). On emploie **any** quand la question porte sur l'existence de l'élément.

Would you like **some** cookies?

Tu veux des cookies ?

Is there **any** water on Mars?

Y a-t-il de l'eau sur Mars ?

- Dans les phrases **négatives**, on utilise **not... any** ou **no** (plus catégorique).

There **isn't any** life on Mars. There is **no** life on Mars.

Il n'y a pas de vie sur Mars.

- Les composés en **-body, -thing, -where** (somebody, anything, nowhere) suivent les mêmes règles que **some, any, no**.

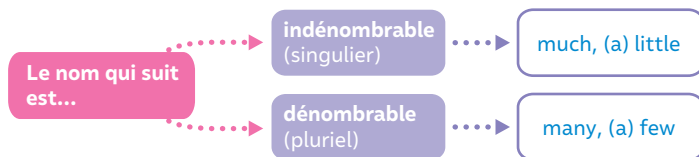


À NOTER

Employé dans une phrase affirmative, **any** signifie « n'importe quel, tout » (at any time : à tout moment).

II Much ou many ? Little ou few ?

- Le choix du quantifieur dépend du nom qui suit : est-il **dénombrable** ou **indénombrable** ?



She has **many** friends and **little** time.

Elle a beaucoup d'amis et peu de temps.

Few politicians tell the truth.

Peu de politiciens disent la vérité.

She ate **a little** bread.

Elle a mangé un peu de pain.

I spent **a few** days in London.

J'ai passé quelques jours à Londres.

NB : Quel que soit le nom, on peut employer **a lot of, lots of** ou **plenty of** à la place de **much/many**.

- Les expressions formées avec *much* et *many* obéissent aux mêmes règles.

<p>How much coffee do you want? Quelle quantité de café veux-tu ? I have too much work. J'ai trop de travail.</p>	<p>How many sweets did you eat? Combien de bonbons as-tu mangés ? This game has too many rules. Ce jeu a trop de règles.</p>
---	--

III *Each, every, several, most, all*

1 *Each et every*

Each et *every* sont toujours suivis du **singulier**. Avec *each*, on insiste sur chaque élément pris individuellement ; avec *every*, on considère chaque élément comme faisant partie d'un ensemble.

Each child has spoken. (= chaque enfant, c'est-à-dire un par un)

I heard every child. (= chaque enfant, c'est-à-dire tous les enfants)



À NOTER

Ne pas confondre **everyday** (tous les jours) et **all day** (toute la journée).

2 *Several, most, all, no*

no student aucun étudiant	several students plusieurs étudiants
most students la plupart des étudiants	all students tous les étudiants

Several, *most* et *all* peuvent se construire avec *of* si on fait référence à un groupe précis. *No* devient **none of**.

Most of the students I know got a good grade.

La plupart des étudiants que je connais ont eu une bonne note.

None of them failed the exam.

Aucun d'entre eux n'a échoué à l'examen.



Both, either et neither

both



*les deux,
l'un et l'autre*

either



*n'importe lequel,
l'un ou l'autre*

**neither
(not... either)**



aucun des deux

Both candidates (both of them) spoke about climate change.

Les deux candidats ont parlé du changement climatique.

Either candidate (either of them) can start the debate.

N'importe quel candidat peut commencer le débat.

I don't like either candidate / I like neither candidate (neither of them).

Je n'aime aucun d'eux.

19

L'expression de l'appartenance

En bref Pour exprimer l'appartenance ou pour marquer un lien étroit entre deux éléments, l'anglais utilise soit le génitif, qui se construit à l'aide du suffixe 's, soit une construction en **the ... of**.

I Comment construire le génitif (ou cas possessif) ?

Le génitif se construit en ajoutant 's après le nom du possesseur. Il y a **inversion des termes** par rapport au français :

Prince Harry's wife is talented.

The bride's dress was gorgeous.

L'épouse du Prince Harry a du talent.

La robe de la mariée était sublime.



À NOTER

Lorsque le possesseur est sans article (ø Prince Harry), le génitif est également sans article : on ne dit pas *the Prince Harry's wife*.

■ Si le nom du possesseur est au pluriel et se termine par un s, on ne met que l'apostrophe '.

My cousins' car mais : St James's Park (ici le s final ne marque pas le pluriel)

■ Le deuxième nom est parfois **sous-entendu** pour éviter une répétition.

• "Whose birthday is it today?" "It's your dad's." (= your dad's birthday)
« C'est l'anniversaire de qui aujourd'hui ? – C'est celui de ton père. »

• She went to Bob's (house).

• He is at the butcher's (shop).

Elle est allée chez Bob.

Il est chez le boucher.

II Quand utiliser le génitif ?

1 Principaux emplois

■ On emploie le génitif :

– pour exprimer l'appartenance à un être vivant, un groupe ou un pays ;

England's major political parties hold seats in Parliament.

Les principaux partis politiques anglais siègent au Parlement.

– pour exprimer une durée ;

a month's holiday

un mois de vacances

– pour indiquer une date.

today's papers

les journaux d'aujourd'hui

Tuesday's meeting

la réunion de mardi

■ Dans les autres cas, on utilise **the + nom du possesseur + of**.

The title of the book (the book's title) is *Hunger Games*.

Le titre du livre est *Hunger Games*.

2 | Cas particuliers

On n'emploie pas le génitif :

- si le nom du possesseur est un **groupe nominal long** ;

What is the name of the tall blue-eyed French football champion?

(Et non pas *What is the tall blue-eyed French football champion's name?*)

- si le nom du possesseur est suivi d'une **relative** ou d'un **GN apposé**.

The reputation of Griezmann, the French football player, is international.

(Et non pas *Griezmann's reputation*, car il est impossible de séparer le nom du GN qui le complète.)

III | Les déterminants et pronoms possessifs

- Les déterminants possessifs sont placés devant un nom. Les pronoms possessifs remplacent le groupe [déterminant possessif + nom], pour éviter une répétition.

déterminants possessifs	my, your, his, her, its, our, their
pronoms possessifs	mine, yours, his, hers, ours, theirs

Is that **your** jacket? It's very similar to **mine**. (*mine = my jacket*)

déterminant

pronom

- On peut utiliser un pronom possessif pour dire « Un-e de mes/tes... » :

one of my friends = a friend of mine

un-e de mes ami-es



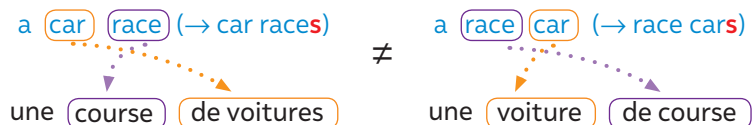
À NOTER

Avec un nom, il faudrait utiliser le génitif : *a friend of Martin's (friends)*.

zoom

Comment former un nom composé ?

- Dans un nom composé, le premier nom apporte une **précision** sur le second : il fonctionne comme un adjectif et reste donc invariable (sauf exception). C'est le deuxième nom qui porte le sens principal et prend donc la marque du pluriel.



- La précision peut porter sur :
 - le moment : *an evening paper*
 - la matière : *a glass ceiling*
 - le métier : *a postman, a policewoman*
 - le lieu : *the city centre*

20 Les démonstratifs

En bref Les démonstratifs **this, that** et leurs pluriels **these, those** peuvent être déterminants ou pronoms. Le choix entre **this (these)** ou **that (those)** est déterminé par la notion de distance : physique (dans l'espace ou dans le temps) ou émotionnelle (positive ou négative).

I This et that démonstratifs

1 | Comment les employer ?

■ On utilise les démonstratifs pour **désigner** une personne, une chose, une situation, une expérience. Ils s'accordent en nombre avec le nom qu'ils déterminent ou qu'ils remplacent.

■ *This, that, these, those* utilisés **comme déterminants** correspondent le plus souvent aux démonstratifs « ce, cet, cette, ces ». Utilisés **comme pronoms**, ils remplacent un nom ou un groupe nominal déjà mentionné ou connu.

- **This English lesson is over.**
That example was interesting.
These grammar exercises are difficult.
Those pronouns weren't easy to find.
- Here is a list of famous English movies. Which of **these** (= these movies) would you like to watch?



À NOTER

Pour **éviter une répétition**, on emploie généralement *one* après le démonstratif.
Which is your favourite series?
This one or that one?
(= celle-ci ou celle-là ?)

2 | Lequel choisir ?

■ Le choix dépend de la **distance par rapport au locuteur** : *this/these* désigne ce qui est proche, *that/those* pour ce qui est éloigné.

<i>this/these</i> : proximité	<i>that/those</i> : éloignement
dans l'espace	
This is my husband Dominic. (Dominic est à côté de moi.) Look at these lovely children! (les enfants sont près de moi.)	I live in that house over there. (la maison est au bout de la rue) Look at those boys on the other side of the field!
dans le temps	
This movie is great. These actors are amazing. (moment présent)	That movie was great. Those actors were amazing. (moment passé)

NB : *Here* (« ici ») est souvent associé à *this/these*, et *there* ou *over there* (« là, là-bas ») à *that/those* pour indiquer à quelle distance se trouve ce que l'on désigne.

This bag here is my travel bag but that suitcase over there is not mine.

■ La distance peut être abstraite : *this/these* suggèrent une **émotion positive** du locuteur (proximité), *that/those* une **émotion négative** (éloignement, rejet).

I love this song.

These cupcakes are delicious.

≠

I hate that song.

Those cupcakes are tasteless.

■ On peut aussi utiliser *this/these* et *that/those* pour différencier deux éléments.

Take this book and give me that one. (celui-ci / celui-là)

I won't buy these but those. (ceux-ci / ceux-là)



À NOTER

On emploie *this/that* pour **repréendre une proposition entière**.
"Peter just quit his job." "Really? I didn't know that."

II Autres emplois

■ *This* et *that* employés comme adverbes permettent d'**intensifier** un adjectif ou un autre adverbe à l'oral.

"I left the concert before the end." "Was it that bad?" (= aussi mauvais que ça)

I've never travelled this far. (= aussi loin que ça)

■ *This* adverbe est accompagné d'un geste quand il indique une taille.

I ordered a pizza this long. (= grande comme ça)

zoom

Quelques expressions avec *this* ou *that*

Certaines expressions courantes sont construites avec *this* ou *that*, avec un sens souvent différent.

this / these

- at **this** moment / at **this** time : en ce moment, actuellement (*actually* = en fait)
- **these** days : de nos jours
- **This** is it! : Ça y est !
- **this** minute : immédiatement

that / those

- at **that** moment / at **that** time : à ce moment-là, à cette époque-là
- in **those** days : à cette époque-là
- **That's** it : C'est tout

This ou *that* ?

this ou *that*

- at **this / that** point : à ce stade
- **this / that** is why : c'est pourquoi
- in addition to **this / that** : de plus, en outre

21

L'adjectif qualificatif

En bref L'adjectif qualificatif sert à donner des précisions sur un nom. En anglais, il ne s'accorde ni en genre ni en nombre avec le nom auquel il se rapporte.

I L'ordre des adjectifs

■ Les adjectifs épithètes sont toujours placés **avant le nom**. Les adjectifs d'opinion (jugement personnel) viennent en premier, suivis des adjectifs de description (caractéristiques objectives).

Emma Stone is a **famous American** actress.

■ Les adjectifs de description obéissent également à un **ordre donné** :

taille – âge – forme (ou qualité physique) – couleur – origine – matière

a **tall, young, strong Scottish** warrior
un jeune, grand et fort guerrier écossais

■ Lorsque deux adjectifs sont du même type, ils sont reliés par **and**.

a **red and white** flag



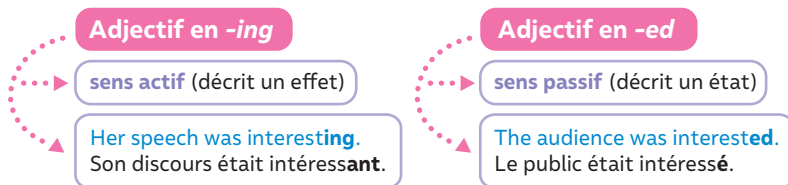
À NOTER

Pour mémoriser l'ordre des adjectifs de description, retenez le moyen mnémotechnique **TAFCOM**.

II La formation des adjectifs

1 Les adjectifs en **-ed** et en **-ing**

■ De nombreux adjectifs sont construits à **partir de verbes** auxquels on ajoute le suffixe **-ing** ou **-ed**.



■ Quelques adjectifs à ne pas confondre :

-ing	
annoying	agaçant
boring	ennuyeux
embarrassing	gênant
exciting	excitant
frightening	effrayant
shocking	choquant
surprising	surprenant

-ed	
annoyed	contrarié
bored	qui s'ennuie
embarrassed	gêné
excited	excité
frightened	effrayé
shocked	choqué
surprised	surpris

2 | Les adjectifs composés

■ Un adjectif composé est formé de deux mots ou plus, séparés par un tiret. Le premier mot sert à **donner une précision** sur le second.

I would like to live in an English-speaking country.

J'aimerais habiter dans un pays anglophone.

■ Les principales constructions :

Formation	Exemples
adjectif + verbe + <i>-ing</i>	<i>easy-going</i> (facile à vivre)
adverbe + verbe + <i>-ed</i>	<i>well-dressed</i> (bien habillé)
nom + verbe + <i>-ing</i>	<i>time-consuming</i> (chronophage)
nom + adjectif	<i>smoke-free</i> (non-fumeur)
adjectif + nom (au sing.)	<i>full-length</i> (en version intégrale)
adjectif + nom* (au sing.) + <i>-ed</i> * Dans ce cas, le nom appartient généralement au lexique du corps.	<i>blue-eyed</i> (aux yeux bleus) <i>long-toothed</i> (aux dents longues)

■ On peut également transformer un **complément du nom** (*of...*) exprimant l'âge, la durée ou la distance en adjectif composé. Attention, tous les termes passent au singulier (et il ne faut pas oublier le ou les tirets).

a child of two years old → *a two-year-old kid* (un enfant de deux ans)

a break of three weeks → *a three-week break* (une pause de trois semaines)

a walk of five kilometres → *a five-kilometre walk* (une marche de 5 km)

zoOm

Quelques suffixes à connaître

Connaître le sens des principaux suffixes qui forment certains adjectifs aide à comprendre le sens des mots inconnus.

-able : qui peut être
(*eatable, debatable...*)

-y : qui a la qualité de
(*windy, greedy, funny...*)

-ish : qui a la qualité de [péj.]
(*childish, yellowish...*)

Suffixes pour former des adjectifs

-ful : avec, plein de
(*hopeful, tasteful...*)

-less : sans, dépourvu de
(*hopeless, tasteless...*)

-ic / -ical : qui relève de
(*historic / historical...*)

En bref Le **comparatif** permet de mesurer les différences entre deux éléments (« plus... que, moins... que, aussi... que »). Le **superlatif** est utilisé pour décrire l'élément qui a le plus haut degré d'une qualité ou d'un défaut (« le plus..., le moins... »).

I Comparatif et superlatif de supériorité

Le comparatif et le superlatif de supériorité se construisent différemment selon que l'adjectif est long ou court.

1 Formation régulière

- Adjectif court : une syllabe ou deux syllabes se terminant en -y, -er, -ow, -le.

adjectif	comparatif = adj. court + -er	superlatif = adj. court + -est
slow	slower	slowest
funny	funnier	funniest
clever	cleverer	cleverest
simple	simpler	simplest
thin	thinner	thinnest

Le y final de l'adjectif devient i au comparatif et au superlatif.

La consonne finale est doublée lorsqu'elle est précédée par une voyelle.

My new mobile phone is **slower** than my old one.
It's the **slowest** phone I've ever had.

- Adjectif long : deux syllabes (non terminé par -y, -er, -ow, -le) ou plus.

comparatif	superlatif
more + adj. long	most + adj. long

Captain America is **more** powerful than Thor.
Superman is **the most** powerful superhero.

À NOTER

Quelle que soit la longueur de l'adjectif, le deuxième élément de comparaison est toujours introduit par **than** (*He swims faster than I run*).

2 Adjectifs irréguliers

Trois adjectifs ont un comparatif et un superlatif irréguliers :

adjectif	comparatif	superlatif
good / well (bon, bien)	better (mieux, meilleur)	best (le meilleur)
bad (mauvais)	worse (pire)	worst (le pire)
far (loin)	farther / further (plus loin, plus approfondi)	farthest / furthest (le plus loin, le plus poussé)

II Comparatif d'égalité, comparatif et superlatif d'infériorité

Il n'y a pas de distinction adjectif court / adjectif long.

- Comparatif d'égalité : **as** + adjectif + **as**.
This winter the weather is as bad as last year.
Cet hiver, le temps est aussi mauvais que l'année dernière.
- Comparatif d'infériorité : **less** + adj. + **than** ou **not as** + adj. + **as** (plus fréquent).
Driving is less expensive than / not as expensive as flying.
Prendre la voiture est moins cher / n'est pas aussi cher que prendre l'avion.
- Superlatif d'infériorité : **the least** + adjectif.
Wyoming is the least populous state of the USA.
Le Wyoming est l'État le moins peuplé des États-Unis.

III Double comparatif

- Pour exprimer une **progression**, on peut coordonner deux comparatifs.
Summers are hotter and hotter (more and more hot) / more and more intense.
Les étés sont de plus en plus chauds / de plus en plus intenses.
- Pour exprimer la **corrélacion de deux éléments**, on utilise **the** + comparatif.
The hotter they get, the more unbearable they are.
Plus ils se réchauffent, plus ils deviennent insupportables.
The more I see you, the more I love you.
Plus je te vois, plus je t'aime.



À NOTER

On peut également construire des doubles comparatifs d'infériorité :
Travelling is less and less expensive. The less you study, the less you learn.

zoom

As ou like ?

En anglais, « comme » peut se traduire par **as** ou **like**, selon les cas.

as

= « **ainsi que** » (+ proposition)
As you know, I go to India once a year.

= « **en tant que** » (+ fonction, métier)
Gandhi worked as a lawyer in South Africa.

like

= « **pareil que** » (+ nom / pronom / GN)
Gandhi was like a father to his nation.

= « **par exemple** »
I admire pacifist leaders like Gandhi.

NB : Aux États-Unis, il est commun d'utiliser **like** avec une proposition à l'oral, à la place de **as** : *like I said* au lieu de *as I said*.

LE GROUPE Quelques règles

Articles

On n'emploie **pas the** lorsqu'on évoque **une généralité**.

- *The Mobile phones have become too expensive.*
The mobile phones they sell here are expensive.
- *The Shakespeare's plays are easily accessible online.*
The Shakespeare's plays quoted above are my favourite.

Il n'y a **pas d'article** devant les jours, les sports, les couleurs, les repas.

- *On ~~the~~ Saturday morning, I play ~~the~~ rugby.*
- *My favourite colour is ~~the~~ pink.*

Démonstratifs et quantifieurs

This s'emploie avec un nom **singulier** ;
these avec un nom **pluriel**.

*Have you read **this** **these** books?*

Many et **(a) few** s'emploient avec un nom **dénombrable** ;
much et **(a) little** avec un nom **indénombrable**.

- ***Much** **Many** people voted in the 2018 midterm elections.*
- ***Few** young voters chose Republican candidates.*
- *Democrats got **much** support from women and **little** support from men.*

Adjectifs

Les adjectifs **subjectifs** se placent **avant les adjectifs objectifs** (eux-mêmes dans l'ordre **TAFCOM**).

*They live in a ~~tiny wooden lovely~~ **lovely tiny wooden** house by the sea.*

Les adjectifs en **-ing** ont un **sens actif** (effet) ;
les adjectifs en **-ed** ont un **sens passif** (état).

- *This is a very **interesting** story.*
- *I'm **interested** in this story.*

NOMINAL
clés

Comparatifs et superlatifs

Le comparatif des **adjectifs courts** se construit avec **-er**.
*I am ~~more smart~~ **smarter** than you.*

More sert à construire le **comparatif** des adjectifs longs ;
the most leur **superlatif**.

- *New York is ~~most more~~ **more** fascinating than Paris.*
- *New York is **the most** fascinating city in the world.*

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 17 à 22**.

1 Les articles et les quantifieurs

→ FICHES 17 ET 18

Cochez l'article ou le quantifieur qui convient.

- a. ∅ The UK is in ∅ the Europe.
- b. I just bought a an the ∅ new pair of trousers and a an the ∅ new shoes. A An The ∅ trousers were made in England.
- c. You'd better go to the supermarket. There isn't many much little few food in the fridge.
- d. Is there anybody somebody nobody out there?

2 L'appartenance et les démonstratifs

→ FICHES 19 ET 20

Cochez la bonne réponse.

- a. Look at the Kennedys's the Kennedys' house over there!
- b. " Whose Who's car is it in their driveway (= allée)?"
"It's their son son's."
- c. Shall I buy this that jacket or this that one back there?
- d. I really like these those shoes. These Those ones are not my type.

3 L'adjectif qualificatif

→ FICHE 21

Reliez chaque phrase à l'adjectif qui convient.

- | | | | |
|---|---|---|------------|
| a. I'm ... with your school results. | • | • | worried |
| b. This book is so I won't finish it. | • | • | boring |
| c. Are you ok? You look | • | • | interested |
| d. I'm not really ... in football. | • | • | pleased |

4 Comparatifs et superlatifs

→ FICHE 22

Cochez la bonne réponse.

- a. *Speed 2* is worse the worst movie sequel of all time. It's worse the worst than *Rocky V*.
- b. *The Divergent Trilogy* is more the most boring than *The Hunger Games Trilogy*. It's more the most boring dystopian series I've read.
- c. *Game of Thrones* is the greater the greatest show I've ever watched.

▶ S'ENTRAÎNER

5 Les articles

→ FICHE 17

Complétez le paragraphe suivant à l'aide des articles *a, an, the* ou \emptyset .

Do you know television show *Reign*? It is American series based on story of Mary Stuart who was Queen of Scotland from 1542 to 1567.

In series, Mary is teenager engaged to Prince Francis and she has to face fierce (= *féroces*) enemies.



6 Les quantifieurs

→ FICHE 18

Traduisez les phrases suivantes.

a. Les deux équipes voulaient gagner.

.....

b. « Combien de bagages (= *luggage*) sont autorisés à bord ? – Pas beaucoup. »

.....

c. Peu de Français parlent anglais couramment.

.....

d. Je ne trouve mes clés nulle part.

.....

e. Ils ne laissent entrer personne après 20 heures.

.....

7 L'expression de l'appartenance

→ FICHE 19

Formez des phrases en mettant les mots dans le bon ordre.

a. new / hate / my / I / sneakers. / yours / I / prefer

.....

b. attraction / the London Eye / 's / is / best / capital / the

.....

c. son / George / Kate / is / 's

.....

d. mine / she / book / borrowed / a / of

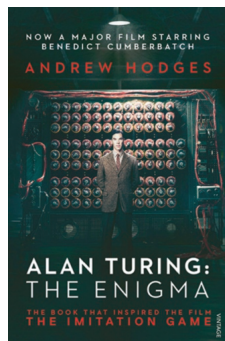
.....

8 Les démonstratifs

→ FICHE 20

Complétez avec *this, that, these* ou *those*.

Have you read *Enigma*? book is based on the story of Alan Turing, an English computer scientist who was gay and lived in the 1950s. At time, homosexuality was illegal. is why he was prosecuted for indecency. He was one of war heroes who were forgotten. But days, Alan Turing is better known, thanks to the movie *The Imitation Game* starring Benedict Cumberbatch.



9 L'adjectif qualificatif

→ FICHE 21

Remettez les adjectifs dans l'ordre et traduisez les phrases.

a. *famous / nineteen-year-old / British*

Mary Shelley was a writer.
.....

b. *heart-breaking / gothic*

She wrote *Frankenstein*, a novel.
.....

c. *thin / very smart / Swiss / tall*

Victor Frankenstein was a scientist.
.....

d. *horrible / long-legged / huge*

He created a monster.
.....

e. *virtuous / dark-haired / young*

He was engaged to a lady.
.....

10 Comparatifs et superlatifs

→ FICHE 22

Mettez l'adjectif entre parenthèses à la forme qui convient :
comparatif ou superlatif, de supériorité ou d'infériorité ?

Elon Musk is one of the world's (*influential*) businessmen. His Hyperloop will be (*fast*) train in the future; travelling at about 700 mph, (*fast*) than most commercial planes. It will be powered by renewable energy, (*polluting*) for the environment. No doubt tickets won't be (*cheap*) as regular train tickets.

11 Vrai ou faux ?

→ FICHES 17 A 22

Cochez la réponse qui convient.

- | | V | F |
|---|--------------------------|--------------------------|
| a. Il n'existe que trois articles en anglais. | <input type="checkbox"/> | <input type="checkbox"/> |
| b. On n'emploie jamais <i>the</i> devant un nom propre. | <input type="checkbox"/> | <input type="checkbox"/> |
| c. On peut utiliser <i>some</i> dans une question. | <input type="checkbox"/> | <input type="checkbox"/> |
| d. « Beaucoup + nom pluriel » se traduit par <i>much</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| e. « Le drapeau de l'Australie » se traduit par <i>the Australia's flag</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| f. « Le chapeau de la reine » se traduit par <i>the Queen's hat</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| g. Le choix du démonstratif <i>this</i> ou <i>that</i> peut dépendre de la distance émotionnelle. | <input type="checkbox"/> | <input type="checkbox"/> |
| h. « Intéressé » et « choqué » se disent <i>interesting</i> et <i>shocking</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| i. Le second terme d'un comparatif d'égalité est introduit par <i>as</i> . | <input type="checkbox"/> | <input type="checkbox"/> |

12 Bilan

Traduisez en anglais ce que pense Lalie, 17 ans, de la série *Riverdale*.

« Je veux vous parler de *Riverdale*, une série TV américaine, sombre et mystérieuse, avec beaucoup de secrets et de suspense : qui est le meurtrier de Jason Blossom, le frère jumeau de Cheryl ?

Mes personnages préférés sont Archie, Betty et Veronica. Tous vont au même lycée dans une petite ville nommée *Riverdale*.

Archie est un joueur de foot aux cheveux roux, aux yeux marron et à la peau pâle.

Betty est l'une des filles les plus intelligentes du lycée. Sa meilleure amie Veronica est la fille la plus populaire. Toutes deux sont amoureuses d'Archie.

J'aime particulièrement les scènes au Pop's Diner, tellement typiques de la vie d'un ado américain ! Archie et ses amis prennent toujours des milkshakes à la fraise avec quelques donuts au chocolat. »



CORRIGÉS

▶ SE TESTER QUIZ

1 Les articles et les quantifieurs

- a. **The** UK is in \emptyset Europe. (*The United Kingdom* car *kingdom* est un nom commun ; \emptyset *Europe* car il s'agit d'un nom de continent.)
- b. I just bought **a** new pair of trousers and \emptyset new shoes. **The** trousers were made in England. (Dans la 2^e phrase, on emploie l'article défini car le pantalon a déjà été évoqué.)
- c. You'd better go to the supermarket. There isn't **much** food in the fridge. (*food* est indénombrable)
- d. Is there **anybody** out there?

2 L'appartenance et les démonstratifs

- a. Look at **the Kennedys'** house over there!
- b. "**Whose** car is it in their driveway?" "It's their **son's**." (« À qui appartient la voiture ? – Elle est à leur fils. »)
- c. Shall I buy **this** jacket or **that** one back there? (cette veste ou celle-là)
- d. I really like **these** shoes. **Those** ones are not my type. (*those* a ici un sens péjoratif)

3 L'adjectif qualificatif

- a. I'm **pleased** with your school results.
- b. This book is so **boring** I won't finish it.
- c. Are you OK? You look **worried**.
- d. I'm not really **interested** in football.



À NOTER

Certains adjectifs sont suivis d'une préposition spécifique. Retenez notamment :
pleased with, interested in.

4 Comparatifs et superlatifs

- a. *Speed 2* is **the worst** movie sequel of all time. It's **worse** than *Rocky V*.
- b. *The Divergent Trilogy* is **more** boring than *The Hunger Games Trilogy*. It's **the most** boring dystopian series I've read.
- c. *Game of Thrones* is **the greatest** show I've ever watched.

▶ S'ENTRAÎNER

5 Les articles

Do you know **the** television show *Reign*? It is **an** American series based on **the** story of Mary Stuart who was \emptyset Queen of \emptyset Scotland from 1542 to 1567. In **the** series, Mary is **a** teenager engaged to \emptyset Prince Francis and she has to face \emptyset fierce enemies.

6 Les quantifieurs

- a. **Both** teams wanted to win.
- b. "**How much** luggage is allowed on board?" "**Not much.**"
- c. **Few** French people speak English fluently.

