

Equipe LANSAD
Département d'Etudes Anglophones
Université Paul-Valéry / Montpellier III



Fascicule de Travail

ANGLAIS POUR NON-SPECIALISTES
Première année, premier semestre

E19AN5/E18ANI5

Année Universitaire 2017-2018

Introduction
Table des matières

INTRODUCTION	2
Présentation de l'E.C.U.E.	2
Les ressources en ligne	2
Remise des travaux	3
Partiels	4
Tutorat	4
Conseils techniques pour l'utilisation des ressources en ligne	5
Règles et usages du courrier électronique.....	6
Calendrier des cours	7
SESSION 1: Getting started!	8
SESSION 2: Moving pictures.....	14
SESSION 3: TV Series	20
SESSION 4: History.....	27
SESSION 5: Sci-Fi.....	32
SESSION 6: Exam Practice 1	43
SESSION 7: Ecology	47
SESSION 8: Success and Failure	53
SESSION 9: Survival	55
SESSION 10: Broadway Shows	61
SESSION 11: Expats.....	73
SESSION 12: Exam Practice 2	83
SESSION 13: Exam: multiple-choice reading comprehension	

Introduction

Présentation de l'E.C.U.E

Cet enseignement est destiné aux étudiants pour lesquels l'E.C.U.E. E19AN5 langue majeure ou E18ANI5 langue mineure intermédiaire figure dans la maquette des disciplines.

Finalités de la formation en anglais

La formation en anglais pour les étudiants spécialistes d'autres disciplines est prévue sur trois années. Elle ne s'adresse pas à des débutants. Elle répond au besoin d'acquérir la capacité d'améliorer un niveau d'anglais puis de poursuivre les acquisitions à l'issue de la Licence. C'est pourquoi la formation intègre une part croissante de travail autonome.

La démarche générale favorisée est celle d'une individualisation progressive des itinéraires d'apprentissage. Cette démarche est rendue possible grâce à l'utilisation des nouvelles technologies de formation implantées au CLER et, plus généralement, grâce au recours systématique à des ressources disponibles en ligne. Les étudiants sont amenés à développer progressivement leur degré d'initiative à travers l'apprentissage de méthodes de travail autonome.

Fonctionnement de l'E.C.U.E.

L'enseignement de l'anglais est découpé en "sessions" comportant :

- du travail individuel (*preparation work* et *follow-up work*).
- du travail en groupe de TD avec un enseignant (*in class*) ;

• Dates

Du lundi 11 septembre au vendredi 15 décembre (voir le calendrier p.7)

• Le travail en TD (*in class*)

Les cours s'effectuent en groupe entier. Au cours de la 1ère séance, les enseignants annoncent le travail par thème, les informations concernant le partiel et le travail à la maison (*Homework, Follow-up work* et *Preparation work*).

Le travail en TD consiste en diverses activités de compréhension de l'écrit (*reading*), interaction orale (*oral interaction*) et/ou production écrite (*writing*).

• Le travail en autonomie (*preparation work* et *follow-up work*)

Le travail effectué en cours est le résultat d'une préparation autonome et fait l'objet d'un travail d'approfondissement, guidé par les indications sur Moodle.

Pour chaque session, le travail d'approfondissement comporte une tâche de compréhension de l'oral (*listening*), de compréhension de l'écrit (*reading*) et/ou de production écrite (*writing*).

Il est prévu que ce travail d'approfondissement vous prenne au moins 30 minutes. Les différentes tâches qu'il comporte peuvent être effectuées à des moments différents de la semaine avant le cours.

Si ce travail s'effectue en autonomie, il n'en est pas moins obligatoire. Ce n'est qu'en vous acquittant des différentes tâches proposées que vous pourrez acquérir les compétences et les connaissances nécessaires pour bien réussir l'évaluation de fin de semestre.

• Les travaux écrits (*homework*)

Les activités effectuées en cours et en travail d'approfondissement débouchent sur un travail individuel à faire à la maison (*homework*).

• Les ressources en ligne

En ligne avec Moodle

Sur la plateforme de l'université Moodle, vous trouverez :

- des informations pratiques concernant l'inscription dans les TD, le contrôle des connaissances, etc. ;
- pour chaque session, les liens vers les différents sites à utiliser pour le travail d'approfondissement (*preparation work* et *follow-up work*) ;
- les corrigés des exercices proposés en approfondissement ;
- des liens vers des ressources en ligne – sites d'apprentissage, dictionnaires, etc. – vous permettant d'approfondir votre connaissance de l'anglais.

Introduction

Nous vous conseillons d'insérer cette adresse internet dans vos favoris (ou marque-pages) et de vous y rendre toutes les semaines.

Adresse : <http://moodle.univ-montp3.fr/>

Au centre de langues (CLER)

- Des "readers", petits livres de la collection *Bookworms* pour tous les niveaux (de débutant à avancé) ; ces livres sont consultables sur place (à l'Accueil, en l'échange de votre carte d'étudiant) mais non empruntables ;
- *Active Reading*, logiciel interactif centré sur la compréhension de l'écrit et l'acquisition de vocabulaire ; il est découpé en 6 niveaux, d'élémentaire à avancé ; chaque niveau contient dix leçons, et chaque leçon 6 écrans différents ;
- *Reflex English*, logiciel interactif qui permet de consolider ses acquis en anglais (grammaire, vocabulaire, compréhension écrite, compréhension orale) à travers des types d'exercices très divers ; il propose 3 niveaux (débutant, intermédiaire, avancé) correspondant aux niveaux A1 à B2 du Cadre européen commun de référence pour les langues du Conseil de l'Europe.

Les descriptifs et les consignes d'utilisation de ces trois matériaux sont accessibles sur place et sur la plateforme Moodle.

• Remise de travaux

Certaines sessions comportent des travaux écrits susceptibles d'être remis à l'enseignant (*homework*). Les enseignants ne seront toutefois pas en mesure de corriger plus d'une production écrite par étudiant et par session dans la limite de six travaux par semestre.

Pour autant, nous vous conseillons d'effectuer l'ensemble de ces travaux écrits, car ils vous permettront de mettre en œuvre les méthodes et les outils travaillés tout au long de la session. La pratique de l'écriture, même si elle ne débouche pas sur une correction individuelle, vous fera forcément progresser !

Tous les travaux remis seront pris en compte sous forme de bonification (voir ci-dessous les modalités du contrôle continu).

• Modalités du contrôle continu

1. Etudiants inscrits en contrôle continu, première évaluation

En principe, l'évaluation de fin de semestre se déroulera lors du dernier TD. *Dans la mesure où des changements sont susceptibles d'intervenir, il vous appartient toutefois d'obtenir confirmation de la date de votre épreuve auprès de votre enseignant et / ou sur Moodle.*

Cette évaluation est notée sur 20 (durée de l'épreuve : 45 minutes). Il s'agit d'un travail de compréhension écrite ayant un lien avec le travail réalisé en préparation, en TD et en approfondissement.

La participation active sera prise en compte sous la forme d'un maximum de 2 points ajoutés à la note finale. Cette participation comprend la prise de parole en TD et la remise de travaux écrits.

L'assiduité seule ne donnera pas lieu à des points supplémentaires.

2. Etudiants inscrits en contrôle continu, seconde évaluation

Pour les étudiants inscrits en contrôle continu se présentant à la seconde évaluation, l'examen consistera également en un travail de compréhension écrite ayant un lien avec le travail réalisé en amont du cours, en TD et en approfondissement (durée de l'épreuve : 45 minutes). L'examen n'aura pas lieu dans le TD dans lequel vous étiez inscrits, avec votre professeur du semestre, mais aura lieu dans plusieurs amphithéâtres et salles à une date indiquée sur le site de l'université et au CLER. Les éventuels points accordés à la première évaluation pour la participation active ne seront plus pris en compte.

3. Etudiants inscrits en dispense d'assiduité

Pour les dispensés d'assiduité, l'examen consistera également en un travail de compréhension écrite ayant un lien avec le travail réalisé en préparation au TD, dans le fascicule et en approfondissement. La date de la première session sera affichée au CLER en cours de semestre. La seconde évaluation aura lieu en même temps que celle des étudiants inscrits en contrôle continu (voir p.4). L'examen aura lieu dans plusieurs amphithéâtres et salles à une date indiquée sur le site de l'université et au CLER.

Partiels des étudiants inscrits en contrôle continu

1. Tous les étudiants inscrits en contrôle continu sont dans l'obligation de passer leur partiel d'anglais dans le cadre de la première session à la date prévue par l'enseignant de TD.

2. Seuls les étudiants ayant été **absents lors de la première évaluation** OU ayant obtenu **moins de 10/20** à celle-ci sont autorisés à passer lors de la seconde évaluation.

Il n'y a pas de « seconde chance » pour ceux qui ont obtenu une note égale ou supérieure à 10/20 à la première session.

Pour les étudiants qui passent la seconde évaluation, c'est la meilleure note des deux qui sera prise en compte.

La seconde évaluation consiste en un travail de compréhension de l'écrit (durée de l'épreuve : 45 minutes).

3. **Accès des candidats aux salles d'examen** (épreuves écrites)

Les candidats doivent se présenter **30 minutes avant le début de l'épreuve.**

L'accès de la salle d'examen est **interdit à tout candidat qui se présente après communication du (des) sujet(s) quel que soit le motif du retard**. Tout étudiant tentant de pénétrer dans une salle d'examen après ouverture des sujets s'expose à des sanctions disciplinaires lourdes.

Les candidats doivent venir munis de leur carte d'étudiant ou de tout document d'identité officiel comportant une photographie. Les étudiants ne pouvant justifier de leur identité ne seront pas autorisés à composer.

Aides supplémentaires

Pour les étudiants ayant d'assez grandes difficultés en anglais, deux possibilités de soutien, en plus des cours, sont proposées :

● Tutorat

Des séances de tutorat de soutien sont proposées aux étudiants ayant d'assez grandes difficultés en anglais. Ces derniers peuvent suivre ces séances (45 mn par semaine avec un tuteur, pendant 10 semaines), en plus des cours prévus en TD. Les séances consisteront en des révisions grammaticales et lexicales et de la pratique orale. L'assiduité et la participation active à ces séances pourront donner lieu à un bonus de points pour la validation du cours E19AN5-E18ANI5. Le début des séances est prévu pour la semaine du 25/09 et les inscriptions se font à l'accueil du CLER à partir du lundi 18/09.

● Remédiation en ligne

Le module de remédiation est un module d'autoformation qui s'adresse à tout étudiant, de la L1 à la L3, qui aurait besoin de revoir ou d'acquérir un niveau d'anglais A1/A2. Ce module est cependant ouvert à tous les étudiants qui souhaiteraient réviser un point précis, sans avoir l'obligation de faire toutes les séances.

Chaque session a fait l'objet d'un étiquetage clair qui permet de voir dès la page d'accueil les savoir-faire qui vont être abordés. Ces sessions sont toutes construites de la même façon, et comportent chacune un document audio ou vidéo, suivi de la retranscription de celui-ci. Un point spécifique (grammaire ou vocabulaire, stratégies de communication) fait ensuite l'objet d'une leçon, suivie par des exercices interactifs de mise en pratique. En toute fin de session, un point de phonétique est abordé, lui aussi suivi d'une activité de discrimination auditive.

Ces 20 sessions mettent en place une progression où le niveau de langue est croissant. Il est donc fortement conseillé de suivre l'ordre des sessions, mais revoir un point de langue précis est aussi possible.

Ce module est accessible sur la plateforme Moodle, soit au centre de langues, soit hors de l'université par l'usage du mot de passe utilisé pour la messagerie étudiante.

● Ouvrages conseillés

Nous vous conseillons d'acquérir de manière prioritaire l'ouvrage suivant :

Introduction

- Françoise Grellet, *The Guide*, Paris, Nathan, 2007.

Ce guide s'adresse aux étudiants qui désirent consolider leurs acquis et leurs méthodes de travail. Cet ouvrage propose :

- des outils : rédiger un CV, une lettre, un courriel, lire des chiffres, communiquer par téléphone...
- des méthodes : comment écrire un résumé, un essai, comment analyser un article de presse, une publicité ?...
- des références : une partie culturelle qui regroupe les connaissances essentielles sur l'histoire, la géographie, les institutions des pays du monde anglophone ;
- un précis de grammaire avec des exercices corrigés.

Il peut s'utiliser en complément d'autres ouvrages ou de manière autonome : des exercices corrigés permettent de s'évaluer et de vérifier ses acquis.

Autres ouvrages utiles :

- Pour travailler la grammaire : Sylvie Persec & Jean-Claude Burgué, *Grammaire raisonnée 2. Anglais*, Paris, Ophrys.
- Pour travailler le vocabulaire :
 - Stuart Redman et Lynda Edwards, *English Vocabulary in Use. Pre-Intermediate and Intermediate*, Cambridge University Press.
 - Michael McCarthy et Felicity O'Dell, *English Vocabulary in Use. Advanced with Answers and CD-ROM*, Cambridge University Press.
- Dictionnaire unilingue : *Longman Dictionary of Contemporary English*.
- Dictionnaire bilingue : *Le Robert & Collins Senior*.

Ces ouvrages sont disponibles pour consultation au CLER.

- **Coordination administrative de l'E.C.U.E.**

Coordnatrice : Maylis Rospide

Courriel : maylis.rosride@univ-montp3.fr

Pour toute correspondance par courriel, veuillez utiliser votre compte messagerie universitaire (etu.univ-montp3.fr).

Réception des étudiants : RV par courriel, bureau des enseignants, CLER.

Courrier : boîte Maylis Rospide, N28, salle du courrier.

Conseils techniques pour l'utilisation des ressources en ligne

Une connexion haut débit est conseillée.

Si vous n'êtes pas équipé chez vous, ou si cela est plus pratique, vous pouvez venir travailler au CLER. Dans ce cas, veillez à vous munir de votre carte d'étudiant.

Pensez qu'un document audio ou vidéo est nécessairement accompagné du son. C'est alors un travail d'écoute qui vous est proposé. Si vous n'arrivez pas à obtenir de son, veuillez effectuer votre séance au CLER.

- **La plateforme Moodle pour le travail d'approfondissement**

Pour accéder aux sites nécessaires pour faire le travail d'approfondissement (*preparation work* et *follow-up work*), il faut vous rendre sur la plateforme pédagogique de l'université : vous y trouverez la liste des liens et n'aurez plus qu'à cliquer !

Pour vous connecter à la plateforme :

1. Accédez à l'adresse de la plateforme pédagogique Moodle :
<http://moodle.univ-montp3.fr>.
2. Cliquez sur le lien « Connexion » en haut à droite de la page d'accueil de la plateforme, puis sur le lien « Je dispose d'un compte de messagerie à l'Université Paul-Valéry Montpellier 3 » et utilisez l'identifiant et le mot de passe de votre compte UPV UM3, préalablement activé.

Pour accéder au cours E19AN5/E18ANI5 :

Introduction

Afin d'être accessible le plus tôt possible, le cours E19AN5 est proposé en auto-inscription. Dans le champ de recherche des cours, en haut à droite, tapez le code ECUE du cours (E19AN5). Cliquez enfin sur le cours « E19AN5 - Anglais majeure S1 / E18ANI5 - Anglais mineure niveau intermédiaire S1 » et entrez la clé d'inscription suivante : E19AN5. Vous êtes maintenant inscrit-e au cours. Lors de votre prochaine connexion, le cours E19AN5-E18ANI5 apparaîtra dans la liste de vos cours.

Le cours E19AN5-E18ANI5 comporte une présentation et différentes sessions comprenant le travail d'approfondissement demandé avant et après chaque session en TD.

• You Tube

L'accès aux vidéos se fait par YouTube (via Moodle). Il vous faut vérifier que votre ordinateur a la configuration requise. Pour plus de renseignements, rendez-vous sur YouTube (<http://www.youtube.com>) et consultez la rubrique « Ressources d'aide » en bas de l'écran.

Règles et usages du courrier électronique

1. Avant d'écrire à votre enseignant ou à la coordinatrice, assurez-vous que les renseignements que vous demandez ne sont pas déjà disponibles en ligne.

Ainsi, vous trouverez sur Moodle

- la procédure d'inscription dans les TD, les horaires des TD, le nom et les coordonnées de votre enseignant, les coordonnées des enseignants ;

Vous trouverez sur le site de l'Université (<http://www.univ-montp3.fr/>) :

- le calendrier des épreuves de seconde session, le calendrier universitaire.

2. Quand vous écrivez un courriel, veillez à respecter les règles suivantes :

- utilisez exclusivement votre compte messagerie universitaire (etu.univ-montp3.fr) ;
- indiquez un objet explicite ;
- présentez votre demande de manière claire et concise ;
- identifiez-vous de manière précise : nom, prénom, numéro d'étudiant, cursus, année, groupe de TD dans lequel vous êtes inscrit.

Calendrier

Calendrier

Session 1	Getting Started!	11/09 – 15/09
Session 2	Moving Pictures	18/09 – 22/09
Session 3	TV Series	25/09 – 29/09
Session 4	History	02/10 – 06/10
Session 5	Sci-Fi	09/10 – 13/10
Session 6	Exam Practice 1	16/10 – 20/10
Session 7	Ecology	23/11 – 27/11
Session 8	Success and Failure	06/11 – 10/11
Session 9	Survival	13/11 – 17/11
Session 10	Broadway Shows	20/11 – 24/11
Session 11	Expats	27/11 – 01/12
Session 12	Exam Practice 2	04/12 – 08/12
Session 13	EXAM	11/12 – 15/12

Session 1: Getting Started!

In this session, you are going to work on your reading skills and strategies, mainly focusing on anticipation (imagining what a document is about) and hypotheses. As follow-up work, you are going to do some more reading.

In Class

1. Let's start with French first!



Peyo

A. Even in our mother tongue, some words are unknown, and their meaning mysterious:

hiémal? *Is it a verb, a noun, an adjective... can you choose an option and justify it?*

Same questions for the following words:

chanterelle – immarcescible – musser – objurgation – nitide

B. Let's try differently:

Hiémal

Les flocons tombent dru, le paysage est hiémal.

L'eau restait fraîche toujours ainsi que les eaux hiémales.

La vie hiémale des abeilles est ralentie mais non pas arrêtée.