- d. I can't find my keys **anywhere**.
- e. They won't let **anybody** in after 8 pm.

7 L'appartenance

- a. I hate my new sneakers. I prefer yours.
- b. The London Eye is the capital's best attraction.
- c. George is Kate's son.
- d. She borrowed a book of mine.

8 Les démonstratifs

Have you read *Enigma*? **This** book is based on the story of Alan Turing, an English computer scientist who was gay and lived in the 1950s. At **that** time, homosexuality was illegal. **That** is why he was prosecuted for indecency. He was one of **those** war heroes who were forgotten. But **these** days, Alan Turing is better known thanks to the movie *The Imitation Game* starring Benedict Cumberbatch.

9 L'adjectif qualificatif

- a. Mary Shelley was a **famous nineteen-year-old British** writer.
Mary Shelley était une célèbre écrivaine britannique âgée de dix-neuf ans.
- b. She wrote *Frankenstein*, a **heart-breaking gothic** novel.
Elle a écrit Frankenstein, un roman gothique déchirant.
- c. Victor Frankenstein was a **very smart, tall, thin, Swiss** scientist.
Victor Frankenstein était un scientifique Suisse, très intelligent, grand et mince.
- d. He created a **horrible, huge, long-legged** monster.
Il a créé un monstre horrible, énorme et aux grandes jambes.
- e. He was engaged to a **virtuous, dark-haired, young** lady.
Il était fiancé à une jeune fille vertueuse aux cheveux bruns.

10 Comparatifs et superlatifs

Elon Musk is one of the world's **most influential** businessmen. His Hyperloop will be **the fastest** train in the future; travelling at about 700 mph, **faster** than most commercial planes. It will be powered by renewable energy, **less polluting** for the environment. No doubt tickets won't be **as cheap** as regular train tickets.

11 Vrai ou faux ?

- a. **Vrai.** *The, a/an* et l'article zéro.
- b. **Faux.** On peut l'employer pour désigner une famille, un couple : *the Obamas*.
- c. **Vrai.** Par exemple : *Would you like some milk? Can I have some sugar?*
- d. **Faux.** *Much* s'emploie devant un GN indénumérable, donc singulier : *much traffic*.
- e. **Faux.** Le « possesseur » est *Australia* (pas de *the*), donc : *Australia's flag*.
- f. **Vrai.** Le possesseur est *the Queen*, donc : *the Queen's hat*.
- g. **Vrai.** *That* peut avoir un sens péjoratif.
- h. **Faux.** « Intéressé » et « choqué » se traduisent *interested* et *shocked*. *Interesting* et *shocking* signifient « intéressant » et « choquant ».
- i. **Vrai.** *You're as intelligent as me*.

12 Bilan

“I want to talk to you about Riverdale, an American TV series / TV show, dark and mysterious, with a lot of secrets and suspense: who is the murderer of Jason Blossom, Cheryl’s twin brother?”

My favourite characters are Archie, Betty and Veronica. **All of them** go to the same high school in a little town called Riverdale.

Archie is a football player with **red hair**, brown eyes and a pale skin.

Betty is one of **the most intelligent** / **the smartest** / **the brightest** girls in the high school. Her best friend Veronica is **the most popular** girl. **They are both** / **Both are** in love with Archie.

I particularly like / I particularly enjoy / I’m especially fond of the scenes at Pop’s Diner, so typical of an **American teen’s life!** Archie and his friends always have **some** strawberry milkshakes with **a few** chocolate donuts.”

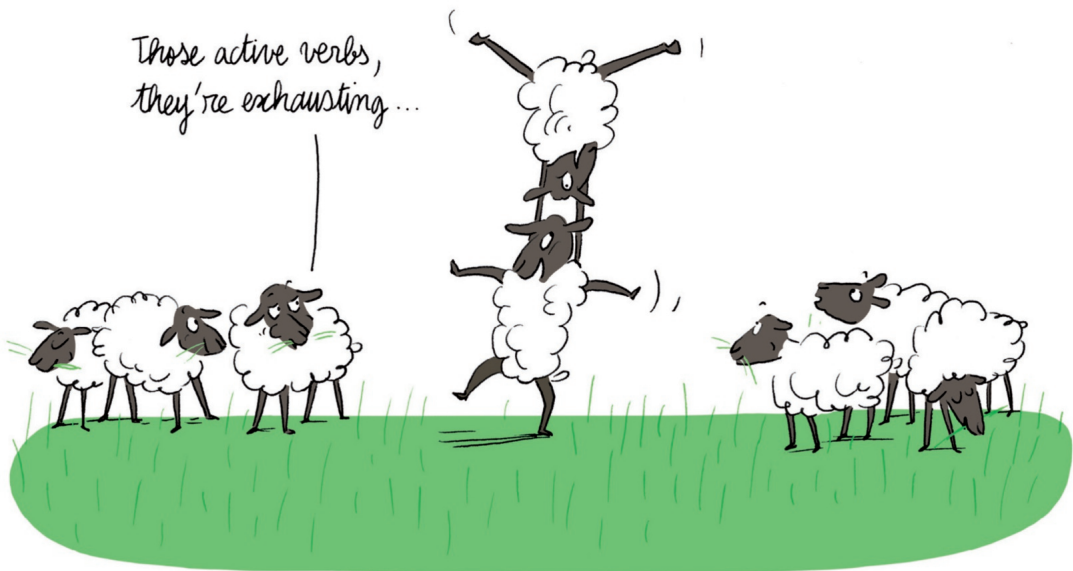


DES POINTS EN +

Vous pouvez aussi former des **adjectifs composés**: *Archie is a red-haired, brown-eyed, pale-skinned football player.*

10 Le groupe verbal

Those active verbs,
they're exhausting...



FICHES DE COURS

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23

Formes simples et formes en *be + V-ing*

En bref La **forme simple** permet de donner une information sans faire de commentaire. L'action est envisagée dans sa globalité. Avec la **forme en *be + V-ing***, l'énonciateur fait un commentaire sur l'action en cours, comme un « arrêt sur image » : il s'intéresse à un point particulier de son déroulement.

I Présent simple ou présent en *be + V-ing* ?

1 | Rappel : formation

■ Le présent simple :

	toutes les personnes sauf 3 ^e pers. du singulier	3 ^e pers. du singulier
forme affirmative	sujet + BV (base verbale)	sujet + BV + s
forme négative	sujet + do not (don't) + BV	sujet + does not (doesn't) + BV
forme interrogative	do + sujet + BV	does + sujet + BV

I eat.

They don't run.

Does she work?

■ Le présent en *be + V-ing* : *be* au présent (*am, are, is*) + *V-ing*

I'm eating.

They're not running.

Is she working?

2 | Comment choisir ?

■ Le **présent simple** exprime une **généralité** tandis que le présent en *be + V-ing* décrit une **action en train de se faire**.

It usually **rains** a lot in Ireland but it's not **raining** at the moment.

■ Principaux emplois :



À NOTER

Le présent simple s'emploie souvent avec des **adverbes de fréquence** que l'on place avant le verbe.

→ FICHE 34

présent simple	présent en <i>be + V-ing</i>
<ul style="list-style-type: none"> fait régulier, fréquent My friend travels to the UK once a year. vérité générale The sun rises in the east. information objective, permanente She works in an office. Class begins at 8. 	<ul style="list-style-type: none"> action en cours He is reading his new book right now. action temporaire, exceptionnelle I'm not working this week. futur immédiat Are you coming to my party tonight? habitude jugée déplaisante She is always talking.

II Prétérit simple et prétérit en *be + V-ing*

1 Formation

■ Prétérit simple : → FICHE 24

■ Prétérit en *be + V-ing* : *be* au prétérit + *V-ing*

I **was eating**.

Je mangeais.

They **were not running**.

Ils ne couraient pas.

Was she **working**?

Travaillait-elle ?

2 Emplois

■ Le prétérit simple s'emploie pour relater un fait passé, terminé, **coupé du moment présent**.

I **visited** Los Angeles last summer.

J'ai visité Los Angeles l'été dernier.

■ Le prétérit en *be + V-ing* s'emploie pour décrire **une action qui était en train de se dérouler** : elle permet d'évoquer les **circonstances** d'un fait rapporté au prétérit simple.

While they **were shooting** the scene, an accident happened.

Pendant qu'ils tournaient la scène, un accident est survenu.



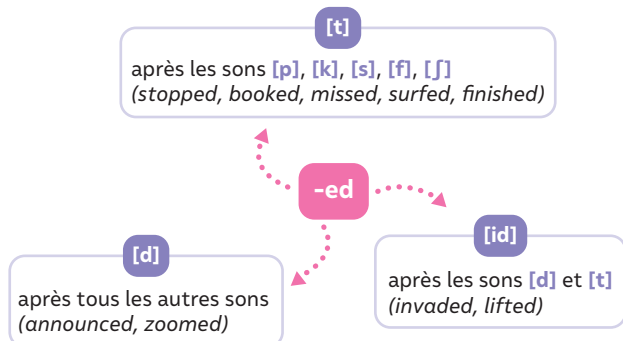
À NOTER

Le prétérit en *be + V-ing* se traduit le plus souvent par un **imparfait** en français.

zoom

Comment prononcer la terminaison *-ed* ?

La terminaison du participe passé régulier se prononce différemment selon le son qui la précède.



En bref Le **prétérit simple** renvoie à une action précise du passé, datée et terminée, qui n'a aucun lien avec le présent. Le **present perfect simple** renvoie à une action passée ou qui a commencé dans le passé, mais qui a toujours un lien avec le présent.

I Rappels

1 | Comment former le prétérit simple ?

■ Prétérit simple : BV + **-ed**

Certains verbes ont un prétérit irrégulier qu'il faut mémoriser (→ **RABATS**, 2^e colonne du tableau).

I **worked**.

You **ran** (prét. de *run*).

She **spoke** (prét. de *speak*).

■ Aux formes négative et interrogative, on utilise l'auxiliaire **did**.

We **didn't** move.

Did you sleep?

2 | Comment former le *present perfect simple* ?

■ *Present perfect simple* : **have** au présent + participe passé (BV + **-ed**)

Les verbes irréguliers au prétérit le sont également au participe passé (→ **RABATS**, 3^e colonne du tableau).

I **have worked** till now.

She **has already spoken**. (part. passé de *speak*)

■ *Have* porte la négation et permet de formuler une question.

We **haven't** moved yet.

Have you **slept** enough? (part. passé de *sleep*)



À NOTER

Le *present perfect* se traduit en français par un présent ou un passé composé.

II Prétérit ou *present perfect* ?

1 | Comment choisir ?

■ S'il y a un lien entre l'événement passé et le présent, on utilise le *present perfect*. Sinon, on utilise le prétérit.

There has been a school shooting, it's all over the news.

Il y a eu une tuerie dans une école, les médias ne parlent que de cela.

There was a school shooting yesterday.

Il y a eu une tuerie dans une école hier.

- Les deux formes correspondent à un passé composé en français mais :
 - dans la phrase 1, on évoque un événement qui a une **conséquence dans le présent** : il est dans les médias au moment où l'on parle.
 - dans la phrase 2, on énonce un fait passé, dont on précise la date (hier) : il y a **coupure avec le présent**, ce qui induit l'utilisation du prétérit.

2 | Quels marqueurs de temps utiliser ?

Action passée et datée

▶ **prétérit**

yesterday,
last week / month / year,
when I was a child,
in 2014,
ten days ago...

Bilan présent d'actions passées

▶ **present perfect**

ever, never, before,
already, yet, so far,
not yet, still not,
over the last few days/years,
it's the first time,
since...

zoom

Emploi de *ago*, *since* et *for*

ago (= il y a)

- s'emploie avec le prétérit
- permet de dater un événement passé

since (= depuis)

- s'emploie avec le *present perfect*
- indique le point de départ d'une action

Quel mot employer ?

for

- s'emploie avec le prétérit (= pendant) ou le *present perfect* (= depuis)
- indique la durée d'une action (terminée ou non)

Obama was President of the USA **for** 8 years. (période terminée)

Trump became President four years **ago**, in 2016. (action passée)

Trump has been President of the USA **since** 2016 / **for** 4 years.

(période non terminée)

25

Le *past perfect*

En bref Le **past perfect** s'utilise toujours avec le **prétérit**, dans un contexte passé. Il permet d'indiquer qu'une action a eu lieu avant une autre action passée (exprimée au prétérit).

I Comment former le *past perfect* ?

Formation : *had* + participe passé

Martin Luther King **had met** Kennedy before his March on Washington.

Martin Luther King avait rencontré Kennedy avant sa Marche sur Washington.

Bayard Rustin, the march's organiser, **had not anticipated** such a success.

Bayard Rustin, l'organisateur de la marche, n'avait pas prévu un tel succès.

Had such an event occurred before?

Un tel événement s'était-il déjà produit ?



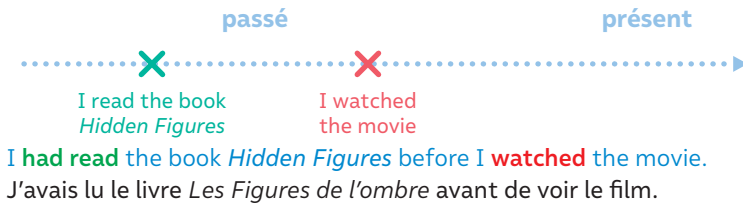
À NOTER

Le *past perfect* correspond le plus souvent à un plus-que-parfait en français.

II Quand utiliser le *past perfect* ?

1 Situer une action passée par rapport à une autre action passée

■ Le *past perfect* permet de marquer l'**antériorité** d'une action passée, terminée, par rapport à une autre action passée.



■ Il permet également de faire le **bilan** d'une action passée par rapport à un moment du passé (comme le *present perfect* par rapport au présent) :



■ Notez que le *past perfect* s'emploie toujours en **référence à un moment du passé**, signalé par le prétérit ou un adverbe de temps.

2 | Autres emplois

■ Le *past perfect* s'emploie après *if* pour parler d'une situation hypothétique au passé. La principale est alors au conditionnel passé. → FICHE 31

- présent : *If I **knew** the truth, I **would tell** you.*
Si je savais la vérité, je te le dirais.
- passé : *If I **had known** the truth, I **would have told** you.*
Si j'avais su la vérité, je te l'aurais dit.

■ Le *past perfect* est également employé pour rapporter des paroles au discours indirect, lorsque la proposition principale est au prétérit (concordance des temps). → FICHE 33

"My family arrived in the US in 1967 and has lived there ever since."

→ He told me his family **had arrived** in the US in 1967 and **had lived** there ever since.

Il m'a dit que sa famille était arrivée aux États-Unis en 1967 et vivait là-bas depuis lors.

zoom

Adverbes de temps et *past perfect*

■ Le *past perfect* s'emploie fréquemment avec des adverbes de temps marquant l'antériorité.



She had already left when I arrived at the party.

Elle était déjà partie quand je suis arrivée à la soirée.

He had just started his speech when the crowd became silent.

Il venait juste de commencer son discours quand la foule s'est tue.

I had never been to Italy before.

Je n'étais jamais allée en Italie auparavant.

When I met him at 10.30, he hadn't had breakfast yet.

Quand je l'ai rejoint à 10 heures 30, il n'avait pas encore pris le petit-déjeuner.

■ Attention à la place de l'adverbe dans chaque phrase (→ FICHE 34).

26 Will et be going to

En bref Le futur en tant que temps grammatical n'existe pas en anglais. En revanche l'auxiliaire modal **will** et la tournure **be going to** permettent de parler d'actions futures (prédictions ou décisions).

I Construction

1 Will + BV

Will ('ll) est un auxiliaire modal → FICHE 27. Il est donc suivi directement de la base verbale. À la forme négative et à la forme interrogative, c'est **will** qui porte la marque de la négation : **will not** (*won't*).

The President **will deliver** a speech tonight.

He'll **talk** about our future.

He **will not speak** / **won't speak** about important issues.

What **will he say**? **Will he** be on TV?



À NOTER

On n'emploie jamais *will* dans une subordonnée introduite par *when* : *I'll call you when she **arrives**.*

2 Be going to + BV

L'auxiliaire **be** est conjugué au présent (*am, is, are*), c'est lui qui porte la négation (*am not / 'm not, is not / isn't, are not / aren't*), et on le place avant le sujet dans les questions.

I'm going to **stay** at home this weekend.

I'm **not** going to **visit** my friends.

Are you going to **watch** TV tonight?



PRONONCIATION

Going to est souvent prononcé **gonna** en anglais familier à l'oral.

II Will ou be going to ?

1 Comment choisir ?

Will et *be going to* permettent d'exprimer une décision ou une prédiction. Le choix entre les deux structures dépend de la manière dont l'action est envisagée.

will	be going to
<ul style="list-style-type: none">décision prise au moment où l'on parle : Don't move! I'll call the doctor.	<ul style="list-style-type: none">décision prise en amont (planifiée) : I'm going to learn Chinese.
<ul style="list-style-type: none">prédiction incertaine (opinion, promesse, espoir...) : I think the mayor will resign before the end of his term.	<ul style="list-style-type: none">prédiction très probable (indices dans le présent) : It's cloudy: it's going to rain.

2 | Verbes, adverbess et expressions associés à *will*

On emploie généralement *will* avec des mots et expressions exprimant une opinion, un souhait, une probabilité, un doute...

verbes	believe, expect, hope, wonder...	I believe they will succeed. Customers expect they will get a refund. She hopes she will be elected. We wonder whether they will pass their exam.
adverbes	perhaps, probably, certainly...	Perhaps they will meet her. We will probably buy a house in a few years. You will certainly love him.
expressions	I'm sure, I'm afraid, no doubt...	I'm sure she will pass her driving test. I'm afraid she won't come. He will be back tomorrow, no doubt .

III | Autres emplois de *will*

L'auxiliaire de modalité *will* ne renvoie pas toujours à l'avenir. Il permet également d'exprimer d'autres notions (exprimées au présent en français) :

- une demande ou une proposition : *Will you marry me?*
- une impossibilité, un refus : *The door won't open.*
- une habitude : *My daughter will sleep with the lights on.*
- une caractéristique : *Iron will rust.*

zoom

L'expression du futur avec des structures en *be*

- Certaines structures en *be* permettent d'exprimer une idée de futur et indiquent le degré de probabilité de l'action évoquée.

be likely to

be sure to

be bound to

He's **likely to fail**. Il va sans doute échouer.

He's **sure to fail**. Il va certainement échouer.

He's **bound to fail**. Il est inévitable qu'il échoue.

- Retenez également :

• **be about to** He's **about to sing**. Il est sur le point de chanter.

• **be to** We **are to meet at 10**. Nous devons nous retrouver à 10 heures.

En bref Un modal est un type d'auxiliaire qui permet d'exprimer un **jugement** sur la réalisation d'une action : capacité, permission, interdiction, conseil, probabilité. Un semi-modal n'est pas un auxiliaire mais permet également de modaliser le propos.

I Rappel

- Un modal est invariable (pas de s à la 3^e personne du singulier), il porte la marque de la négation et est suivi de la base verbale (sans *to*).

forme affirmative	modal + BV	He can speak English very well.
forme négative	modal + négation	He can't / cannot speak German.
forme interrogative	inversion	Can he speak Spanish?

- Lorsque l'emploi d'un modal est impossible – après un autre modal ou à un autre temps que le présent (ou le prétérit pour *could* et *might*) –, il faut avoir recours à un semi-modal.

II *Can, could, be able to*

1 | La capacité

- *Can* et *could* expriment une capacité générale (au présent ou au passé).

I can run very fast. Do you think I could beat Usain Bolt?

Inversement, *can't* et *couldn't* signifient une incapacité :

You can't run as fast as him.

- Pour exprimer la capacité au futur, on utilise *be able to*.

I hope you will ~~can~~ be able to compete in the next Olympics.

Au présent et au passé, il exprime une capacité spécifique.

Usain Bolt ~~wasn't able to~~ beat the world record yet.

2 | La permission

- *Can/could* permettent également de demander la **permission** (*could* est plus poli que *can*).

Can you lend me your pen? (Peux-tu me prêter ton stylo ?)

Could you lend me your pen? (Pourrais-tu me prêter ton stylo ?)

- L'interdiction s'exprime avec *can't* :

You can't chew gum in class.



À NOTER

May / might exprime aussi la permission mais de façon plus formelle.

III *Must, have to*

- Au présent, **must** exprime une obligation personnelle tandis que **have to** exprime une obligation extérieure (au passé et au futur, il a les deux sens).

I **must go now or I'll be late.** (décision du locuteur)

I **have to go home before eleven or my parents will be mad.**

In the 1960s Black voters **must had to pass a test to vote in Louisiana.**

- **Don't have to** exprime l'absence d'obligation et **mustn't** l'interdiction.
You **don't have to wear a uniform.** Tu n'es pas obligé de porter un uniforme.
You **mustn't run in the corridors.** Il est interdit de courir dans les couloirs.

IV *Should, ought to, shall*

- **Should** permet d'exprimer un conseil, un reproche ou un regret :
You **should drive more slowly.** Tu devrais conduire plus lentement.
You **shouldn't smoke.** Tu ne devrais pas fumer.
I **should have told you.** J'aurais dû te le dire.

Should permet également de faire une prédiction :

He **should be here in ten minutes.** Il devrait être ici dans dix minutes.

- **Ought to** a le même sens que **should** mais ajoute une notion de devoir moral.
You **ought to respect the Highway Code.**
- **Shall** sert à faire une offre ou une suggestion (uniquement avec *I* et *we*).
Shall I open the window? Dois-je ouvrir la fenêtre ? (Voulez-vous que je l'ouvre ?)
Let's go, **shall we?**

zoom

La probabilité

Le degré de certitude de la réalisation d'une action dépend du modal utilisé :



It might rain tomorrow. (= Il se pourrait que...)

It could be true but I have no evidence.

It may rain tomorrow. (= Il se peut que...)

Your English is perfect. You **must** be a native speaker. You **can't** be French.
(quasi-certitude par déduction)

28 Le passif

En bref Le passif (voix passive) est une structure plus courante en anglais qu'en français. Il permet de mettre en valeur l'élément qui **subit** l'action en en faisant le sujet de la phrase. L'élément qui fait l'action devient complément d'agent, mais il n'est pas toujours mentionné.

I Comment se construit le passif ?

1 Rappel

■ Formation : **be** conjugué + participe passé du verbe

forme affirmative	The referendum on Brexit was held in 2016.
forme interrogative	When was the referendum on Brexit held ?
forme négative	It wasn't held in 2015.

■ Le complément d'agent est introduit par *by*. Comme en français, il peut être omis si on ignore qui a réalisé l'action ou que ce n'est pas important.

In 2013 Alan Turing was granted a posthumous pardon by the Queen.

In the 1950s he had been convicted of gross indecency.

2 Formes aux différents temps

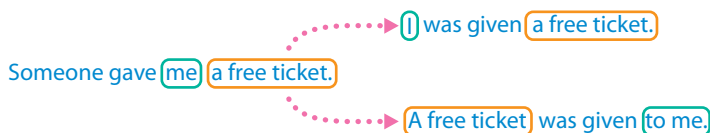
temps	exemples
présent simple	Breakfast is served from 6 to 9 am.
présent en <i>-ing</i>	Buildings are being built across the street.
prétérit simple	The terrorists were killed last night.
prétérit en <i>-ing</i>	A bomb was being prepared .
<i>present perfect</i>	They have been arrested .
<i>past perfect</i>	She had been accused of strangling him.
futur simple	The game will be broadcast on TV.
conditionnel	You would be surprised if you knew.

3 Cas particuliers

■ Les verbes à particule (= verbes + préposition) : au passif, la particule se place juste après le participe passé.

The President slept **in** this bed. → This bed was slept **in** by the President.

- Les **verbes à double complément** (*buy, bring, give, offer, pay, sell, tell, etc.*) : deux constructions sont possibles car chaque complément peut devenir le sujet de la phrase passive.



NB : La première construction (sujet animé) est la plus courante.

II À quoi sert le passif ?

- La voix passive permet de **mettre en valeur l'objet** (celui qui subit l'action) en faisant le sujet de la phrase.

I **have washed the car**. (on insiste sur le fait que c'est moi qui l'ai lavée)

→ **The car has been washed**. (on insiste sur le fait que la voiture est propre)

- Le passif permet également de **formuler une tournure impersonnelle** (On + voix active en français).

My phone has been stolen!

On m'a volé mon téléphone !

I was advised to tell the truth.

On m'a conseillé de dire la vérité.

The Tower of London is said to be haunted.

On dit que la tour de Londres est hantée.



À NOTER

Le **passif impersonnel** (*It is said that...*) est fréquemment employé dans les médias, pour rapporter une information non vérifiée ou une croyance.

zoom

Comment traduire le *on* français ?

Le pronom « on » est très fréquent en français mais il n'y a pas d'équivalent direct en anglais. On le traduit différemment selon le sens.

« on » = **n'importe qui**
→ *you, one* (plus formel)
You/One never know(s).

« on » = **quelqu'un**
→ *someone, somebody*
Someone/Somebody is ringing at the door.

« on » = **un groupe de personnes**
→ *we* (le locuteur s'inclut) ou *they / people* (le locuteur ne s'inclut pas)
In France, **we** love bread.
In England, **they/people** drink tea.

on

« on » = **sujet sans importance**
→ *passif*
English is spoken.

L'emploi des temps

On emploie le **prétérit** pour parler d'une action passée, terminée, coupée du présent (= passé composé en français).

*She **arrived** ten minutes ago.*

(et non pas : *She ~~has arrived~~ ten minutes ago.*)

On emploie le **present perfect** pour parler d'une action commencée dans le passé et qui se poursuit dans le présent (= présent en français).

*We **have lived** in France for six years.*

(et non pas : *We ~~live~~ in France for six years.*)

LE Quelques règles

La formation des temps

Ne confondez pas les **auxiliaires**, chacun sert à former des temps distincts :

- **be + V-ing** *He **is/was talking** to me.*
- **have + p. passé** *He **has/had talked** to me.*
- **do + BV** *He **doesn't/didn't talk** to me.*

(et non pas : *He ~~didn't talked~~, He ~~was talked~~...*)

N'oubliez pas l'**auxiliaire**, même s'il est **contracté**.

- *They'**re** (= **are**) watching the news.*
- *She'**s** (= **has**) come back.*

Les modaux

VERBE clés

Un modal est suivi de la base verbale seule (**jamais de to**).

- I **must** ~~to~~ **get up** early.
- You **should** ~~to~~ **learn** your lessons.

Un modal est un auxiliaire : il ne suit **jamais un autre auxiliaire**.

- I ~~will~~ **can** **will be able to** come.
- They ~~don't~~ **can** **can't** speak German.

Un modal ne prend **pas de -s**
à la 3^e personne du singulier.

- He ~~cans~~ **can** play the piano very well.
- She ~~shoulds~~ **should** listen to him.

Le passif

Formation : **be conjugué + participe passé**.

- I am watching you. → You **are being watched**.
- They gave me a tip. → A tip **was given** to me. / I **was given** a tip.

Le passif permet notamment de **traduire « on »**
lorsqu'on ne connaît pas l'auteur de l'action.

Banksy's painting **has been stolen**.
(plutôt que : **One stole** Banksy's painting.)

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 23 à 28**.

1 Formes simples et formes en *be + V-ing*

→ FICHE 23

Cochez la forme qui convient.

- a. The Queen live lives don't live at Buckingham Palace in London.
- b. Why does is Ø China emerging as a superpower at the moment?
- c. I watched was watching a show when my brother came was coming into my room.

2 Prétérit, *present perfect* et *past perfect*

→ FICHES 24 ET 25

Cochez la forme verbale qui convient.

- a. The UK economy has slowed slowed since the British voted have voted to leave the UK.
- b. British Prime Minister David Cameron resigned has resigned on the day he lost has lost the vote.
- c. What did you do had you done last night?
- d. I hadn't finished didn't finish when the bell rang has rung.

3 *Will et be going to*

→ FICHE 26

Cochez la forme qui convient.

- a. I hope you will are going to love this trip to Dublin.
- b. It's getting so cold outside. I will am going to take my winter coat.

4 Les modaux et semi-modaux

→ FICHE 27

Cochez le modal de sens contraire.

- a. You must come with me. → aren't able to can't don't have to
- b. She looks young. She must be 17. → mustn't can't doesn't have to
- c. He can't stay out late. → can is able to must

5 Le passif

→ FICHE 28

Cochez la forme qui convient pour mettre chaque phrase au passif.

- a. Roald Dahl wrote this book.
→ This book has written wrote was written by Roald Dahl.
- b. My father is cooking dinner.
→ Dinner is being cooked is cooked was cooked by my father.

S'ENTRAÎNER

6 Formes simples et en *be + V-ing* → FICHE 23

Mettez le verbe entre parenthèses à la forme qui convient : **prétérit simple** ou **prétérit en *be + V-ing***.

Dorothy Vaughan, Katherine Johnson and Mary Jackson (*be*) black mathematicians who (*work*) for the NASA in the 1950s. They (*do*) research at Langley Research Center, Virginia, at a time when there (*be*) a strict segregation policy in public places. However, Katherine Johnson says she (*not feel*) the segregation while she (*work*) at NASA.



7 Prétérit ou *present perfect*

→ FICHE 24

Mettez le verbe entre parenthèses à la forme qui convient.

- J.K. Rowling (*sell*) 500 million Harry Potter books over the last 20 years.
- Daniel Radcliffe and Emma Watson (*become*) world famous since the adaptation of *Harry Potter and the Philosopher's Stone* in 2001.
- Emma Watson (*make*) a powerful speech on gender equality at the U.N. in 2014.
- She (*be*) a women's rights activists for years.
- Daniel Radcliffe (*begin*) his acting career at the age of 10 in BBC One's adaptation of *David Copperfield*.
- "When (*learn*) Harry Potter that he (*be*) a wizard?" "On his eleventh birthday."
- I (*start*) reading the Harry Potter series six months ago but I still (*not finish*) It's such a long saga!

8 Prétérit ou *past perfect*

→ FICHE 25

Traduisez.

- La police arrêta Rosa Parks parce qu'elle avait refusé de quitter son siège.

.....

- Elle a dit qu'elle était fatiguée car elle avait travaillé dur.

.....

VOCABULARY

- siège : (ici) *bus seat*
- travailler dur : *to work hard*
- chauffeur de bus : *bus driver*

c. Si elle avait été blanche et si le chauffeur de bus n'avait pas appelé la police...

.....

d. Elle n'avait jamais protesté avant.

.....

9 Will ou be going to

→ FICHE 26

Complétez le dialogue avec *will* ou *be going to* à la forme qui convient.

Peter: Kate, what are your plans for the future?

Kate: I live in London!

Peter: Really? Do you know what London look like in ten years?

Kate: Yes, there is a new project called *Urban Forest*. They promise the city be less polluted and there be as many cranes (= *grues*) as today.

Peter: I love this project! But my wife and I have different plans. We move to London but to New York.

10 Les modaux et semi-modaux

→ FICHE 27

Complétez le paragraphe avec le modal ou semi-modal qui convient pour exprimer la notion entre parenthèses.

In the USA, there is a coffee shop where students (*possibilité*) get a cup of coffee for free. They (*absence d'obligation*) give cash but they (*obligation extérieure*) give away their names, phone numbers and email addresses. By doing so, companies (*capacité au futur*) send them advertisements. I think students (*conseil*) be more careful with their personal data.

11 Le passif

→ FICHE 28

Formez des phrases au passif afin de mettre l'objet souligné en valeur sans mentionner l'agent.

a. Someone sent me an invitation on Facebook.

.....

b. Most of my friends check their account everyday.

.....

c. I will change my profile picture soon.

.....

d. I haven't updated my status for a long time.

.....

e. People shouldn't post family photos on social media.

.....

12 Vrai ou faux ?

→ FICHES 23 À 28

Cochez la réponse qui convient.

	V	F
a. Les verbes d'état (<i>be, have, etc.</i>) ne peuvent généralement pas s'employer à la forme <i>be + V-ing</i> .	<input type="checkbox"/>	<input type="checkbox"/>
b. Pour décrire une action en cours dans le passé, on doit utiliser le prétérit simple.	<input type="checkbox"/>	<input type="checkbox"/>
c. Le passé composé se traduit toujours par le <i>present perfect</i> .	<input type="checkbox"/>	<input type="checkbox"/>
d. Le <i>past perfect</i> ne s'emploie jamais dans une phrase au présent.	<input type="checkbox"/>	<input type="checkbox"/>
e. L'adverbe <i>just</i> peut-être utilisé avec le <i>past perfect</i> .	<input type="checkbox"/>	<input type="checkbox"/>
f. Après la conjonction <i>when</i> , on emploie le futur en <i>will</i> .	<input type="checkbox"/>	<input type="checkbox"/>
g. L'auxiliaire <i>be</i> peut renvoyer au futur.	<input type="checkbox"/>	<input type="checkbox"/>
h. Les auxiliaires modaux sont invariables.	<input type="checkbox"/>	<input type="checkbox"/>
i. Le complément d'agent est obligatoire à la voix passive.	<input type="checkbox"/>	<input type="checkbox"/>
j. Il n'existe qu'une façon de traduire « on » en anglais.	<input type="checkbox"/>	<input type="checkbox"/>

13 S'entraîner à l'expression écrite

→ FICHES 23 À 28

Vous êtes le dernier ou la dernière survivant-e de la planète Terre et vous écrivez vos mémoires dans l'espoir qu'une civilisation future découvre un jour votre témoignage... Rédigez un passage en utilisant l'amorce proposée (10 lignes / 150 mots environ).

I remember, when I was 8 years old, something very strange happened...



CRITÈRES DE RÉUSSITE

- Utilisez les temps du passé.
- Utilisez des modaux.
- Formulez au moins une question et une phrase à la forme négative.
- Formulez au moins une phrase au passif.
- Structurez votre récit grâce à des marqueurs de temps.

CORRIGÉS

▶ SE TESTER QUIZ

1 Formes simples et en formes *be + V-ing*

- a. **lives** (pas besoin d'auxiliaire à la forme affirmative du présent simple)
- b. **is** (une phrase interrogative comporte toujours un auxiliaire)
- c. **was watching** (circonstances) – **came** (action ponctuelle dans le passé)

2 Prétérit, *present perfect* et *past perfect*

- a. **has slowed** (on fait le bilan) – **voted** (on donne le point de départ dans le passé)
- b. **resigned** – **lost** (deux événements passés, datés)
- c. **did you do** (*last night* indique le moment précis du passé, donc prétérit)
- d. **hadn't finished** (bilan dans le passé d'une action passée) – **rang** (action ponctuelle dans le passé)

3 *Will* ou *be going to*

- a. **will love** (renvoi à l'avenir, expression d'un souhait)
- b. **am going to** (indices dans le présent → décision : il fait froid → je vais prendre mon manteau)

4 Les modaux et semi-modaux

- a. **don't have to** (obligation ≠ absence d'obligation)
- b. **can't** (déduction)
- c. **can** (possibilité)

5 Le passif

- a. **was written** (on conserve le prétérit au passif = *was* + participe passé du verbe)
- b. **is being cooked** (on conserve le présent en *-ing* au passif = *is being* + participe passé du verbe)

▶ S'ENTRAÎNER

6 Formes simples et en *be + V-ing*

Dorothy Vaughan, Katherine Johnson and Mary Jackson **were** black mathematicians who **worked** for the NASA in the 1950s. They **were doing** research at Langley Research Center, Virginia, at a time when there **was** a strict segregation policy in public places. However, Katherine Johnson says she **did not feel** the segregation while she **was working** at NASA.

7 Prétérit simple ou *present perfect*

- a. J.K. Rowling **has sold** 500 million Harry Potter books over the last 20 years.
- b. Daniel Radcliff and Emma Watson **have become** world famous since the adaptation of *Harry Potter and the Philosopher's Stone* in 2001.
- c. Emma Watson **made** a powerful speech on gender equality at the U.N. in 2014.
- d. She **has been** a women's rights activist for years.
- e. Daniel Radcliff **began** his acting career at the age of 10 in BBC One's adaptation of *David Copperfield*.
- f. "When **did** Harry Potter **learn** that he was a wizard?" "On his eleventh birthday."
- g. I **started** reading the Harry Potter series six months ago but I still **haven't finished**. It's such a long saga!

8 Prétérit ou *past perfect*

- a. The police **arrested** Rosa Parks because she **had refused** to leave her bus seat.
- b. She **said** she **was** tired because she **had worked** hard.
- c. If she **had been** white and if the bus driver **had not called** the police...
- d. She **had never protested** before.

9 *Will ou be going to*

Peter: Kate, what are your plans for the future?

Kate: I'm **going** to live in London!

Peter: Really? Do you know what **will** London look like in ten years?

Kate: Yes, there is a new project called *Urban Forest*. They promise the city **will** be less polluted and there **won't** be as many cranes as today.

Peter: I love this project! But my wife and I have different plans. We **aren't going to** move to London but to New York.

10 Les modaux et semi-modaux

In the USA, there is a coffee shop where students **can** get a cup of coffee for free. They **don't have to** give cash but they **have to** give away their names, phone numbers and email addresses. By doing so, companies **will be able to** send them advertisements. I think students **should** be more careful with their personal data.

11 Le passif

- a. I was sent an invitation on Facebook.
- b. Their account is checked every day.
- c. My profile picture will be changed soon.
- d. My status hasn't been updated for a long time.
- e. Family photos shouldn't be posted on social media.

12 Vrai ou faux ?

- a. **Vrai.** Sauf ceux qui ont un sens dynamique.
- b. **Faux.** Le temps de la description au passé est le prétérit en *be + V-ing*.
- c. **Faux.** Si l'action est coupée du présent, on traduira par le prétérit simple.
- d. **Vrai.** Le *past perfect* permet de faire le bilan d'une action passée par rapport à un moment du passé.
- e. **Vrai.** Pour insister sur l'immédiateté dans un contexte passé : *He had just arrived* (= il venait juste d'arriver).
- f. **Faux.** On emploie le présent : *Call me when you arrive* (= quand tu arriveras).
- g. **Vrai.** Lorsqu'il est associé à certaines expressions. → FICHE 26, ZOOM
- h. **Vrai.** Pas de *-s* à la 3^e personne, ni de *-ed* au prétérit.
- i. **Faux.** Il est omis quand il est évident ou inutile.
- j. **Faux.** → FICHE 28, ZOOM

13 S'entraîner à l'expression écrite

Voici un exemple de corrigé. Comparez-le à votre propre production pour identifier ce que vous pourriez améliorer.

I remember, when I was eight years old, something strange happened...

At that time I **attended** St John's Elementary where I **had met** my best friend. We **loved** hanging out together after school.

One evening while we **were walking** across the park, we **saw** an unusual green flash of light in the sky.

Where **did** it **come** from? It **took** us a few moments to realize what we **had seen**. There **could have been** several explanations. It **might have been** a spirit or a UFO. So I **started** filming with my mobile phone.

Then we suddenly **heard** an explosion. We **did not know** what it **was** and we **were** really **frightened**.

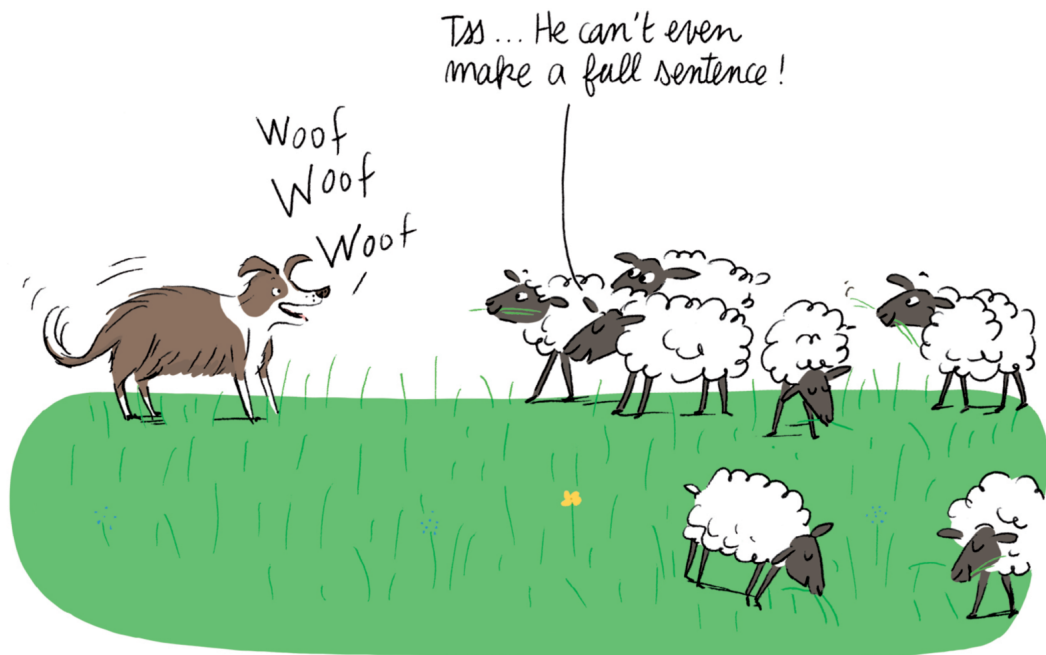
In the end we **were told** it was just a plane. Now I think it is a funny memory but at the time we totally **freaked out**!



CONSEIL

Attention aux **verbes irréguliers** ! Utilisez le tableau en fin d'ouvrage pour vérifier que vous n'avez pas fait d'erreur.

11 La phrase



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MÉMO VISUEL

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29 Verbe + verbe

En bref Lorsque deux verbes se suivent, le deuxième verbe est soit à l'infinitif (to + base verbale), soit à l'infinitif sans to (BV seule), soit au gérondif (V-ing). L'infinitif s'emploie pour parler d'une action à venir alors que le gérondif permet de parler d'une action en cours ou déjà réalisée.

I Verbe + infinitif (V + to + BV)

■ L'infinitif permet d'exprimer qu'une action est envisagée comme **un but à atteindre**. On l'emploie donc après les verbes qui invitent à l'action, qui expriment une volonté ou un désir.

She wants to buy a new car.

Elle veut acheter une nouvelle voiture.

■ Quand le deuxième verbe se rapporte à une personne différente, il faut faire précéder *to* d'un nom ou d'un pronom complément :

I expect you to pass your exam.

J'attends de toi que tu réussisses ton examen.

À la forme négative, *not* se place devant l'infinitif :

They asked him not to come.

Ils lui ont demandé de ne pas venir.



À NOTER

Ne confondez pas *to* particule et *to* préposition (= pour) : *The Queen visited Normandy to commemorate* (= pour commémorer) *D-Day*.

II Verbe + gérondif (V + V-ing)

■ Le gérondif désigne une **action en cours ou accomplie**. On l'emploie donc après des verbes :

- décrivant l'activité du sujet :

She spends her time reading detective stories.

Elle passe son temps à lire des romans policiers.

- impliquant que l'action a déjà eu lieu :

I regret voting for him.

Je regrette d'avoir voté pour lui.

■ Sont toujours suivies du gérondif :

- les prépositions (*at, in, for, of, without...*) ;

- les expressions négatives telles que *I can't help...* (je ne peux pas m'empêcher de...), *I can't stand...* (je ne supporte pas...), *I don't mind...* (ça m'est égal de...), *it's not worth it* (ça ne vaut pas le coup).

■ Quand le verbe est le sujet de la phrase, il est au gérondif.

Smoking is forbidden. (mais : *It is forbidden to smoke.*)

Il est interdit de fumer.

III Verbe + base verbale (V + BV)

Certains verbes sont suivis de la base verbale. Il s'agit des modaux → FICHE 27, des verbes de perception et des verbes causatifs.

1 | Les verbes de perception : *feel, hear, see, smell...*

■ Les verbes de perception sont suivis de la **base verbale** si l'action est envisagée dans sa globalité.

I saw him cross the street and enter the post office.

■ On peut également employer **V-ing** pour signaler qu'on a assisté au déroulement de l'action.

I saw him crossing the street, he was walking very fast.

2 | Les verbes causatifs : *have, help, let, make.*

Un verbe causatif exprime une **contrainte exercée par le sujet sur autrui**.

- *to let sm. do sth.* = permettre à qqn de faire qqch.
My parents let me go out on Friday nights.
- *to make sm. do sth.* = faire faire qqch. à qqn (le forcer)
Our teacher made us write ten pages.
- *to have sm. do sth.* = faire faire qqch. à qqn (lui donner la responsabilité)
I have my students work on their own.
- *to help sm. (to) do sth.* = aider qqn à faire qqch.
She helped me do my homework.

zoom

Verbe + *to* + BV ou verbe + *V-ing*

■ Certains verbes admettent les deux constructions avec une nuance de sens.

verbe + <i>to</i> + BV	verbe + <i>V-ing</i>
<i>I always remember to lock the door.</i> Je n'oublie jamais de verrouiller la porte.	<i>I remember locking the door.</i> Je me souviens d'avoir verrouillé la porte. (action passée)
<i>I like to visit the British museum when I'm in London.</i> (action ponctuelle)	<i>I like visiting museums.</i> (habitude, préférence générale)
<i>I tried to change the bulb but I wasn't tall enough.</i> (essayer de faire qqch.)	<i>I tried changing the bulb but the lamp still doesn't work.</i> (essayer qqch. dans un but précis)

■ *Begin, start, continue, cease* peuvent se construire indifféremment avec *to* + BV ou *V-ing*. En revanche, *stop* dans le sens « arrêter de » est toujours suivi de *V-ing*.

I stopped smoking. ≠ *I stopped to smoke a cigarette.* (*to* = préposition)
J'ai arrêté de fumer. Je me suis arrêté pour fumer une cigarette.

En bref La proposition relative est une proposition subordonnée introduite par un pronom relatif. Elle permet d'apporter une précision sur un antécédent. Le pronom relatif varie selon sa fonction grammaticale et la nature de l'antécédent.

I Les pronoms relatifs simples

1 | Who(m), which, that

■ Quand l'antécédent est un GN, le choix du pronom relatif dépend de la nature de l'antécédent et de la fonction du pronom relatif.

	antécédent humain	antécédent non humain
pronom relatif sujet	who / that	which / that
pronom relatif complément	who(m) ¹ / that / ø ²	which / that / ø ²

1. Le pronom *whom* s'emploie essentiellement dans une langue soutenue.

2. Le pronom relatif complément est souvent omis (ø), notamment en anglais oral.

Emma Gonzalez is a student **who / that** fights for stricter gun laws.

Emma Gonzalez est une élève **qui** se bat pour un encadrement plus strict du port d'armes.

She is the famous student **who(m) / that / ø** I told you about.

C'est l'élève devenue célèbre **dont** je t'ai parlé.

Her speech **which / that** denounces gun violence was powerful.

Son discours **qui** dénonce la violence des armes était très fort.

I listened to the speech **which / that / ø** she delivered in Washington DC.

J'ai écouté le discours **qu'**elle a prononcé à Washington.

■ Quand l'antécédent est une proposition entière, on utilise toujours le pronom relatif **which**. Il ne faut pas oublier de le faire précéder d'une virgule.

He is often late, which drives me crazy.

antécédent (= **ce qui**)



À NOTER

« Ce qui » en tête de phrase se traduira par *what* : **What** drives me crazy is that he is often late.

2 | When, where, why, whose

■ Quand l'antécédent désigne :

- un moment → **when** : I will always remember the moment **when** we first met. (= le moment où)
- un lieu → **where** : New York is the city **where** I would love to live.
- une cause → **why** : That is the reason **why** I want to move to the States.

- Quand il existe un **rapport d'appartenance** entre l'antécédent et le sujet de la relative, on emploie **whose** (= « dont ») :



À NOTER

Whose est immédiatement suivi d'un nom (sans *the*).

The students, whose fight isn't over, were arrested. (= le combat des étudiants)
antécédent sujet de la relative

II Les pronoms relatifs en *-ever*

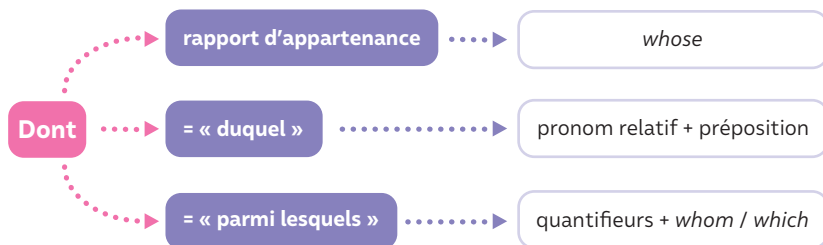
Quand l'antécédent est indéterminé, on ajoute le suffixe *-ever* au pronom relatif :

- **whoever** (= qui que ce soit)
You can come with whoever you want.
- **whichever / whatever** (= quoi que ce soit)
Take whichever you like. (choix restreint aux options proposées)
You can watch whatever movie you like. (choix ouvert)
- **whenever** (= quel que soit le moment où / chaque fois que)
I take an umbrella whenever I go out.
- **wherever** (= où que ce soit / n'importe où)
We can go wherever you want.

zoOm

Comment traduire *dont* en anglais ?

- Pour traduire *dont*, il faut se demander s'il y a un rapport d'appartenance entre l'antécédent et le sujet de la proposition relative.



I met a student whose brother was killed in a mass shooting.

J'ai rencontré un étudiant **dont** le frère a été tué dans un massacre de masse.

The students (that) I told you about were arrested.

Les étudiants **dont** (= desquels) je t'ai parlé ont été arrêtés.

Many people were arrested, most of whom were students.

Beaucoup de gens ont été arrêtés, **dont** (= parmi lesquels) une majorité d'étudiants.

- À l'oral, on utilise le plus souvent deux propositions indépendantes :
Many people were arrested, most of them were students.

31

Les subordonnées conditionnelles

En bref La proposition subordonnée conditionnelle est généralement introduite par **if** et se place avant ou après la proposition principale. Elle indique que l'action de la principale ne peut être réalisée que sous certaines conditions. Les temps utilisés varient selon la manière dont est envisagée la condition

I L'irréel du futur

- Quand il s'agit de faire une hypothèse sur l'avenir et d'exprimer une condition réalisable dans le futur, *if* (= si) est suivi du **présent simple**.

If + présent simple → will + BV

If you go to London, you **will** probably see the famous Royal Guards.

- Pour indiquer un degré de probabilité moins fort, on peut utiliser *could*, *may* ou *might*.

If you go to London, you **might** see the Royal Family.

Si tu vas à Londres, tu pourras peut-être voir la famille royale.

- On peut également utiliser le présent simple lorsque la condition est immanquablement suivie de la conséquence.

If you go to London, you **cross** the Channel.

Si tu vas à Londres, tu traverses la Manche.

II L'irréel du présent

- Quand la condition est présentée comme irréalisable dans le présent, *if* est suivi du **prétérit simple**.

If + prétérit simple → would + BV

If I had more time, I **would** learn how to play the violin.

Si j'avais plus de temps, j'apprendrais à jouer du violon.

- Pour exprimer la possibilité, **would** est remplacé par *could* ou *might* :

If I had more time, I **could** travel more often.

Si j'avais plus de temps, je pourrais voyager plus souvent.

If I had more time, I **might** visit the world.

Si j'avais plus de temps, je pourrais peut-être partir voir le monde.



À NOTER

Would se contracte en 'd comme *had* :

I'd learn (I would learn = j'apprendrais) ≠ *I'd learnt* (I had learnt = j'avais appris)

■ Cas particulier : après *if*, on utilise **were** (prétérit de *be*) à toutes les personnes, y compris après *I* et *he/she/it*.

If she **were** still alive, I would invite her.

If I **were** rich, I would buy a new house.

Toutefois, dans la langue parlée, *was* a tendance à remplacer *were* à la 1^{re} et à la 3^e personne du singulier (*if she was still alive...*, *if I was rich...*).

III L'irréel du passé

■ Quand la condition est présentée comme irréalisable dans le passé, *if* est suivi du **past perfect** (*had* + participe passé du verbe).

If + **past perfect** → **would have** + **part. passé**

If I **had had** more time, I **would have learnt** how to play the violin.

Si j'avais eu plus de temps, j'aurais appris à jouer du violon.

■ Comme au présent, on peut remplacer *would* par *could* ou *might*.

If I **had had** more time, I **could have travelled** more often.

Si j'avais eu plus de temps, j'aurais pu voyager plus souvent.

If I **had had** more time, I **might have visited** the world.

Si j'avais eu plus de temps, j'aurais peut-être pu partir voir le monde.

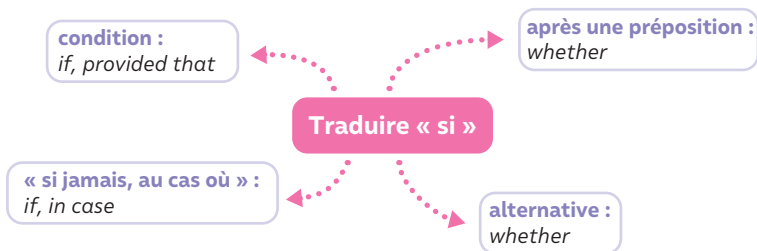


À NOTER

Dans un style de langue plus formel, la condition peut être exprimée en inversant *had* et le sujet : *If I had known...* devient *Had I known...* (= si j'avais su).

zoOm

Comment traduire *si* ?



You can borrow my jumper, **if / provided that** you bring it back to me.

Tell me **if / in case** you change your mind.

Tell me **whether** you like it or not.

I have to make a decision **on whether** I should leave France.

32

Les phrases négatives et interrogatives

En bref Pour construire des phrases négatives et interrogatives en anglais, il est important de respecter l'ordre des mots, qui n'est pas le même qu'en français. De plus, l'anglais utilise un auxiliaire pour former les questions et les négations.

I Comment construire une phrase négative ?

1 | Les phrases négatives avec *not*

■ Construction : *not*, l'équivalent de « ne ... pas » en français, se place juste après l'auxiliaire. L'auxiliaire porte la marque du temps et de la personne. Et même s'il ne se traduit pas, il ne faut pas l'oublier !

sujet + **auxiliaire** + **not** + verbe + compléments

She is not listening to music.

- Quel auxiliaire employer ? Cela dépend du temps utilisé :
 - pour les temps simples, qui ne comportent pas d'auxiliaire à la forme affirmative, on utilise *do* (ou *did*) ;
She **does not** live in London.
 - *be* et les modaux sont des auxiliaires, ils s'emploient donc seuls → FICHE 27 .
I **am not** crazy.
You **mustn't** chat in class.
- L'impératif négatif permet de formuler une interdiction : *do not* / *don't* + BV.
Do not eat in class! Ne mangez pas en classe !
"I'm going to tell him the truth." "**Don't!**" (= Non / Ne le fais pas !)

2 | Les phrases négatives sans *not*

- On peut remplacer *not* par un adverbe à sens négatif.
 - He has **never** been to Berlin.
Il n'est jamais allé à Berlin.
 - He has **no** friends.
Il n'a pas d'amis.
 - He **neither** reads **nor** speaks German.
Il ne sait ni lire ni parler allemand.
- On peut également remplacer *not* par un composé de *no-* :

I have nowhere to go.	Nobody's perfect.
Je n'ai nulle part où aller.	Personne n'est parfait.
I have none .	Nothing's missing.
Je n'en ai aucun.	Il ne manque rien.

II Comment construire une phrase interrogative ?

1 | Les deux types de questions

question fermée : Yes/No question	question ouverte : Wh- question
Commence par un auxiliaire. Are you listening to me? Will you be here tomorrow?	Commence par un mot interrogatif. Who was there? Where have you been?

Rappel des principaux mots interrogatifs : **who, what, when, where, why, whose** (à qui), **which** (lequel), **how** (*how old, how much, how long, how often...*).

2 | Les question tags

Ces structures idiomatiques, très fréquentes en anglais, se composent d'un auxiliaire et d'un pronom personnel reprenant le sujet de la phrase.

- Demander confirmation de son propos = « n'est-ce pas ? »

phrase **affirmative** → question tag **négatif**

phrase **négative** → question tag **affirmatif**

You **saw** her, **didn't** you?

You **didn't see** her, **did** you?



À NOTER

I am dans un *question tag* est repris par **aren't I** :
I'm on time, aren't I?

- Marquer l'étonnement face à un interlocuteur = « vraiment ? »

phrase **affirmative** → question tag **affirmatif**

phrase **négative** → question tag **négatif**

"I **saw** her before."

"**Did** you?"

"I **didn't see** her before."

"**Didn't** you?"

zoOm

Moi aussi / moi non plus, moi si / moi non

Je suis d'accord

Je ne suis pas d'accord

Phrase affirmative

She plays the guitar.
They have finished.

So + aux. + sujet

So do I. Moi aussi*.
So have we. Nous aussi.

sujet + aux. + *not*

I **don't**. Moi non.
We **haven't**. Nous non.