Elle s'éveillait d'un long sommeil hiémal.

Cette majestueuse montagne hiémale

Is it a verb, a noun, an adjective... can you choose an option and justify it?

Same exercise with the other words from the list.

Mystrerious words	Verb, noun, adjective?	Possible meanings?
Chanterelle -Dans le fond, un violon accordait sa chanterelle, qui jetait de petits cris plaintifs. -Je dois passer au magasin de musique, la chanterelle de mon luth a cassé, je dois la changer avant le concert.		
Immarcescible -Un souvenir immarcescible : un de ces souvenirs si solides, si présents qu'on a pour ainsi dire jamais besoin d'y penser. -Avec notre crème de jour, votre jeunesse est immarcescible		
Musser -Elle bâillait, mussait sa tête au creux de son		

Session 1: Getting Started!

bras replié. -De vieux arbres, sous lesquels, dans l'ombre, se mussaient quelques fermes.		
Objurgation -Il est déterminé et prêt à résister à toutes les objurgations. - Il céda aux objurgations de ses amis et pardonna.		
Nitide -Cette blancheur presque nitide, presque lumineuse. -Un discours nitide, éloquent et juste. -L'impulsion créatrice, le tonus du vouloir, l'équilibre raisonné ont en lui toute leur nitidité, toute leur vigueur.		
https://webnext.fr/langue-francaise		

◆PARTIAL CONCLUSION Why what was impossible in exercise 1 has become possible in exercise 2?

C. How can the paratext help us understand the text itself?

Here is an extract from a press article and the photograph that goes with it.

ASSASSIN'S CREED SE MUE EN SERIE TELEVISEE



Which words (still in French here) would you consider likely to be found in an article bearing this title?

Here is the subtitle. Do you get any more details?

Faute de succès au cinéma, la célèbre licence se déclinera sur le petit écran. Un bon moyen de briser la malédiction des adaptations de jeux vidéo ?

Can the following list complete yours? Circle the words likely to be found in the article.

Acteur – Adaptation – Assassin – Boussole – Chaton – Coûts – Dollars – Echec – Euros – Fans – Franchise – Recette – Scenarion – Sortie – Studio – Succès – Vacances

ASSASSIN'S CREED SE MUE EN SERIE TELEVISEE



Par Bastien Hauguel Publié le
24/03/2017 à 12:54 | Le
Point.fr

Faute de succès au cinéma, la célèbre licence se déclinera sur le petit écran. Un bon moyen de briser la malédiction des adaptations de jeux vidéo ?

Session 1: Getting Started!

Ubisoft change de cap. Face à l'échec du film *Assassin's Creed* fin 2016 (240 millions de dollars de recettes pour un budget de 129 millions, sans compter les coûts promotionnels), le studio semble avoir enterré l'idée d'une suite. En tout cas, plus personne n'en parle au sein de la firme et Justin Kurzel, le réalisateur du premier volet, et l'acteur Michael Fassbender ne semblent plus franchement pressés de lancer un second épisode.

Mais l'éditeur français de jeux vidéo n'a pas pour autant abandonné l'idée d'une adaptation, il assure même qu'une série télévisée *Assassin's Creed* verra le jour ! En pleine foire aux questions avec les

fans sur le forum Reddit, Azaïzia Aymar, l'une des têtes pensantes d'Ubisoft, a révélé que la firme était toujours déterminée à lancer une itération télévisuelle de l'affrontement entre l'ordre des assassins et celui des Templiers. « Nous allons prendre notre temps pour nous assurer d'offrir quelque chose dont nous serons fiers. Mais si vous vous posez la question de savoir si ce projet est dans nos plans... Oui, bien sûr. » Le responsable n'a pas offert plus de détails quant à l'orientation et à l'histoire choisies pour cette série, ni même quant à une éventuelle date de sortie.

Pour sauver les meubles, Ubisoft déroule une option stratégique. La franchise continuera à attirer ce noyau de fans fidèles sans doute suffisamment nombreux pour amortir les coûts d'une série, mais pas forcément ceux d'un film. C'est aussi un bon moyen de refaire parler de soi. On imagine que ce projet impliquera un nouveau casting et une nouvelle intrigue, et donc la série a toutes les chances de créer un bel effet d'attente auprès du public et de la presse spécialisée. Gageons que ce type de format s'adaptera davantage aux intrigues étalées des jeux vidéo. Un futur partenariat avec la plateforme Netflix en vue ?

Rebondir face à l'échec

Did you guess right?

◆PARTIAL CONCLUSION 2 Are we born mentalists?

.....

2. Let's work in English now!



Peyo

A. Here is the title, subtitle of a press article and the photograph that goes with it. What is the topic of the article? Try to guess which words (in English this time) will be found in the text.

CALIFORNIA'S VOW TO REDUCE AUTO POLLUTION MAY BE SETTING UP A FULL-OUT WAR WITH TRUMP

From smog to greenhouse gases, state regulators refuse to yield as legal battles loom. By Chris Megerian <http://www.latimes.com/politics/la-pol-sac-california-vehicle-emissions-20170324-htmllstory.html> Mar 24, 2017.



Session1: Getting Started!

B. Here is the text... with some annoying clouds. Do you get the main information all the same? Explain.

Wielding the same authority created decades ago to fight smog, California regulators on Friday moved forward with tough new pollution-reduction requirements for automakers selling cars in the state.

The rules set limits on greenhouse gas emissions from 2022 through 2025, and require automakers to sell more zero-emission vehicles in the state, with a goal of more than 5 million on the road by 2025.

The decision to push ahead with cuts to greenhouse gas emissions comes as the state has begun rolling back federal rules intended to battle global warming.

California has a long history of pushing the envelope to protect the environment, and the latest move signals the state is prepared to do battle with Trump's policies.

"We're going to press on," Mary Nichols, California's top emissions official, said during a meeting of the Air Resources Board in Riverside.

The state's rules on greenhouse gas emissions were written in partnership with former President Obama's administration, created to encourage automakers to build two types of new vehicles.

But with Trump in charge of the U.S. Environmental Protection Agency, state and federal agencies are moving in separate directions. The divergence could reignite historic tensions between California, Washington and Detroit.

Automakers lobbied by the Obama administration to ease the rules. However, they fear returning to an era of tighter regulations could build two types of vehicles.

expensive one for sale in California and a standard model for the rest of the country.

"We should all be getting back to work on this," said a spokesman for the national car companies at the Assn. of Global Automakers, said at a meeting in Detroit.

Trump's Environmental Protection Agency has until next week to loosen federal regulations, which would require passenger cars to average about 54 miles per gallon by 2025, up from 36 miles per gallon today.

◆CONCLUSION





What's next?

Before our next session you have two things to do :


- In session 1, do the follow-up work/homework (this can be given in to your teacher at the beginning of next week's lesson) **(1)**
- In session 2: do the preparation work for our next session: it will help you understand the session better! **(2)**


SESSION 1 - Getting started



 Follow-up work → **1**

SESSION 2 - Moving Pictures



 Moving pictures: preparation work → **2**

START HERE	MY FAMILY	MY FAVOURITE SEASON	A GOOD BOOK I READ
MY BEST OR WORST HOLIDAY			
A NICE PRESENT I GOT			
THE SPORTS I LIKE (OR NOT)			
IN TEN YEARS' TIME...			
THE BEST COUNTRY IN THE WORLD	A PERSON I REALLY LIKE/DON'T LIKE	THE BEST/WORST PLACE I'VE EVER VISITED	MY CHILDHOOD

SOMETHING THAT REALLY ANNOYS ME	LAST WEEKEND I...	MY FEELINGS ABOUT SMOKING	A STUPID THING I DID
			A GOOD TEACHER I HAD AT SCHOOL
			I'M GOOD OR BAD AT...
			THE PLACE WHERE I LIVE
			A JOB I'D LOVE TO DO
MY MOST IMPORTANT POSSESSION	MY FREE- TIME	SOMETHING THAT WORRIES ME	A TV PROGRAMME I LOVE/HATE

Session2: Moving Pictures

Strategies	Using the title, subtitle, photographs, or footnotes to anticipate the contents of the text you are about to read.
Vocabulary	Reading, writing and speaking about cinema.
Grammar	Revising the basics/articles, pronouns, possessives.

In class

1. Strategies

A. Match each title with the appropriate photograph. Explain your choices.

Titles

A/ THE BEST THAT CINEMA HAS HAD TO OFFER SINCE 2000 AS PICKED BY 177 FILM CRITICS FROM AROUND THE WORLD.

B/ 60S MOVIES VS TODAY'S MOVIES.

C/ EUROPEAN CINEMA & AMERICAN MOVIES.

D/ (EVEN DUMB) HOLLYWOOD IS FOREVER IN DEBT TO EUROPE.



B. Highlight the cognates (=words identical or similar in French and in English).

a. THE BEST THAT CINEMA HAS HAD TO OFFER SINCE 2000 AS PICKED BY 177 FILM CRITICS FROM AROUND THE WORLD.

C. In French, what do you expect to read about in the article?

D. Same exercise:

b. 60S MOVIES VS TODAY'S MOVIES.

c. EUROPEAN CINEMA & AMERICAN MOVIES.

d. (EVEN DUMB) HOLLYWOOD IS FOREVER IN DEBT TO EUROPE.

E. Match each title with the appropriate subtitle. Justify your choices.

Session 2: Moving Pictures

Subtitles

- e. Within a broad definition, European film and American film appear to be worlds apart.
- f. Forget the preponderance of American films on the 'best of' lists. By the highest artistic standards, Hollywood falls short of European cinema – and has since the beginning.
- g. Then and Now.
- h. "They don't make 'em like they used to."

Recap

title	THE BEST CINEMA... WORLD	60S MOVIES VS TODAY'S MOVIES	EUROPEAN CINEMA & AMERICAN MOVIES	(EVEN DUMB) HOLLYWOOD IS FOREVER IN DEBT TO EUROPE
Subtitle n°				
Photo n°				

2. Reading

► TITLE

THE FILMS THAT HAVE CHANGED OUR LIVES

<http://www.independent.co.uk/arts-entertainment/art/features/the-films-that-have-changed-our-lives-8612971.html>

Highlight the cognates (words similar in English and your mother tongue), and the words you know. What can you guess about the possible contents of the text?

Anticipate Highlight the words likely to be found in the text.

Art – Audiences – Blockbuster – Box office – Compare – Cutting edge – Entertainment – Expression – Foreign – Hero, superhero – International – Masterpiece – Old-fashioned – Pitch – Pop corn – Product – Rank – Specific – Success – Surprise – Typical –

Add any other words in connection with the title you can think of.

► SUBTITLE

THE FILMS THAT HAVE CHANGED OUR LIVES

From coming out after Billy Elliot to cleaning up after Bridget Jones, a poll reveals the power of movies, says Geoffrey Macnab.

Highlight the cognates (words similar in English and your mother tongue), and the words you know.

THE FILMS THAT HAVE CHANGED OUR LIVES

From coming out after Billy Elliot to cleaning up after Bridget Jones, a poll reveals the power of movies, says Geoffrey Macnab.

Any help in the picture?



Family guy: James Stewart in Frank Capra's *It's a Wonderful Life*.

THE FILMS THAT HAVE CHANGED OUR LIVES

PARAGRAPH 1

- 1 §1 Audiences have a very complex and emotional response to film. That is the main conclusion to be drawn from a poll that has just been published by Universal UK, asking participants from across Britain to "create their own movie time-lines, chronicling their lives through the movies that matter the most".

Fill in the table with proper nouns.

Proper nouns	Referring to a person, an artist, a character, a company, a product or a place?

Highlight the cognates and the words you know.

Any further information?

Do the words you don't know prevent you from understanding the main information?

Read the whole text, do not stop even if you don't understand every word.

- 5 §2 Some of the results are baffling. After more than a century of cinema and stars from Greta Garbo to Marilyn Monroe, it doesn't quite compute that the biggest "Celebrity Crush film moment (women)" in film history is Kate Beckinsale in *Van Helsing*. Nor does it make much sense for Colin Firth to be number one in the list of "Biggest Celebrity Crush film moment (men)" for *Pride & Prejudice*.
- 10
- §3 Nonetheless, the research is revealing. Films, the poll underlines, can whisk us back in time. Watching them again or even just thinking about them, we can summon up intimate feelings about everything from first dates to bereavement, from appreciating friendship to getting over a midlife crisis. Films really do help us to preserve memories and identify significant milestones in our lives. They are as powerful as music in re-awakening our past selves.
- 15
- §4 Cinema is often dismissed as "escapism". The stories shared by respondents suggest that it is the reverse. Many have used films not to avoid life's problems but to confront them.
- 20 One man now in his mid-twenties talks about seeing *Billy Elliot* three times over a weekend as a teenager and then summoning up his courage to sit his parents down to tell them he was gay. "Watching *Billy Elliot* inspired me – if this young lad can do something so bold as to shake up County Durham then I could certainly do my bit."
- 25 The memory of his coming out is now inextricably linked with that of his watching *Billy Elliot*. Other respondents have similar anecdotes about conducting courtships or initiating divorces with movies as the catalysts to their actions. A Glaswegian singleton who used to smoke, drink and "generally misbehave" testifies that she recognized her own grotesquerie after watching *Bridget Jones's Diary*. She now teaches yoga from her front room and hasn't touched alcohol in years.
- 30

Session 2: Moving Pictures

- §5 One in 10 of the respondents has either quit a job or changed a career as a result of a movie. One in four has changed a hairstyle. Films have made and broken relationships.

The reason so many cherish Frank Capra's *It's a Wonderful Life* (1946) is that they remember watching it with their own families. [...] Equally powerful are

- §6 the memories of their mothers or fathers – maybe now long since dead – sitting alongside them and reacting as emotionally as they did to what was on screen. Time has passed but the films themselves haven't changed at all. That makes them all the more effective as a gateway into the past.

Group work

- For each paragraph, fill in the table.

Proper nouns	Referring to a person, an artist, a character, a company, a product or a place?

- Highlight the cognates and the words you know.

In §2 find comprendre déconcerter préférence pour
TRUE or FALSE? Justify. The results of the survey are quite surprising.

In §3 find appeler, rappeler deuil enquête entraîner jalons
TRUE or FALSE? Justify. We associate movies with precise moments or emotions in our lives.

In §4 find audacieux décrier éviter faire sa part rassembler
TRUE or FALSE? Justify. Movies are just a means to forget about our daily problems.

In §5 find célibataire cour mal se conduire témoigner
TRUE or FALSE? Justify. For some people, one movie in particular was life changing.

In §6 find chérir, adorer passerelle, passage
TRUE or FALSE? Justify. Old movies and classics are for old people.

Check the findings of the other groups.

Now carefully choose the key-words to sum up the article. Prepare a summary in your group.

associate – audiences – century – change – emotion, emotional – entertain, entertainment – feelings – films – findings – impact – life – life-changing – lives – memories – mid-twenties – movies – poll – preserve – problems – results – stars – suggest – surprising – survey – worries

GRAMMAR (check preparation for session 2)

Read the following excerpt from the article again. Say to what/whom the underlined words refer.

The reason so many cherish Frank Capra's *It's a Wonderful Life* (1946) is that they remember watching it with their own families. [...] Equally powerful are the memories of their mothers or fathers – maybe now long since dead – sitting alongside them and reacting as emotionally as they did to what was on screen.

Then fill in the table:

Session 2: Moving Pictures

Personnes	Pronoms personnels SUJETS	Pronoms personnels COMPLÉMENTS	Adjectifs possessifs	Pronoms possessifs
1 ^{ère} sing				
2 ^{ème} sing				
3 ^{ème} sing masc			(poss masc.)	
3 ^{ème} sing fem			(poss fém.)	
3 ^{ème} sing neutre			(poss neutre)	
1 ^{ère} pluriel				
2 ^{ème} pluriel				
3 ^{ème} pluriel				

YOUR FILM REVIEW

Choose a movie you particularly like. Be ready to give its technical data; then explain what genre(s) it belongs to, justify this choice; finally, be ready to sum up its plot. Explain what you like in it, and if it is linked to a moment or an emotion in your life.

USEFUL VOCABULARY FOR YOUR FILM REVIEW

Film	Enjoyable – Clever – Brilliant – Deserves an Academy Award nomination – The story is set in a beautiful scenery – Real entertainment – The film took my breath away with its (scenery/setting/3-D effects /suspense...) ... has a cast of unforgettable characters. Superb special effects	Too long – bo ring
Plot	Thrilling – phen o menal – well-knit	Disconnected – conf u sing
Actors	Cool – Imp re ssive – At his/her best – Astounding – Del i vers a comm a nding perform an ce Is a bsolutely great as...	
Opinion	One of the best movies I have ever seen I find it awesome! Wow! I'm all for it! I highly recomm en d watching the film That movie is a must-see!	I was not imp re ssed at all I found myself disinterested Yuck! ... is not my idea of a good movie I am very much / a little disappointed That movie is a waste of time and money

3. Speaking

Now, rehearse speaking about both the article and the movie you have selected (speak without reading for at least 1'30"). When you are done, do the same with a different group.

Text B1 B2

Cultural Comment **"The Best Movies of 2016"**, By Richard Brody - December 9, 2016

<http://www.newyorker.com/culture/cultural-comment/the-best-movies-of-2016>

- Use the title to guess the contents of the article.
- Write a short list of the words likely to be in the article.
- Read the text.