Phrase négative

He **doesn't** like music.
They **won't** come.

Neither + aux. + sujet

Neither do I. Moi non plus*.
Neither will we. Nous aussi.

aux. + sujet

I **do**. Moi si.
We **will**. Nous si.

* À l'oral, on emploie *Me too* (moi aussi) et *Me neither* (moi non plus).

En bref

Pour rapporter les propos de quelqu'un, on peut soit les répéter entre guillemets, tels qu'ils ont été prononcés (**discours direct**), soit les rapporter à l'aide d'une subordonnée introduite par un verbe de parole (**discours indirect**). Comme en français, le passage au style indirect entraîne des modifications.

I Transposer une phrase déclarative au discours indirect

Comme en français, la phrase rapportée est introduite par un verbe de parole (*say*, **tell**, *ask*, *answer*, *wonder*, *explain*...). Les pronoms et le temps des verbes, ainsi que les marqueurs spatio-temporels (→ ZOOM) peuvent être modifiés.

■ Si le verbe de parole est au présent, il n'y a pas de modification de temps dans le propos rapporté.

"It's snowing." → He says (that) it is snowing.

« Il neige. » → Il dit qu'il neige.

"I met Sean yesterday." → She says (that) she met Sean yesterday.

« J'ai rencontré Sean hier. » → Elle dit qu'elle a rencontré Sean hier.

■ Si le verbe de parole est au passé, les temps des verbes sont modifiés pour respecter la concordance des temps.



À NOTER

Tell s'emploie toujours avec un complément (on précise à qui on parle) : He told his mother he had prepared dinner. (ou He said **to** his mother...).

discours direct	discours indirect
présent "I cycle to school." "She's eating an apple." "I can ski very well." "I must go."	→ prétérit He said he cycled to school. He replied she was eating an apple. She told me she could ski very well. He said he must/had to go .
prétérit simple "We visited Glendalough when we were in Dublin."	→ <i>past perfect</i> / prétérit They told me they had visited Glendalough when they were in Dublin.
will + V "I will email you."	→ <i>would</i> + V She promised she would email me.

NB : *Would* + V et le *past perfect* restent à l'identique au discours indirect.

II Transposer une question au discours indirect

■ L'ordre des mots redevient celui d'une phrase déclarative : sujet + verbe + compléments. On utilise des verbes de parole tels que : *ask*, *enquire* (se renseigner), *wonder*...

"How old are you?" → I wonder how old **you are**.

■ Si la question est **fermée**, la subordonnée est introduite par *if* (ou *whether*).

"Did they talk to her?"

→ He asked **if / whether** they had talked to her.

■ Si la question est **ouverte** → **FICHE 32**, le mot interrogatif est conservé.

"Where will you celebrate Christmas?"

→ She wanted to know **where** we would celebrate Christmas.

III Transposer une injonction au discours indirect

■ On utilise des verbes de parole tels que *advise* (conseiller), *forbid* (interdire), *invite* (inviter), *order* (ordonner), *warn* (avertir).

■ La structure de la subordonnée est celle d'une proposition infinitive :

sujet + verbe de parole + **GN / pronom** + **(not) to** + base verbale

"Mind the step!" → He **advised me to** mind the step.

"Don't talk!" → She **warned the pupils not to** talk.

"Come in!" → They **invited their friends to** come in.

zoom

Modification des repères spatio-temporels

Comme en français, le passage du style direct au style indirect entraîne en anglais une modification des marqueurs de lieu et des marqueurs temporels.

Discours direct

- this, these
- yesterday, last week
- tomorrow, next week
- here, now

Discours indirect

- that, those
- the day / the week before
- the following day / week
- there, now

"I will buy these shoes."
"I met them last week."

He said he would buy those shoes.
He said he had met them the week before.

34 Les adverbes

En bref Un adverbe est un mot invariable qui permet de modifier un élément de la phrase ou la phrase entière. La place de l'adverbe dans la phrase varie selon son type : on peut le placer au début, au milieu ou à la fin de la phrase.

I Quels sont les différents types d'adverbes ?

1 Adverbes dérivés d'un adjectif

■ Le plus souvent, l'adverbe est formé à partir d'un adjectif auquel on ajoute la terminaison **-ly** (qui correspond généralement à la terminaison *-ment* en français).

slow (lent) → *slowly* (lentement)

precise (précis) → *precisely* (précisément)

(le -e de l'adjectif est conservé : *closely*, *definitely*...)

■ Certaines modifications orthographiques s'appliquent.

term. de l'adj.	modification	exemple
-le ou -ue	on supprime le -e	<i>terrible, true</i> → <i>terribly, truly</i>
-y	on change le -y en -i (exception : <i>shy</i> → <i>shyly</i>)	<i>easy</i> → <i>easily</i>
-ic	on rajoute <i>-ally</i>	<i>ironic</i> → <i>ironically</i>

■ Certains adverbes dérivés d'un adjectif ne se terminent pas en -ly.

• Certains mots peuvent être à la fois adjectifs et adverbes : *fast*, ***hard***, ***late***, *early*, *daily*, *weekly*, *monthly*, *yearly*...

My car is fast. *You drive fast.*

Ma voiture est rapide. Tu conduis vite.

• À l'adjectif *good* correspond l'adverbe *well*.

Your English is good. *You speak English well.*

Ton anglais est bon. Tu parles bien anglais.



À NOTER

Attention, tous les mots se terminant en **-ly** ne sont pas des adverbes ! Il peut s'agir de verbes (*to apply*, *to bully*...), de noms (*an ally*) ou d'adjectifs (*friendly*, *silly*...).



À NOTER

Hardly et **lately** existent mais ont un sens différent (*hardly* = à peine, *lately* = récemment).

2 Adverbes non dérivés d'un adjectif

■ Plusieurs types d'adverbes ne sont pas formés à partir d'un adjectif :

• des adverbes de **lieu** et de **temps** : *here*, *there*, *now*, *then*, *soon*, *still*, *today*, *yet*...

• des adverbes de **fréquence** : *never*, *often*, *sometimes*...

• des adverbes de **degré** : *enough* (assez), *quite* / *rather* (plutôt)...

• les adverbes de **phrase** : *therefore* (en conséquence), *perhaps* (peut-être), *nevertheless* (néanmoins), *however* (cependant), *thus* (ainsi)...

II Où placer l'adverbe dans une phrase ?

- La place de l'adverbe dans la phrase dépend du type d'adverbe employé.

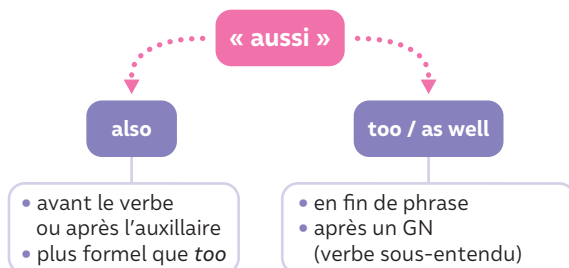
	place dans la phrase	exemple
adverbes de lieu ou de manière	après le complément	I saw the girl there . I watched her carefully .
	après le verbe (s'il n'y a pas de complément ou qu'il est long)	Do you live there ? I listened carefully to what you said.
adverbes de temps	en fin de phrase ou en début de phrase (moins courant)	I'm visiting my aunt today . Today , I'm visiting my aunt.
adverbes de fréquence	- avant le verbe - après l'auxiliaire	They often take the train. It is never on time.

- On ne met jamais un adverbe entre le verbe et le complément.
I often drink tea (*I drink often tea*).
- Enough* se place devant le nom et après l'adjectif.
I don't have **enough** time
Is your coffee strong **enough**?

zoom

Also, too, as well

Il existe plusieurs manières de traduire « aussi » : le sens est le même mais le niveau de langue et la place dans la phrase diffèrent.



- I like hip-hop and I **also** like K-pop *ou* and I like K-pop **too / as well**.
- I am **also** a huge fan of pop music *ou* I am a huge fan of pop music, **too / as well**.
- I often go to concerts, and my friends **too / as well / also**. (= and so do my friends)

Phrases négatives et interrogatives

Be est un auxiliaire : il ne s'emploie **jamais avec do**.
*Does she be **Is** she angry?*

Une phrase négative se construit **toujours avec un auxiliaire**.

- He ~~not~~ came **didn't** come to my party.
- He ~~not~~ likes **doesn't** like loud music.

« Ce qui, ce que » se traduit par **which** s'il reprend une proposition (par **what** sinon).

- The Aboriginal Australians have a very rich mythology, **which** I didn't know.
- Learning about the Aboriginal Australians is **what** interested me the most.

LA
Quelques règles

Les subordonnées relatives

Le choix du pronom relatif dépend de la **nature** de l'antécédent et de la **fonction** du pronom dans la relative.

- *Romeo and Juliet* is a play **who / which / that** illustrates the theme of forbidden love.
- At the time **where / that / when** it was written, Shakespeare was already well-known.

Verbe + verbe

Lorsque deux verbes se suivent, le second peut être de la forme :

- **to + BV** I want him **to read** this book.
- **V-ing** I remember him **devouring** this book.
- **BV** I saw him **buy** the book.

Les adverbes

Enough se place avant un nom mais après un adjectif.

- I'm not strong **enough** to lift the sofa.
- I don't have **enough** muscles.

PHRASE
clés

Les adverbes se placent le plus souvent **avant le verbe ou après l'auxiliaire**.

- I **always** arrive on time.
- She doesn't **really** understand what is going on.

Les conjonctions

« Pour » se traduit par **to** pour exprimer une visée, un objectif à atteindre.

- Consumers rush out ~~for~~ **to** buy the latest iPhone.
- Romeo and Juliet hide ~~for not to~~ **not to tell** their families they are lovers.

« Comme » se traduit par **as** devant une proposition.
I'll do **like as** I want.

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 29 à 34**.

1 Verbe + verbe

→ FICHE 29

Cochez la bonne réponse.

- a. I regret buy to buy buying such expensive shoes. Next time, I'll remember think to think thinking twice.
- b. My parents always make me do to do doing my homework and they never let me go to go going out late on a school night.

2 Les propositions subordonnées

→ FICHES 30 ET 31

Cochez la ou les bonne(s) réponse(s).

- a. Last night I met people who which that ø were very nice.
- b. The restaurant who which that ø is located in the town center serves Indian food.
- c. Please bring food and drinks if you will come come came tonight.
- d. If I were you, I won't wouldn't don't buy this car.

3 Les phrases négatives et interrogatives

→ FICHE 32

Reliez chaque phrase au *question tag* qui convient pour exprimer l'étonnement.

- | | | |
|---|---|------------------|
| a. It's always cold in Canada. | • | • |
| b. My kids wouldn't live in Montreal. | • | • Wouldn't they? |
| c. Pancakes with maple syrup taste delicious. | • | • Do they? |
| d. The beaver is Canada's national emblem. | • | • Is it? |

4 Discours direct et discours indirect

→ FICHE 33

Cochez la forme verbale qui convient au style indirect.

- a. "Have you heard the news?"
→ She asked me if I had heard I was hearing the news.
- b. "No, I haven't." → I replied I didn't I hadn't.
- c. "Well, you must check your profile!"
→ She concluded I had to I must check my profile.

5 Les adverbes

→ FICHE 34

Cochez la bonne réponse.

- a. She works seriously serious. She thinks English is easily easy.
- b. He sings good well. He is a good well singer.

▶ S'ENTRAÎNER

6 Verbe + verbe

→ FICHE 29

Complétez le paragraphe suivant avec *to* + V, *V-ing* ou la base verbale seule.

I remember (a. *visit*) war memorials when I was in London.
 First my parents wanted me (b. *see*) the Cenotaph on
 Whitehall. It was originally made to (c. *mark*) the end of the
 First World War.

Then, as I love (d. *be*) on my own, they let me (e. *walk*)
 across Hyde Park where I spent my time (f. *look for*)
 “The Animals in War Memorial”, a monument dedicated to
 animals that served and died in the wars of the 20th century.

7 Les subordonnées relatives

→ FICHE 30

Faites une seule phrase en reliant les deux propositions
 à l'aide d'un pronom relatif, pour éviter les répétitions.

a. Winston Churchill was a British politician. Winston
 Churchill was Prime Minister during World War II.

.....

b. He grew up in Dublin then moved to London.
 He attended Harrow school in London.

.....

c. He was a writer too. The most personal work of this writer was the biography
 of his father.

.....

d. He wrote famous speeches during World War II. These speeches were his
 most important written works.

.....

e. He became Sir Winston Churchill in 1953. In 1953, he was knighted by
 Queen Elizabeth II.

.....



8 Les subordonnées conditionnelles

→ FICHE 31

Mettez le verbe à la forme qui convient.

- a. Do you know this famous quote from *Alice in Wonderland* by Lewis Carroll: “If everybody minded their own business, the world (go) around a great deal faster than it does” ?
- b. If the story (be) boring, it wouldn’t inspire so many adaptations.
- c. Alice wouldn’t have shrunk if she (not drink) the potion “Drink Me”.
- d. If the book is available at the school library, I (borrow) it next week.
- e. If you (like) dark fantasy, you can watch Tim Burton’s 2010 movie adaptation.



VOCABULARY

- to mind one’s business: *s’occuper de ses affaires*
- shrink (prés. shrank, part. pass. shrunk): *rétrécir*

9 Les phrases négatives et interrogatives

→ FICHE 32

Mettez les phrases à la forme indiquée.

- a. Canada is the world’s coldest country. (*forme interrogative*)
.....
- b. There were French and Indian wars in the 17th century. (*forme négative*)
.....
- c. Spanish explorers built a fort in Vancouver. (*forme interrogative*)
.....
- d. Justin Trudeau will deliver a speech next week. (*forme négative*)
.....
- e. Trump and Trudeau have met recently. (*forme négative*)
.....
- f. I had planned a trip to Quebec. (*forme négative*)
.....

10 Discours direct et discours indirect

→ FICHE 33

Rapportez au discours indirect ce dialogue imaginaire entre un journaliste et Michelle Obama.

- a. “Why do you support the organic-food movement?”
→ The journalist asked Michelle Obama

b. "I think health is an important issue."

→ Mrs Obama answered him

.....

c. "How long have you been fighting childhood obesity?"

→ The journalist wanted to know

.....

d. "I have been encouraging healthier food in schools since I launched the *Let's Move !* Program in 2010."

→ Mrs Obama replied

.....



CONSEIL

Vous devez changer les pronoms et les temps, mais également une indication temporelle.

e. "Will you run for president in the next elections?"

→ The journalist wondered

.....

f. "I'm simply not interested in the job."

→ Michelle Obama admitted

.....

11 Les adverbes

→ FICHE 34

Réécrivez les phrases en introduisant l'adverbe proposé entre parenthèses.

a. I'm on a gap year in Australia. (*currently*)

.....

b. I keep asking Australians to speak to me. (*slowly*)

.....

c. I have class three days a week. (*only*)

.....

d. I won't have time to visit the whole country. (*enough*)

.....

e. I'm taking my first surfing lesson. (*tomorrow*)

.....

12 Vrai ou faux ?

→ FICHES 29 À 34

Cochez la case qui convient.

- | | V | F |
|---|--------------------------|--------------------------|
| a. Un verbe de perception est toujours suivi de V-ing. | <input type="checkbox"/> | <input type="checkbox"/> |
| b. Un modal est toujours suivi d'une base verbale. | <input type="checkbox"/> | <input type="checkbox"/> |
| c. Le pronom relatif <i>qui</i> se traduit systématiquement par <i>who</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| d. <i>Dont</i> se traduit toujours par <i>whose</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| e. Dans une proposition subordonnée conditionnelle, <i>if</i> peut être suivi du présent, du prétérit ou du <i>past perfect</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| f. <i>Si</i> a plusieurs traductions possibles. | <input type="checkbox"/> | <input type="checkbox"/> |
| g. Il faut toujours utiliser un auxiliaire dans les phrases à la forme négative. | <input type="checkbox"/> | <input type="checkbox"/> |
| h. <i>N'est-ce pas ?</i> se traduit par un <i>question tag</i> . | <input type="checkbox"/> | <input type="checkbox"/> |
| i. L'ordre des mots reste inchangé quand on transpose une question au discours indirect. | <input type="checkbox"/> | <input type="checkbox"/> |
| j. Tous les adverbes se terminent en <i>-ly</i> . | <input type="checkbox"/> | <input type="checkbox"/> |

13 S'entraîner à l'expression écrite

Vous postulez pour le stage de vos rêves à Londres. Rédigez une lettre de motivation en utilisant l'amorce proposée (10 lignes / 150 mots environ).

Dear Ms. Johnson,

I am writing to apply for a summer internship position at your company...



CRITÈRES DE RÉUSSITE

- Employez un style **formel** : pas de formes contractées ni de langage familier).
- Rédigez des **phrases courtes** : attention à l'ordre des mots, à la place de l'adverbe, aux suites verbe + verbe, à la concordance des temps, etc.
- Soyez **positif** : privilégiez la voix active et phrases affirmatives.

▶ SE TESTER QUIZ

1 Verbe + verbe

a. **buying** (car l'action a eu lieu) – **to think** (car action à venir) • b. **do – go** (proposition infinitive : *make / let someone do something*)

2 Les propositions subordonnées

a. **who / that** (*who* car antécédent humain : *people*) • b. **which / that** (*which* car antécédent non humain : *restaurant*) • c. **if you come tonight** (*if* + présent car condition qui semble réalisable) • d. **I would not buy this car** (condition présentée comme irréalisable, donc *would* + BV dans la proposition principale)

3 Les phrases négatives et interrogatives

a. **Is it?** • b. **Wouldn't they?** • c. **Do they?** • d. **Is it?**

4 Discours direct et discours indirect

a. **I had heard** (prétérit → *past perfect*)
 b. **I hadn't** (présent → prétérit)
 c. **I had to** (présent → prétérit)



À NOTER

Attention à la **concordance des temps** lorsque le verbe de parole est au prétérit.

5 Les adverbes

a. **seriously** (adverbe) – **easy** (adjectif) • b. **well** (adverbe) – **good** (adjectif)

▶ S'ENTRAÎNER

6 Verbe + verbe

a. **visiting** (action passée) • b. **to see** • c. **mark** • d. **being** • e. **walk** • f. **looking for**

7 Les subordonnées relatives

a. Winston Churchill was a British politician **who** was Prime Minister during World War II. • b. He grew up in Dublin then moved to London, **where** he attended Harrow school. • c. He was a writer too, **whose** most personal work was the biography of his father. • d. He wrote famous speeches during World War II, **which** were his most important written works. • e. He became Sir Winston Churchill in 1953 **when** he was knighted by Queen Elizabeth II.

8 Les subordonnées conditionnelles

a. **would go** • b. **was** • c. **had not / hadn't drunk** • d. **will borrow / 'll borrow** • e. **like**

9 Les phrases négatives et interrogatives

a. **Is Canada** the world's coldest country? • b. There **were not / weren't** French and Indian wars in the 17th century. • c. **Did Spanish explorers build** a fort in Vancouver? • d. Justin Trudeau **will not / won't deliver** a speech next week.

- **e.** Trump and Trudeau **have not / haven't** met recently.
- **f.** I **had not / hadn't** planned a trip to Quebec.

10 Discours direct et discours indirect

- a.** The journalist asked Michelle Obama **why she supported** the organic-food movement. • **b.** Mrs Obama answered him **that she thought** health **was** an important issue. • **c.** The journalist wanted to know **how long she had been** fighting childhood obesity. • **d.** Mrs Obama replied (**that**) **she had been** encouraging healthier food in schools since **she had launched** the *Let's Move!* Program in 2010. • **e.** The journalist wondered **if / whether she would run** for president in the **following** elections. • **f.** Michelle Obama admitted (**that**) **she was** simply not interested in the job.

11 Les adverbes

- a.** I'm **currently** on a gap year in Australia. • **b.** I keep asking Australians to speak **slowly** to me. • **c.** I **only** have class three days a week. • **d.** I won't have **enough** time to visit the whole country. • **e.** **Tomorrow**, I'm taking my first surfing lesson. / I'm taking my first surfing lesson **tomorrow**.

12 Vrai ou faux ?

- a. Faux.** Uniquement si l'action est envisagée en cours de déroulement. • **b. Vrai.** • **c. Faux.** Seulement si l'antécédent est humain. • **d. Faux.** Uniquement s'il existe un rapport d'appartenance. • **e. Vrai.** • **f. Vrai** (*if, whether, provided that...*) • **g. Vrai** (c'est lui qui porte la marque de la négation) • **h. Vrai.** • **i. Faux.** Il faut remettre les mots dans l'ordre d'une phrase déclarative : S + V + compléments. • **e. Faux.** Seulement ceux formés à partir d'un adjectif mais il existe des adverbes irréguliers et des adverbes non dérivés d'un adjectif.

13 S'entraîner à l'expression écrite

Voici un exemple de lettre de motivation pour un stage dans la rédaction d'un magazine.

Dear Ms. Johnson,

I am writing to apply for a summer internship position at your company. I am **currently** a student at Jean Monnet high school in Montpellier, France and I will graduate this spring. After graduation, I hope to work in a company like yours.

I **personally** believe that my experiences and education make me a strong candidate for this particular internship.

I **like / enjoy** reading and writing articles on my blog (*verbes de goût + V-ing*). As an eager (*dynamique*) student, I **have always had** good marks, **particularly** in English **which** is my favorite subject. Last summer, I **spent** two weeks in London and I **would love to** go there again.

If my profile can interest you, we **could** arrange an interview (*un entretien*). Thank you for your time and consideration. I look forward to **hearing** from you soon.

Sincerely / Best regards,
(your signature)



À NOTER

Utilisez le **present perfect** pour faire le bilan d'actions passées ; le prétérit pour évoquer une action terminée → FICHE 24.



Les épreuves du bac

12 Compréhension écrite



FICHES DE COURS

35 Comprendre un texte globalement 194

36 Comprendre un texte de manière approfondie 196

MÉMO VISUEL 198

EXERCICES & SUJETS

SE TESTER Exercices 1 et 2 200

S'ENTRAÎNER Exercices 3 à 5 201

OBJECTIF BAC Exercice 6 203

CORRIGÉS

Exercices 1 à 6 206

En bref La deuxième épreuve commune de 1^{re} et l'épreuve commune de Terminale comportent une évaluation de la compréhension écrite. L'exercice porte sur un ou deux textes, dont vous devez rendre compte en répondant à des questions.

I Découvrir le sujet

1 Lire le paratexte

- Les textes peuvent être des extraits d'œuvre de fiction, d'article de presse ou de page de site internet. Dans tous les cas, il est nécessaire de prendre connaissance du **titre** ainsi que des **références** figurant sous le texte (auteur, source, date de publication...).
- Pour un **extrait de fiction**, la date de parution doit être interprétée avec prudence : un roman publié en 2008 peut raconter une histoire qui se passe en 1940 ou même au Moyen Âge !
- Pour un **article de presse**, la source vous renseigne sur le type de périodique (journal ou magazine) et son origine géographique (anglaise, américaine...).
- Pour une **page internet**, le nom du site donne souvent des indications sur le thème général du texte.

2 Premières étapes

- **Lisez le texte** intégralement et concentrez-vous sur ce que vous comprenez. Pas de panique si certains éléments vous échappent : aidez-vous des mots transparents et déduisez toujours le sens des mots en respectant le **contexte**.
- Prenez ensuite connaissance des **questions** : elles orienteront votre lecture vers les points les plus importants à repérer.
- **Relisez le texte** dans son intégralité. Vous pouvez surligner les points essentiels.

II Les quatre questions en *wh-*

Quel que soit le type de texte, vous devez être capable de répondre aux questions de compréhension générale : **who? where? when? what (happens)?** Dans le cas d'un article de presse, les réponses à ces questions sont souvent fournies de manière explicite (auteur, pays et date de publication, sujet traité). Dans le cas d'un texte de fiction en revanche, c'est à vous de les déduire.

1 Who?

- Dans le cas d'un texte de fiction, identifiez **les personnages** et **le narrateur**. Pour un article, déterminez qui sont les personnes mentionnées et dans quelle mesure l'auteur s'implique dans son texte.

- Notez qu'un même personnage peut être désigné de plusieurs façons : avec des pronoms, mais aussi des prénoms, des diminutifs, des surnoms.
- Identifiez le sexe des personnages. Aidez-vous des pronoms personnels et des déterminants possessifs. Si cela est possible, repérez leur âge et les liens qui les unissent : se connaissent-ils ? S'agit-il de parents, d'amis, de collègues ? etc.

2 | Where and when?

- Repérez **le lieu** où se passe la scène. Les faits relatés peuvent se dérouler en plusieurs endroits, réels ou fictifs. Relevez tous les noms communs et les noms propres qui peuvent renvoyer à un lieu : *city, park, Aberdeen, Scotland*, etc.
- Identifiez **l'époque** et **le moment** de l'action.
- **Combien de temps** les événements durent-ils ? Dans quel ordre sont-ils racontés ? Soyez attentif·ve aux temps et aux formes des verbes et aux indications de temps, de chronologie, de durée et de fréquence



À NOTER

Il peut arriver qu'un texte de fiction ne fournisse aucune information sur le lieu ou le moment de l'action.

3 | What (happens)?

- Repérez **les principaux événements** : que se passe-t-il ? S'agit-il de faits réels ou d'une histoire fictive ? Quelles hypothèses peut-on formuler sur la suite ?
- Si vous avez le sentiment qu'il ne se passe pas grand-chose, demandez-vous, par exemple, ce que l'extrait vous apprend sur le·s personnage·s, sur un événement qui a déjà eu lieu, ou qui va se produire, etc.

zoOm

Comprendre les consignes

In what city is the scene set ?▶	Dans quelle ville se passe la scène ?
When does the scene take place ?▶	Quand la scène a-t-elle lieu ?
How are the characters related ?▶	Quels sont les liens entre les personnages ?
Pick out information about...▶	Relevez des informations sur...
Copy out the following events in chronological order.▶	Recopiez les événements suivants dans l'ordre chronologique.
Match each place with one action.	..▶	Associez chaque endroit avec une action.
In your own words, explain▶	En utilisant vos propres mots, expliquez...
Copy the text and fill in the blanks.	..▶	Recopiez le texte et remplissez les trous.
Justify with a quote from the text.	..▶	Justifiez en citant le texte.

En bref

Après le repérage factuel, les questions finales portent souvent sur l'implicite du texte, sur l'intention ou le message de l'auteur : elles servent notamment à préciser les caractéristiques des personnages ou les causes et conséquences des événements. Une compréhension fine du texte est requise.

I Analyser les réactions des personnages

Cela concerne surtout les extraits de fiction. Voici quelques consignes correspondant à cette tâche :

Choose the adjective that best corresponds to his personality.

Choisissez l'adjectif qui correspond le mieux à sa personnalité.

Comment on the narrator's state of mind.

Commentez l'état d'esprit du narrateur.

Compare the women's opinions.

Comparez les opinions des femmes.



CONSEIL

Utilisez un code couleur pour repérer dans le texte les éléments permettant de répondre à chaque question.

1 | Commenter ou décrire un personnage, un comportement

- Vous pouvez vous demander si l'on entrevoit les **qualités** ou les **défauts** des personnages, leurs **sentiments**, leurs **intentions**.
- Les **actions** et **réactions** des personnages peuvent être suggérées par des adjectifs, des adverbes ou des structures du type :
 - He shot him dead.** Il le tua d'un coup de feu.
 - She kicked the door shut.** Elle ferma la porte d'un coup de pied.
- Relevez les auxiliaires de modalité pour comprendre **le point de vue du locuteur** sur une situation.

But what human language **can** adequately portray that astonishment, that horror which possessed me?

William Wilson, E. A. Poe (1839).

L'emploi du modal **can** traduit un questionnement sur la capacité du langage à traduire les sentiments du narrateur. Il renforce l'impuissance de ce dernier alors qu'il est pris d'une hallucination.

2 | Comparer deux personnages, deux situations

Les dernières questions de compréhension portent souvent sur des comparaisons. Repérez dans le texte les mots exprimant le **contraste** et l'**opposition** :

whereas, while tandis que

either...or... soit...soit...

unlike contrairement à

neither... nor... ni... ni...

II Déchiffrer l'intention de l'auteur

- Voici quelques consignes correspondant à cet objectif :
 - What is the author's aim / goal / purpose?** Quel est le but de l'auteur ?
 - How is the message conveyed?** Comment le message est-il exprimé ?
 - Is the author critical of...?** L'auteur critique-t-il... ?
- Dans un article de presse, le message de l'auteur est généralement formulé de manière **explicite**. Dans un texte de fiction, il faut plutôt se concentrer sur l'**implicite** pour rendre compte de l'intention de l'écrivain.

LADY H.: I am afraid in England we have too many artificial social barriers. We don't see as much as we should of the middle and lower classes.

HESTER: In America we have no lower classes.

LADY H.: Really? What a very strange arrangement!

A Woman of No Importance, Oscar Wilde (1893).

Dans ce dialogue, l'auteur se moque de l'aristocratie anglaise et de ses préjugés sociaux.



CONSEIL

Veillez à ne jamais donner votre opinion ni porter un jugement : les réponses sont dans le texte et doivent être reformulées.

- Appuyez-vous sur les mots de liaison pour comprendre **la logique du propos** :

as comme	thanks to grâce à
since puisque	as a result par conséquent
considering that étant donné que	therefore donc
because of, owing to, due to à cause de	so that si bien que

zoom

Utiliser un vocabulaire approprié

Décrire les personnages

The character is depicted as...

Le personnage est décrit, dépeint comme...

Her behaviour shows her true motives.

Son comportement révèle ses motivations réelles.

Décrire l'action

a twist (un rebondissement)

An unexpected event occurs.

Un événement imprévu se produit.

Commenter le style, les procédés utilisés

The tone is serious/sad/depressing/funny/light...

to highlight (souligner), to refer to (renvoyer à)

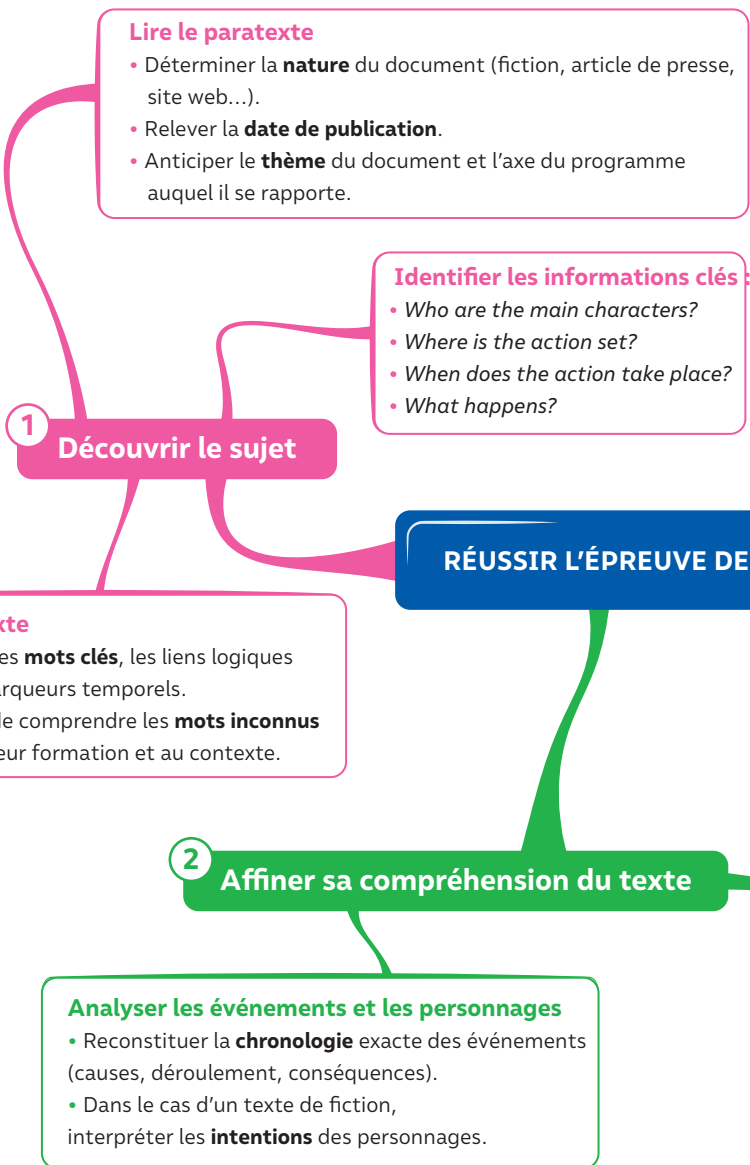
Interpréter le but de l'auteur

The author's purpose is/must be/may be to show that...

to raise an issue (soulever un problème)

imply, suggest, convey (suggérer)

criticise (critiquer)



Respecter la consigne*Copy out the correct answer.*→ Je **recopie**.*Pick out information about...**Justify by quoting from the text.*} → Je **cite** le texte entre guillemets
(en précisant le numéro de ligne).*Explain in your own words...**Compare the reactions of...*} → Je **reformule** avec mes propres mots.**COMPRÉHENSION ÉCRITE****3****Répondre aux questions****Se relire**

- Vérifier qu'une partie de la question n'a pas été oubliée.
- Vérifier qu'il n'y a pas d'erreur de langue ou de copie.

Définir l'intention de l'auteur

- Comprendre l'**articulation** du propos.
- Relever les **marques de subjectivité** et la part d'implicite.

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 35 et 36**.

1 Compréhension globale

→ FICHE 35

1. Choisissez le sens qui convient pour chacun des mots soulignés.

Britain may have been in the grip of recession¹, but it seemed to have had little impact on those select members of the aristocracy and business community who attended the ceremony and afterwards convened at the country seat of the Carfax family for a lavish party which was still going strong (...) at four o'clock the next afternoon.

The party, in fact, lasted longer than the marriage.

Jonathan Coe, *What A Carve Up!* (1994).

1. Allusion à la mauvaise situation économique dans laquelle se trouvait le pays en 1981.

- a. **attended** : s'attendaient à assistaient à attendaient
b. **convened** : se réunirent s'en allèrent se recueillirent
c. **lavish** : lavable minable somptueuse

2. Associez à chaque consigne la question de compréhension correspondante.

- | | | |
|--|---|----------|
| a. In which city is the scene set? | • | • Who? |
| b. Which characters are present? | • | • When? |
| c. Copy out the following events in chronological order. | • | • Where? |
| d. Comment on the main character's reaction. | • | • What? |

2 Compréhension approfondie

→ FICHE 36

1. Reliez chaque élément à la catégorie qui convient.

- | | | |
|--|---|---------------|
| a. Scrooge would not give them money. | • | • intention |
| b. Both sisters listened carefully. | • | • refus |
| c. Therefore, she looked up. | • | • sentiments |
| d. He was willing to help the detective. | • | • conséquence |
| e. Unlike Miss Bingley, Jane was quite thoughtful and endearing. | • | • comparaison |
| f. Inhabitants were overwhelmed with fear. | • | • manière |

2. Relisez le texte de l'exercice 1 et cochez les affirmations vraies.

- a. The wedding guests did not really bother about the country's difficulties.
 b. The wedding guests came from all walks of life (*from all backgrounds*).
 c. The marriage ended before the wedding party.
 d. The wedding party ended the following morning.

▶ S'ENTRAÎNER

3 Comprendre le paratexte

→ FICHE 35

Classez ces sources de documents en deux catégories : extrait de fiction ou article de presse ? Puis formulez des hypothèses sur le contenu du texte.

- Paul Auster, *The Music of Chance*, 1990.
- Viewpoint « Who Needs the Royals », Graham Smith, *Time*, June 4, 2018. *Smith is the CEO of Republic, a group that advocates for the abolition of the British monarchy.*
- Julian Barnes, « Junction », *Cross Channel*, 1996.
- « The Fatal Attraction of Cynical Falsehoods », Tim Harford the undercover economist *The Financial Times*, 23/24 September 2017.
- Robert Galbraith, *Career of Evil*, 2015.

4 Répondre aux questions en *wh-*

→ FICHES 35 ET 36

On 12 August, a car ploughed down pedestrians in the street where I used to buy my pecan pies. I had recently returned to London from Charlottesville, Virginia—the scene of what appears to have been an act of white supremacist terrorism—having worked and taught at the university there for four years. While I unpacked boxes of books, the streets I knew so well were full of hatred and fire.

The horror began on the evening of Friday 11 August, when thugs with torches marched across the “Lawn”. Running through the heart of the university, this is where, each Halloween, children don ghoulish costumes and trick-or-treat delighted and generous four-year undergraduates.

Charlottesville: a town haunted by the far right, *The New Statesman*,
by James Mumford, © New Statesman Media.

1. Répondez aux questions.

- Who says “I” (name, job)?
- Who else is mentioned in this paragraph?
- Which cities are mentioned? Which countries are they in?
- In your own words, explain what the “Lawn” is.
- What phrases are used to describe the event? (3 quotes)

2. Classez les événements dans l'ordre chronologique (de 1 à 4).

- a. A terrorist ran over people.
- b. He bought pecan pies.
- c. He moved to London.
- d. Violent people rallied in a university.



À NOTER

Attention au faux-ami : *a phrase* désigne une expression (une phrase se dit *a sentence*).

5 Comprendre un extrait de roman

→ FICHES 35 ET 36

She hadn't visited her family for five years except for three days at Christmas, that annual ritual of consanguinity which she had always dreaded. She was received with a scrupulous politeness and a strict adherence to accepted social norms which didn't hide the absence of real warmth or genuine affection. She didn't resent this—whatever she herself was bringing to the family, it wasn't love—but she wished there was some acceptable way of excusing herself from the visit. She suspected that the others felt the same but were inhibited by the need to observe social conventions. To have one's widowed and solitary mother for Christmas was accepted as a duty and, once established, couldn't be avoided without the risk of sly gossip or mild scandal. So punctiliously on Christmas Eve, by a train they had suggested as convenient, she would arrive at Basingstoke station to be met by Roger or Jennifer¹, her over-heavy case taken from her like the burden it was, and the annual ordeal would get underway.

P. D. James, *The Murder Room* (2003) © Faber & Faber.

1. Jennifer is the daughter of the main character, Roger, her son-in-law.

1. Answer each *wh-* question in a few words.

- Who is the main character?
- Where is the action set?
- When does the action take place?
- What happens?



VOCABULARY

- sly: (here) secretive
- a burden: *un fardeau*
- an ordeal: a difficult, painful experience

2. True or false? Tick the right box and justify by quoting the text.

- a. The main character enjoyed Christmas. True False

.....

- b. The main character's husband is dead. True False

.....

3. Fill in the blanks with words taken from the text.

The main character is expected to go to to spend with her daughter's But her hosts do not act out offor her, they only seem to respect Therefore she would like to find a good to avoid visiting them.

4. How does the main character feel about visiting her family? Slightly embarrassed, depressed or guilty? Explain in a couple of sentences.

.....

.....

▶ OBJECTIF BAC



6

Compréhension écrite • *Aboriginal legends and world heritage*

45 min

Le sujet suivant s'inscrit dans l'axe « Territoire et mémoire ». Les deux textes illustrent la richesse de la relation que les aborigènes entretiennent avec leur environnement naturel, et la valeur universelle de leur culture.



LE SUJET

Text A

How the Murray River Was Made

Long before the Murray River became a broad torrent of refreshing, life-giving water, an earthquake shook the barren¹ land and form a long trench or chasm. Occasional rainstorms swept across the land, and a tiny stream flowed down the newly-formed rent².

Then came another tremor which caused the hills to shake and the land to dance as though a corroboree³ was being held far under the earth. Rocks and soil heaved, and from the very bowels⁴ of the earth an enormous fish shouldered its way to the surface.

It was borne on the crest of a wave of water. The sun sparkled on the silver torrent which boiled and eddied⁵ in the trench, following the trail of the fish which swam down the stream. It was far too large for the narrow bed. It dug its head into the earth and scooped it up on either side, widening its path with strokes of its powerful tail. The water filled the hollows made by the head and tail of the fish, and behind it the broad stream flowed gently with many turns and bends as the agitated water subsided.

So the bulldozer of ancient days excavated the bed of the Murray River and filled it with water as far as Lake Alexandrina.

There it was arrested by the hand of Nepelle, the Great Ruler of the heavens. He picked the fish up and cut it into small pieces which he threw back into the river, where they remain as the ponde (Murray cod), pomeri (mud-fish), tarki (perch), tukkeri (a flat, silvery fish), kundegulde (butterfish), tinuwarre (bream), and mallowe (Murray Mouth salmon)

Alexander Wyclif Reed, *Aboriginal Fables and Legendary Tales*

© 1998 New Holland Publishers.

1. barren: *aride*

2. a rent: *une fissure*

3. an Aboriginal singing and dancing ceremony

4. bowels: *entrailles*

5. to eddy: *faire des remous*

Text B**U-turn as Uluru strikes fear into far-right leader**

The head of Australia's far-right became marooned¹ on the nation's best-known natural landmark as she tried to defy an impending² climbing ban (Bernard Lagan writes).

5 Pauline Hanson, who leads the One Nation party, travelled to central Australia with a television crew to climb the 600 million-year-old, 800 ft rock Uluru in an effort to force Aboriginal tribes to suspend their ban. But her attempt left her frozen in fear – and led to a change of heart regarding the tribes' wisdom. Television footage shows that Ms Hanson, 65, ran into
10 trouble when she got stuck early on in the two-hour climb up the sacred rock face. She was then forced to turn around and slowly slide down on her bottom, admitting that she could not climb any further. (...)

Aboriginal people already discourage tourists from climbing Uluru, formerly known as Ayers Rock, a world heritage site, that has deep cultural
15 significance to local tribes. (...)

Ms Hanson had likened banning the climb to closing Sydney's Bondi Beach. "The fact is, it is money-making. It's giving jobs to indigenous communities, and you've got thousands of tourists who go there every year and want to climb the rock," she said before her attempt.

20 She later said that getting stuck had been "scary" and had forced her to reconsider her opposition to the ban. (...)

In 2017 the Uluru-Kata Tjuta National Park board voted to close the climb. The decision was widely welcomed by indigenous leaders, who said that it recognised the cultural significance of the site and would right a historic
25 wrong. The last day to climb has been set for October 26.

© Bernard Lagan, News Licensing, *The Times*,
August 26 2019 (adaptation).

1. to become marooned: *se retrouver bloqué-e*

2. impending: *imminent-e*

Text A

1. What type of text is it?
2. Focus on the way the Murray River was created and, in your own words, describe the five major stages of the process.

Text B

3. What can you say about Pauline Hanson? What happened to her on Uluru and what consequence did her experience have?
4. How did she see Uluru before? Compare her view to that of indigenous leaders and local tribes.
5. Explain what indigenous leaders mean by saying that the decision "would right a historic wrong" (l. 24-25).

Texts A and B

6. Explain to what extent text A illustrates what indigenous leaders say about the cultural significance of natural sites in text B.

Méthode

Répondre aux questions de compréhension

- Déterminez le genre de chaque document grâce à leur **paratexte**.
- Lisez les textes une première fois pour en identifier le thème et en comprendre la **structure**. Repérez les **connecteurs** (logiques ou temporels) ainsi que les **noms propres** et les **mots qui reviennent** plusieurs fois.
- **Lisez** attentivement toutes les questions, puis **relisez** les textes.
- Répondez aux questions **en respectant la consigne** donnée. Quand une question ne porte pas sur un passage précis du texte, effectuez une nouvelle lecture intégrale pour ne pas oublier un élément de réponse.

▶▶▶ LA FEUILLE DE ROUTE

Étape 1 Comprendre les textes

- **Text A.** Il s'agit d'une **histoire courte** tirée d'un **recueil de légendes** aborigènes d'Australie.
- **Text B.** L'**article** publié dans *The Times*, grand **quotidien britannique**, évoque le nouveau statut d'un site aborigène remarquable en Australie, à travers une anecdote.

Étape 2 Comprendre les consignes

Text A

1. Attention à la **date de publication**. Même si celle-ci est récente, n'oubliez pas qu'il s'agit d'une légende ancienne.
2. Il faut **reformuler le texte** et éviter de citer des phrases entières.

Text B

3. **Présentez** succinctement Pauline Hanson (âge, fonction) et **décrivez**, en reformulant le texte, ce qui lui est arrivé sur Uluru et ce que cela a changé pour elle.
4. Ne citez pas le texte mais **reformulez** et opposez les deux visions.
5. Cette question porte sur des **faits implicites**. Concentrez-vous sur ce que représente Uluru pour les Aborigènes et sur la colonisation du territoire par les Européens.

Texts A and B

6. Vous devez établir un **lien** entre la mythologie aborigène (mémoire) et l'environnement naturel dans lequel elle est née (territoire).

CORRIGÉS

▶ SE TESTER QUIZ

1 Compréhension globale

1. a. assistaient à b. se réunirent c. somptueuse
2. a. Where? b. Who? c. When? d. What? Who?

2 Compréhension approfondie

1. a. refus (*would not* = ne voulait pas)
b. manière (adverbe de manière *carefully*, « attentivement »)
c. conséquence (adverbe de liaison *therefore*, « par conséquent »)
d. intention (*to be willing to* = souhaiter, avoir envie de)
e. comparaison (*unlike* introduit une différence entre Miss Bingley et Jane)
f. sentiments (*overwhelmed with fear* = envahi·e par la peur)
2. Réponses a (“it seemed to have had little impact on those select members”) et c (“The party, in fact, lasted longer than the marriage.”)
L’affirmation b est fautive : “select members of the aristocracy and business community”.
L’affirmation d est fautive : “a lavish party which was still going strong... at four o’clock the next afternoon.”

▶ S’ENTRAÎNER

3 Comprendre le paratexte

- a. Fiction (roman). *Chance* signifie « hasard » : il s’agit peut-être d’un récit de rencontres.
- b. Article de presse. L’auteur n’est pas journaliste mais exprime sa position de républicain dans un pays qui a pour chef d’État une reine. La date de publication est légèrement postérieure au mariage du Prince Harry avec Meghan Markle (19 mai 2018). Ces éléments, ajoutés au titre, suggèrent que le point de vue va être critique à l’égard de la famille royale.
- c. Fiction. Il s’agit d’un extrait d’une nouvelle tirée d’un recueil dont le titre évoque la traversée de la Manche (*Channel*).
- d. Article de presse. Le journal est anglais mais l’expression *cynical falsehood* et la date (quelques mois après l’investiture du nouveau président des États-Unis) peuvent faire penser que l’article parle de Donald Trump et des *fake news* / infox.
- e. Fiction (roman). Le mot *Evil* suggère qu’il s’agit peut-être d’un thriller.

4 Répondre aux questions en *wh-*

1. a. The first person refers to the **author** of the text, James Mumford, a university professor.
- b. “Pedestrians”, “thugs”, “children” and “undergraduates” are also mentioned.
- c. **London** and **Charlottesville, Virginia**, are mentioned. The former is in the UK and the latter in the USA.
- d. The “Lawn” must be a **patch of grass** where children traditionally go during Halloween to meet and ask students for candy.
- e. The event is described through the phrases:
 - “a car ploughed down pedestrians” (l. 1)
 - “an act of white supremacist terrorism” (l. 3-4)
 - “the horror” (l. 7)
2. Le bon ordre est : **b - c - d - a.**

5 Comprendre un extrait de roman

1. a. The main character is a **woman** whose name is not known. She is a widow.
- b. The action is set in **Basingstoke**, at the train station.
- c. The action takes place on **Christmas Eve** / during the Christmas holidays.
- d. As it has been the case for many years, the main character is **getting ready to spend Christmas with her family**. She reflects on this ritual.
2. a. **False**: “that annual ritual of consanguinity which she had always dreaded.” (l. 2-3)
- b. **True**: “To have one’s widowed and solitary mother for Christmas” (l. 8-9)



CONSEIL

- Citez le texte en utilisant des guillemets anglais (*inverted commas*: “quote”) et n’oubliez pas d’indiquer le numéro de ligne.
- Vous pouvez souligner les mots qui portent la justification dans les citations choisies.

3. The main character is expected to go to **Basingstoke** to spend **Christmas** with her daughter’s **family**. But her hosts do not act out of **love / affection** for her, they only seem to respect **social norms / conventions**. Therefore she would like to find a good **excuse** to avoid visiting them.
4. She is only **slightly embarrassed**. Although she knows that her family do not love her, she does not care. She is aware that she is not particularly fond of them either, that she does not bring them love when she visits them.

▶ OBJECTIF BAC

6 Compréhension écrite

Text A

1. The text is a **legend** relating the mythical creation of the Murray River. It belongs to the **oral tradition of Aborigines** in Australia.
2. A first earthquake caused the formation of the river bed and a second one made a giant fish come out of the earth. Then the fish swam down the bed thus widening it with its body. It swam as far as a lake but was finally stopped by another legendary creature that cut the fish into pieces that were dropped again into the river and turned into several species which are still found today in the Murray River.

Text B

3. Pauline Hanson is the 65-year-old **leader of the far-right party in Australia**. As she was **against a climbing ban** that was to be **implemented** on Uluru, she decided to climb it while being filmed by TV reporters. However, the climbing turned out to be too difficult and frightening for her and she soon gave up, making a fool of herself. Eventually she admitted that the ban was the right decision.
4. Before climbing Uluru, she saw it as **a way to gain money** thanks to tourism while indigenous leaders and local tribes see the site as **sacred land**, **fraught with** cultural meaning.
5. This ban **amounts to** stopping the damage that white people caused when they decided to colonise the Australian territory and to use Uluru, which they formerly called "Ayers Rock", as a tourist landmark regardless of the respect that Aborigines felt for this sacred site. Aborigines are gradually **getting back their land**.

VOCABULARY

- to be implemented: *entrer en vigueur*
- fraught with: *chargé-e de*
- to amount to: *équivaloir à*

Texts A and B

6. Text A shows that Aboriginal mythology refers to the creation of Australian geographical elements. Consequently, the land is part of the Aboriginal – and the world – **cultural heritage** and it is no surprise that indigenous leaders in text B demand today that **respect should be paid to the territory**. In short, they want to prevent people from exploiting it.

13 Expression écrite

Tiens écoute, ça peut t'inspirer pour ton journal :
 « Going up that river was like traveling back to the earliest beginnings of the world, when vegetation rioted on the earth and the big trees were kings... »



Pas mal, pas mal.

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En bref

Un sujet d'invention peut être de différentes natures : écrire la suite d'un récit, un dialogue, un discours, une lettre ou un courriel. Il est en lien avec la thématique de l'épreuve de compréhension écrite ou orale.

I Méthode générale

- Une lecture attentive du sujet est essentielle : identifiez le **type de travail** attendu et repérez les **mots clés** qui donnent des précisions sur le thème, le cadre spatio-temporel, les personnages...
- Votre production doit être **cohérente avec le texte de départ**.
 - Respectez les traits psychologiques et physiques des personnages.
 - Attention aux anachronismes : n'introduisez pas un téléphone portable dans le monde des années 1920 par exemple.
- Élaborez un **plan** pour ne pas vous éparpiller : quelle que soit sa nature (dialogue, suite de texte, lettre...), votre écrit doit suivre une progression et aboutir à une conclusion en harmonie avec le texte support.
- Gardez toujours du temps pour vous **relire**.

**CONSEIL**

Comptez régulièrement le nombre de mots et n'oubliez pas de l'indiquer entre parenthèses à la fin de votre travail.

II Les types de texte**1 | La suite d'un récit (suite)**

- Poursuivez-le récit en respectant ses **caractéristiques** : type de narration, point de vue du narrateur, niveau de langue. Si un mot ou plusieurs mots reviennent souvent dans le texte-support, réutilisez-les à votre tour.
- Faites preuve d'**imagination** et d'originalité sans tomber dans l'incohérence. Évitez les clichés.
- La **progression de la narration** doit être visible. Utilisez des marqueurs temporels et faites des paragraphes bien distincts. Vous pouvez insérer ponctuellement un court **dialogue** entre les personnages.

2 | Le dialogue

- Respectez les **caractères** et le **niveau de langue** propres à chaque personnage.
- **Ponctuez « à l'anglaise »** : guillemets en aspostrophes et aucun tiret.
 - "This is my favorite dress!" said Sally.
 - "It looks nice on you," said Mark.
- Utilisez des **verbes** introducteurs variés → **ZOOM** et des adverbes précisant le ton ou l'intention des personnages.

- Privilégiez les **formes réduites des auxiliaires** (*don't, isn't, wouldn't, etc.*). N'utilisez la forme pleine *not* que si vous souhaitez créer un effet d'insistance.
- Utilisez des **réponses brèves** et des **question tags** → FICHE 32, mais avec modération, sinon le résultat risque d'être très artificiel.

3 | La lettre ou le courriel

- Mettez-vous **dans la peau du personnage** qui rédige la lettre (vous ne devez jamais signer en votre nom propre).
- Une lettre **privée** est destinée à des amis, des parents ou même parfois à son journal intime (*diary*). Une lettre **formelle** peut être une lettre de motivation (*cover letter*), une lettre à une administration, une demande de renseignements...
- Indiquez **l'adresse de l'expéditeur**, puis **la date**, en haut à droite. Dans le cas d'une lettre formelle, ajoutez les coordonnées du destinataire à gauche.
- Les **formules d'introduction** et de **conclusion** sont indispensables pour donner un caractère authentique à la lettre. Elles dépendent du destinataire.



À NOTER

Si vous devez rédiger un courriel, inventez des adresses pour l'expéditeur et le destinataire, et n'oubliez pas l'objet (*Subject*).



Quelques verbes introducteurs utiles

Voici quelques verbes qui peuvent enrichir vos dialogues.

Indiquer l'enchaînement des répliques

- **add** : ajouter
- **ask** : demander
- **answer** : répondre
- **reply** : répliquer

Décrire le ton de voix

- **choke** : s'étrangler
- **mutter** : marmonner
- **scream** : crier, hurler (cri perçant)
- **shout** : crier (voix forte)
- **whisper** : chuchoter

Verbes introducteurs

Traduire l'intention du locuteur

- **admit** : admettre, avouer
- **confess** : avouer
- **implore** : implorer, supplier
- **inquire** : se renseigner
- **suggest** : suggérer, proposer

Exprimer l'incertitude ou la timidité

- **hesitate** : hésiter
- **stammer** : balbutier
- **stutter** : bégayer
- **falter** : bredouiller
- **venture** : se hasarder à dire

En bref

Le sujet d'argumentation vous invite le plus souvent à donner votre opinion personnelle, que vous devez présenter de manière nuancée et organisée, en vous appuyant sur des exemples pertinents.

I Comprendre le sujet

1 | Les types de sujets

- Le sujet peut porter sur le thème principal du ou des **document-s de départ**, ou sur un élément plus ciblé de ceux-ci. Il peut aussi prendre appui sur un document iconographique.
- Il peut vous être demandé de rédiger un essai mais aussi un discours, une lettre d'opinion adressée au site d'un journal, ou une prise de position sur un blog, etc. Vous devez donc maîtriser **les codes propres à chaque type d'écrit**.

2 | Quelques exemples

Pour éviter le hors-sujet, **lisez** attentivement l'énoncé et **soulignez les mots clés**. Voici quelques décodages de sujets :

- "Have a little ambition, Buddy. You'll never get anywhere in this world unless you've got ambition." To what extent do you agree with Buddy's mother?

To what extent signifie « dans quelle mesure », « jusqu'à quel point ». Vous devrez par conséquent traiter deux points :

1. **En quoi la mère de Buddy a raison** : sans ambition on ne va pas très loin, l'ambition est un « moteur » dans la vie...
2. **Les limites de ce point de vue** : l'importance d'autres facteurs tels que la situation économique, la chance, les relations, la personnalité...

- What does the American Dream mean to you today? Illustrate with examples.

Vous devez donner votre propre définition du rêve américain, en vous appuyant sur des exemples: personnalités qui incarnent, selon vous, le rêve américain, films ou séries télévisées qui l'illustrent, événements qui en suggèrent les limites...

II Bâtir le plan de votre texte

1 | L'introduction

- Rédigez l'introduction au brouillon après avoir élaboré votre **plan**. Elle doit être courte. Vous pouvez **utiliser le texte** : une courte citation ou une reformulation bien choisie peuvent vous aider à « démarrer ».
- En revanche, gardez-vous de donner votre réponse finale dès l'introduction : réservez-la pour la conclusion.

2 | Le développement

■ Organisez votre développement en **deux parties** : consacrez la première partie à la défense d'un point de vue (**thèse**) et la deuxième à l'**antithèse**.

■ Appuyez-vous toujours sur des **exemples précis** puisés dans le texte et dans votre culture générale. Une bonne connaissance du monde anglophone peut être précieuse.

■ Mettez en valeur **chaque étape de votre raisonnement** en allant à la ligne et en utilisant des conjonctions et des mots de liaison appropriés (pas trop nombreux et aussi naturels que possible).