- Hollywood is the world's best money-laundering machine. It takes in huge amounts of money from the sale of mass-market commodities and cleanses some of it with the

Session 2: Moving Pictures

- production of cinematic masterworks. Earning billions of dollars from C.G.I. comedies for children, superhero movies, sci-fi apocalypses, and other popular genres, the big studios channel some of those funds into movies by Wes Anderson, Sofia Coppola, Spike Lee, Martin Scorsese, James Gray, and other worthies. Sometimes there's even an overlap between the two groups of movies, as when Ryan Coogler made *Creed*, or when Scorsese made the modernist horror instant-classic *Shutter Island*, or when Clint Eastwood makes just about anything.
- There used to be more of an overlap, both before the age of television, when Hollywood was the only audiovisual game around, and in the age of television, when Hollywood was still the prime source of feature films. At that time—a time that has only recently passed into history—the laundering of Hollywood money took place inside Hollywood, which is how Howard Hawks, John Ford, Alfred Hitchcock, Douglas Sirk, Joseph Mankiewicz, Fritz Lang, Frank Tashlin, Jerry Lewis, Elaine May, Michael Cimino, and the other geniuses of the system were able to make their movies.
- The machine is now more complex—the connection between Hollywood and the best movies is circuitous and intricate. Spike Lee's *Chi-Rag* was produced by Amazon Studios, not by Hollywood, but its stars, technicians, facilities, distribution network, and movie theatres are Hollywood by-products. Barry Jenkins's *Moonlight* and James Gray's *The Lost City of Z* (coming in 2017) were produced by Plan B, the company co-founded by Jennifer Aniston, Brad Pitt, and Brad Grey; though Scorsese's uproariously bitter comedy *The Wolf of Wall Street* was made with private financing, it was ultimately released by Paramount.
- Many independent filmmakers who started out with their own money and that of friends and family are now working with Hollywood without actually being a part of it [...].
- Most of these actors make their living from Hollywood movies or television series, which frees them up to take on projects made on a very low budget. This is all to the good. Hollywood and independent filmmaking have engaged in an important division of labor: Hollywood specializes in making money, the independents specialize in making movies.
- Although there are still plenty of good movies produced by the studios, even at the most overtly commercial levels (*Pete's Dragon*, *Doctor Strange*, and *Ant-Man*, for instance, are delights), and although, conversely, the mere fact of working independently on a low budget is no guarantee of artistic quality, there are many more boldly conceived and originally realized films emerging from the independent scene than from Hollywood.
- This is, and should be, no surprise. My list for the best films of the year has hardly any Hollywood movies on it. I'm not sure exactly how to define the term, but I have maybe four or five major-studio releases out of thirty-five selections. It's a commonplace to wring hands on the subject of how bad Hollywood has become, but it's more than counterbalanced by how good independent films have become. And yet, the critic on my shoulder whispers, whereas everyone goes to the local multiplex to see studio movies, how many people ever see those independent films?

d) Select keywords in the text and use them in a summary.



What's next?

Before our next session you have three things to do :

- In session 2, do the follow-up work (depending on how confident you feel in English, do the follow-up work for A2 students, or for B1 students).
- In session 2, do the homework (part 1, 2, 3 and 4).
- In session 3: do the preparation work for our next session: it will help you understand the session better!

Session3: TV Series

In class

CONTENTS

Strategies: using the title, introductory paragraph... to anticipate the contents of the text you are about to read. Using derivation and composition to understand unknown words.

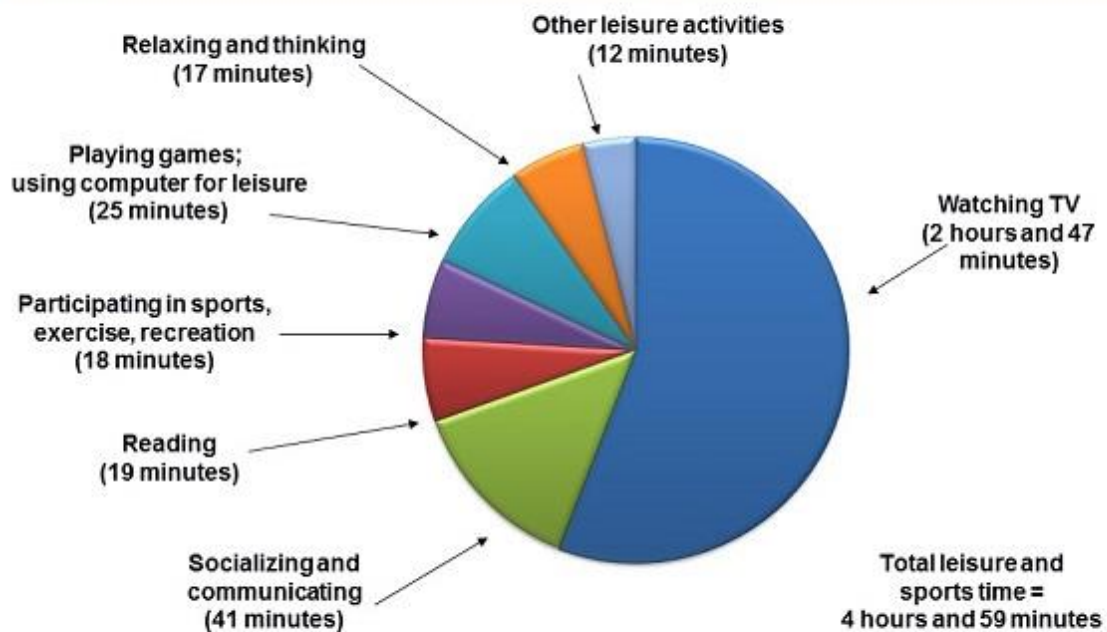
Vocabulary: Reading, writing and speaking about TV series.

Grammar: revising the basics/present and preterit.

1. Warming up

Comment on the following chart:

Leisure time on an average day



NOTE: Data include all persons age 15 and over. Data include all days of the week and are annual averages for 2015.

SOURCE: Bureau of Labor Statistics, American Time Use Survey

Now look at the pictures and try to guess to which series they belong, the genre and the decade in which they were first broadcast.

Session 3: TV Series

Adventure

Sitcom



1960s

Detective show



1970s

Medical drama

Comedy-drama



1980s

Legal drama

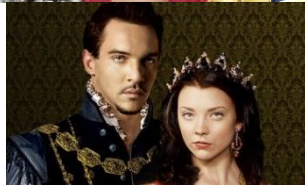
Soap opera



1990s

Western

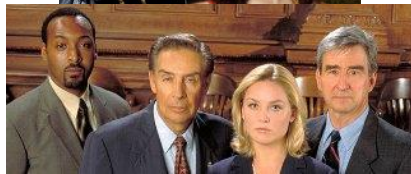
Espionage



2000s

Horror

Historical



2010s

Political drama

Police procedural



Science-fiction

Can you think of other genres?

2. Reading

• Working on the title: "Why today's TV series are so great".

Anticipate. Highlight the words likely to be found in the text bearing this title.

Episode – landscape – finale – script – premiere – golden age – series (UK)/season (US) – showrunner – popcorn – programme (UK)/program (US) – remake.

Add any other words in connection with the title you can think of.

• Working on the introductory paragraph.

"The American market is bursting with high-quality TV series. This is the result of years of development that has made the series more narrowly focused".

Spot the transparent words and the words you already know in this paragraph.

Are your initial assumptions confirmed, invalidated or specified?

Session 3: TV Series

• Working on the first paragraph.

§1 *Breaking Bad; Boardwalk Empire; Mad Men; Dexter; True Blood; Game of Thrones; Homeland; Modern Family*. Your local store DVD department is undoubtedly stocked to the brim with a number of these series. The list of new quality TV series is long. Over the past 30 years, TV series have undergone vast development, which is now culminating in a host of high-quality series. In fact, the quality of the popular TV series of the moment is so high that some say the TV series is experiencing a third golden age”.

What are the words in italics?

Spot the transparent words and the words you already know in this paragraph.

What additional details do you have now with respect to your previous assumptions?

.....

Do unknown words prevent access to the overall meaning?

Now read the entire text without stopping at each unknown word.

Why today's TV series are so great

ScienceNordic, September 24, 2012 - By Jeppe Wojcik.



The American market is bursting with high-quality TV series. This is the result of years of development that has made the series more narrowly focused.

§1 *Breaking Bad; Boardwalk Empire; Mad Men; Dexter; True Blood; Game of Thrones; Homeland; Modern Family*. Your local store DVD department is undoubtedly stocked to the brim with a number of these series. The list of new quality TV series is long. Over the past 30 years, TV series have undergone vast development, which is now

culminating in a host of high-quality series. In fact, the quality of the popular TV series of the moment is so high that some say the TV series is experiencing a third golden age.

§2 “This wave of high-quality niche series started as early as the 1980s, and then sporadically broke through with series like *Twin Peaks* and *The West Wing*. Now the tradition of quality has seriously caught on,” says Brian Petersen, a PhD student at the University of Copenhagen. He wrote his master’s thesis on TV series.

Lights, camera, quality

§3 Today, the TV series that receive the most attention are intelligent niche productions that are aimed at relatively narrow target audience. “Previously, the aim was to please all viewers equally. Now the aim is to please relatively few viewers a lot and keep them,” says Petersen.

§4 He believes that part of the success of the TV series is closely connected to the technological development and increasingly fragmented landscape of American television. The selection of channels on offer has been widened, and more TV series are produced now than ever before. According to a counting of TV series carried out by Petersen, in the 2008-09 season there were 172 TV series on American network channels and 90 on cable channels – a total of no less than 262 series.

On a par with movies

§5 For years, TV series were considered inferior to film, but this has changed. “With the arrival of the new millennium, TV series have made the transition back into high culture. In the 1940s and the first part of the 1950s, they were also considered high culture. “When TV series came to be frowned upon as culturally inferior, it was largely owing to the heavily-used standardised formats that caught on in the latter half of the 1950s and in later years. But now TV series have once again become commonly acknowledged as narrative art,” says Petersen.

§6 “Respect for the production of TV series has definitely grown. I remember that when David Lynch made the TV series *Twin Peaks*, there were those who felt like he had become a sellout. But he was actually just a bit ahead of his time,” he says. Today the big boys of the movie business make TV series without anyone raising an eyebrow – Martin Scorsese, Steven Spielberg and the Coen brothers, to name but a few. And film stars such as Sigourney Weaver, Kate Winslet and Kevin Spacey are also vying for a part. Even author Salman Rushdie is working on a script for TV series.

Final episode of *M*A*S*H*: 121.6 million viewers

§7 What all the new critically acclaimed TV series have in common



Session 3: TV Series

is a limited viewership. The TV series that had the most viewers for a single episode was *M*A*S*H*. An impressive 121.6 million viewers sat down to watch the final episode of the series in 1983. In comparison, *The Sopranos* 'only' had 11.9 million viewers, while an episode of *Mad Men* has an average of around three million viewers.

§8 Ratings for the American cable series that receive the most hype are around two to three million on the domestic market. That may not sound like a lot, but a limited viewership doesn't equal low quality. "Quite the contrary," says Petersen. "Cable channels have found a business model that ensures that they don't need ratings to skyrocket for the financial side of things to work. They aren't any less commercial than the networks. They don't worry about selling commercial slots; they worry about having a sufficiently high number of subscribers. They obtain that by being represented in the cable packages. The more positive coverage a cable series receives, the higher the probability that the channel gets to stay in the TV packages. In terms of ratings, *Mad Men* wasn't a success. But then the series has become something of a brand for AMC, the channel that airs it."

•In §1 et 2 find the English word(s) for: *empli à ras bord* – *subir* – *un tas de* – *émerger*.
The current surge of high-quality TV series is unprecedented. RIGHT or WRONG? Justify.

•In §3 find: *destiné à* – *étroit* – *cible*.
The aim of showrunners nowadays is to have the biggest number of viewers possible. RIGHT or WRONG? Justify.

•In §4 find: *élargir*.
The high quality of American TV series is due to the multiplication of channels. RIGHT or WRONG? Justify.

•In §5 find: *désapprouver* – *en raison de* – *devenir populaire* – *reconnu*
TV series used to be considered inferior to films because they were unimaginative, as the same storylines were overused. RIGHT or WRONG? Justify.

•In §6 find: "a sellout" means: a salesman – a businessman – a traitor – an actor.
"Are vying" means: agreeing – aiding – living – competing
"A part" means: a bit – a role – a morsel – a tool
Today, countless famous actors, directors and writers want to work on a TV series. RIGHT or WRONG? Justify.

•In §7 find: *une moyenne*.
The number of viewers has declined dramatically. RIGHT or WRONG? Justify.

•In §8 find: *grimper en flèche* – *diffuser*.
The quality of the series is due to the big money of advertising on cable channels. RIGHT or WRONG? Justify.

3. Vocabulary

Look at these fake French words. Can you figure out the grammatical category they belong to? How do you know?

	Adverbe	Adjectif	Nom	Verbe
dénapir				
métonnette				
fripail				
paligieux				
favonnement				
schtroumpfement				

Now make up sentences using these fake words in French.

Break down the word "viewership" into its parts and figure out the meaning of each part.

What can its grammatical category be?

Do you know other words with the same affixes?

What does "viewership" mean?

Same questions for “undoubtedly”

“Arrival”

“Standardised”

“Increasingly”

“Business”

“Unprecedented”

“Overused”

“Countless”

4. Grammar (check preparation for session 2)

Correct the mistakes in the following sentences:

- a) She don't want to watch *Sherlock* with us.
- b) They are watching a new episode of *The Returned* every weekend.
- c) TF1 starting to shoot a new series about zombie aliens invading Montpellier.
- d) I'm not hating you because we are not agreeing on the same shows!
- e) Look at the dress Daenerys wears! I love it!
- f) I am generally not enjoying violent programmes on TV.
- g) Kris Marshall going to be the next Doctor Who?

5. B2 text: “Why has TV storytelling become so complex?”

The Conversation, 27 mars 2015, Jason Mittell, Professor of Film & Media Culture, Middlebury College.

Seismic changes in the television industry have transformed the ways stories are told and consumed.

If you watch the season finale of *The Walking Dead* this Sunday, the story will likely evoke events from previous episodes, while making references to an array of minor and major characters. Such storytelling devices belie the show's simplistic scenario of zombie survival, but are consistent with a major trend in television narrative.

Prime time television's storytelling palette is broader than ever before, and today, a serialized show like *The Walking Dead* is more the norm than the exception. We can see the heavy use of serialization in other dramas (*The Good Wife* and *Fargo*) and comedies (*Girls* and *New Girl*). And some series have used self-conscious narrative devices like dual time frames (*True Detective*), voice-over narration (*Jane the Virgin*) and direct address of the viewer (*House of Cards*). The *House of Cards*' Frank Underwood (Kevin Spacey) will often directly address the audience – one of many storytelling devices that have emerged in television in recent years.

Many have praised contemporary television using cross-media accolades like “novelistic” or “cinematic.” But I believe we should recognize the medium's aesthetic accomplishments on its own terms. For this reason, the name I've given to this shift in television storytelling is “complex TV.”

There's one core question that seems to go unasked: “why has American television suddenly embraced complex storytelling in recent years?”

To answer, we need to consider major shifts in the television industry, new forms of television technology, and the growth of active, engaged viewing communities.

1. Subtitle:.....

We can quibble about the precise chronology, but programs that were exceptionally innovative in their storytelling in the 1990s (*Seinfeld*, *The X-Files*, *Buffy the Vampire Slayer*) appear more in line with narrative norms of the 2000s. And many of their innovations – season-long narrative arcs or single episodes that feature markedly unusual storytelling devices – seem almost formulaic today.

What changed to allow this rapid shift to happen?

As with all facets of American television, the economic goals of the industry is a primary motivation for all programming decisions.

For most of their existence, television networks sought to reach the broadest possible audiences. Typically, this meant pursuing a strategy of mass appeal featuring what some derisively call “least objectionable programming.” To appeal to as many viewers as possible, these shows avoided controversial content or confusing structures.

Session 3: TV Series

But with the advent of cable television channels in the 1980s and 1990s, audiences became more diffuse. Suddenly, it was more feasible to craft a successful program by appealing to a smaller, more demographically uniform subset of viewers – a trend that accelerated into the 2000s.

In one telling example, FOX's 1996 series *Profit*, which possessed many of contemporary television's narrative complexities, was quickly canceled after four episodes for weak ratings (roughly 5.3 million households). Yet today, such ratings would likely rank the show in the top 20 most-watched broadcast programs in a given week.

This era of complex television has benefited not only from more niche audiences, but also from the emergence of channels beyond the traditional broadcast networks. Certainly HBO's growth into an original programming powerhouse is a crucial catalyst, with landmarks such as *The Sopranos* and *The Wire*.

But other cable channels have followed suit, crafting original programming that wouldn't fly on the traditional "Big Four" networks of ABC, CBS, NBC and FOX.

The success of these networks has led upstart viewing services like Netflix and Amazon to champion complex, original content of their own – while charging a subscription fee.

It's no longer the risky proposition it was for most of the 20th century.

2. Subtitle:.....

Technological changes have also played an important role.

Many new series reduce the internal storytelling redundancy typical of traditional television programs (where dialogue was regularly employed to remind viewers what had previously occurred).

Instead, these series subtly refer to previous episodes, insert more characters without worrying about confusing viewers, and present long-simmering mysteries and enigmas that span multiple seasons. Think of examples such as *Lost*, *Arrested Development* and *Game of Thrones*. Such series embrace complexity to an extent that they almost *require* multiple viewings simply to be understood.

In the 20th century, rewatching a program meant either relying on almost random reruns or being savvy enough to tape the show on your VCR. But viewing technologies such as DVR, on-demand services like HBO GO, and DVD box sets have given producers more leeway to fashion programs that benefit from sequential viewing and planned rewatching.

Giving viewers the technology to easily watch and rewatch a series at their own pace has freed television storytellers to craft complex narratives. Today's television assumes that viewers can pay close attention because the technology allows them to easily do so.

3. Subtitle:

Shifts in both technology and industry practices point toward the third major factor leading to the rise in complex television: the growth of online communities of fans.

Today there are a number of robust platforms for television viewers to congregate and discuss their favorite series. This could mean partaking in vibrant discussions on general forums or contributing to dedicated wikis.

As shows craft ongoing mysteries, convoluted chronologies or elaborate webs of references, viewers embrace practices that I've termed "forensic fandom." Working as a virtual team, dedicated fans embrace the complexities of the narrative – where not all answers are explicit – and seek to decode a program's mysteries, analyze its story arc and make predictions.

The presence of such discussion and documentation allows producers to stretch their storytelling complexity even further. They can assume that confused viewers can always reference the web to bolster their understanding.

A. Comprehension:

- Match the three subtitles with each of the 3 parts of the article:
 - Miss something? Hit rewind
 - A business model transformed
 - Forensic fandom
- Can you find the same arguments as in the first text you read?
- What new arguments does the journalist bring?

B. Vocabulary:

- Using the context, and without a dictionary, what can "forensic" mean? Clue: it's a word that you can hear very often in police procedural or legal dramas.
- And "fandom"?