■ Enfin, **variez le lexique** et efforcez-vous de bannir les mots passe-partout (*good, bad, important, big, do, get, a problem, etc.*).

The weather was good. → It was warm and sunny.

an important decision → a crucial decision

a big problem → a major issue



À NOTER

Contrairement à la dissertation française, l'essai anglais admet l'emploi de la première personne du singulier tout au long de votre argumentation.

3 | La conclusion

La conclusion doit être plus qu'un simple **résumé** de l'argumentation. **Répondez à la question posée**, puis **ouvrez** sur une question ou un sujet plus vaste.

zoom

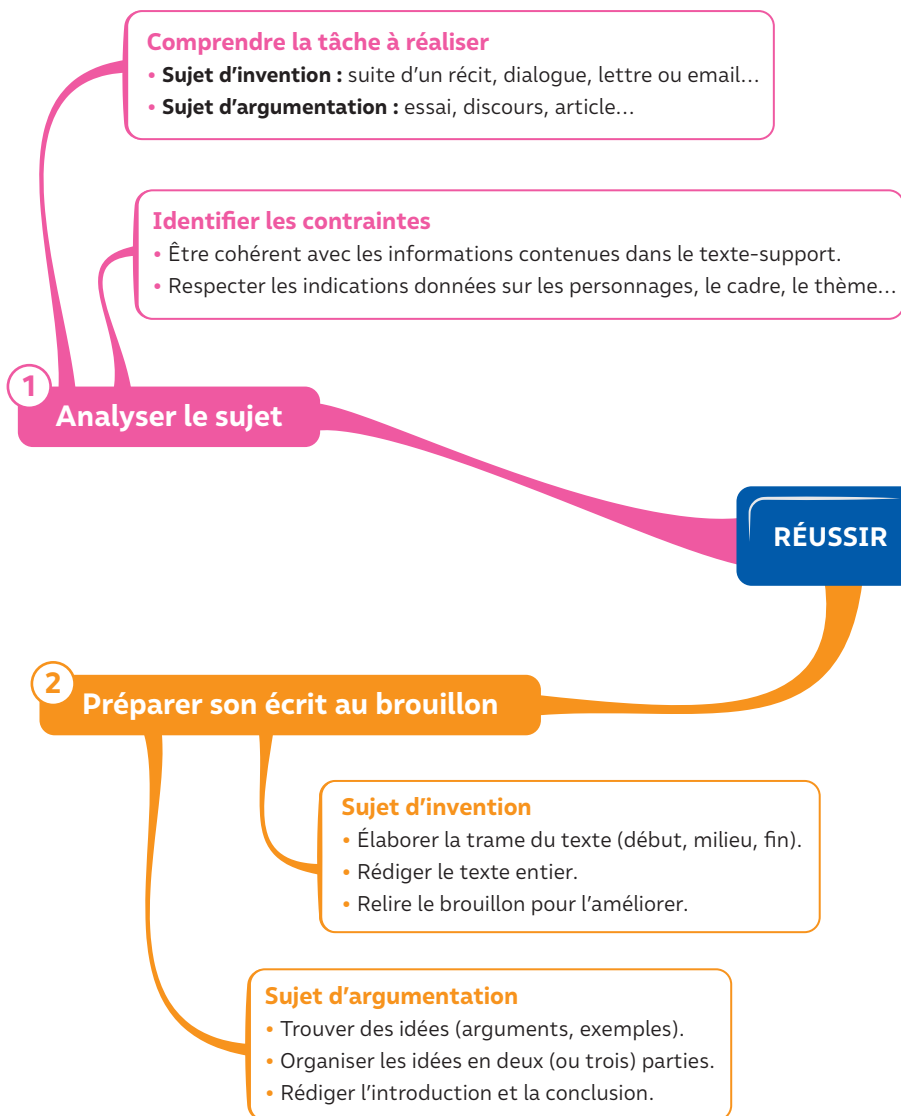
Quelques connecteurs logiques

Adverbes

however : cependant
Still / Yet (en début de phrase) : pourtant
nevertheless : néanmoins
conversely : en revanche
consequently : par conséquent
therefore : donc
thus : ainsi
besides : en outre
similarly : de même
finally : enfin

Conjonctions de subordination

even though : même si
although : bien que
as : comme
considering that : étant donné que
since : puisque
so that : pour que
once : une fois que
as though : comme si
unless : à moins que
whether (or not) : si (ou non)



L'EXPRESSION ÉCRITE

3

Rédiger le devoir**Un texte clair et cohérent**

- Faire des paragraphes.
- Utiliser des connecteurs logiques.
- Respecter les règles de présentation et de ponctuation.

Une langue riche et correcte

- Éviter les termes passe-partout.
- Adapter le niveau de langue.
- Utiliser un lexique précis et varié.

4

Se relire**Présentation**

- Vérifier que les différentes parties sont distinguées clairement.
- Compter et indiquer le nombre de mots.

Langue et orthographe

- Vérifier que les phrases sont complètes.
- Corriger les éventuelles étourderies (-s de la 3^e personne, verbes irréguliers...).

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 37 et 38**.

1 Traiter un sujet d'invention

→ FICHE 37

1. Identifiez la nature de la tâche demandée par chaque sujet.

a. *Continue the story, inserting some dialogue.*

argumenter écrire une suite écrire un dialogue

b. *Sheila comes home and tells her roommate about her job interview.*

écrire un récit écrire un courriel écrire un dialogue

c. *Mr Groff writes to the producer to ask for financial help.*

écrire un dialogue écrire une suite écrire une lettre formelle

d. *Write a happy ending to the narrator's account of the incident.*

argumenter écrire une lettre écrire une suite

2. Cochez la phrase qui est écrite dans le niveau de langue le plus soutenu.

a. However sad he may seem, he is going to the party.

He may be sad but he is going to the party.

b. He wondered whether she preferred to come.

He wondered if she preferred to come.

c. Had we known, we would have spoken to her.

If we had known, we would have spoken to her.

2 Traiter un sujet d'argumentation

→ FICHE 38

1. Cochez la reformulation qui convient pour chaque sujet.

a. *How can we account for the tyranny of brands?*

How can we explain the fact that brands play an excessive part in our lives?

How can we explain the fact that some people boycott brands?

b. *What are the pros and cons of home-schooling?*

What are the characteristics of teaching children at home?

What are the advantages and drawbacks of teaching children at home?

2. Cochez les mots et expressions utiles pour traiter les sujets de l'exercice 1.

a. *How can we account for the tyranny of brands?*

consumer society sensitivity violence advertisement

b. *What are the pros and cons of home-schooling?*

no commuting spare time the glass ceiling boredom

▶ S'ENTRAÎNER

3 Respecter les règles de ponctuation

→ FICHE 37

Rétablissez la ponctuation du dialogue dans cet extrait.

This time the young man bowed, and said in a low voice:
Will you forgive me?

I forgive you, she said gravely. But I must get back to the children; it's they who are giving orders today. Good-bye.

Alain-Fournier, *Le Grand Meaulnes* (1913), traduit par Frank Davison (1959).

4 Utiliser un vocabulaire varié

→ FICHE 38

1. Réécrivez les phrases en remplaçant les mots en couleur par des synonymes plus précis.

a. This is indeed a **big problem**.

.....

b. When women **got** the right to vote, it was an **important** move towards empowerment.

.....

c. Criminals are often viewed as **bad** people.

.....

d. He **did** his duty to the best of his ability.

.....

2. Proposez un synonyme pour chaque connecteur en couleur.

a. **Even though** / they have talent they cannot make a living out of their hobby.

b. More and more young adults tend to live with their parents **as** / jobs are scarce.

c. They don't know **if** / these laws will be implemented.

d. **Lastly** /, success and power are the only values they believe in.

5 Préparer l'écriture d'une suite

→ FICHE 37

Lisez le texte et répondez aux questions pour amorcer l'écriture d'une suite.

She is **overtaken** by a sensation of unbeing. There is no other word for it. Standing beside her ticking car, facing Mrs Latch's garage (the **plaster squirrels** throw long shadows), she is no one; she is nothing. It seems, briefly, that by going to the hotel she has slipped out of her life, and this driveway, this

garage, are utterly strange to her. She has been away. (...) She has gone to the hotel in secret, the way she might go to meet a lover. She stands, holding her car keys and her purse, staring at Mrs Latch's garage. The door, painted white, has a little **green-shuttered** window in it, as if the garage were a miniature house attached to the larger house. Laura's breathing is suddenly **labored**. She's slightly **dizzy** – it seems she might **stumble** and collapse onto Mrs Latch's smooth concrete drive. She considers getting back into her car, and driving away again. She forces herself to go forward. She reminds herself: she has to **retrieve** her child, take him home, and finish assembling her husband's birthday dinner. She has to do those ordinary things.

Michael Cunningham, *The Hours* (1998)

© Farrar, Straus and Giroux.

VOCABULARY

- overtaken: *envahi-e*
- plaster squirrels: *écureuils décoratifs en plastique*
- green-shuttered: *aux volets verts*
- labored: *difficile*
- dizzy: *vertige*
- stumble: *trébucher*
- retrieve: *aller chercher*

1. What type of narrator tells the story? Can we deduce anything about the narrator's identity and personality?

2. Which of the following are plausible sequels?

- a. Laura rings Mrs Latch's door-bell, picks up her child and drives home.
- b. Laura stands a little longer outside Mrs Latch's house.
- c. Laura can't do "those ordinary things" and drives away.
- d. Laura drives back to the hotel to meet her lover.

3. How should the sequel be written? Say if the following statements are true or false and justify your answer.

- a. The narrator comments on Laura's state of mind.
- b. The sequel can contain a few descriptions.
- c. It should be a first-person singular narrative.
- d. The present tense should be used.
- e. The register should be standard and formal.

6 Rédiger une introduction et une conclusion

→ FICHE 38

Classez les expressions suivantes selon leur sens.

- | | | |
|---|---|----------------|
| a. To conclude, ... | • | |
| b. It is often said that... | • | |
| c. All things considered, ... | • | |
| d. It is generally acknowledged that... | • | • Introduction |
| e. People generally believe that... | • | • Conclusion |
| f. The essay proves that... | • | |
| g. My verdict is... | • | |

7 Rédiger une lettre de motivation

→ FICHE 37

1. Surlignez les mots clés dans le sujet suivant.

You want to get a summer job as a park ranger in the USA. Write a cover letter to Acadia National Park.

2. Remettez ces éléments dans l'ordre en les numérotant de 1 à 6 afin d'obtenir un plan cohérent.

..... a. motif de la lettre de motivation

..... d. qualités

..... b. salutation

..... e. formule de clôture

..... c. compétences

..... f. statut ou poste actuel

3. Complétez cette lettre de motivation.

Human Resources Director
National Park Service
Acadia, Maine

Camille Martin

5th January 2020

..... Mrs Powell,

I am writing to for a position as park ranger at Acadia National Park for the summer of 2020.

I am currently English Literature and Civilisation at La Sorbonne, the University of Paris, France.

I am very in this seasonal position and I believe I am well qualified for it.

First, I am a English speaker as I have completed a year studying in a full immersion environment at Berkeley University. So I would be to converse with American and British visitors as well as French-speaking tourists, of course.

....., I have a keen interest in science and nature and I should be able to learn facts about the Park's geography and environment.

....., I am by nature an outgoing and cheerful, and I believe I could represent the Park well, and would enjoy the role and responsibility.

Thank you in for your consideration.

I look forward hearing back from you.

Yours sincerely,

Camille Martin

▶ OBJECTIF BAC



8

Expression écrite • *CCTV cameras in Britain*

45 min

Ce sujet argumentatif porte sur les caméras de surveillance et s'inscrit dans l'axe « Citoyenneté et mondes virtuels ». Il s'agit de réfléchir au bien-fondé de la présence de ces caméras.



LE SUJET

In Britain, there is one CCTV camera for every fourteen people. In your view, are these cameras a blessing or a curse? (min. 120 words)

Méthode

Rédiger un essai

Étape 1 Comprendre le sujet

- **Reformulez la question** de plusieurs manières pour vous l'approprier. Si certains mots de vocabulaire vous manquent, essayez de les déduire du contexte.
- Précisez les termes et les limites du sujet aussi précisément que possible afin d'**éviter le hors-sujet**.

Étape 2 Trouver des arguments et des exemples

- Les sujets de réflexion vous invitent le plus souvent à donner **votre opinion personnelle** : commencez donc par déterminer quelle est votre position.
- Quelle que soit votre opinion, vous devez la présenter de manière construite et nuancée : trouvez des **arguments pour et contre** afin de les mettre en balance dans votre essai.
- Illustrez vos arguments par des **exemples** concrets provenant du travail effectué en classe ou de votre culture personnelle ou des documents de l'épreuve de compréhension.

Étape 3 Rédiger l'essai

- Dans l'introduction, **reformulez le sujet** plutôt que de le copier à l'identique.
- Organisez votre développement en **deux paragraphes** :
 - ▶ présentez d'abord la position que vous ne défendez pas,
 - ▶ puis défendez votre propre point de vue.
- En conclusion, **répondez à la question** et élargissez le problème.

▶▶▶ LA FEUILLE DE ROUTE

Étape 1 Comprendre le sujet

Le sujet porte sur les caméras de surveillance (CCTV cameras) : sont-elles une **bénédiction** (*blessing*) ou une **malédiction** (*curse*) ?

Étape 2 Trouver des arguments et des exemples

- En quoi les caméras de surveillance sont-elles **utiles** et **bénéfiques** ? Exposez les raisons qui poussent les autorités à utiliser ce moyen de surveillance : prévention du terrorisme et de la criminalité, volonté de rassurer la population...
- Réfléchissez également aux **limites** et aux **dérives** possibles : les caméras peuvent servir à espionner les gens et limitent leur liberté. Se savoir observé revêt un aspect extrêmement dérangeant.

Étape 3 Rédiger l'essai → CORRIGÉS p. 223**CORRIGÉS**▶ SE TESTER **QUIZ****1 Traiter un sujet d'invention**

1. **a.** écrire une suite • **b.** écrire un dialogue • **c.** écrire une lettre formelle • **d.** écrire une suite
2. **a.** However sad he may seem, he is going to the party.
b. He wondered whether she preferred to come.
c. Had we known, we would have spoken to her

2 Traiter un sujet d'argumentation

1. **a.** How can we explain the fact that brands play an excessive part in our lives?
b. What are the advantages and drawbacks of teaching children at home?
2. **a.** consumer society, violence, advertisement
b. no commuting, spare time, boredom

▶ **S'ENTRAÎNER****3 Respecter les règles de ponctuation**

This time the young man bowed, and said in a low voice:

“Will you forgive me?”

“I forgive you,” she said gravely. “But I must get back to the children; it’s they who are giving orders today. Good-bye.”

4 Utiliser un vocabulaire varié

- a.** This is indeed a **major issue**.

b. When women **obtained** the right to vote, it was a **significant** / **crucial** move towards empowerment.

c. Criminals are often viewed as **dangerous** / **cruel** people.

d. He **performed** his duty to the best of his ability.
- a.** **Although** they have talent they cannot make a living out of their hobby.

b. More and more young adults tend to live with their parents **since/because** jobs are scarce.

c. They don't know **whether** these laws will be implemented.

d. **Finally**, success and power are the only values they believe in.

5 Préparer l'écriture d'une suite

- The narrator is **omniscient**: he/she knows everything about Laura, what she did, what she is doing, her feelings... We do not know anything at all about this narrator. He/She **does not exist as a character**, the only reason why he/she exists in the book is to tell the story.
- Proposition **d.** is not a plausible sequel. Laura does not actually have a lover waiting for her in a hotel: "She has gone to the hotel in secret, the way she might go to meet a lover." It is a comparison, there is no lover.
- a. False.** The narrator just describes Laura's state of mind. He is neutral.

b. True. In the original text there are a few descriptions which highlight Laura's inability to connect with reality.

c. False. The original text is a third-person narrative.

d. True. The original text uses the present tense, which is not common but should be respected.

e. True. The register of the original text is standard or formal.

6 Rédiger une introduction et une conclusion

Introduction

- b.** It is often said that...

d. It is generally acknowledged that...

e. People generally believe that...

Conclusion

- a.** To conclude,

c. All things considered

f. The essay proves that...

g. My verdict is...

7 Rédiger une lettre de motivation

- Les mots clés sont : **summer job** – **park ranger** – **USA** – **a cover letter**
- L'ordre correct est : **1b** – **2a** – **3f** – **4c** – **5d** – **6e** (salutation, motif de la lettre, statut ou poste actuel, compétences, qualités, formule de clôture).
- Dear** Mrs Powell,

I am writing to **apply** for a position as park ranger at Acadia National Park for the summer of 2020.

I am currently **studying** English Literature and Civilisation at La Sorbonne, in Paris, France.

I am very **interested** in this seasonal position and I believe I am well qualified for it.

First, I am a **fluent** English speaker as I have **spent/completed** a year studying **abroad** in a full immersion environment at Berkeley University. So I would be **able** to converse with American and British visitors as well as French-speaking tourists, of course.

Secondly, I have a keen interest in science and nature and I should be able to learn facts about the Park's geography and environment.

Lastly, I am by nature an outgoing and cheerful **person** and I believe I could represent the Park well, and would enjoy the role and responsibility.

Thank you in **advance** for your consideration.

I look forward **to** hearing back from you.



À NOTER

La lettre reprend bien les différents éléments du plan établi dans la question 2.

▶ OBJECTIF BAC

8 Expression écrite

[Introduction]

People my age, whether in Britain or France, have grown with CCTV cameras and few of us complain about them. A lot of older people, who have witnessed the emergence and the multiplication of those cameras, argue that they are a threat to individual freedom. Today, western governments are obsessed with security and in this context, the question is whether CCTV cameras do more harm than good.

I. CCTV cameras are useful

CCTV cameras are often said to be useful. They enable the authorities to fight terrorism and crime. Governments also want to take precautions to prevent criticism in case something nasty happens. On the whole, they want insecure people to feel safer. For example, the perpetrators of the 2005 terrorist attacks in London were soon identified thanks to CCTV cameras. Therefore these tools might well prevent other attacks.

II. CCTV cameras are a threat to individual freedom

On the other hand, these cameras can also be seen as a threat to individual freedom. Surveillance is one of the consequences of scientific progress which makes it more and more easy to spy on people and locate them (credit cards, mobile phones, the Internet, Oyster cards in public transport...). Some people feel that someone is constantly keeping an eye on them and even if they have nothing to hide, this can be unpleasant. In Britain, there is one CCTV camera for every fourteen people. This is often criticised in the British press. CCTV cameras can be viewed as the warning of worse things to come.

[Conclusion] (*au choix, selon votre point de vue*)

[CCTV cameras are a blessing] I do not mind CCTV cameras at all, I am not afraid of them, quite the opposite. I think CCTV cameras are innocuous (*inoffensives*) and that they are indispensable in the dangerous world we live in. Besides, those who claim that their freedom is being threatened should try to understand that there is no freedom if there is no security.

[CCTV cameras are a curse] CCTV cameras make me feel uncomfortable and I think they are utterly useless. Nothing will ever stop the determination of thieves, murderers or terrorists. Moreover, CCTV cameras are not just about safety and freedom. They are also about money. They are costly and the money that is spent on most of them had better be spent on more pressing issues.

(301 words)

14 Compréhension orale

I thought we were playing football!



La compréhension orale peut être compliquée, même entre locuteurs anglophones ! En anglais américain, le mot *football* désigne en effet ce que nous appelons le football américain, proche du rugby (par opposition au *soccer*, qui correspond au *football* des Britanniques !).

FICHES DE COURS

39 S'entraîner à la compréhension orale 226

40 Maîtriser la méthodologie de l'écoute 228

MÉMO VISUEL 230

EXERCICES & SUJETS

SE TESTER Exercices 1 à 3 232

S'ENTRAÎNER Exercices 4 à 7 233

OBJECTIF BAC Exercice 8 235

CORRIGÉS

Exercices 1 à 8 236

En bref

Vous vous exercez régulièrement en cours de langue à la compréhension de documents audio ou vidéo authentiques. Progressivement, vous apprendrez à identifier les différents accents et à mieux comprendre la phonologie de la langue anglaise.

I Aborder l'écoute d'un document audio

1 Comprendre le sens général

- La compréhension orale repose sur deux phases clés : le recueil d'indices et leur traitement. Il faut s'aider des **éléments identifiés** pour comprendre au moins les idées principales du propos et pour tenter de reconstruire le **message**.
- Ne paniquez pas si un mot vous a échappé : vous pourrez sans doute reconstruire le sens du message à partir de ce que vous avez compris.

2 S'aider de l'accent tonique et de l'intonation

- L'anglais est une **langue accentuelle** : les mots importants sont fortement accentués, ce sont eux qui portent le message (noms, adjectifs, adverbes, verbes).
- L'**accentuation** peut varier selon le terme que le locuteur cherche à mettre en avant et le sens qu'il cherche à donner à sa phrase.

Jane! How **could** you do this to me?

Jane ! Mais comment as-tu bien pu me faire ça ?

Jane! How **could** you do this to me?

Jane ! Comment toi, tu as pu me faire ça ?

Jane! How **could** you do **this** to me?

Jane ! Comment as-tu pu me faire une chose pareille ?

3 Repérer les différents accents

- La **source du document** peut vous donner des indications sur l'accent que vous allez entendre. S'il s'agit d'un reportage, la voix off correspond à la nationalité du média. En revanche, les personnes interrogées peuvent avoir différents accents.

- L'accent le plus courant est bien sûr l'américain. Les différences principales entre anglais **britannique** et **américain** sont à connaître :

- le /a:/ britannique devient /æ/ en américain :

can't → [ka:nt] / [kænt]

- le /ju:/ devient /u:/ : new → [nju:] / [nu]

- le /ɪ/ en fin de syllabe n'est généralement pas prononcé en anglais britannique :

paper → ['peɪpə] / ['peɪpər].



CONSEIL

L'usage de certains mots peut également vous renseigner sur la **nationalité** du locuteur : un Américain parlera de *fries* et de *elevator* tandis qu'un Anglais dira *chips* et *lift*.

II Exercer son oreille

L'oreille peut et doit être entraînée à l'écoute de l'anglais ; pour cela, il y a bien entendu vos cours. Mais saisissez aussi toutes les occasions d'améliorer votre compréhension de l'oral.

■ Regardez des films en **V.O. sous-titrée en anglais** : cet exercice vous permet d'associer prononciation et orthographe.

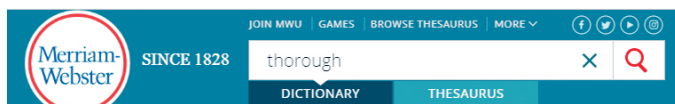
■ Allez sur des **sites d'information anglophones** → ZOOM. Certains vous permettent d'écouter de courts sujets d'actualité que vous pouvez télécharger avec leur script.

■ Habituez-vous à utiliser la **transcription phonétique** → RABAT. Elle vous aide à mieux reconnaître ce que vous entendez. Utilisez les dictionnaires en ligne pour écouter la prononciation des mots que vous apprenez.



CONSEIL

Notez dans un carnet de vocabulaire les mots nouveaux que vous apprenez par vous-même.



thorough adjective

thor-ough | \ 'thər-(.)ə , sometimes 'thôr-; 'thə-(.)rə\

www.merriam-webster.com

zoom

Quelques ressources en ligne

Grâce à internet, de très nombreuses ressources sont à votre disposition pour vous entraîner à la compréhension orale. Voici quelques sites de qualité.

■ Ressources britanniques

→ **bbc.com** : site généraliste qui propose de nombreuses vidéos sur des sujets variés.

L'application *BBC News* propose en plus une section intitulée « Videos of the Day » : des reportages de quelques minutes sous-titrés en anglais.

→ **bbc.co.uk/sounds** : site qui permet d'écouter les radios de la BBC en direct ou en podcast. Écoutez notamment *Radio 4*, de grande qualité.

→ **bbc.co.uk/learningenglish** : site extrêmement riche pour s'entraîner à la compréhension orale avec des activités interactives.

À noter : la rubrique « 6-minute English ».

■ Ressources américaines

→ **learningenglish.voanews.com** : pour écouter des documents audio sur des sujets variés, lus à un rythme assez lent et assortis de transcriptions.

→ **npr.org** : radio publique de qualité qui s'écoute en direct ou en podcasts.



En bref En 1^{re} comme en Terminale, l'évaluation de la compréhension orale peut porter sur un document audio ou vidéo. Il n'est pas nécessaire de comprendre chaque mot : vous devez être capable d'en restituer le sens global, de manière aussi détaillée que possible.

I Première écoute

La première écoute vous permet de comprendre le sens général du document. Vous pouvez prendre quelques notes, mais ne perdez pas le fil du propos.

1 Comprendre la situation d'énonciation

■ Identifiez en premier lieu la **nature** du document : discours, entretien, reportage, débat, conversation quotidienne... Aidez-vous des bruits de fond, de la musique ou des **images** s'il y en a : ils peuvent parfois vous fournir des indices.

■ Intéressez-vous également au-x **locuteur·s** :

- combien sont-ils ?
- que pouvez-vous déduire de leur voix (âge, sexe, nationalité...) ?
- qu'apprenez-vous sur eux (profession, caractère...) ?
- quelles sont leurs relations (parents, amis, voisins, collègues...) ?

■ Déterminez le **thème** de l'enregistrement : le titre du document, qui vous est donné avant l'écoute, vous permet déjà de formuler des hypothèses.

■ Identifiez les **temps grammaticaux** utilisés : les locuteurs font-ils référence au présent, au passé ou à l'avenir ? Les **repères temporels** et les **indications de lieux** sont de précieux indices pour comprendre le contexte de l'échange et la chronologie de ce qui est raconté.

2 Identifier les mots clés

■ Relevez les **mots accentués** et les **mots récurrents**. Vous pouvez éventuellement les classer dans un tableau où chaque colonne rassemblera les paroles d'un locuteur.

■ Au terme de cette écoute, essayez de **mettre en relation** les éléments notés.

Vous entendez les mots : *pub, London, national heritage, homely atmosphere, wood in the decor, open fire, 14th century...*

→ Vous pouvez en déduire que l'on vous parle des pubs à Londres, de leur histoire, de leur aspect et de l'ambiance qui y règne.



À NOTER

S'il s'agit d'un document vidéo, les images constituent une aide mais le compte rendu doit porter sur ce que vous avez entendu.

II Deuxième écoute

Il s'agit maintenant d'affiner les informations relevées.

- Ajoutez autant de **détails** que possible. Prêtez une attention particulière aux informations précises : noms propres, dates, chiffres...
- Déterminez si les locuteurs expriment leur point de vue ou s'ils racontent une expérience. **Hiérarchisez les informations** et essayez de reconstituer la chronologie des événements ou la logique de l'argumentation.
- Soyez attentif-ve au **ton** du locuteur : les changements de débit et d'intonation vous permettront d'affiner votre compréhension, et notamment de percevoir l'implicite du propos. Il faut parvenir à déterminer l'**état d'esprit du locuteur**, voire son évolution dans le document (joie, tristesse, soulagement, indifférence, préoccupation...).

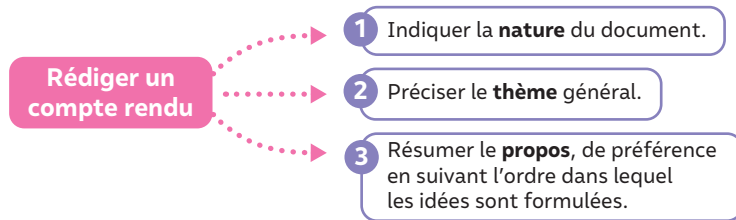
III Troisième écoute

- La troisième écoute est l'occasion de **vérifier vos hypothèses** : relisez vos notes en même temps afin de confirmer ou corriger ce que vous avez écrit.
- Ajoutez éventuellement des **précisions** qui vous auraient échappé jusque-là.

zoOm

Rédiger un compte rendu en français

- Après avoir écouté trois fois le document en prenant des notes, vous devez en rendre compte en français. Comment procéder ?



- Le compte rendu n'est pas une retranscription : désignez les locuteurs à la troisième personne et ne mentionnez chaque idée qu'une seule fois, même si elle est répétée dans le document.

- Le « franglais » n'est pas autorisé. Certains mots, comme *kidnapper* ou *week-end*, sont entrés dans la langue française, mais d'autres sont des anglicismes :

On ne dit pas **✗ un challenge** mais **✓ un défi**
✗ supporter (to support) mais **✓ soutenir**

Identifier le document

- **type** : s'agit-il d'un document audio ou vidéo ?
- **thème** : que suggère le titre du document ?