Session 3: TV Series

- Composition.

The following words are compounds, that is, words that have at least two stems, like "*porte-manteau*" in French. Break these words into their two stems and suggest a translation:

"storytelling"

"storytellers"

"powerhouse"

"partaking"

6. Oral interaction

In groups of 6, ask each other the following questionnaire and get ready to share the results with the whole class.

1. Do you generally prefer American, British, French or other (specify: _____) TV series? Why?
2. What is your favourite TV series ever? Explain why.
3. What is your favourite French TV series ever? Why?
4. Who are your favourite male and female TV actors?
5. Do you watch soap operas?
6. Do you watch foreign-language series in their original language (with or without subtitles) or dubbed?
7. How do you generally watch your series? (Two possible answers).
 - DVD
 - Streaming
 - On TV
 - TV replay on the Internet
 - VOD
 - Youtube, Vimeo or Dailymotion
 - Illegal downloading
 - Other (specify: _____)



What's next?

Before our next session you have three things to do :

- In session 3, do the follow-up work (A2 or B1 students and above depending on your proficiency level).
- In session 3, do the homework (you can give it to your teacher).
- In session 4: do the preparation work for our next session: it will help you understand the session better!

Session 4: History

In class

1. Read the texts and guess who they are about:

A. My father left my mother and myself in Hawaii back in 1963, when I was only two years old. As a child, I knew him only through the stories that my mother and grandparents told, and a few black and white photographs. Once in a while, sitting on the floor with my mother, the smell of dust and mothballs rising from the crumbling photo album, I would stare at my father's likeness. He was an African, I would learn, a Kenyan of the Luo tribe, born on the shores of Lake Victoria. He grew up herding his father's goats. At school, he showed great promise. He won a scholarship to study in Nairobi, and was then selected to attend university in the United States, being sent forth to master Western technology and bring it back to help forge a new, modern Africa. In 1959, at the age of 23, he arrived at the University of Hawaii — its first African student. He studied econometrics, graduated top of his class and met an awkward, shy, American girl. She was only 18, and they fell in love. The girl's parents, wary at first, were eventually won over. The young couple married and she bore them a son. He won another scholarship to pursue his PhD at Harvard, but not the money to take his new family with him. A separation occurred, and he returned to Africa to fulfil his promise to the continent. There, the photo album would close. That my father looked nothing like the people around me — that he was black as pitch, my mother as white as milk — barely registered in my mind. There was one unassailable fact. My father was missing. My mother didn't tell me why he had left. She couldn't describe what it might have been like if he had stayed.

B. In April 1926, Britain was on the brink of the General Strike called by the TUC. There had been an economic perfect storm: the postwar crash in coal prices, combined with the government putting Britain on the gold standard, had put mining under pressure. After a government commission recommended reducing miners' wages, the stage was set for an all-out strike of miners and other workers covered by the TUC, including railway and transport workers. [...] The little girl was born by Caesarian section at 2.40am on 21 April. "We have long wanted a child to make our happiness complete," wrote the duke. The child was "a little darling with a lovely complexion", decreed Queen Mary. "I do hope that you and papa are as delighted as we are to have a granddaughter, or would you sooner have had another grandson?" wrote the duke to his father, George V. The baby was officially third in line to the throne, but since she was the child of George V's second son – and female – she was destined to be pushed down the succession by sons born to her uncle, the Prince of Wales, and her father. She was called _____ after her mother, great-grandmother and grandmother – after consorts, not queens regnant. The princess was destined for a good marriage and little more.

C. One thing is certain: the sudden burst of love into their son's life knocked _____ parents for six. [...] However liberal they may have been, _____'s parents did not exactly jump for joy upon learning the news – despite having known for some time that their son was somewhat unique. Bright, pleasant, with good social skills and able to charm any audience, _____ was as perfect a young man as it is possible to be. He enjoyed reading, and existed slightly in his own world. Indeed, he lived "through texts and words", with only two other high points in his life: piano and drama classes. It was through the latter that he met _____. "It was at secondary school, through drama, that I met _____. It was surreptitiously that things happened and that I fell in love. Through an intellectual bond, which day after day became ever closer. Then emerged a lasting passion." [...] As often happens with romantic couples, it all started with words. "Every Friday, for several months, we spent several hours working on a play together," _____ writes. "Once the play was written, we decided to produce it together. We chatted about everything. The writing became an excuse. I felt that we had always known each other." Years later, _____ confided to one of their friends: "You know, the day when we wrote that play together, I had the feeling I was working with Mozart!" Then aged 39, the married mother of three with a comfortable middle-class life initially tried to resist. She hardly mentions her ex-banker husband, now. Out of decency or discretion? Or is it because there are things she does not wish to talk about? In any case, he certainly didn't seem to have made her happy. Why else would she have taken so many risks? Have let herself be taken in by the romantic promises of a boy barely 16-years-old? A teenager with dishevelled hair and an innocent, penetrating look, who promised her that after leaving for Paris to continue his studies, he would come back to find her? "I will come back and marry you," he told her, full of youthful confidence. "I had to fight in order to live both my private and my

Session 4: History

professional life as I wish," _____ says. "I had to fight, and it wasn't the easiest nor the most obvious, nor the most automatic thing to do, nor did it correspond to established norms." When asked whether he was kicked out of his parents' home, he insists he wasn't, but recalls that his parents initially "took it badly". "Strength of conviction was required," he says. "They thought on several occasions that it was going to stop and naturally did everything to encourage that. In fact, I don't know how I myself would have reacted." Clearly, it's still a sensitive subject when he refers to this painful period. "It is very hard," he says. "An experience like that makes you think... You have to learn to fight for things, to bear the burden and have a life which does not in any way correspond to other people's lives." A pause, and he adds: "That was what we went through for 15 years. We managed to achieve the situation we're in today, because we knew it was what we wanted. It didn't just happen all by itself."

D. I was born in 1874 in my grandfather's home, Blenheim Palace in Marlborough, England. My father was a member of the British Parliament and my mother an American heiress.

Since my parents traveled extensively and led busy social lives, I spent most of my younger years with my nanny, Elizabeth Everest. It was Mrs. Everest that nurtured me and cared for me during my many childhood illnesses. I stayed in touch with her until her death in 1895.

At age 8, I was sent to boarding school. I was never an excellent student but I was well liked and known as a bit of a troublemaker. In 1887, at 12 years old I was accepted at the prestigious Harrow school, where I began studying military tactics.

After fighting in several wars in India, South Africa and the Sudan, I returned to England at age 25. I wanted to participate in the political life of my country and I decided to run for election as a member of parliament. This was the start of a very long political career.

I quickly became known for being outspoken and full of energy. I gave speeches in support of social changes for the poor.

I became the Prime Minister of Britain between 1940 and 1945.

2. Questions:

A. Which specific times or aspects of these people's lives are the texts focusing on? Choose from the list and say which texts talk about which events or periods:

childhood / birth / adulthood / teenage years / questions of family heritage / relationships between parents and children / historical context / a love story / a family break-up

B. How would you describe the tone of these texts?

emotional / factual / historical / biographical / autobiographical / distant

C. For each text, write a title which focuses on the most important event presented:

Text 1: _____

Text 2: _____

Text 3: _____

Text 4: _____

VOCABULARY:

Using the context, guess the meaning of these words and expressions taken from the texts and then translate them into French:

Text 1:

"a crumbling photo album":

- a very old and damaged photo album
- a photo album which is almost falling apart
- a very precious and old-fashioned photo album

Translation: _____

"my father's likeness":

- personality traits I had inherited from my father
- a physical resemblance between me and my father
- the fact that I liked my father

Translation: _____

"he showed great promise":

- he looked like someone who would be successful in life

Session 4: History

- he promised me a lot of things
- he showed he could be trusted

Translation: _____

"an awkward, shy American girl":

- not a very confident young woman
- a girl who is clumsy in social interaction
- an impolite and unpleasant girl

Translation: _____

Text 2:

"Britain was on the brink of a General Strike":

- the General Strike was about to happen
- the General Strike had just happened
- Britain was in the middle of a general strike

Translation: _____

"miners' wages":

- miners' working conditions
- miners' salaries
- miners' pay

Translation: _____

"a lovely complexion":

- nice, healthy looking skin
- a pleasant personality
- a sweet nature

Translation: _____

Text 3:

"dishevelled hair":

- an untidy hair-style
- dirty hair
- the unbrushed hair of someone who's just come out of bed

Translation: _____

"full of youthful confidence":

- worried about the future
- young and confident because of his lack of life experiences
- not yet blasé about life

Translation: _____

Text 4:

"my parents traveled extensively":

- my parents went on expensive trips
- my parents were always travelling far away
- my parents never went very far

Translation: _____

"outspoken and full of energy":

- a discreet and withdrawn person
- someone who says what he thinks
- someone who is honest about his feelings

Translation: _____

3. Writing in the past.

Which past tense is the most used in these four texts? Why?

Now that you have identified this tense, pick up in the text the various forms it can take:

in a positive form (all texts):

in a negative form (texts 1 and 3):

Session 4: History

Which form is used for questions?

Translate the following questions from French into English:

Où as-tu grandi?

Où est-il né?

A-t-il grandi avec son père?

Quand a-t-il commencé l'internat?

Quand se sont-ils rencontrés?

4. Writing a biography:

Using the chronological events below, try to guess who this person is and then write a short biographical text. You must use the past tense. You can choose if you use the first-person narrative or a third person narrative. You do not have to use all of the events listed, you can select the ones you think are the most important:

1918

Born at Mvezo on the banks of the Mbashe River, in the Transkei to Nosekeni Fanny and Gadla Henry Mphakanyiswa (Chief Counsellor to the Chief of the Tembu clan).

1927

Father dies.

1939

Enrolls at the University College of Fort Hare, in Alice – the only black university in South Africa. Studies English, anthropology, politics, native administration and Roman Dutch Law.

1944

Marries Walter Sisulu's cousin Evelyn Mase and they live next door to the writer Es'kia Mphahlele.

1950

Witnesses police brutality at a May Day gathering in Soweto. 18 are killed.

1960

The ANC is banned, the country's first State of Emergency is imposed and he is one of thousands of people detained.

1962

Smuggled out of the country for military training and goes to Tanganyika, Bechuanaland, Ethiopia, Senegal, Algeria, Kenya and the UK.

Makes famous speech '*I am a black man in a white man's court*'.

Convicted on incitement and leaving the country illegally. Sentenced to five years in jail.

1964

20 April: Famous statement from the dock in which he says "*I have fought against White domination, and I have fought against Black domination. I have cherished the ideal of a democratic and free society in which all persons live together in harmony and with equal opportunities. It is an ideal which I hope to live for and to achieve. But if needs be, it is an ideal for which I am prepared to die.*"

11 June: All except Bernstein and Kantor are convicted.

12 June: All sentenced to life imprisonment.

1968

Mother dies after a heart attack, just weeks after she visits him in prison. He is denied permission to attend her funeral.

1990

2 February: President FW de Klerk unbans the ANC, the Pan Africanist Congress (PAC) and other political organizations and says that Mandela will be released.

10 February: De Klerk holds a press conference to announce that he will be released the next day.

11 February: Thousands gather at Victor Verster Prison to witness him walking from prison.

Addresses a crowd from the balcony of the Cape Town City Hall.

Session 4: History

Spends his first night of freedom (with Winnie) as Archbishop Tutu's guests at his official residence "Bishopscourt".

12 February: Holds his first press conference in the garden of Bishopscourt.

Leaves Cape Town for Johannesburg where he spends that night in North Riding at the home of a supporter.

13 February: Flown by helicopter to FNB Stadium in Soweto to a 'Welcome Home' rally

Returns to his house in Orlando.

1993

Is awarded the Nobel Peace Prize with F. W. De Klerk.

1994

Publishes his autobiography *Long Walk to Freedom*.

9 May: Unanimously elected by Parliament as first president of a democratic South Africa.

5. Group work: Oral interaction

1) In groups of 4 each student presents the event that they have prepared without mentioning it explicitly. The other students must try and guess the event. (10 mins)

2) The group chooses the event that they would like to work on together. They should then imagine and write the event from the point of view of the now grown-up person who witnessed/lived through the event as a young child. (20 mins) Each member of the group has a number (1, 2, 3, or 4) and must practise giving the presentation (only using notes) (10 mins).

3) Mix the groups so that number 1s are together, number 2s and so on. Each student can then present their work to a group of different students. (10 mins)



What's next?

Before our next session you have three things to do :

- In session 4, do the follow-up work and the homework.
- In session 4, do the homework (the follow-up work and the homework are on the same page).
- In session 5: do the preparation work for our next session: it will help you understand the session better!

Session5: Sci-Fi

In Class

1. Vocabulary

Match the words with the appropriate definition or description.

Alien	^ˈ eɪ.lɪ.ən	A/a copy of an original form
Clones	kləʊn	B/a very large group of stars
Colony	^ˈ kɒl.ə.njɪ	C/a visitor from space
Flying saucer	flaɪ.ɪŋ ^ˈ səʊ.sə ^r	D/any of various unidentified flying objects
Galaxy	^ˈ ɡæl.əksi	E/electromagnetic radiation
Humanoid	^ˈ hjuː.mə.nɔɪd	F/having human form or characteristics
Laser	^ˈ leɪ.zə ^r	G/people living in a new territory or the territory itself
Nanotechnology	^ˈ nɑː.nəʊ.tek ^ˈ nɒ.lədʒi	H/science of manipulating materials to build microscopic devices
Outer space	^ˈ əʊ.tə ^ˈ speɪs	I/immediately outside the earth's atmosphere
Solar system	^ˈ səʊ.lə ^r	J/the region beyond the earth's atmosphere
Space	speɪs	K/the sun together with the group of celestial bodies that are held by its attraction and revolve around it

2. Group work: 3 groups, 3 themes. Imagine life in the future

A. HUMAN BEINGS IN THE FUTURE?

Human relationships, Health, Politics, Jobs.

Be ready to tell your classmates about YOUR vision of the future: start your sentences with

Maybe...

Perhaps...

We suppose...

We imagine...

It's possible that...

B. TECHNOLOGY IN THE FUTURE?

Be ready to tell your classmates about YOUR vision of the future: start your sentences with

Maybe...

Perhaps...

We suppose...

We imagine...

It's possible that...

C. EARTH AND SPACE

Be ready to tell your classmates about YOUR vision of the future: start your sentences with

Maybe...

Perhaps...

We suppose...

We imagine...

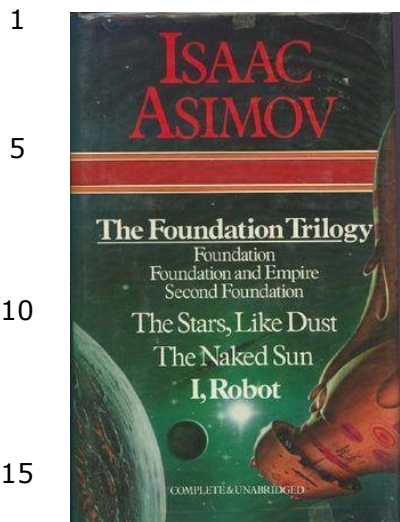
It's possible that...

3. Grammar notes

4. Reading

One text, one group. Each group has to read the text and follow the instructions. Then, in each group, you'll have to practise summarizing the main ideas WITHOUT READING the text or your notes.

Text 1, group 1



The view-room was not open to the passengers for the first three hours of the flight, and there was a long line waiting when the atmosphere had been left behind and the double doors were ready to separate. There were present not only the usual turnout of all Planetaries (those in other words who had never been in space before) but a fair proportion of the more experienced travellers as well.

The vision of Earth from space, after all, was a "must".

The view-room was a bubble on the ship's "skin", a bubble of curved two-foot-thick, steel-hard transparent plastic. The retractile iridium¹-steel lid which protected it against the scouring of the atmosphere and its dust particles had been sucked back. The lights were out and the gallery was full. The faces peering over the bars were clear in the Earth-shine.

For Earth was suspended there below, a gigantic and gleaming orange-and-blue-and-white-patched balloon. The hemisphere shining was almost entirely sunlit; the continents between the clouds, a desert orange, with thin, scattered lines of green. The seas were blue, standing out sharply against the black of space where they met the horizon. And all around in the black, undusted sky were the stars.

They waited patiently, those who watched.

It was not the sunlit hemisphere they wanted. The polar cap, blinding bright, was shifting down into view as the ship maintained the slight, unnoticed sideways acceleration that was lifting it out of the ecliptic². Slowly the shadow of night encroached upon the globe and the huge World-Island of Eurasia-Africa majestically took the stage, north side "down".

Its deceased, unliving soil hid its horror under a night-induced play of jewels. The radioactivity of the soil was a vast sea of iridescent blue, sparkling in strange festoons³ that spelled out the manner in which the nuclear bombs had once landed, a full generation before the force-field defense against the nuclear explosions had been developed so that no other world could commit suicide in just that fashion again.

The eyes watched until, with the hours, Earth was a bright little half coin in the endless black.

From *The Stars, Like Dust* by Isaac Asimov

1. *Iridium* is a chemical element, and the most corrosion-resistant metal

2. *Ecliptic*: a technical word to describe the trajectory of the sun.

3. *Festoons*: (here) guirlandes

A. Identify the nature and the source of the text.

Anticipate

B. Which words are likely to be found in a text bearing this title?

Read the text

C. Pick out the words starting with a capital letter, classify them (people, places, organisations, etc.).

D. Highlight the cognates, and the words you already know.

E. Sum up what you can understand so far.

Word detective

F. Choose the best equivalent for

lid	line 10	<input type="checkbox"/> a song	<input type="checkbox"/> a door	<input type="checkbox"/> a movable cover
the scouring	line 10	<input type="checkbox"/> motion	<input type="checkbox"/> friction	<input type="checkbox"/> force
encroached	line 23	<input type="checkbox"/> interpose	<input type="checkbox"/> move away	<input type="checkbox"/> moderate

G. What does the text speak about? Circle the right answer.

The scene takes place ☐ on Earth ☐ on another planet ☐ aboard a spaceship

The characters are ☐ astronauts ☐ scientists ☐ space travellers

The extract is mainly ☐ a description ☐ a dialogue ☐ a narration of various events

Session 5: Sci-Fi

H. Lexical fields: fill in the table with words and expressions from the text

The spaceship	Earth, lines 1 to 14	Earth, line 15 to the end	Life, beauty, light	Death, horror, darkness

I. Use some of the elements from questions 7 and 8 to sum up the passage.

Here are some prompts:

The scene takes place... the characters are... the extract is mainly...

The spaceship is described as...

First Earth is depicted as...

while in the second part of the extract Earth...

J. Explain how language contributes to creating a futuristic vision.

FACTS

STYLE

Be ready to sum up your findings to the class using the preceding activities.

Text 2 group 2



- 1 Can you describe a server's schedule?
Hour four thirty is yellow-up. Stimulin enters the airflow to rouse us from our cots. We file into the hygiener; then we steam-clean. Back in our dormroom we dress in a fresh uniform; then gather around the Hub with our Seer and his Aides. Papa Song appears on His Plinth For Matins, and we recite the Six
- 5 Catechisms together. Our Logoman then delivers his Sermon. At a minute before hour five we go to our positions around the Hub.
The elevator brings the day's first consumers. For nineteen hours we greet diners, input orders, tray food, vend drinks, upstock condiments, wipe tables, bin garbage, clean consumers' hygieners and pray honorable diners to debit their Souls on the Hub tellers.
- 10 You have no rests?
'Rests' constitute time-theft, Archivist! Hour zero is curfew, of course, so all consumers are gone by then. We clean every centimeter in the dinery by zero thirty, then assemble around the Plinth for Vespers, then file to the dormroom where we imbibe our sacs of Soap. By zero forty-five the soporifix take effect. In under four hours, the solars yellow-up for a new working shift, and another day begins.
- 15 Is it true, fabricants really dream, just like us?
Yes, Archivist, we really dream; I used to dream often about seeing Hawaii over the turquoise waves; of life in Xultation; of praise from Papa Song; of my sisters, consumers, Seer Rhee and the Aides. We have nitemares, too; of angry diners, foodtube blockages, lost collars and shameful destarring.

Session 5: Sci-Fi

20

What have your dreams been about here in prison?

Strange cities; pursuits across black-and-white lands; my future xecution in the Lighthouse; I was dreaming of Hae-Joo Im just before the guard woke me to show you in. Both in Papa Song's and in this cube, my dreams are the single unpredictable factor of my zoned days and nights. Nobody allots them, or censors them. Dreams are all I have ever truly owned.

25

Do servers never wonder about the bigger world outside the dome, or did you believe your dinery *was* the whole cosmos?

Our cosmology is not so crude, or our intelligence so limited. We saw Outside on AdV; Papa Song showed us scenes of Xultation; we knew the consumers and the food that we served them must come from somewhere.

30

However Soap deadens curiosity; we preferred not to wonder.

It's difficult to imagine, living with so many... imponderables.

When you were three or four, Archivist, your father vanished daily to a realm called 'Work', did he not? he stayed at 'Work' until curfew, but you didn't worry yourself about the dimensions, location or nature of that realm because your concerns lay xclusively in your foreground. This is how indoor fabricants view that place known as 'Outside'.

35

So you never wanted to step in the elevator and just... y'know, go see?

How pureblooded are your questions, Archivist! No elevator functions without a Soul aboard.

Fair point. Did you have a sense of time? Of the future?

Yes: as governed by Catechism Six.

40

Which states?

One Year, One Star, Twelve Stars to Xultation! At the Star Sermon on New Year's morning, our twelvestarred sisters made the sign of the dollar, genuflected, then left by the Exit for the voyage aboard Papa Song's golden Ark.

Cloud Atlas, David Mitchell, 2004

A. Identify the nature and the source of the text.

Anticipate

B. Which words or settings can you think of when you read the title 'Cloud Atlas'?

Read the text, don't stop even if you don't understand all the words.

Highlight the cognates (words similar in English and in French), and the words you know.

C. The extract is the interview of ☐ a prisoner ☐ a servant/waiter ☐ an astronaut
☐ a humanoid

by ☐ a scientist ☐ a historian ☐ a detective ☐ a robot

D. The questions asked concern

☐ the future ☐ the working conditions ☐ the living conditions of the interviewee.

E. Here is a list of the proper nouns used in the text. Discuss them in your group so as to classify them in the appropriate column.

a. gather around the Hub with our Seer and his Aides.

b. Papa Song appears on

c. His Plinth For Matins, and

d. we recite the Six Catechisms together.

e. Our Logoman then delivers his Sermon.

f. clean consumers' hygieners and pray honorable diners to debit their Souls

g. Archivist!

h. assemble around the Plinth for Vespers,

i. we imbibe our sacs of Soap

Session 5: Sci-Fi

- j. life in Xultation
 k. my future xecution in the Lighthouse; I was dreaming of Hae-Joo Im
 l. We saw Outside on AdV
 m. One Year, One Star, Twelve Stars to Xultation!
 n. New Year's morning
 o. by the Exit for the voyage aboard Papa Song's golden Ark

Boss or leader	Supervisor and assistant supervisors	Job
Time and Place	Equivalent of money Equivalent of TV	Rituals, prayers, objects, person linked to religion

What do you notice?

F. Between lines 10 and 20, find

- an expression meaning: to fill one's body with something
-

- an expression meaning: giving someone a lower rank
-

- Between lines 20 and 25, find an expression showing the character's life is strictly organised:
-

G. In the text find neologisms (new words, or words with a new definition) meaning

- waking up
- bathroom
- priest

H. Write down the words with a spelling different from the norm:

-
-
-

I. What is the effect on you, as a reader?

J. Word detective

Choose the best equivalent for

schedule	line 1	<input type="checkbox"/> clothes	<input type="checkbox"/> drawing	<input type="checkbox"/> programme
cots	line 2	<input type="checkbox"/> money	<input type="checkbox"/> small beds	<input type="checkbox"/> gardens
orders	line 7	<input type="checkbox"/> clothes	<input type="checkbox"/> vehicles	<input type="checkbox"/> requests
tellers	line 9	<input type="checkbox"/> magicians	<input type="checkbox"/> aliens	<input type="checkbox"/> paying machines
rests	line 10	<input type="checkbox"/> food	<input type="checkbox"/> pauses	<input type="checkbox"/> work
curfew	line 11	<input type="checkbox"/> time limit	<input type="checkbox"/> bird	<input type="checkbox"/> night

'Work' mentioned on lines 32 and 33 is written in brackets and with a capital W.
 How would you explain it? _____

K. A server's life

Session 5: Sci-Fi

Sort out the following information taken from the text in the table below.

Angry people – Clean the place – Destarring – Go to sleep – Hawaii – Praises – Serve the customers in a giant restaurant – Soporifix take effect – Stimulin wakes them up – Strange cities – They leave aboard a golden Ark – Twelvestarred sisters make the sign of the dollar and genuflected – Xecution – Xultation

4.30	5.00-00.00	00.00	00.30- 00.45
They dream about	They have nitemares about	What happens after twelve years	

L. Use some of the elements from questions 1, 3, 4 to sum up the passage.

Here are some prompts:

The extract is the interview of... by...

The server's life

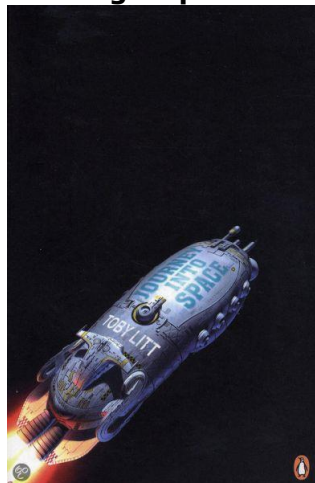
Explain how language contributes to creating a futuristic vision.

FACTS

STYLE

Be ready to sum up your findings to the class using the preceding activities.

Text 3 group 3



At least a decade had passed since anyone had used the courts for their original purpose – not since the last of the tennis balls had perished completely, so much that it hardly bounced anymore; and then, with a final winning smash, had popped like a puffball in a cloud of rubbery dust. (This was preserved for the future in a test-tube.)

Since the last game, the courts – all eight of them, two by four – had remained almost entirely unvisited. Hardly surprising, because they were on a rarely needed deck.

It was only during one of the fourth-generation-children's epic games of chocolate-hunt that Celeste and August, together as always, had discovered the existence of the courts. Ever since, the courts were where they had gone when they wanted the illusion of privacy – although, at the start, so used were they to being watched, they didn't even have an idea of the concept. The courts could still be seen through *it*, and anyone could have tracked them down. But because of the dark in there, they were unseen except for

determined looking – in other words, if someone turned on the infra-red or heat-detection.

By general agreement, parents did not spy upon their children past the age of eleven. There was very little they could get up to that was dangerous, *it* was aware of where they were and what they were doing at all times. Lying in the dark and talking did not merit an alarm or an alert.

Outside the door to the courts, they separated – Celeste turning right, August going left; and from here, each of the cousins made their way to a different elevator, along deep corridors. There were no port-holes this far inside the ship, and so, no chance of seeing anything other than metal and illumination.

The lights on these decks, both overhead and at ankle level, came on as they approached and went off almost as soon as they had passed – a saving of energy and precious filaments. It had been another of their childhood games, to try to outpace the lights, but, of course, it couldn't be done; *it's* reactions and anticipations were faster than any child's. The most one could hope to achieve was to be slightly forward of the exact centre of the bubble or tube of light.

Journey into Space by Toby Litt (2009).

A. Identify the nature and the source of the text.

Anticipate

B. Look at the title of the text, and the cover of the novel: what words do you expect to read?

Session 5: Sci-Fi

Read the text, don't stop even if you don't understand all the words.

Highlight the cognates, and the words you know.

C. Word detective: find the best equivalent for:

Deck ☐ a floor of a ship ☐ a place to store things ☐ walls

Privacy ☐ when you have nothing ☐ happiness ☐ a state when you are not observed

Track down ☐ kill someone ☐ find someone ☐ observe someone

Spy ☐ punish ☐ love ☐ observe furtively

Corridor ☐ the door of an elevator on a ship ☐ a long passage in a building or a ship ☐ a dangerous machine

Porthole ☐ a small window ☐ a light switch ☐ a laser gun

Outpace ☐ to be more intelligent than something ☐ to go faster than something ☐ to switch something off

Choose the most accurate translation for "the fourth-generation-children's epic games of chocolate hunt"

☐ La chasse épique aux enfants de la quatrième génération qui aimaient le chocolat

☐ La chasse épique aux œufs de Pâques des enfants de la quatrième génération

☐ La quatrième génération d'enfants chasseurs qui aimaient le chocolat.

D. The scene takes place ☐ on a spaceship ☐ on a pirate ship ☐ in a laboratory on Earth.

Fill in the table below with information from the text about the main characters:

Boy	Girl
Relationship	

➔ What do you think of their names? Did you expect characters from a sci-fi novel to bear these names? What do they evoke to you?

E. Find as many words and expressions as you can that correspond to each category (don't forget to find the missing header):

Technology	Everyday life
Location	
	Illusion of privacy, being watched, be seen, tracked down, unseen, determined looking, spy upon

F. In the following segments, who watches/sees, and who is being watched?

- "so used were they to being watched":
- "they were unseen":

G. Read the following sentences once more, and try to imagine what or who *it* can be:

"The courts could still be seen through *it*"

"*it* was aware of where they were and what they were doing at all times".

Maybe it refers to _____

➔ Now look at the following segment, and comment on the two different forms:

"*it's* reactions and anticipations were faster than any child's"

"its reactions and anticipations were faster than any child's".

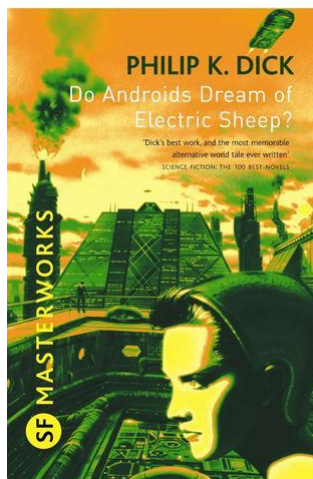
H. Explain how language contributes to creating a futuristic vision.

FACTS

STYLE

Be ready to sum up your findings to the class using the preceding activities.

Text 4 group 4



In addition, no one today remembered why the war had come about or who, if anyone, had won. The dust which had contaminated most of the planet's surface had originated in no country and no one, even the wartime enemy, had planned on it. First, strangely, the owls had died. At the time, it had seemed almost funny, the fat, fluffy white birds lying here and there, in yards and on streets; coming out no earlier than twilight as they had while alive the owls escaped notice. Medieval plagues had manifested themselves in a similar way, in the form of many dead rats. This plague, however, had descended from above.

After the owls, of course, the other birds followed, but by then the mystery had been grasped and understood. A meagre colonization program had been underway before the war but now that the sun had ceased to shine on Earth, the colonization entered an entirely new phase. In connection with this a weapon of war, the Synthetic Freedom Fighter, had been modified; able to function in an alien world the humanoid robot – strictly speaking, the organic android – had become the mobile donkey engine of the colonization program.

Under UN law each emigrant automatically received possession of an android subtype of his choice and, by 1990, the variety of subtypes passed all understanding, in the manner of American automobiles of the 1960s.

Do Androids Dream of Electric Sheep by Philip K. Dick (1968).

A. Identify the nature and the source of the text.

Anticipate

B. Look at the title of the text, and the cover of the novel: what words do you expect to read?

Read the text, don't stop even if you don't understand all the words.

Highlight the cognates, and the words you know.

C. Fill in the timeline below with elements from the text:

►the colonisation program became more popular ►1960s ►Androids are highly developed organisms
►all the birds died ►the sun stopped shining on Earth ►the earth is contaminated by dust ►the owls started dying ►a terrible war broke out



Automobile
boom:

1990:

D. Word detective. Find the best equivalent for:

Plague (pleɪg) ☐ a contagious disease ☐ war ☐ torture devices

Owls (aʊlz) ☐ a diurnal type of bird ☐ a type of rodent (=rat) ☐ a nocturnal type of bird

Alien ('eɪliən) ☐ unfamiliar or foreign ☐ resembling a monster from outer space ☐ crazy

E. Find relevant words and expressions corresponding to each category:

War	Dust	Androids

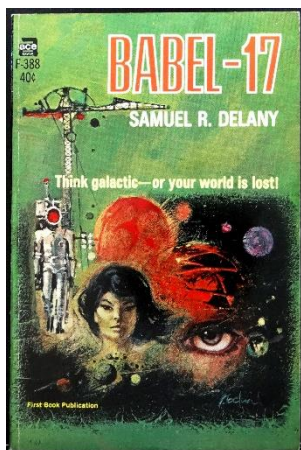
F. Explain how language contributes to creating a futuristic vision.

FACTS

STYLE

Be ready to sum up your findings to the class using the preceding activities

Text 5 group 5



'I'm not from Earth,' she said. 'My father was a Communications engineer at Stellarcenter X-11-B just beyond Uranus. My mother was a translator for the Court of Outer Worlds. Until I was seven I was the spoiled brat of the Stellarcenter. There weren't many children. We moved rock-side to Uranus-XXVII in '52. By the time I was twelve, I knew seven Earth languages and could make myself understood in five extra-terrestrial tongues. I pick up languages like most people pick up the lyrics to popular songs. I lost both parents during the second embargo.'

'You were on Uranus during the embargo?'

'You know what happened?'

'I know the Outer Planets were hit a lot harder than the Inner.'

'You don't know. But yes, they were.' She drew a breath as memory surprised her. 'One drink isn't enough to make me talk about it, though. When I came out of the hospital, there was a chance I may have had brain damage.'

'Brain damage – ?'

'Malnutrition you know about. Add neuro-sciatic plague.'

'I know about plague, too.'

'Anyway, I came to Earth to stay with an aunt and uncle here to receive neuro-therapy. Only I didn't need it. And I don't know whether it was psychological or physiological, but I came out of the whole business with total verbal recall. I'd been bordering on it all my life so it wasn't too odd. But I also had perfect pitch.'

'Doesn't that usually go along with lightning calculation and eidetic¹ memory? I can see how all of them would be of use to a cryptographer.'

'I'm a good mathematician, but no lightning calculator. I test high on visual conception and special relations – dream in technicolor and all that – but total recall is strictly verbal. I had begun writing. During the summer I got a job translating with the government and began to bone up on codes. In a little while I discovered that I had a certain knack. I'm not a good cryptographer. I don't have the patience to work that hard on anything written down that I didn't write myself. Neurotic as hell; that's another reason I gave it up for poetry.'

Babel-17 by Samuel R. Delany (1966).

1: *eidetic (memory)*: the ability to remember images in precise detail.

A. Identify the nature and the source of the text.

Anticipate

B. Look at the title of the text, and the cover of the novel: what words do you expect to read?

Read the text, don't stop even if you don't understand all the words.

Highlight the cognates, and the words you know.

C. This text is mostly a(n) ☐ narrative ☐ action scene ☐ dialogue, which focuses on ☐ the main character's actions ☐ the main character's past ☐ the main character's past and how she acquired her present skills.

D. Find the words starting with a capital letter. Sort them out in the table below:

Planet(s)/place(s)	Institutions/ Official title(s)

E. Word detective. Find the best equivalent for:

Brat ☐ an ugly child ☐ a child who behaves badly ☐ a stupid child

Brain damage ('damɪdʒ) ☐ an injury to the brain ☐ amnesia ☐ perfect memory

Plague (pleɪɡ) ☐ a contagious disease ☐ depression ☐ gaz

Recall ☐ the action of speaking in a very loud voice ☐ the action of calling someone (on the phone) ☐ the action of remembering something

Perfect pitch ☐ the ability to throw a ball perfectly ☐ the ability to speak to animals ☐ the ability to recognise the pitch of a note (in a piece of music)

Knack ☐ a talent ☐ enthusiasm ☐ energy

F. Here is the beginning of a list, find two other words to complete it (hint: look for them from line 12 to 21): brain damage, malnutrition, _____, _____.

Session 5: Sci-Fi

Here are some phonological transcriptions to help you out:

Neuro ('njʊərəʊ) *sciatic* (saɪ'ætɪk) *psychological* (saɪkə'lɒdʒɪk(ə)l), *physiological* (fɪziə'lɒdʒɪk(ə)l)

G. Find as much information as you can about the main protagonist.

H. Explain how language contributes to creating a futuristic vision.

FACTS

STYLE

Be ready to sum up your findings to the class using the preceding activities.