Repérer le (ou les) locuteur(s)

- **d'après la ou les voix** : nombre de locuteurs, âge, sexe, origine
- **d'après le niveau de langue** : fonction/statut, type de relation entre les locuteurs
- **autres informations** : nom, métier, point de vue...

2

1^{re} écoute : compréhension générale

Préciser le genre

- **monologue** : discours, récit d'une expérience, expression d'un point de vue...
- **dialogue** : conversation courante, entretien, débat, reportage...

Étudier le thème et le contexte

- De quoi parle-t-on ? Repérez les mots accentués.
- Y a-t-il des indications de temps et de lieu ?



Aidez-vous des bruits de fond ou des images éventuelles.

1

Anticiper

COMPRENDRE AUDIO

4

3^e écoute : vérification

UN DOCUMENT OU VIDÉO

3

2^e écoute : compréhension approfondie

Préciser les informations spécifiques

- noms propres
- données chiffrées
- dates

Analyser le ton et l'intonation

- sentiments du locuteur (enthousiasme, colère, tristesse, indignation...)
- mots mis en valeur

Résumer le propos

- idées principales
- détails éventuels



Attention au « français » !

5

Rendre compte du document

Présenter le document

- nature du document
- nombre et nationalité des locuteurs
- thème abordé

Vérifier mon travail

- ☑ J'ai compris toutes les idées principales.
- ☑ Mes notes semblent cohérentes
(je n'ai pas fait de contre-sens).
- ☑ J'ai correctement retranscrit les informations spécifiques.
- ☑ J'ai bien compris l'enchaînement des idées.

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 39 et 40**.

AUDIO : Jessica talks about sororities in US universities, à télécharger sur www.editions-hatier.fr.

1 Anticiper le contenu à partir d'un titre

→ FICHES 39 ET 40

À partir du titre, cochez les thèmes dont il va probablement être question.

- a. Guidance (*aide, conseils*) in US universities
- b. Religious studies in US universities
- c. Bullying on US campus
- d. Club membership
- e. Integration into a US campus

2 Repérer les mots accentués

→ FICHES 39 ET 40

Écoutez l'enregistrement et cochez les mots entendus.

- | | | | |
|---------------------------------------|-----------------------------------|-------------------------------------|----------------------------------|
| a. <input type="checkbox"/> feeling | <input type="checkbox"/> filling | g. <input type="checkbox"/> ride | <input type="checkbox"/> guide |
| b. <input type="checkbox"/> part | <input type="checkbox"/> port | h. <input type="checkbox"/> share | <input type="checkbox"/> chair |
| c. <input type="checkbox"/> preferred | <input type="checkbox"/> referred | i. <input type="checkbox"/> pushing | <input type="checkbox"/> rushing |
| d. <input type="checkbox"/> found | <input type="checkbox"/> founded | j. <input type="checkbox"/> big | <input type="checkbox"/> beg |
| e. <input type="checkbox"/> except | <input type="checkbox"/> accept | k. <input type="checkbox"/> rats | <input type="checkbox"/> frats |
| f. <input type="checkbox"/> lit | <input type="checkbox"/> little | l. <input type="checkbox"/> shoes | <input type="checkbox"/> choose |

3 Affiner la compréhension

→ FICHE 40

Cochez les affirmations vraies.

- a. Sororities are meant to group like-minded individuals.
- b. Sororities help you feel at home at university.
- c. Sororities are founded on merit.
- d. Philanthropy involves volunteering and fund-raising.
- e. Sororities also organise parties or share activities with other students.
- f. Your mentor guides you.
- g. Your mentor must be your brother or your sister.
- h. To be a member of a sorority you have to take part in a kind of competition.
- i. New members are chosen according to their interests and personality.
- j. You can be a part of several sororities.

▶ S'ENTRAÎNER

4 Anticiper le contenu à partir du titre

→ FICHES 39 ET 40


De quoi va-t-il être question dans chaque document ? Reliez les titres proposés au thème correspondant.

- | | | |
|---|---|--|
| 1. <i>Emma Watson presents her "He for She" campaign at the UN</i> | • | a. éloge de la paix et de l'unité |
| 2. <i>Latinos in Aurora, US</i> | • | b. préjugés raciaux dans l'industrie du divertissement |
| 3. <i>The Queen's 2014 Christmas Speech on reconciliation</i> | • | c. culture et politique américaines |
| 4. <i>Barack Obama's tribute to Nelson Mandela</i> | • | d. symbole en voie de disparition |
| 5. <i>Idris Elba on the lack of diverse black roles on British TV</i> | • | e. immigration |
| 6. <i>The UK telephone box</i> | • | f. féminisme |
| 7. <i>Cow boys and US Presidents</i> | • | g. hommage et transmission |

5 Identifier les mots clés

→ FICHES 39 ET 40

Écoutez l'enregistrement proposé et complétez les phrases à l'aide des mots-clés entendus.

 **AUDIO** : Max talks about Florida, à télécharger sur www.editions-hatier.fr.

▶ Florida is Max's It is in the of the United States.

▶ It was initially inhabited by but the was hard so it wasn't the biggest population.

▶ It was also by Spanish Conquistadors. The most famous and first was Saint Augustine in the of the state. It was a center of interest with between the and the New World.

▶ Later, it wasn't the most state because it was and there were a lot of They come usually after and the land. But since the invention of a lot of people have come down to there and find that it's quite and with the modern, it's a lot to get through the season, which doesn't Floridians too much every year.



6 Identifier les informations principales

→ FICHES 39 ET 40

Écoutez l'enregistrement et répondez aux questions en français.

 **AUDIO** : *An environmental disaster* → bit.ly/PbacAng_39a

1. Avant l'écoute

- Type de document : monologue dialogue discours débat.
- Thème :

2. Compréhension générale (1^{re} écoute)

- Accent du locuteur : britannique américain australien indien.
- Le locuteur raconte une expérience exprime une opinion.
- Événement principal :
- Date (par rapport à l'enregistrement) :
- Lieu de l'événement :


3. Compréhension approfondie (2^e et 3^e écoute)

- Comment les gens ont-ils réagi à l'époque ?
.....
- L'événement a-t-il modifié leur comportement ? (Justifiez par une citation.)
.....
- Qui sont les vrais responsables selon Allen ? Pourquoi ?
.....
- Le ton du locuteur traduit :
 son agacement son enthousiasme sa lassitude sa peur.

7 Rédiger un compte rendu en français

→ FICHE 40

Regardez la vidéo deux fois, puis complétez le compte rendu ci-dessous.
Visionnez-la une troisième fois afin de vérifier vos réponses.

 **VIDÉO** : *Ellis Island* → bit.ly/PbacAng_39b

- ▶ Il s'agit d'un reportage sur, hier et aujourd'hui.
- ▶ Une journaliste explique que de à, environ millions d'immigrés sont passés par Ellis Island, premier centre d'immigration par l'état fédéral. L'île se trouve au large de
- ▶ De nos jours, ce ne sont plus des immigrés qui s'y rendent, mais des À l'époque, des d'immigrés y accostaient chaque jour. S'ils étaient, malades ou s'ils n'avaient



CONSEIL

Lisez une première fois le compte rendu avant la 2^e écoute afin de savoir à quelles informations vous devez prêter attention.

pas suffisamment d'..... , on les emmenait dans un centre de détention sur l'île. Ensuite, ils étaient soit soit renvoyés dans leur pays d'..... .

► pour cent des Américains peuvent retrouver la trace d'un parent passé par Ellis Island au Centre d'Histoire Familiale, lieu de ce fait très

► On interroge ensuite une femme qui a retrouvé sa grand-mère. Elle raconte que ses étaient des passagers de 3^e classe et qu'ils sont venus avec dollars seulement dans la poche. Elle s'est rendu compte à quel point c'était pour eux de laisser derrière eux leur et leur pays natal. Mais finalement, c'est avec un sourire et de l'émotion qu'elle salue leur, dont elle et les siens ont hérité.

► OBJECTIF BAC



8 Compréhension orale • *Harriet talks about the Royal Family*

20 min

Cet exercice vous permet de vous mettre dans les conditions d'une évaluation de compréhension orale : essayez de respecter le temps imparti !



LE SUJET

Écoutez trois fois l'enregistrement, en laissant une minute de pause entre deux écoutes, puis rédigez-en un compte rendu en français.



AUDIO : *Harriet talks about the Royal Family*, à télécharger sur www.editions-hatier.fr.

► ► ► LA FEUILLE DE ROUTE

La méthode détaillée est présentée dans le mémo visuel → P. 230-231.

Étape 1 Anticiper le contenu d'après le titre

Le titre est très explicite : il s'agit d'un **monologue explicatif** au sujet de la famille royale. On s'attend à ce que le locuteur ait un accent **britannique**.

Étape 2 Comprendre le sens général

Le monologue comprend deux parties : Harriet présente d'abord son opinion sur la famille royale (jusqu'à 0'56) puis raconte le mariage de Harry et Meghan.

Étape 3 Affiner la compréhension

■ Dans la **première partie**, les noms et les adjectifs liés à la description de la famille royale sont nombreux : que révèlent-ils ?

■ Dans la **deuxième partie**, quelle personnalité est au centre de l'histoire ? Comment l'avis d'Harriet a-t-il évolué à son sujet ?

Étape 4 Écrire un compte rendu en français → CORRIGÉS p. 238

CORRIGÉS

▶ SE TESTER QUIZ

1 Anticiper le contenu à partir d'un titre

Réponses a, d et e.

Le document porte sur les « sororités », sortes de clubs d'étudiantes dans les universités américaines. On s'attend donc à ce qu'il soit question d'entraide et d'intégration.

2 Repérer les mots accentués

- | | |
|-------------|------------|
| a. feeling | g. guide |
| b. part | h. share |
| c. referred | i. rushing |
| d. founded | j. big |
| e. accept | k. frats |
| f. little | l. choose |

3 Affiner la compréhension

Réponses a, b, d, e, f, h et i.

La réponse c est fautive : "Sororities are founded on philanthropy".

La réponse g est fautive : "This mentor/mentee relationship is supposed to resemble the relationship between a big sister and a little sister".

La réponse j est fautive : "You can choose to be a part of only one of them".

▶ S'ENTRAÎNER

4 Anticiper le contenu à partir du titre

1. f • 2. e • 3. a • 4. g • 5. b • 6. d • 7. c

5 Identifier les mots clés

■ Florida is Max's **home state**. It is in the **South East** of the United States. It was initially inhabited by **Native Americans** but the **climate** was hard so it wasn't the biggest **native** population.

■ It was also **colonised** by Spanish Conquistadors. The most famous and first **settlement** was Saint Augustine in the **North East** of the state. It was a center of interest with **trade** between the **Europeans** and the New World. Later, it wasn't the most **inhabited** state because it was **very hot** and there were a lot of **hurricanes**.

■ They come usually after **summer** and **destroy** the land. But since the invention of **air-conditioning** a lot of people have come down to **live** there and find that it's quite **nice** and with the modern **architecture**, it's a lot **easier** to get through the **hurricane** season, which doesn't **bother** Floridians too much every year.

6 Identifier les informations principales

1. Avant l'écoute

- Type de document : **monologue**
- Thème : **la pollution environnementale**

2. Compréhension générale

- Accent du locuteur : **Américain**
- Le locuteur **exprime une opinion**.
- Événement principal : **une marée noire** provoquée par BP ("BP oil spill")
- Date : **un an et demi auparavant** ("a year and a half ago")
- Lieu de l'événement : **le golfe du Mexique** ("the Gulf of Mexico")

3. Compréhension approfondie

- Les gens étaient **choqués** par l'événement ("that was a big deal").
- **Non** : "nobody has changed their behavior".
- Selon Allen, les véritables responsables sont **les Américains** qui **restent dépendants du pétrole** même s'ils savent que de telles catastrophes peuvent se produire.
- Le ton du locuteur traduit **son agacement** et **sa lassitude**.

7 Rédiger un compte rendu en français

■ Il s'agit d'un reportage sur **Ellis Island**, hier et aujourd'hui.

■ Une journaliste explique que de **1892** à **1954**, environ **douze** millions d'immigrés sont passés par Ellis Island, premier centre d'immigration **contrôlé** par l'état fédéral. L'île se trouve au large de **New York**.

■ De nos jours, ce ne sont plus des immigrés qui s'y rendent, mais des **touristes**. À l'époque, des **milliers** d'immigrés y accostaient chaque jour. S'ils étaient **illétrés**, malades ou s'ils n'avaient pas suffisamment d'**argent**, on les emmenait dans un centre de détention sur l'île. Ensuite, ils étaient soit **acceptés** soit renvoyés dans leur pays d'**origine**.

■ **Quarante** pour cent des Américains peuvent retrouver la trace d'un parent passé par Ellis Island au Centre d'Histoire Familiale, lieu de ce fait très **populaire**.

■ On interroge ensuite une femme qui a retrouvé sa grand-mère. Elle raconte que ses **grands-parents** étaient des passagers de 3^e classe et qu'ils sont venus avec **dix** dollars seulement dans la poche. Elle s'est rendu compte à quel point c'était **difficile** pour eux de laisser derrière eux leur **famille** et leur pays natal. Mais finalement, c'est avec un sourire et de l'émotion qu'elle salue leur **réussite** dont elle et les siens ont hérité.



À NOTER

Le compte rendu suit la chronologie du reportage et établit un lien entre l'image et les paroles de la dernière locutrice pour en faire percevoir l'implicite.

8 Compréhension orale

- Harriet, qui est britannique, parle de la famille royale. Elle n'a pas particulièrement d'affection pour ses membres mais elle reconnaît qu'ils contribuent à l'unité du pays lorsque des problèmes surviennent, et aussi à la renommée du Royaume-Uni à travers le monde. En effet, beaucoup de gens admirent la famille royale, surtout ses plus jeunes représentants, plus modernes et plus chic.
- Elle explique ensuite qu'elle a regardé avec beaucoup de plaisir le mariage de Harry et Meghan, malgré l'attitude un peu offensante de Harry à l'égard du prêtre. Elle a trouvé la mariée éblouissante. Au début, elle était un peu sceptique à l'égard de Meghan. Mais maintenant qu'elle en sait un peu plus sur elle, elle la trouve formidable : elle est très cultivée, féministe, et fait preuve d'une grande détermination. Elle est également proche des gens. Harriet conclut en disant que Meghan ne peut que faire du bien à l'image de la famille royale.



CONSEIL

Faites des paragraphes afin de matérialiser les différents moments du document dont vous rendez compte.

Voici le script du document.

Well, I'm not particularly fond of the Royal Family as such but I think they're a very important structure of the British system. They bring unity and sovereignty. I think they're glamorous, and people in the world love them. I don't think personally that the Monarchy is outdated or a thing of the past at all, because, as I said, they're a uniting factor and there are a lot of people that look up to the Royal Family. When there are problems, they unite the country and the younger ones bring more up-to-date living and fashion and... chic to the Royal Family that would definitely be missing without them.

I watched Harry and Meghan's wedding and I absolutely loved it. I thought Meghan was stunning and so did Harry. He was a bit outrageous with the priest but I still loved it. I think Meghan is a fantastic lady. I was a bit skeptic at first but I got to know a little bit about her: she's a very well-educated woman, she's a feminist, she's very determined and she's a people's person. So I think, yeah, good for the Royal Family, and why not?

15 Expression orale

Euh...
 Woulde you layk tou go
 on a deyte ouizmi ?



Il peut être difficile d'oser prendre la parole dans une langue qu'on ne maîtrise pas complètement. C'est pourtant le meilleur moyen de progresser. Personne n'attend de vous une prononciation parfaite, mais il faut que l'on vous comprenne !

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En bref L'épreuve d'expression orale de Terminale se prépare dès la 1^{re}. Saisissez chaque occasion de prendre la parole pour améliorer votre prononciation et être à l'aise le jour J.

I Exercer sa prononciation

1 L'accent de mot

- En anglais, la place de l'accent tonique influe sur la prononciation du mot : les voyelles non accentuées ne sont presque pas prononcées. → ZOOM
- Il est placé par défaut sur la **première syllabe** du mot, mais la présence d'un préfixe ou d'un suffixe peut changer sa place. Retenez notamment :
 - suffixes forts (**-ial, -ion, -ious, -ic(s), -ity...**) : accent sur la syllabe qui précède ;
 - suffixes faibles (**-al, -ous, -ly, -ist, -ing, -hood...**) : pas d'influence sur l'accent ;
 - suffixes **-ee, -eer, -ese, -ette** : accent sur le suffixe.
- La connaissance de l'alphabet phonétique est utile pour prononcer un mot que l'on cherche dans le dictionnaire (→ RABATS). Vous pouvez également écouter la prononciation **sur internet**.



À NOTER

De nombreux sites permettent d'écouter la prononciation d'un mot : macmillandictionary.com, merriam-webster.com.

2 L'accent de phrase et l'intonation

- Les **mots lexicaux** sont d'autant plus accentués qu'ils apportent une information importante. Les **mots grammaticaux** sont accentués en fin de phrase ou pour exprimer une emphase ou un contraste.
- Une **intonation** correcte est essentielle pour se faire comprendre. Elle est montante dans les *Yes/No questions* et descendante dans les questions en *wh-*.

3 Les sons difficiles

- Certains sons anglais sont difficiles à reproduire pour un-e francophone et doivent faire l'objet d'un entraînement régulier.

Voyelles	Consonnes
<ul style="list-style-type: none"> • /ə/ (schwa), le son inaccentué actor, particular, stronger, famous, tomorrow, support • /ɪ/, proche du « é » français big, build, image, private • /ʌ/, proche du « a » français luck, sun, dull, much 	<ul style="list-style-type: none"> • /tʃ/, correspond à la graphie <i>ch</i> mais se prononce « tch ». impeach, rich, speech • /ð/ et /θ/ correspondent à la graphie <i>th</i>. Ils ne se prononcent ni /s/ ni /z/ : votre langue doit se placer entre vos dents. thin, there, sympathy

■ Le *h* initial est toujours aspiré en début de mot sauf dans *hour*, *honest* (et ses dérivés), *honour* (et ses dérivés) et *heir-ess*. Attention à ne pas en rajouter un lorsqu'il n'y en a pas !

II S'entraîner pendant l'année

1 | À la maison

Joignez l'utile à l'agréable ! Lorsque vous regardez **une série** ou **un film**, faites-le en **version originale** et de **manière active**. Essayez de repérer les expressions idiomatiques caractéristiques du dialogue (donner son opinion, son accord, son désaccord, hésiter, insister, répéter les paroles de l'interlocuteur...).

2 | En classe

- Efforcez-vous de **participer de manière active** en classe et de réagir à la parole des autres, élèves comme professeur. Cela vous permettra d'acquérir de l'authenticité et de **prendre confiance en vous**.
- Soyez très attentif-ve à tout ce qui se dit pendant le cours et prenez l'habitude de **noter les expressions nouvelles** dans votre carnet personnel. Essayez ensuite de les réutiliser lors d'une prise de parole ultérieure.



CONSEIL

N'oubliez pas que « *Practice makes perfect* ». Il est essentiel d'oser prendre la parole même si l'accent et la formulation ne sont pas parfaits : c'est en essayant que l'on apprend !

zoom

Ressources numériques pour s'entraîner

- Les **dictionnaires en ligne** (également disponibles en applications) vous permettent d'écouter la prononciation d'un mot :
 - avec l'accent britannique, macmillandictionary.com ;
 - avec l'accent américain, merriam-webster.com.

■ Le site de la **BBC** (bbc.co.uk/learningenglish) comporte de nombreuses ressources utiles : consultez notamment les pages *Learning English* et la rubrique *Pronunciation / The Sounds of English*.

→ Visionnez par exemple cette vidéo sur le schwa : bit.ly/PbacAng_41



- Les **applications** pour apprendre les langues, comme **Duolingo** ou **Memrise**, permettent de revoir les bases de la grammaire et du vocabulaire et comportent des exercices de compréhension et d'expression orales.

En bref L'épreuve orale individuelle dure 10 minutes, sans temps de préparation. Il est donc important d'arriver devant l'examinateur avec une bonne connaissance du déroulé de l'épreuve.

I Les modalités de l'épreuve

1 | La présentation individuelle (5 min)

- L'examinateur vous demande d'abord **choisir un des trois axes** (topics) culturels du programme qu'il vous propose.
- Selon l'axe choisi, il vous présente **deux documents** : deux documents iconographiques (*visual documents*) ou deux citations (*quotes*) ou encore un document iconographique et une citation.
- Vous devez alors expliquer **quel document vous semble illustrer le mieux l'axe choisi**. Cette présentation s'effectue sans préparation : une bonne connaissance du travail effectué sur chaque axe vous sera donc précieuse.

2 | L'entretien (5 min)

- L'examinateur vous pose ensuite **quelques questions** pour prolonger votre présentation ou pour que vous puissiez rendre compte de votre travail sur cet axe au cours de l'année.
- Même si votre prise de parole est guidée dans cette partie, il faut néanmoins savoir **développer vos réponses** et ne pas vous limiter aux réponses courtes.
- N'hésitez pas à affirmer votre point de vue.

III Quelques conseils pour réussir

1 | La langue

- Vous devez bien sûr vous exprimer dans un **anglais de qualité** : employez un **lexique varié** et des **structures grammaticales correctes**. Par exemple, quand vous comparez deux documents, utilisez le comparatif et non le superlatif :

Document A is the **more striking** of the two.

- Même si votre expression doit être spontanée, soyez conscient·e du **registre de langue** utilisé (comme à l'écrit). Par exemple, préférez *rather* à *kind of* :

It's ~~kind of~~ **rather shocking** to show an athlete injecting himself.



CONSEIL

Il est normal de faire de petites erreurs lorsqu'on s'exprime dans une langue étrangère : n'hésitez pas à vous corriger si vous vous rendez compte que vous avez fait une faute.

- Évitez de répondre uniquement par *yes* ou *no* lorsqu'on vous pose une question
→ FICHE 32.

Do you think English should be the official language in the USA?

– Yes, I **think so**. / Yes, I **do**. / **Indeed!**

Do you believe robots will take over one day?

– I **suppose not**. / I **hope not**. / I **don't think so**.

- Reformulez différemment votre propos si vous n'êtes pas sûr·e d'avoir été bien compris·e. Si ce n'est pas le cas, l'examineur pourra vous demander des éclaircissements pendant l'entretien.

2 | L'attitude

- Soyez **naturel·le** et **dynamique**. Vous pouvez utiliser le « langage du corps » et appuyer votre propos par des gestes (attention toutefois aux gestes « parasites », liés au stress, qui brouillent votre discours). Parlez distinctement en ayant soin de regarder votre interlocuteur.
- En cas d'**hésitation**, mieux vaut prendre le temps de réfléchir et de formuler une réponse correcte plutôt que de se précipiter. Employez aussi des **gap fillers**, ces petits mots ou expressions qui vous donnent le temps de réfléchir.
- En cas d'**incompréhension**, vous pouvez demander à l'examineur de répéter ou de reformuler sa question, à condition de le faire en anglais.

Could you repeat/rephrase the question, please?



VOCABULARY

Quelques **gap fillers** : *well..., actually..., but um..., what I'm trying to say is..., I mean...*

zoom

Justifier un choix

It **conveys** a strong/powerful message.
Il transmet un message fort/puissant.

It **draws** the viewer's **attention** to...
Il attire l'attention du spectateur sur...

It **highlights** a paradox.
Il met en valeur un paradoxe.

It gives **food for thought**.
Il donne matière à réfléchir.

It **alludes to** a topical issue.
Il fait allusion à un problème d'actualité.

I **find** this document **effective**.
Je trouve que ce document est efficace.

The pun is particularly **witty**.
Le jeu de mots est particulièrement spirituel.

It **aply illustrates** this aspect.
Il illustre cet aspect de façon pertinente.

The message of this image is more **forceful/striking/uplifting** than...
Le message de cette image est plus percutant/frappant/inspirant que...

It **raises** people's **awareness** of this problem.
Il fait prendre conscience aux gens de ce problème.

Analyser une image

- It's a photograph / a cartoon / a painting / an ad / a poster.
C'est une photo / un dessin humoristique / un tableau / une publicité / une affiche.
- This cartoon shows...
Ce dessin humoristique représente...
- The artist may have tried to suggest / to criticise / to make fun of...
L'artiste a peut-être voulu suggérer / critiquer / se moquer de...
- The aim may be to raise awareness of...
L'objectif est peut-être de faire prendre conscience de...

Caractériser une citation

- It's a quote by (+ name) / from (+ source)...
C'est une citation de...
- It's a saying / a proverb / a phrase / a pun.
C'est un dicton / un proverbe / une expression / un jeu de mots.
- It means / implies / suggests...
Cela signifie/ implique / suggère...

1

Parler d'un document

AMÉLIORER SON
Les expressions

2

Comparer deux documents

- The former document is more recent than the latter.
Le premier document est plus récent que le second.
- The more interesting document is document A.
Le document le plus intéressant est le document A.
- There is a deeper meaning to document A.
Le message du document A est plus profond.
- Document A is not as caricatural as document B.
Le document A n'est pas aussi caricatural que le document B.

3

Exprimer un point de vue

Exprimer son accord ou son désaccord

- I agree that...
Je suis d'accord sur le fait que...
- I couldn't agree more!
Je suis totalement d'accord.
- I don't agree with... / I disagree with...
Je ne suis pas d'accord avec...
- I'm not sure I agree with that.
Je ne suis pas sûr-e d'être d'accord avec ça.

Donner son avis

- In my opinion / To my mind / In my view...
À mon avis...
- I personally find it...
Personnellement je trouve cela...
- I assume that...
Je suppose que...

EXPRESSION ORALE utiles

4

Reformuler

- Actually, what I mean is...
En fait, ce que je veux dire c'est...
- In other words...
En d'autres termes...
- To put it differently...
Pour le dire autrement...

▶ SE TESTER QUIZ

Vérifiez que vous avez bien compris les points clés des **fiches 41 et 42**.

1 Prononcer des sons difficiles

→ FICHE 41

Cochez le mot qui contient le son indiqué.

- | | | | |
|--|-----------------------------------|--|-----------------------------------|
| a. /θ/ <input type="checkbox"/> truth | <input type="checkbox"/> truce | d. /ɪ/ <input type="checkbox"/> live | <input type="checkbox"/> leave |
| b. /ð/ <input type="checkbox"/> also | <input type="checkbox"/> although | e. /ə/ <input type="checkbox"/> author | <input type="checkbox"/> organise |
| c. /tʃ/ <input type="checkbox"/> shoes | <input type="checkbox"/> choose | f. /ə/ <input type="checkbox"/> bar | <input type="checkbox"/> cellular |

2 Lire des transcriptions phonétiques

→ FICHE 41

Cochez la transcription phonétique qui convient pour chaque mot.

- | | | |
|-------------|---------------------------------------|--------------------------------------|
| a. feminism | <input type="checkbox"/> /'femɪnɪzəm/ | <input type="checkbox"/> /'femɪnɪsm/ |
| b. women | <input type="checkbox"/> /'wɪmɪn/ | <input type="checkbox"/> /'wʊmɪn/ |
| c. clothes | <input type="checkbox"/> /'kləʊðɪːz/ | <input type="checkbox"/> /'kləʊðz/ |
| d. famous | <input type="checkbox"/> /'feɪməs/ | <input type="checkbox"/> /'feɪmʌs/ |

3 Utiliser le bon niveau de langue

→ FICHES 41 ET 42

Cochez les expressions qui pourraient convenir lors d'un oral.

- a. Like I said...
- b. The author implies that...
- c. This ad is extremely effective.
- d. It looks like the situation is a dead-end.
- e. I firmly believe that...
- f. I'm pretty impressed by this document.

4 Employer des réponses courtes

→ FICHE 42

Cochez la réponse la plus appropriée à chaque question.

- a. Have you ever joined a charity? Yes. Yes, I have.
- b. Can you give the names of two major American presidents?
 I'm afraid I can't. No, sorry.
- c. Has this choice got many advantages? I hope it has. I hope it is.
- d. Would it be good to stop creating boundaries (*frontières*)?
 No, it wouldn't be a good idea. I'm afraid not.
- e. Do you think that "the pen is mightier than the sword"?
 Yes, I do. Yes, the pen is.

▶ S'ENTRAÎNER

5 Identifier la syllabe accentuée

→ FICHES 41 ET 42

1. Soulignez la syllabe accentuée.

- | | |
|------------------|---------------|
| a. disability | f. fabulous |
| b. determination | g. material |
| c. Atlantic | h. phenomenal |
| d. employee | i. motherhood |
| e. mysterious | j. genetics |



CONSEIL

Aidez-vous des suffixes.