Text B1/B2

Animal and Vegetal Art

- A. Read the title and guess the possible contents of the text.
- B. Which words are likely to be found in such a text?
- C. Read the text.

1 What if Art is not communicative? [...]

If a non-communicative, vegetative art exists, we must rethink the very elements of our science, and learn a whole new set of techniques.

- 5 study of Weasel murder mysteries, or Batrachian erotica, or the tunnel sagas of the earthworm, to bear on the art of the redwood or the zucchini.

- 10 This is proved conclusively by the failure – a noble failure – of the efforts of Dr. Srivas, in Calcutta, using time-lapse photography, to produce a lexicon of Sunflower. His attempt was daring, but doomed to failure. For his approach was kinetic¹ – a method appropriate to the *communicative* arts of the tortoise, the oyster, and the sloth. He saw the extreme slowness of the kinesis of plants, and only that as the problem to be solved.

- 15 But the problem is far greater. The art he sought, if it exists, is a non-communicative art: and probably a non-kinetic one. It is possible that Time, the essential element, matrix, and measure of all animal art, does not enter into vegetable art at all. The plants may use the meter of eternity. We do not know.

We do not know. All we can guess is that the putative² Art of the Plant is *entirely different* from the Art of the Animal. [...]

Can we in fact know it? Can we ever understand it?

- 20 It will be immensely difficult. That is clear. But we should not despair. Remember that so late as the mid-twentieth century, most scientists, and many artists, did not believe that even Dolphin would ever be comprehensible to the human brain – or worth comprehending! Let another century pass, and we may seem equally laughable. "Do you realise," the phytolinguist will say to the aesthetic critic, "that they couldn't even read Eggplant?" And they will smile at our ignorance, as they pick up their rucksack and hike on
- 25 up to read the newly deciphered lyrics of the lichen on the north face of Pike's Peak.

1. *Kinetic*: of or relating to the movement of physical objects

2. *Putative*: supposed

"The Author of the Acacia Seeds", Ursula Le Guin, in *The Compass Rose* (1982).

Animal or vegetal? Circle

Weasel	A	V	Batrachian	A	V
Redwood	A	V	Zucchini	A	V
Tortoise	A	V	Oyster	A	V
Sloth	A	V	Lichen	A	V
Eggplant	A	V			

The pictures below might help you.

Session 5: Sci-Fi



D. Prepare a summary of the arguments advanced in the text.



What's next?

Before our next session you have two things to do :

- In session 5, do the follow-up work (part 1 and part 2).
- In session 5, do the homework (you can give it to your teacher).
- There's no preparation work for our next session.

Session 6: Exam Practice 1

Session 6: Exam Practice

►THE TITLE: "POWER RANGERS REVIEW: THE BAD MOVIE THAT'S VERY EASY TO LOVE".

Highlight the cognates and the words you know. Guess the possible contents of the article.

Anticipate: Highlight the words likely to be found in the text.

Art – Audiences – Blockbuster – Box office – Dialogue – Effects – Franchise – Generation – Intergalactic – Like – Monsters – Movie – Narrative – Press – Space – Story – Straight – Teenagers – Warriors

Add any appropriate words in connection with the title.

►THE SUBTITLE

"POWER RANGERS REVIEW: THE BAD MOVIE THAT'S VERY EASY TO LOVE".

All because, for once, it feels like it actually understands and has faith in its intended audience.

Highlight the cognates and the words you know.

Any further detail concerning the contents of the article?

WORK ON PART 1

- 1 §1 2017's *Power Rangers* is, in technical lingo, what is termed a bad film. The dialogue is flat, the plotting random, and the effects shaky. [...] Furthermore, it's a *Power Rangers* movie in its bare bones only. **It** assumes either you already know the team's story or that **you** straight up don't care, sprinting straight through the basic narrative of five teenagers chosen to pick up the mantle of a long line of intergalactic warriors tasked with defending the Zeo Crystal – which is really important for some reason – from getting into the hands of space witch Rita Repulsa (Elizabeth Banks).
5 Also there are aliens, robot dinosaurs, monsters made from pure gold, etc., etc. All while the Power Rangers only get to don **their** iconic suits for a grand total of about 15 minutes; accompanied, of course, by Kanye West's 'Power' because whoever was mixing music here
10 has bills to pay [...]

Proper nouns	Referring to a person, an artist, a character, a company, a product or a place?

Highlight the cognates and the words you know.

Any further information?

- What do the words in bold type refer to?

It assumes line 3 _____
you straight up don't care Lines 3-4 _____
their iconic suits Line 9 _____

- Which adjectives are associated with the following words?

Dialogue

Plotting

Effects

Narrative

- Find a comparison between line 1 and line 3.

- What conclusion can you draw concerning the author's opinion about the movie?

Do the words you don't know prevent you from understanding the main information?

Match each English word with its French equivalent.

- lingo
- bare bones *cape, manteau, masque, grandes lignes, exposés, jargon, bavardages*
- mantle

Now that you understand these words, do you consider they were essential to understand the text?

POWER RANGERS REVIEW: THE BAD MOVIE THAT'S VERY EASY TO LOVE

All because, for once, it feels like it actually understands and has faith in its intended audience

Clarisse Loughrey @clarisselou

Friday 24 March 2017 18:36 GMT

<http://www.independent.co.uk/arts-entertainment/films/reviews/power-rangers-review-elizabeth-banks-rita-repulsa-bryan-cranston-a7649121.html>

Question 1

The primary purpose of the passage is to

- A. insist on the flaws of the movie to justify the term 'bad film'
- B. supply the audience with appropriate information concerning the plot.
- C. explain the importance of Kanye West's music in the film
- D. analyse the reasons for its failure

Question 2

The passage provides information that would answer which of the following questions about 'Power Rangers'?

I. What is the film about?

II. What are the reasons why the movie has failed?

III. Is Marvel a declining franchise?

- A. I only
- B. III only
- C. I and II only
- D. II and III only
- E. I, II and III

Question 3

The author's attitude toward "Power Rangers" can best be described as

- A. deferential
- B. benevolent
- C. critical
- D. ambivalent
- E. uncertain

WORK ON PART 2

15 But, really, none of that matters. This is a movie about teenagers. Teenagers teenaging with the intensity of twenty CW¹ shows. Yet, the thing that makes *Power Rangers* surprisingly loveable is that, for once, this movie might actually get what teenagers are about: the generation that's seen it all, received nothing but disdain, yet always finds a way to get its kicks. [...]

20 The dialogue may be basic, but the half-smirk it's delivered with makes you unsure who exactly in the cast is or isn't messing with you, and it's great fun. Their first reaction to entering a giant spaceship in which Bryan Cranston's face (as Zordon) comes leering out of the walls is to comment, "Is this a joke?" Because, in the badlands of 2017, you can never be quite sure whether what you're experiencing is all just some kind of elaborate YouTube

Session 6: Exam Practice 1

prank or not.

Power Rangers' saviour is its own knowingness, its own touch of self-reflective cynicism; though the key here is that it never launches itself into the full meta-attack we've come to expect in a post-*Deadpool* era. The makings of cult adoration lie in that little touch of sincerity, which is why this film can get away with Elizabeth Banks standing in the middle of a town square screaming, "KRISPY KREME²?!?" [...].

A lot of the pre-release press for the film has focused on the diversity of the team in terms of race, sexuality [...]. There are plenty of discussions to be had on how effective, or progressive, each of these representations plays out; yet, what's most keenly felt about these new *Power Rangers* is how much they capture a certain mentality: the new kind of millennial cool in which compassion, understanding, and openness are the most desired of traits [...].

And there's also something wonderful about it. In an era where people do nothing but denigrate teenagers as the death of all goodness, selfie-loving snowflakes, or whatever label the adults are throwing around, it's nice to see a mainstream film actually believe in the capabilities of its intended audience. Or, at least, to retort to the generation above, "Oh, because you were so successful last time?".

1. CW: The CW Television Network (referred to as just *The CW*) is an American television network.

2. *Krispy Kreme* Doughnuts, Inc. is an American global doughnut company and coffeehouse chain.

Proper nouns	Referring to a person, an artist, a character, a company, a product or a place?

Read the following sentences taken from the text again.

Do they provide new information?

But, really, none of that matters
The dialogue may be basic, but
Power Rangers' saviour
there's also something wonderful about it.



Lines 12-16

Highlight the cognates and the words you know.

Find an adjective with a positive connotation about the movie

Line 18 *disdain* means in this context ☐ suggestion ☐ mépris ☐ admiration

Find an expression meaning *s'écarter, se régaler* _____

Is the article repeating itself?

Lines 17-22

Highlight the cognates and the words you know.

Find words or expressions meaning

sourire presque narquois _____
taquiner _____
farce _____

Any further information?

Lines 23-33

Highlight the cognates and the words you know.

Session 6: Exam Practice 1

Find words or expressions meaning

élément salvateur, point positif _____

connaissance, conscience de... _____

se lancer dans _____

Choose the best translation in context for

Keenly

☐ *vivement*

☐ *vraiment*

☐ *aimablement*

Lines 34-end

Highlight the cognates and the words you know.

Find words or expressions meaning

Attack the reputation of

- _____

An overly sensitive person that doesn't take criticism well. - _____

Question 4

According to the author, the film is primarily worth watching because

- A. The dialogue is humorous
- B. It is a comedy
- C. It captures the essence of today's teenagers
- D. The story is easy to understand

Question 5

The author's point of view is that

- A. the movie criticizes teenagers
- B. the movie is deliberately ironic about today's teenagers
- C. the movie is too violent
- D. the movie's insight into adolescence is more important than the story itself

Question 6

The author indicates that the press has already spoken about the movie

- A. to insist on the characters' courage
- B. to praise its diverse set of main characters
- C. to criticize its soundtrack
- D. to celebrate its special effects

Question 7

With which of the following statements regarding the movie would the author be most likely to agree?

- A. *Power Rangers* illustrates teenagers' eternal ideals
- B. *Power Rangers* illustrates universal ideals
- C. *Power Rangers* illustrates the superiority of today's teenagers
- D. *Power Rangers* illustrates the key values of today's teenagers

Question 8

According to the author, in our age teenagers

- A. are too often movie heroes
- B. are depreciated by the older generation
- C. don't realise how lucky they are
- D. are not sincere enough with the older generation

Question 9

The sentence "Oh, because you were so successful last time?" (l.37) is most likely to mean

- A. too bad you're old
- B. you are wonderful people
- C. we do at least as well as you did
- D. you succeeded, we don't

Question 10

If you had to choose another title for the article, which one would be the best?

- A. *Power Rangers*: less superficial than it looks.

Session 6: Exam Practice 1

- B. Forget about *Power Rangers*, it's a bad movie.
- C. *Power Rangers* is a must-see.
- D. *Power Rangers*: what you should know.



What's next?

Before our next session you have one thing to do :

- In session 7, do the preparation work for our next session: it will help you understand the session better!

SESSION 7: Ecology

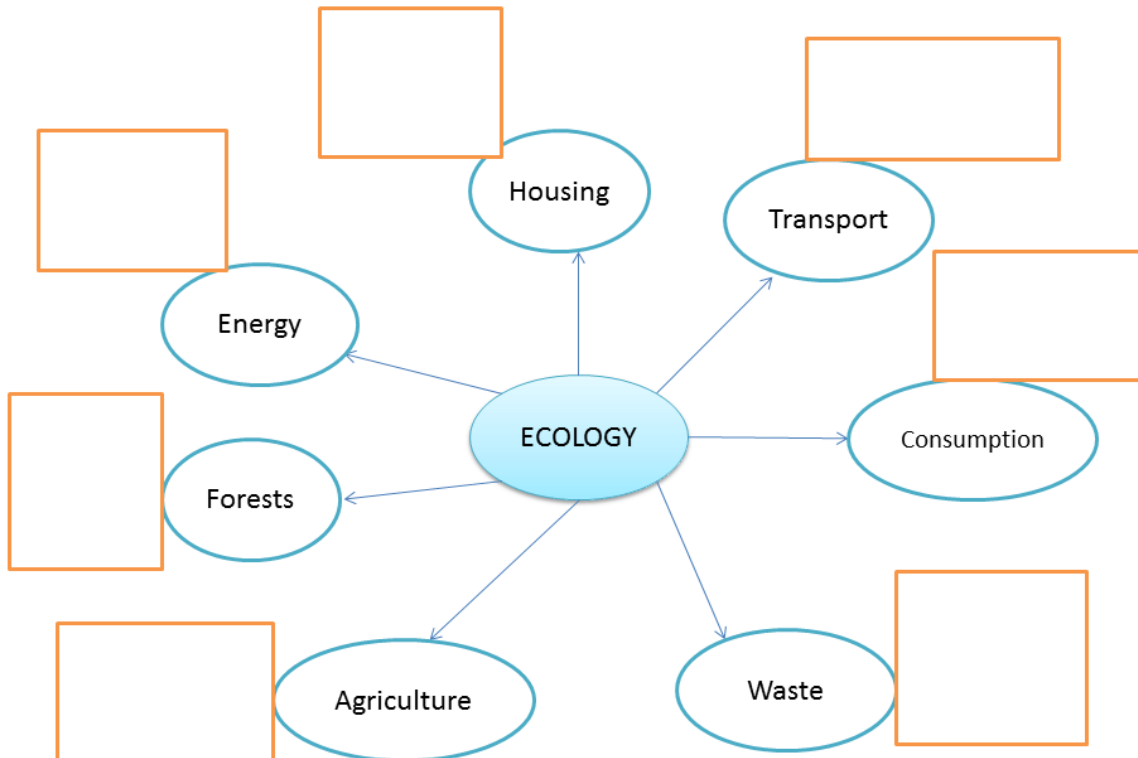
CONTENTS

Strategies	using coherence and cohesion to understand a text
Vocabulary	reading and speaking about ecology
Grammar	modal auxiliaries

In Class:

1. Brainstorming

Together with the rest of the class, complete the following mind map with vocabulary about ecology.



2. Reading

A. Pair work: the text on the next page has been scrambled up. Use a pair of scissors to cut the text into strips and work in pairs to put those back in the correct order.

Strategies:

- Anticipating: use the title, subheading, picture..., to anticipate the content of the text;
- Coherence: pay attention to the logical sequence of ideas in the text.
- Cohesion: pay attention to the linguistic clues in the text (use of tenses, adverbs, meaning of some verbs, articles, demonstratives and pronouns).

B. Classwork: present your choices. Point out the clues in the text which helped you decide where to place each segment. Discuss the other pairs' choices.

Why I Marched

WWF staff and supporters stood up for conservation at the People's Climate March



Date: April 29, 2017 - Author: Audrey Payne, WWF specialist for media and external affairs
<https://www.worldwildlife.org/stories/why-i-marched>

✂-----
Lou Leonard, WWF's senior vice president of climate change and energy, also took part in the march today, and told me "Facing the climate threat is up to all of us. Now more than ever, we need a new generation of climate leadership. As I marched alongside moms and dads, students and scientists, city leaders and business owners, I saw those leaders today. I'm more convinced than ever that we are up to the challenge."

✂-----
In the midst of uncertainty as to where America's energy policies are headed, concern for the future was funneled into an emphatic call for action. The Arctic is melting, sea levels are rising, coral reefs are bleaching and droughts threaten crops and food security.

✂-----
"There's no Planet B!" This was a rallying cry chanted by WWF staff, activists and supporters who gathered today on the National Mall at the People's Climate March in Washington, DC to fight for climate change mitigation.

✂-----
I wholeheartedly agree. The size and enthusiasm of the crowd showed me that we are prepared and ready to fight for the Earth, our home. I was so proud to be marching on the front lines of the climate movement today, and will continue to do so. I hope you'll join me. You'll be in good company. Take action: Tell President Trump to protect our planet's future!

✂-----
These are all signs that our planet is at risk from climate change, and the future can seem dire and overwhelming. But we can't bury our heads in the sand. We can and must address the climate crisis by reducing carbon pollution, advancing policies to fight climate change, working with businesses to reduce emissions and helping people and nature adapt to a changing climate. And it's up to us to make sure our policymakers and representatives take action to do so.

✂-----
As I navigated through the sea of neon signs, puffy-painted t-shirts and boisterous chants, I was struck by the sheer number of those who gave up their sunny Saturday to join the fight for climate in our nation's capital, and I left feeling deeply inspired that together, we can provoke positive change. The crowd was fired up. This was especially obvious during the march's significant moments: the kickoff, moment of silence and moment of noise at the White House and the end-of-march gathering at the Washington Monument.

✂-----

Session 7: Ecology

3. Speaking – Debating about ecology

Group work: each group will be assigned a different debate topic. Each of you will then choose a role to play in the debate.

- A. Prepare arguments for your debate, based on the role you are going to play. Use the following forms of modal auxiliaries: MUST, MUSTN'T, NEEDN'T, CAN, CAN'T, WILL, WON'T, to complete the chart below (10-15').

Useful expressions for your debate

Adverbs	really, perfectly, unfortunately, luckily, recklessly, reasonably
Adjectives	amazing, tremendous, devastating, beneficial, damaging, catastrophic, wonderful, once-in-a-lifetime
Points of view	I'm convinced our project will create jobs The project must be stopped There is no alternative You cannot deny that we're destroying our planet.

- B. Rehearse your debate (5').

- C. Debate your topic in front of the rest of the class (3' to 5' for each group).

Debate topics:

A. ENERGY: Debate the installation of a wind farm in the vicinity of your town

For: a representative of the town council – an environmentalist – a local citizen – a representative of an electricity provider

Against: a farmer – a neighbour – a worker from the nuclear plant – a bird watcher

B. WASTE: Debate the installation of a dumping ground in your neighbourhood

For: the mayor – the dumping ground manager – a local citizen – the local pub owner

Against: an environmentalist – a neighbour – a farmer – a representative from the tourist office

C. TRANSPORT: Debate the closure of a railway line serving your town

For: the boss of the railway company – the manager of a coach company – a taxi driver – a citizen

Against: the mayor – a train pass holder – an environmentalist – a representative from the tourist office

D. CONSUMPTION: Debate the decision to make the school canteen serve organic food only

For: a parents' representative – the school principal – a doctor – an organic farmer

Against: the mayor – the school meals provider – a local farmer – a Monsanto representative

F. TRANSPORT: Debate the decision to build a new airport near your town

For: a representative of the town council – the boss of a construction company – an estate agent – a shopkeeper

Against: an environmental activist – an expropriated landowner – a shepherd – a doctor

Texte niveau B2/B2+

- A. Read the following text and say whether the paragraphs are in the correct order or not.
B. Justify your answer by pointing out the clues in the text that helped you decide.
C. Once you are done, go back to the top of this page for your debate activity.

Access to data could be vital in addressing the global water crisis

By Eleanor Ross - *The Guardian*

<https://www.theguardian.com/media-network/2016/oct/27/global-water-crisis-data-initiatives-tech-mobile>

Session 7: Ecology

Two hundred miles from the nearest town, a farmer in Tanzania picks up his phone and notices an alert. Thanks to an app, he's just found out that the water he uses has tested positive for high levels of a local fertiliser, rendering it unclear. He must look elsewhere for water, or risk making his herd ill. Significantly, obtaining clean water isn't a problem solely confined to less economically developed countries. This year, Flint, in Michigan, suffered from a water contamination crisis when a high amount of lead was found to be present in the drinking water. This happened after the town changed its water source from the more expensive Detroit water and sewerage department, to the Flint river, whose ageing pipes resulted in lead leakage.

One organisation that is succeeding at encouraging disparate communities and individuals to share data is mWater. This not-for-profit tech startup has been making a huge impact on communities since 2011 with its open data initiatives. With 8,000 users in 73 countries, mWater has developed a mobile phone app that allows users to analyse water quality and share this information on their global, open-source water monitoring database. Studies conducted by the startup found water users tend to choose from an average of three water sources on any given day. They decide where to fetch water based on how it tastes, when it flows best, and whether their friends will be there. mWater wants to make whether it's contaminated a factor that weighs on their choice. Organisations like WaterAid are using mWater to monitor a water source once it has been created, but other NGOs like the Ugandan Water Project are using the app to conduct a more democratic pre-site assessment. Rather than building a new well somewhere because an important politician lives there, they look at evidence like where water is needed and what is already available to decide where is most deserving.

Raising awareness of poor water quality can be challenging, but more organisations are stepping up to the task. Stephen Abbott Pugh, portfolio manager at Open Knowledge International explains how South Africa's Department for Water is looking for new ways to collect information about water quality and availability during one of the worst droughts in history. "They're trying to do everything they can to raise awareness of water issues." The government is keen to learn how it can deal with crises like drought, or poor sanitation. In April the Department for Water held hackathons across the country which saw 15 hack teams bid to share their solutions to the water crisis by coding apps and debating. The goal according to a statement on their website is "to make data available to citizens for purposes of scrutiny and interrogation and to figure out how the state can best use data provided by citizens."

Annie Feighery, CEO and co-founder of the app explains how mWater was designed with a similar user interface as Facebook and WhatsApp because they're easy to use. "We routinely train people who have never touched a smartphone in their lives to become proficient app users within a few hours." Open data can be used to give residents a voice, and enable them to choose whether to buy bottled, how to filter their water, or where to lead their cattle to drink. In short, as the global population grows and the world battles with water crisis, we need to open up our data.



What's next?

Before our next session you have three things to do :

- In session 7, do the follow-up work (part 1 and part 2).
- In session 7, do the homework (you can give it to your teacher).
- In session 8: do the preparation work for our next session: it will help you understand the session better!

Session 8: Success and Failure

CONTENTS

Strategies	using coherence and cohesion to understand a text
Vocabulary	reading and speaking about success and failure
Grammar	modal auxiliaries

In class

1. Warming up

Pair work: read the definitions of the two main types of motivation and then fill in the boxes with the appropriate quotes. You may add your own statements.

Intrinsic motivation Intrinsic motivators include fascination with the subject, a sense of its relevance to life and the world, a sense of accomplishment in mastering it, and a sense of calling to it.	Extrinsic motivation Extrinsic motivators include parental expectations, expectations of other trusted role models, earning potential of a course of study, and grades (which keep scholarships coming).
Students who are intrinsically motivated might say things like the following: - - - ...	Students who are extrinsically motivated might say things like the following: - - - ...

"If I flunk chemistry, I will lose my scholarship."

"Literature interests me."

"I feel good when I succeed in class."

"I need a B- in statistics to get into business school."

"Learning math enables me to think clearly."

"Our instructor will bring us donuts if we do well on today's quiz."

2. Reading

Group work: your teacher will give each group a segment of a speech given by J.K. Rowling and entitled "The Benefits of Failure and the Importance of Imagination". The final task is to reorder the segments collectively and so rebuild the whole text.

Strategies:

Read your segment and with your group try to identify the position of your segment in the text (introduction, conclusion, other). Here are the clues you may look for:

- Who J.K. Rowling is talking to
- Language signals (structure of the speech)
- Chronology (time markers, succession of events).

3. Language work

A. Place the modal auxiliaries (can't, must, may, might, could, should) according to the degree of certainty they convey.



B. Oral practice: in pairs, answer the following questions.

- What may help you succeed in your studies?
- What may be the causes of students' failure?
- What might you be in 20 years' time?

4. Production

Choose one of the following characters and imagine a short speech that character might give on the topic of success and failure.

Harry Potter, Hermione Granger, Ron Weasley, Ginny Weasley, Neville Longbottom, Draco Malfoy, Professor Dumbledore, Professor Snape, Professor McGonagall, He-Who-Must-Not-Be-Named, Vernon Dursley, Hagrid, Hedwig, Fleur Delacour.

Peter Pan, Captain Hook, Tinkerbell, Cinderella, Snow-White, one of the seven dwarfs (Doc, Happy, Grumpy, Sleepy, Bashful, Dopey, Sneezy), Maleficent, Jafar, Dory...



What's next?

Before our next session you have three things to do :

- In session 8, do the follow-up work (part 1 and part 2).
- In session 8, do the homework (you can give it to your teacher)
- In session 9, do the preparation work for our next session: it will help you understand the session better!

Session 9: Survival

In class

A2/B1 students are invited to work on the texts and the activities below. B2/B2+ students can jump straight to page 58.

1. Reading: A2/B1 students

Survival (B1 text)

A. Anticipation: "How to Put Out a Kitchen Fire"

One way of dealing with a text is to get yourself ready before reading it. Use clues like the title and pictures to have an idea of what you're dealing with. This way of anticipating the text will really help you focus on the ideas much more easily; indeed that's one of the reasons newspaper articles have titles. Since you know the theme of this session is 'survival', as a group, try to give as many words connected to this theme in English as you can.

There follows a text from the US website www.dummies.com. It's called 'How to put out a kitchen fire'.

Before you read the text, in groups, try to make a list of 10 words that you are sure you will find in the text. Try to justify yourself.

B. Reading: "How to Put Out a Kitchen Fire"

Now read the text to see if you were right. Are there any words you don't understand? Underline all those words that you don't know. Is it possible to logically work out what they mean? Discuss in your group.

If you have a fire in the oven or the microwave, close the door or keep it closed, and turn off the oven. Don't open the door! The lack of oxygen will suffocate the flames.
If your oven continues to smoke like a fire is still going on in there, call the fire department.
If you have a fire in a cooking pan, use an oven glove to clap on the lid, then move the pan off the burner, and turn off the stove. The lack of oxygen will stop the flames in a pot.
If you can't safely put the lid on a flaming pan or you don't have a lid for the pan, use your fire extinguisher. Aim at the *base* of the fire — not the flames.
Never use water to put out grease fires! Water repels grease and can spread the fire by splattering the grease.

C. Anticipation: "The Jan Little's Amazing Story of Survival"

You're now going to read a longer text called "the Jan Little's amazing story of survival." Already there are clues in the title that allow us to imagine some elements of the text. Try again, in groups, to imagine ten words that you think you're likely to find in the text. Choose words which carry meaning rather than vague, unhelpful words such as 'the', 'was' and 'when'.

Now you've chosen your ten words, try to recreate the text. What is it about? It doesn't matter if your imagined version is very different from the actual text; what you are doing is preparing your brain to be more receptive and active when you come to read.

D. Reading: "The Jan Little's Amazing Story of Survival"

Read the first part of the story and complete the map below tracing Jan's journey.

Session 9: Survival



There can be few stories of survival stranger and more terrifying than that of Jan Little. Jan was born and brought up in rural California. As a child, she suffered from poor vision and hearing. In 1952, when she was 21, she went to San Francisco. After a few years and with an unsuccessful marriage behind her, she decided to give up her city life and become a farmer.

With her three-year-old daughter, Rebecca, she went to Mexico, where she met and married an American called Harry Little. He was a strong-willed and charismatic character who came to dominate Jan. After fifteen years as homesteaders, they finally moved to the jungle on the border between Venezuela and Brazil.

Now in four groups, you will read a part of the rest of the story. After reading your part discuss with the other members of your group and choose five key words that you think sum up what your part is all about.

GROUP 1

With very little money, they started a farm on a hill overlooking a river. Their nearest neighbours were a five-day canoe trip away. They built huts and cleared land in the jungle to start growing crops. They

Session 9: Survival

endured many hardships and Jan gradually became blind. Rebecca, though, was strong and fit, and could do a lot of work. Life was tough, but they managed to survive.

GROUP 2

They continued like this until late December 1979, when disaster struck. The family went down with an awful malaria-like disease. Jan was terribly weak and couldn't move from her bed. Perhaps surprisingly, it was Rebecca who was the first to die. Jan was not able to walk, so she had to crawl out of the hut to drag her daughter's body away. For days, the surviving couple stayed in the hut, too weak to do anything. They lived off a little flour mixed with water and a few tins of food. Harry was completely helpless.

GROUP 3

They became dangerously short of water, so Jan had to make her way down the steep path to the river with a bucket. Somehow she managed to get back to the hut with a little water left. By this time, they had almost run out of supplies and Jan realized that survival depended on her being able to reach the store hut, which was situated at the top of the hill.

Over several days, by carefully using rope and pieces of cloth, so that she could mark her trail, she gradually made her way towards the hill-top hut. She was terrified of the snakes and wild animals that surrounded her so she carried a stick in case she met any.

GROUP 4

Finally, six weeks after Rebecca's death, Harry died, leaving Jan on her own, with only the company of her pet monkey Maggie. The poor woman even lost her hearing-aid. Even when the situation looked hopeless, Jan's refusal to give up, meant that she lived. She succeeded in reaching the store hut where she found matches. This allowed her to prepare her first hot food for months. Her pet monkey disappeared, depriving her of the companionship of another living creature. Yet the will to survive did not desert her. By now, almost completely deaf and blind, she chopped wood, made fires and successfully moved up and down the dangerous paths in order to get water and supplies.

On the last day of May, four and a half months after her daughter's death, she felt a hand on her shoulder. Help had arrived.

E. Language work and hypotheses

You were probably frustrated because there were a lot of words that you didn't know. You can never know all the words in a text, but there are strategies you can use to help you.

Here are some extracts from the text with words missing. Working in groups, try to propose a logical, coherent option in each case. First of all decide which sort of word it will be (adjective, verb, noun) and then find one which fits the context.

'Jan had to make her way down the _____ path to the river with a bucket.'

'By this time they had almost _____ supplies and Jan realized that survival depended on her being able to reach the store.'

'She was terrified of the snakes and the wild animals that surrounded her, so she carried a _____ in case she met any.'

'She succeeded in reaching the store hut where she found _____. This allowed her to prepare her first hot food for months.'

'Almost completely _____ and blind.'

'Jan was not able to walk, so she had to _____.'

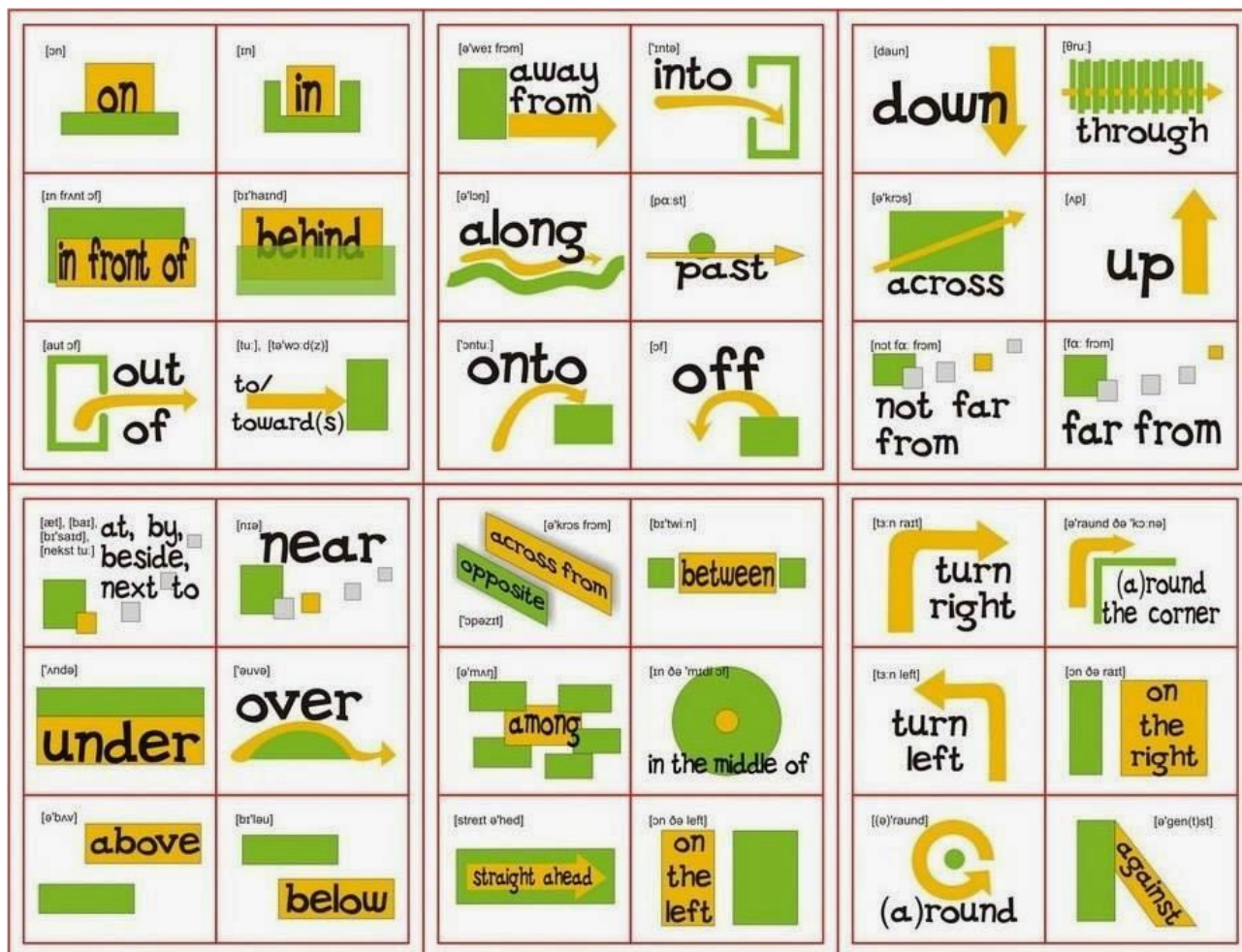
'The family _____ with an awful malaria-like disease.'

So, what do you think 'steep', 'run out of', 'stick', 'deaf', 'matches', 'crawl' and 'went down with' mean?

F. Language work: prepositions

In many texts, the detail is in the physical aspects. In this case, prepositions give us a considerable amount of information, which is easy to miss. Exam questions often concentrate on this sort of detail. Below, there are some examples of such prepositions. Do you understand them? Ask your teacher if you have any doubts.

Session 9: Survival



So, using these prepositions, what do we learn about Jan Little's situation from these sentences?

'Their nearest neighbours were a five-day canoe trip away.'
 'She successfully moved up and down the dangerous paths.'
 'They started a farm overlooking the river.'
 'She made her way towards the hill-top hut'.
 'She had to crawl out of the hut to drag Rebecca's body away.'

2. Reading and speaking: 20 key-words stories (B2/B2+ students)

You will find below two stories about people in survival situations. In groups one group takes the first story, another takes the second story. Do not read the other story.

Now, in your group you will decide on the 20 key words from the article; that is to say twenty single words, not expressions, which are really essential to understanding the story. You will have to discuss what these words should be.

When you have made your list, you will present the words to the other team. If you have selected the words correctly, the other team should be able to give you quite a good account of what it is about. Their imaginations will fill in the rest.

Then of course the other group will present their words. They may need to explain the meaning or give a definition of some of their words. The first team will then say what they think the story is about.

This activity should show that by understanding the correct key words in a text, the rest becomes much clearer.

The first article is called "Trapped"; the second is called "Time to Unlock Secrets".

Session 9: Survival

"Trapped" (B2 text)

With hindsight, Harrison Okene probably should have seen the signs. All of the ingredients were in place: He was young, happy, and gainfully employed as a cook on a Chevron service tugboat. Also, he was about to get married in a few days. All he had to do before his wedding was finish this one ... last ... mission.

In the early morning of May 26, 2013, Okene had just gotten up and was in the bathroom. Suddenly, his ship was hit by what a spokesman later called a "sudden ocean swell"

Okene could only watch helplessly as his daily life turned into a trip to Rapture. The tugboat capsized and plummeted 100 feet below the surface, with him still inside. Trapped in the dark abyss with no one else in sight and wearing nothing but his boxers, Okene waded through the ship's corridors (which were slowly filling with icy water). He managed to locate a source of light, some Coca-Cola, and a few tools, and he made it to a relatively safe corner of the ship.

Okene ended up bunking in a 4-foot air pocket under the surface, holding back the water as best he could and stacking mattresses as the cold water rose to keep dry. To make things worse, sharks and barracudas soon started roaming the ship's interiors in search of a meal. He could hear them fighting for the remains of his shipmates in other rooms and swimming in the water just below him. He had no food. The salt water and the bumps from the accident were wearing his skin raw. There was far too little air for him to breathe, and he was ruining it with every breath by puffing out carbon dioxide. He would not last beyond a couple of hours.