2. Avant de consulter le corrigé, vérifiez vos réponses par vous-même en écoutant les mots sur un dictionnaire en ligne. → www.macmillandictionary.com

6 Exercer sa prononciation

→ FICHES 41 ET 42

Écoutez ces *tongue twisters*, et essayez de les répéter le plus vite possible.



AUDIO : Téléchargez les *tongue twisters* sur www.editions-hatier.fr.

- Red lorry, yellow lorry.
- Black background, brown background.
- Four furious friends fought for the phone.
- Elizabeth's birthday is on the first Thursday of this month.
- Sally sells sea shells by the sea shore. But if Sally sells sea shells by the sea shore then where are the shells Sally sells?



VOCABULARY

- lorry: *camion*
- background: *arrière-plan*
- sea shells: *coquillages*
- by the sea shore: *sur le bord de mer*

7 Utiliser un niveau de langue approprié

→ FICHES 41 ET 42

Réécrivez ces phrases en anglais plus soutenu.

- a. It looks like the cartoonist is against progress.
-

- b. This protest song ain't very famous.
-

- c. This poster is kind of scary.
-

- d. I want to show that this view is pretty old-fashioned.
-

8 Présenter un document en lien avec un axe

→ FICHE 41

1. Complétez le tableau en anglais pour présenter le document.



Australian Sports Anti-Doping Authority (ASADA)

nature du document	
auteur	
public visé	
thème	
slogan	
ton	
message	

2. Entraînez-vous à présenter le document à l'oral.

9 Justifier un choix

1. Lisez ces deux citations en lien avec l'axe « Espace privé, espace public » et présentez-les brièvement.

- “We should all be feminists.” (Chimamanda Ngozi Adichie)
- “Women are working more, men are understanding their value as caregivers, women are primary breadwinners.” (Michelle Obama)

2. Expliquez brièvement celle qui vous semble la plus pertinente pour illustrer l'axe donné.

10 S'exprimer en interaction

Complétez cet échange entre un élève et son examinateur, sur le thème du dopage, à l'aide de réponses courtes ou de *gap fillers*.

Teacher: Let's talk about the problem of doping that you mentioned in your presentation. Can you think of an example of a sportsman ending his career because of that?

Student: Yes, There's Lance Armstrong, who decided to stop his cycling career altogether I think it was in Summer 2012.

Teacher: A film about him was released a few years ago. Do you know it?

Student: No,

Teacher: Would you like to see it?

Student: I think because I would like to know what made act this way.

▶ OBJECTIF BAC



11 Expression orale • Diversity and inclusion

10 min

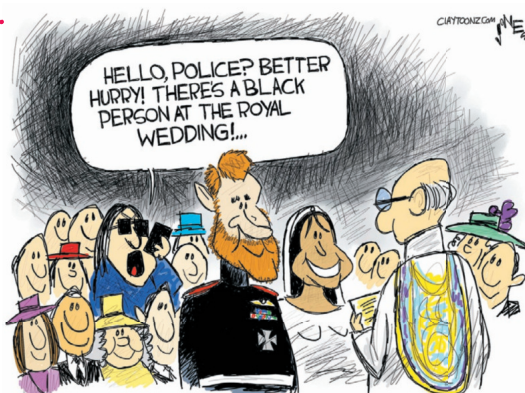
Ce sujet s'inscrit dans l'axe « Diversité et inclusion » en abordant le thème de la discrimination raciale. Accordez-vous un court temps de préparation si nécessaire, puis essayez de parler en continu pendant 5 minutes.

LE SUJET

You chose the topic *Diversity and Inclusion*. Which document do you find the more relevant to illustrate this topic?

1. "Diversity in the modern world is more than just skin colour: it's gender, age, disability, sexual orientation, social background, and... diversity of thought."
(Idris Elba to the House of Commons, Jan. 18th 2016.)

2.



Clay Jones (American cartoonist),
June 2018.

Méthode

Justifier un choix à l'oral

Étape 1 Présenter l'image ou la citation choisie

- S'il s'agit d'une **image**, présentez-la (nature, date, titre, auteur, contexte...) et décrivez-la brièvement.
- S'il s'agit d'une **citation**, présentez-la (auteur, source, contexte...) et reformulez-la avec vos propres mots.

Étape 2 Faire le lien avec l'axe

- Proposez une **interprétation** de l'image ou de la citation en lien avec l'axe : quel est le message de l'artiste ou de l'auteur ?
- Justifiez votre choix en expliquant sur quoi repose l'**efficacité** de l'image ou de la citation.
- Vous pouvez enrichir votre propos en faisant le **lien** avec des documents étudiés en cours ou avec votre expérience personnelle.

▶▶▶ LA FEUILLE DE ROUTE

Étape 1 Présenter l'image ou la citation choisie

■ L'image.

Il s'agit d'un dessin humoristique du dessinateur américain Clay Jones, qui représente le mariage du Prince Harry et de Meghan Markle le 19 mai 2018. Dans l'assistance, un personnage semble mécontent et parle fort dans son téléphone : il appelle la police pour signaler la présence d'une personne noire au mariage royal...

■ La citation.

Il s'agit d'une phrase extraite d'un discours prononcé par l'acteur britannique Idris Elba devant la Chambre des Communes pour dénoncer l'absence de diversité dans les médias anglais.

Étape 2 Faire le lien avec l'axe

■ L'image.

Le dessin fait écho à la polémique qu'avait suscitée le mariage en raison de l'origine et de la couleur de peau de Meghan Markle. Le dessinateur veut ainsi **dénoncer le racisme** dans la société britannique. Il est bien question de diversité et d'inclusion. L'efficacité de l'image repose notamment sur son caractère humoristique : l'absurdité de la réplique du personnage raciste, qui semble avoir peur de la mariée, **fait sourire** le lecteur.

■ La citation.

Elle suggère une définition large du mot « diversité » : il ne s'agit pas simplement de couleur de peau, mais de genre, d'âge, de handicap, d'orientation sexuelle, de milieu social et de façon de penser. Le ton visiblement sérieux donne à réfléchir.

▶ SE TESTER QUIZ

1 Prononcer des sons difficiles

1. a. truth • b. although • c. choose • d. live • e. author
• f. cellular

2 Lire des transcriptions phonétiques

- a. /'femɪnɪzəm/ • b. /'wɪmɪn/ • c. /'kləʊðz/ • d. /'feɪməs/

3 Utiliser le bon niveau de langue

Réponses b, c et e.

La réponse a (*Like I said...*) est inappropriée, même si on l'entend souvent dans des conversations courantes : *like* est une préposition et doit être suivie d'un groupe nominal et non d'un groupe verbal. Il faut dire *As I said...*

La réponse d présente également un emploi incorrect de *like* : il faudrait dire *It looks as if the situation is a dead-end.*

La réponse f ne convient pas non plus : l'adverbe *pretty* est un équivalent familier de *fairly* ou *quite*. Il a sa place dans une conversation mais pas lors d'un examen.

4 Employer des réponses courtes

- a. Yes, I have. • b. I'm afraid I can't. • c. I hope it has. • d. I'm afraid not.
• e. Yes, I do. (Ici, la question porte sur l'opinion de l'interlocuteur, non sur la proposition subordonnée introduite par *that*.)

▶ S'ENTRAÎNER

5 Identifier la syllabe accentuée

- a. disability (*ity* = suffixe fort → détermine la place de l'accent de mot)
b. determination (*ion* = suffixe fort)
c. Atlantic (*ic* = suffixe fort)
d. employee (*ee* = suffixe accentué)
e. mysterious (*ious* = suffixe fort)
f. fabulous (*ous* = suffixe dit « faible » → accent sur la première syllabe par défaut)
g. material (*ial* = suffixe fort)
h. phenomenal (*al* = suffixe faible)
i. motherhood (*hood* = suffixe faible)
j. genetics (*ics* = suffixe fort)

7 Utiliser un niveau de langue approprié

- a. It looks as if the cartoonist is against progress.
b. This protest song isn't very famous.
c. This poster is rather scary.
d. I want to show that this view is fairly old-fashioned.



CONSEIL

Écoutez la prononciation des mots en utilisant un dictionnaire en ligne.

8 Présenter un document en lien avec un axe

1.

nature du document	a photograph from an awareness campaign
auteur	ASADA, Australian Sports Anti-Doping Authority
public visé	athletes and their support staff
thème	doping in sport
slogan	"Doping in sport. It's not worth it."
ton	serious
message	Doping ruins a reputation and therefore can potentially mean the end of a career.

2. Vous pouvez écouter un exemple de corrigé sur www.editions-hatier.fr.

9 Justifier un choix

1. a. This is a quote by Chimamanda Ngozi Adichie, a famous Nigerian female writer. It sounds like a **slogan** and a **call for action** to every one, women and men, to ensure the political, economic and social equality of the sexes.

b. This is a quote by Michelle Obama, the former First Lady of the United States when Barack Obama was President, from 2008 to 2016. Here, she describes **the roles of each gender** today and states **their evolution** – women have become breadwinners as well, they earn their own living while men have realised that looking after children can be rewarding.

2. ■ Si vous avez choisi la citation a. :

"We should all be feminists" is an **efficient reminder** of the necessity for society as a whole to tackle the problem of women's empowerment. Women should be able to get away from the home, a private place to which they have been confined for ages. The modal "should" implies that there is still a long road ahead until men and women fight as one in favour of feminism. **In my view**, this sentence is **far more effective than** the one by Michelle Obama. **As I said**, it sounds like a **powerful slogan** since it's very short and includes everybody. Therefore I think this is a **perfect illustration for the topic** dealing with "private spaces and public spaces".

■ Si vous avez choisi la citation b. :

Michelle Obama's quote is **more relevant than** the one by Chimamanda Ngozi Adichie since it is **much more specific** and alludes to the progress female and male mentalities have made so far. Indeed, many more women work outside the home these days, even though there is still a glass ceiling that needs to be broken for a vast majority of them. Besides, men have also realised that their life can be fulfilled when they take care of their children. The "male chauvinist" era seems to be over and done with. Both private and public spaces are now shared. That's why I think this quote is **more uplifting than** the other and **entirely relevant to** our topic.

10 S'exprimer en interaction

Teacher: Let's talk about the problem of doping that you mentioned in your presentation. Can you think of an example of a sportsman ending his career because of that?

Student: Yes, **of course / sure**. There's Lance Armstrong, who decided to stop his cycling career altogether ... **Well, / Um... / Er...** I think it was in Summer 2012.

Teacher: A film about him was released a few years ago. Do you know it?

Student: No, **I'm afraid I don't / I'm afraid not**.

Teacher: Would you like to see it?

Student: I think **I would / so** because I would like to know what made him act this way.

▶ OBJECTIF BAC

11 Expression orale

1. This is a **quote** by British actor Idris Elba. In January 2016 he delivered a major speech before the House of Commons about the lack of diversity in the British media.

Unlike the cartoon, it does not limit the definition of diversity to the colour of skin but considers many categories of people who might not feel included in society, such as women, the elderly, disabled people, LGBT people and the poor. **Last but not least**, he insists on the necessity to be open-minded and to accept different ways of thinking and views than ours. He also reminds people that it takes all kinds to make a world and that tolerance is a key value. Everybody should have their share in society.

2. This is a **cartoon** by Clay Jones, which must have been published a few days after the royal wedding of Prince Harry with African-American actress Meghan Markle in May 2018.

It shows the ceremony as the viewer can easily recognise the couple who are standing before a priest and look happy. **However**, among the congregation, a woman wearing sunglasses is calling the police on her mobile phone to tell them to come quickly because she considers the presence of a black person in the church a threat. This person being the bride, **the cartoonist must have wanted to denounce** the racial prejudice of some British people as they voiced their disapproval when the news of this marriage was announced. Indeed, they wanted the Royal Family to remain "traditional". **Therefore**, through this spectator's silly intervention, the cartoonist makes this view seem ludicrous.

Through the smiling figures of Prince Harry and Meghan Markle, the Royal Family **appears to be** open-minded and inclusive, unlike the representatives of British society in this cartoon.

To conclude, I would say that in my opinion this union helps the image of the Royal Family as it is no longer an exclusively white institution, which will consequently make black Britons feel included.



À NOTER

Vous pouvez écouter un exemple de corrigé sur www.editions-hatier.fr.

4 h, 11 ph © franckreporter/ Getty Images/ iStockphoto • **4b, 9, 39 ph** © Getty Images/ iStockphoto • **5 h, 81 ph** © UK London students strike/ Wiktor Szymanowicz/ NurPhoto/ AFP • **5b, 109** The warning sign at Mala Parking at Uluru/ Maulemon/ Wikimedia • **13** © Erasmus+ • **15** © The immigrant/ 2013/ Real James Gray/ Collection Christophel / Worldview Entertainment / Wild bunch distribution • **19 ph** © ChinaFotoPress/ Getty Images/ AFP • **25** © The Trouble with Women/ Jacky Fleming • **27** © Les Suffragettes (Suffragette)/ 2015/ Real Sarah Gavron/ Collection Christophel/ Ruby films • **29** © Alice Springs School of the Air • **33** © www.closethegap.org.uk • **41 ph** © Pictorial Press Ltd/ Alamy Stock Photo • **43 ph** © Daniel Libeskind/ Bregman/ Hamann Architects/ Nikreates/ Alamy Stock Photo • **46 ph** © Getty Images/ iStockphoto • **53** © davegranlund.com/ politicalcartoons.com • **55** © Social Media Data Privacy Awareness/ Technology Services at Illinois/ <https://www.youtube.com/IllinoisCITES> • **57 ph** © National Oceanic and Atmospheric Administration (NOAA)/ breakyourownnews.com • **61** © I know who you are and I saw what you did/ Lori Andrews/ 2012/ Free Press/ Simon & Schuster • **67 ph** © The Metropolitan Museum of Art, Dist. RMN-Grand Palais/ image of the MMA • **69 ph** © The Metropolitan Museum of Art, Dist. RMN-Grand Palais/ image of the MMA • **71 ph** © Mirisch-7 Ats/ United Artists – The Kobal Collection/ Aurimages • **75** © Happiness for All?/ Carol Graham/ 2017/ Princeton University Press/ Copyright Clearance Center • **83 ph** © CHASSENET/ BSIP • **85 ph** © NASA Earth Observatory • **89** © Dusan Reljic/ www.boldbusiness.com • **95** © Campaign Don't Dis my Ability, Dept. of Ageing, Disability and Home Care (DADHC), New South Wales, Australia, 2004 • **97** © Disability Confident/ GOV.UK/ Department for Work and Pensions • **99** © www.finglobal.com • **102** © Accessible India Campaign/ Department of Empowerment of Persons with Disabilities • **103** © Campaign Don't Dis my Ability, Dept. of Ageing, Disability and Home Care (DADHC), New South Wales, Australia, 2004 • **111 ph** © Abram Powell/ Australian Museum Pacific Collection • **113** © Invictus/ 2010/ Real Clint Eastwood/ Collection Christophel/ Malpaso Productions / Liberty Pictures • **117** © Batchelor Press/ Batchelor Institute/ Wikimedia • **141** © *Reign* Le destin d'une reine/ Reign/ Serie TV/ SAISON 1/ 2015/Collection Christophel © CBS Television Studios / World 2000 Entertainment / Warner Bros Television • **142** © Alan Turing: The enigma: The Book That Inspired the Film The Imitation Game/ Andrew Hodge/ 2014/ Vintage/ Penguin Books UK • **143** © Riverdale/ Serie TV/ Saison 2/ 2018/ Collection Christophel/ Berlanti productions / Archie comics publications / CBS / Warner bros • **163** © Hidden figures/ 2017/ Real Theodore Melfi/ Collection Christophel/ Levantive films / Chernin entertainment / Fox 2000 pictures • **185 ph** © www.bridgemanimages.com • **191 ph** © Christophe Morin/ Pix Palace • **241** © Tim's Pronunciation Workshop/ BBC Learning English/ BBC • **248** © Australian Sports Anti-Doping Authority/ www.asada.gov.au • **249** © Clay Jones/ claytoonz.com

THE BRITISH ISLES



FRANCE

THE UNITED STATES OF AMERICA

C A N A D A



1. VERMONT
2. NEW HAMPSHIRE
3. MASSACHUSETTS
4. RHODE ISLAND
5. CONNECTICUT
6. NEW JERSEY
7. DELAWARE
8. MARYLAND



0 500km

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GULF OF MEXICO

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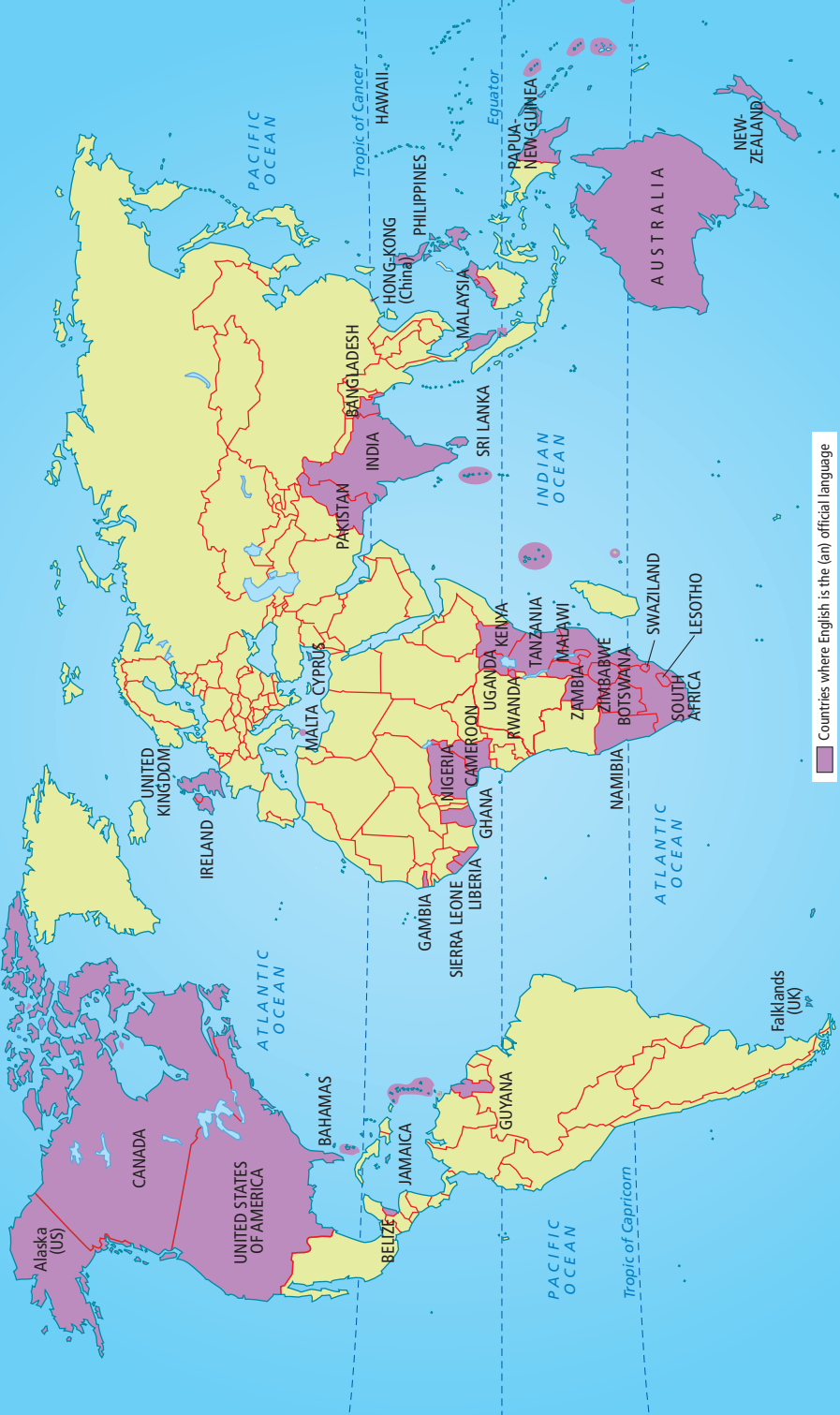
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NEW YORK

NEW YORK

NEW YORK

THE ENGLISH-SPEAKING WORLD



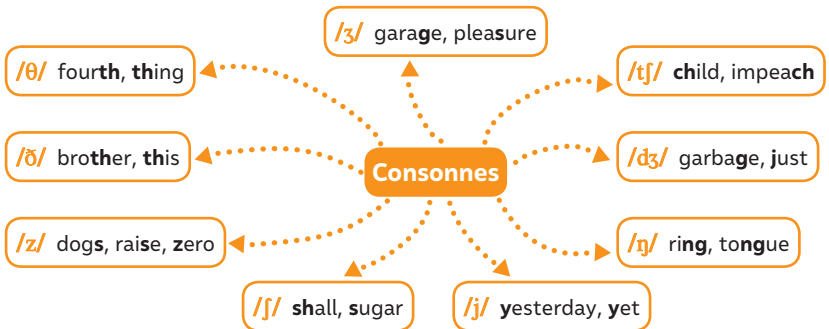
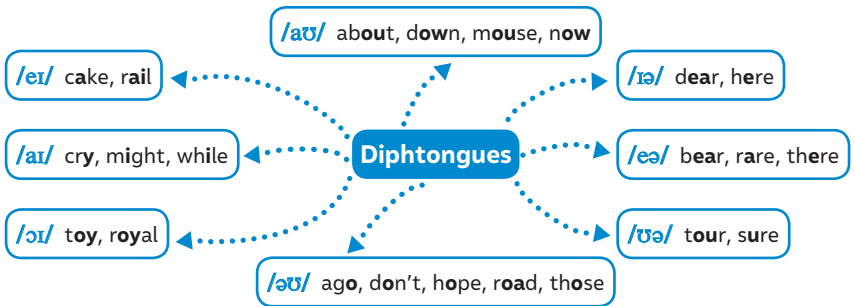
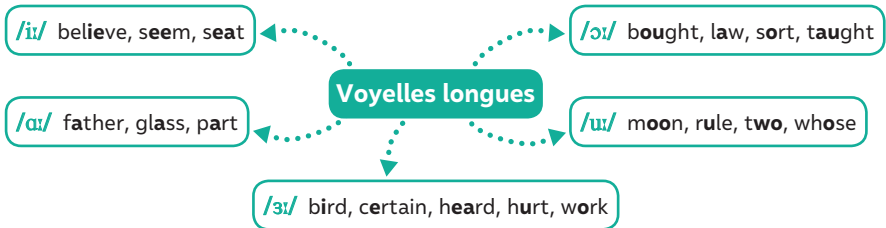
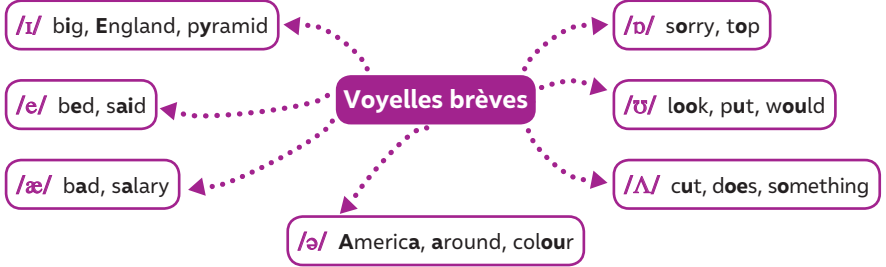
 Countries where English is the (en) official language

Verbes irréguliers

BASE VERBALE	PRÉTÉRIT	PARTICIPE PASSÉ	SENS
be	was, were	been	être
bear /eə/	bore	born(e)	porter
beat	beat	beaten	battre
become	became	become	devenir
begin	began	begun	commencer
bite	bit	bitten	mordre
bleed	bled	bled	saigner
blow	blew	blown	souffler
break	broke	broken	casser
bring	brought	brought	apporter
build /ɪ/	built	built	construire
burn	burnt	burnt	brûler
burst	burst	burst	éclater
buy	bought	bought	acheter
catch	caught	caught	attraper
choose /u:/	chose /əʊ/	chosen /əʊ/	choisir
come	came	come	venir
cost	cost	cost	coûter
cut	cut	cut	couper
deal /i:/	dealt /e/	dealt /e/	distribuer
do	did	done	faire
draw	drew	drawn	dessiner/tirer
drink	drank	drunk	boire
drive	drove	driven	conduire
eat	ate /eɪ/	eaten	manger
fall	fell	fallen	tomber
feed	fed	fed	nourrir
feel	felt	felt	ressentir
fight	fought	fought	combattre
find	found	found	trouver
flee	fled	fled	fuir
fly	flew	flown	voler (dans l'air)
forbid	forbade	forbidden	interdire
forget	forgot	forgotten	oublier
freeze	froze	frozen	geler
get	got	got/gotten (US)	obtenir
give	gave	given	donner
go	went	gone	aller
grow	grew	grown	pousser
hang	hung	hung	pendre
have	had	had	avoir
hear /ɪə/	heard /ɜ:/	heard /ɜ:/	entendre
hide /aɪ/	hid /ɪ/	hidden /ɪ/	cacher
hit	hit	hit	frapper
hold /əʊ/	held	held	tenir
hurt /ɜ:/	hurt	hurt	faire mal
keep	kept	kept	garder
know /nəʊ/	knew	known	savoir/connaître

BASE VERBALE	PRÉTÉRIT	PARTICIPE PASSÉ	SENS
lay	laid	laid	étendre/poser
lead /i:/	led	led	mener
learn	learnt	learnt	apprendre
leave	left	left	quitter
lend	lent	lent	prêter
let	let	let	laisser/louer
lie	lay	lain	être allongé
lose /u:/	lost /ɒ/	lost /ɒ/	perdre
make	made	made	faire
mean /i:/	meant /e/	meant /e/	vouloir dire
meet /i:/	met /e/	met /e/	rencontrer
pay	paid	paid	payer
put	put	put	poser
read /i:/	read /e/	read /e/	lire
ring	rang	rung	sonner
rise	rose	risen	se lever
run	ran	run	courir
say /eɪ/	said /e/	said /e/	dire
see	saw	seen	voir
sell	sold	sold	vendre
send	sent	sent	envoyer
set	set	set	placer/fixer
shine	shone	shone	briller
shoot	shot	shot	tirer/abattre
show	showed	shown	montrer
shut	shut	shut	fermer
sing	sang	sung	chanter
sit	sat	sat	être assis
sleep /i:/	slept /e/	slept /e/	dormir
speak	spoke	spoken	parler
spend	spent	spent	passer/dépenser
split	split	split	fendre/séparer
spread /e/	spread	spread	(s')étaler, (s')étendre
stand	stood	stood	être debout
steal	stole	stolen	voler, dérober
strike	struck	struck	frapper
sweep	swept	swept	balayer
swim	swam	swum	nager
take	took	taken	prendre
teach	taught	taught	enseigner
tell	told	told	dire/raconter
think	thought	thought	penser
throw /əʊ/	threw /u:/	thrown /əʊ/	lancer
understand	understood	understood	comprendre
wear /eə/	wore	worn	porter (vêtement)
weep	wept	wept	pleurer
win	won /ʌ/	won /ʌ/	gagner
write /raɪt/	wrote /rəʊt/	written /rɪtən/	écrire

Alphabet phonétique



Anglais

LV1 & LV2

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- + les repères essentiels**
sur les rabats de couverture

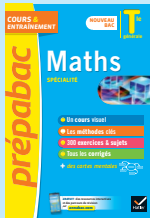
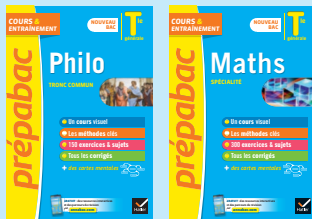


Également, en accès **GRATUIT***, toutes les ressources d'**annabac.com** : fiches, vidéos, quiz, sujets corrigés...

*selon les conditions précisées sur le site



Prépac COURS & ENTRAÎNEMENT en T^{le} : 13 TITRES NOUVEAU BAC



SPÉCIALITÉS

- Maths T^{le}
- Physique-chimie T^{le}
- SVT T^{le}
- SES T^{le}
- HGGSP T^{le}
- Anglais LLCE T^{le}
- NSI T^{le}

OPTIONS

- Maths complémentaires T^{le}
- Maths & Maths expertes T^{le}

TRONC COMMUN

- Philo T^{le}
- Anglais T^{le}
- Histoire-géo T^{le}
- Ens. scientifique T^{le}