Except that he totally did. In fact, he managed to stay alive for *62 hours*. Here's how:

$$P \propto \frac{1}{V}$$

That little beauty is called Boyle's law. It states that when you increase atmospheric pressure (say, by sinking 100 feet underwater), gases become denser. This meant the tiny air pocket actually contained a lot more oxygen than it would on land. Meanwhile, that lethally cold water aided Okene by absorbing the murderous carbon dioxide he was breathing out, so the CO₂ levels never built up to toxic levels, either.

When the company finally got around to sending a recovery team (they had, understandably, been assuming everyone was dead), Okene gave a diver the shock of a lifetime: The second he heard human sounds, he announced his presence by pounding the wall with a hammer.

After a quick rescue operation and a stint in a decompression chamber, Okene emerged back in the land of the living, as good as new. Divers all over the world marvel at his tenacity, as those depths can only safely be dived for about 20 minutes at a time.

<http://www.popularmechanics.com>

Session 9: Survival

"Time to Unlock Secrets" (B2 text)

They are surviving members of what Irene Hizme calls "the most exclusive club in the world": Jewish twins hand-picked by the Nazi physician Josef Mengele at the Auschwitz-Birkenau death camp to be guinea pigs, in her words, "for experimentation to develop a master race."

Nearly half a century after they entered the gates of Auschwitz, the Mengele twins are being heard as never before. Some, like Mrs. Hizme, are forcing themselves to speak in public for the first time.

Mengele selected about 1,500 sets of twins — Jews, gypsies and others — for projects conducted at his genetics laboratory. Many died in the research; at the end of the war, fewer than 200 individuals were alive.

In the experiments, many had blood drained and transfused in research that was said to be part of a search for ways to increase the fertility rates of German women. Mengele also tried to find ways to change eye color. He worked on one twin and used the other for comparison.

Twenty-seven known survivors of the experiments live in the United States, most of them in the New York metropolitan area.

"On the surface we enjoy normal lives, but we have never escaped the long, dark shadow of Mengele," said Mrs. Hizme, a 53-year-old mother of two. "If I push it out of my day, it returns at night."

The memory that never ages haunts the survivors even as they grow old. In interviews last week, they said they carried a burden that other survivors of the camps do not: that their selection for Mengele's experiments spared their lives. Their families died at Auschwitz. So did children who were not selected for the research.

There was one other difference, and for the twins it is the hardest to explain.

Mengele, known as the "Angel of Death" for his role in choosing who would live and who would die, was also, for them, Mengele the protector.

As long as he required the twins for his research, they were spared the gas chamber even though most would eventually die painful deaths, as did those who entered the crematorium on their first day in Auschwitz.

Given special status, the twins lived in their own barracks, separated by sex. They got an extra ration of food once or twice a week and were given the medical care denied to tens of thousands of others.

"Savior and demon," was the way Mrs. Hizme described the dichotomy about Mengele in young minds. Even today survivors describe him as kindly and avuncular. They say he gave them candy and kissed them.

Mr. Somogyi and Lea Gluck, who was 10 in 1944, remember Mengele as a cultured man who loved classical music.

Mr. Somogyi recalled that on his first day at Auschwitz, the SS guards at the railway unloading dock walked among the masses of arriving Jews shouting, "Twins! Twins!" As they answered the call, Mengele surveyed them, whistling Mozart as he selected who lived and who died.

"Classical music in the shadow of the crematorium," said Mrs. Gluck, owner of a women's garment shop on the Lower East Side of Manhattan.

Mr. Somogyi was also in the temple. Later, he said that he, too, after all these years cannot reconcile his experiences. In his long daily trip between work in New Jersey and his home in Pleasantville, N.Y., when he is alone with his thoughts, he listens to classical music tapes in the car.

But no Mozart, only Italian operas, mostly Verdi.

By JON NORDHEIMER *The New York Times*



What's next?

Before our next session you have two things to do :

- In session 9, do the follow-up work/homework (they are combined this week).
- In session 10: do the preparation work for our next session: it will help you understand the session better!

Session 10: Broadway Musicals: not so cheesy after all?

Le travail préparatoire sur Moodle vous a permis de travailler les stéréotypes concernant les spectacles musicaux, d'apprendre du vocabulaire (notamment « cheesy » utilisé dans le titre de cette séance), et de découvrir six spectacles récents produits sur la scène new-yorkaise.

In class

1. Warm up. Here are four famous Broadway musicals. Match the shows with their titles.



Mary Poppins •

Rocky •

The Rocky Horror Show •

Hello Dolly! •

- ⇒ Do you think they all belong to the same "genre"? Do they all target the same audiences?
- ⇒ Qualify each one of them (you may use vocabulary learnt during prep-work).

2. Written comprehension

Vous allez maintenant constituer 6 groupes d'étudiant(e)s (3 étudiant(e)s minimum / 6 maximum par groupe) – qui travailleront sur 6 textes différents, qui portent sur les 6 spectacles étudiés en prep-work sur Moodle. Pour chaque texte, vous allez remplir une grille commune à tous les textes. Un travail de guidage d'une dizaine de questions (différent pour chaque texte) vous aidera à les comprendre. Vous constituerez ensuite x groupes de 6 étudiant(e)s, chacun(e) issu(e) d'un groupe de travail différent, qui présentera, en une ou deux minutes et en anglais, le spectacle sur lequel il/elle aura travaillé.

Session 10: Broadway Shows

FILL IN THE TABLE WITH THE INFORMATION FOUND IN YOUR TEXT
You won't necessarily be able to fill in all the categories.

TITLE OF THE SHOW	
DATE(S)	
CREATORS & CAST	
IS IT AN ORIGINAL SHOW?	
- OR - ADAPTATION FROM PREVIOUS MATERIAL?	
PLOT / SHORT SUMMARY	
SONG-THROUGH OR WITH SPOKEN DIALOGUES?	
SUCCESS OR FAILURE?	
WHAT MAKES THIS MUSICAL SPECIAL? IS THE REVIEW POSITIVE?	

Session 10: Broadway Shows

A. "The Book Of Mormon: not for the easily offended" (By Hadley Freeman) **B1/B2**

For South Park creators Trey Parker and Matt Stone, nothing is off limits. Now they've written a musical. Theatre lovers: you have been warned. Trey Parker and Matt Stone's musical The Book Of Mormon – a '**weird**' idea' they had – is heading for London.

Something strange happened recently to Trey Parker and Matt Stone. Of course, the pair – two of America's wisest and most puerile satirists – are fairly used to strange things happening. There was that time 20 years ago when they made a little cartoon video about a fight between Santa Claus and Jesus. It promptly went viral and landed them the contract for their long-running cartoon series *South Park*, **which now nets them TV deals in the high eight-figure neighbourhood**. Now a "weird idea" they had has conquered Broadway. Just under a **decade** ago, they decided to make a musical about Mormonism¹.

"Hollywood people would be like, 'Why the hell would you do that?'" **Stone recalls leaning back in his seat languidly, though his words come out at a jittery speed**. "And we'd be like, 'Because it's fucking funny!' We thought, 'Look, we won't make any money but if the show runs for a year, that would be, wow.'"

At times, it is hard to make out what Stone is saying, because next door to the midtown New York studio where we meet, Parker is training the third cast for *The Book Of Mormon*. The hit show is on tour in Chicago, alongside the current production in New York. Cheerful songs reverberate through the wall with lyrics such as "**Fuck you, God, in the ass, mouth and cunt!**" (Cole Porter it is not). Parker and Stone's weird idea, since it opened in 2010, has won nine Tonys, will soon come to London and has been credited with rescuing the modern musical. "This has been," Stone says, "like, oh my God."

The Book Of Mormon, a larky buddy story about two American Mormons who go to Uganda in an attempt to convert the natives, is utterly irresistible. I've seen it twice (and bought tickets for the London production), and both times the whole audience, from celebrities to elderly couples, sang along to **the profanest of lyrics, smuggled in good ol' fashioned Broadway tunes** (the show is packed with winks to the classics, from *The Sound Of Music* to *The Music Man*).

In the 15 years *South Park* has been on cable TV, it has been accused of being too conservative, too liberal, too amoral, too moral, too sophisticated and too crude. It is also, repeatedly, cited as one of the greatest television shows of all time and has won a prestigious Peabody award. It has been criticised by the Gay & Lesbian Alliance Against Defamation (Glaad) **for its use of the word "fag"** ("**They missed the point,**" **Stone grumbles**), and nominated for a Glaad award for outstanding TV for its episode titled Big Gay Al's Big Gay Boat Ride.

The Book Of Mormon exemplifies the pair's skill at undercutting audience assumptions. Far from simply mocking Mormonism, it celebrates the human need for myths to make sense of the world, even if quite a few Mormon myths get a proper kicking: "I belieeeeve," one Mormon character croons in the show, "that in 1978 God changed his mind about black people!"

1. Mormonism is a religious movement that was founded by Joseph Smith in 1830. The people that belong to this religion are called Latter-day Saints, or Mormons. Their teachings are similar to many Christian churches, and they consider themselves to be Christian, although the accuracy and veracity of the Book of Mormon continues to be hotly contested and controversial.

Adapted from: *The Guardian*, Friday 4 January 2013. (629 words)

AIDE À LA COMPRÉHENSION / TRAVAIL SUR LA LANGUE « THE BOOK OF MORMON »

1/ The title of the text implies that the show is:
☐ politically correct ☐ politically incorrect

2/ Find a synonym for *weird* (l. 3) in line 4.

3/ "**which now nets them TV deals in the high eight-figure neighbourhood**" means that Parker and Stone:
☐ have become rich ☐ live in the same city ☐ are only successful on TV

Session 10: Broadway Shows

4/ Rephrase "decade":

5/ "leaning back in his seat languidly, though his words come out at a jittery speed" (l. 11-12)

- "Though" indicates: ☐ opposition ☐ addition
- *languidly* implies: ☐ relaxation ☐ nervousness
- *jittery* is: ☐ an adjective ☐ a noun
- *jittery* implies ☐ nervousness ☐ relaxation

6/ The vocabulary used in the *Book of Mormon* is:

- ☐ formal ☐ informal ☐ colloquial ☐ rude

7/ "Parker and Stone's weird idea, **since** it opened in 2010, has won nine Tonys."

Which tense is "opened"?

- ☐ simple past / preterit ☐ present perfect

Which tense is "has won"?

- ☐ simple past / preterit ☐ present perfect

Translate this sentence into English: "Je parle anglais **depuis** que j'ai 11 ans."

Which tenses are used in lines 5-6 in "there was that time 20 years ago when they made..."

8/ Why has the show revolutionized Broadway?

9/ *Smuggle* means "move goods illegally into or out of a country" – explain the way it is used in the sentence: "**the profanest of lyrics, smuggled in good ol' fashioned Broadway tunes**".

10/ Do you think Parker and Stone are being homophobic when they use the word "fag"?

B. "What is *Hamilton*? A 4-step guide to your new musical obsession" (by Charlotte Runcie)
A2/B1

Hamilton is already one of the most successful Broadway musicals ever, but the majority of its most ardent fans have never actually seen it. **Since it opened in New York in 2015, the show** – a hip-hop musical about the life of American founding father Alexander Hamilton and the American revolution – **has sold out its whole run**, won the Pulitzer Prize for drama, and was nominated for a record-breaking 16 Tony awards, eventually winning 11. *Hamilton* employs a cast of non-white actors to tell the story of the founding of America in a way that looks very different from conventional history textbooks. In recent months, **Hamilton found itself embroiled in a spat with President Elect Donald Trump**, after cast member Brandon Victor Dixon, along with the rest of the cast, publicly spoke to the incoming vice president Mike Pence and read out a statement telling Mr Pence that the multiracial and multicultural cast is concerned about the Trump administration. **And yet, even though it has so far been impossible for most people outside of New York or Chicago to see the show in person and there is no filmed version of it, it has already become a worldwide phenomenon.** As the countdown to the show's West End debut in 2017 begins, resistance is futile. But here's how to spot the 4 inevitable stages of true Hamiltonitis.

Stage 1: Hear about it, and assume it's terrible

"A hip-hop musical about American history?" you'll **scoff**. "As in, **cheesy** Broadway actors rapping about George Washington with their hands on their hips? That sounds like the most **cringeworthy** white-guys-trying-to-be-cool thing I've ever heard. How is it so successful? Broadway audiences must be idiots. What's wrong with going to see a nice bit of Shakespeare?"

Stage 2: Google it "to see what all the fuss is about"

If you do this, you'll likely come across a YouTube video of Lin-Manuel Miranda, the writer and star of *Hamilton*, appearing at a spoken word and music event at the White House in 2009, where he performs an early draft of a song about Hamilton that would go on to become the show's opening number. In the

Session 10: Broadway Shows

video, Miranda comes across as nervy, charismatic, obsessive, and passionate about both hip-hop and American history. He completely wins over the live audience, which includes Barack and Michelle Obama. "OK," you think. "Maybe there's something in this."

30 **Stage 3: Decide you'll try to get tickets to go and see it**

It started out in New York, but now it's transferring to London, so you log on to Ticketmaster and with your credit card and/or life savings at the ready. This is when you discover that the first tranche of tickets for the London run have, seemingly, already gone. Getting a ticket at this stage will involve patience and either being best friends with a celebrity, having plenty of spare cash lying around (when more tickets come on sale, "premium seats" in the stalls will sell for around £200 each), or both.

35

Stage 4: Listen to the Original Cast Recording instead

Hamilton is a sung-through show, so if you listen to the Original Cast Recording (available on iTunes or Spotify) in full you can get a real sense of the sweep of the story, not to mention an immersion into the characters, the dialogue and the rich music.

40

Adapted from <http://www.telegraph.co.uk/theatre/what-to-see/what-is-hamilton-a-12-step-guide-to-your-new-musical-obsession/> (3 January 2017) (576 words).

AIDE À LA COMPRÉHENSION / TRAVAIL SUR LA LANGUE : « HAMILTON »

1/ A *4-step guide* means a guide in 4 different steps. Why isn't there an "s" at the end of "4-step" in the phrase "4-step guide"? (Pensez à la "nature" des mots).

2/ Since it opened in New York in 2015, the show [...] has sold out its whole run.

'Since' signifie "depuis" : ☐ suivi d'une durée ☐ suivi d'un point précis sur la chronologie

Opened is: ☐ present perfect ☐ preterit / simple past

The infinitive of *sold* is:

Has sold out is: ☐ present perfect ☐ preterit / simple past

Translate this sentence into English: "Je parle anglais **depuis** que j'ai 11 ans."

3/ *Hamilton* employs a cast of non-white actors to tell the story of the founding of America: is it surprising? Why?

4/ l. 7-8: "*Hamilton* found itself embroiled in a **spat** with President Elect Donald Trump"

Spat can be a verb or a noun. What is it in this context?

Spat is ☐ the preterit of the verb "to spit" (*cracher*) or ☐ a noun meaning "argument" (*prise de bec*). What is it in this context?

Justify your answer with information from the same sentence (l. 7-11).

Explain *embroiled* – try to find a synonym for it:

5/ "**And yet, even though it has so far been impossible for most people outside of New York or Chicago to see the show in person and there is no filmed version of it, it has already become a worldwide phenomenon.**"

And yet veut dire : ☐ Indeed ☐ However ☐ Consequently

Even though implies: ☐ contrast ☐ addition ☐ justification

Justify your answer with the context. Rephrase in a few words.

6/ *terrible* (l. 16) and *cringeworthy* (l. 18) are: ☐ positive adjectives ☐ negative adjectives

Scoff (l. 17) is a verb which means: ☐ praise, compliment ☐ mock, ridicule

Cringe is a verb you use when you feel: ☐ embarrassed ☐ enthusiastic

Cringeworthy is: ☐ a verb ☐ an adjective

« worthy » veut dire « qui suscite » ou « digne de ». Comment dit-on en anglais, « qui suscite la confiance » ou « digne de confiance » ?

7/ Find a synonym or rephrase "fuss" (l. 22).

8/ Why is it difficult for people to see *Hamilton*, and what are they likely to do instead?

Session 10: Broadway Shows

C. *Waitress*: Theater Review by David Rooney (April 24 2016) **B2**

Tony winner Jessie Mueller plays an unhappily married diner server pouring love into her pies in this musical based on the 2007 indie hit, featuring a score by Sara Bareilles.

Jessie Mueller won a lead actress Tony Award two years ago playing the title role in *Beautiful: The Carole King Musical*. **So it's fitting that her return to Broadway, with perhaps an even more transcendent performance, should be in *Waitress***, the thoroughly charming musical theater debut of composer-lyricist Sara Bareilles, a descendent from the same line of emotionally empowering singer-songwriters of which King is now a doyenne. "Sugar" is the first word in the show, and this adaptation of the 2007 indie film about a Deep South diner server who dreams of baking herself a better life doesn't **stint** on sweetness. But that's all to the good in a deep dish of feel-good feminist comfort food.

Rich in themes of mother-daughter legacies, female friendship forged in the workplace, emancipation from conjugal tyranny and the therapeutic powers of baking, the show was adapted by Bareilles and filmmaker Jessie Nelson, herself a former waitress, from the film of the same name that starred Keri Russell. The movie was written and directed by Adrienne Shelly, who was murdered less than three months before its premiere at Sundance, where it was acquired by Fox Searchlight and became a modest sleeper hit, grossing \$21.2 million worldwide.

Echoing a weakness in the original screen source, director Diane Paulus and choreographer Lorin Latarro could be criticized for overplaying the whimsy — there's so much going on in scene transitions, with ensemble members gliding around delivering pies, aprons and baking ingredients, that it all becomes a tad cutesy and distracting. But the material is anchored at every step by Bareilles' melodious pop score and Mueller's supremely natural performance as Jenna. While the stock characters that surround her may be familiar, they're a winsome bunch played by sterling performers. As her fellow waitresses — feisty, sass-mouthed Becky and mousy, borderline-OCD Dawn — Keala Settle and Kimiko Glenn are treasures.

Jenna is a dab hand at concocting delicious original pies with elaborate names, a skill she learned from her **late** mother. And like her mother, who was married to an abusive drunk, Jenna is also miserable with her deadbeat louse of a husband, Earl (Nick Cordero), who treats her like his possession. Encouraged by Becky, she's inching toward leaving him when she discovers she's pregnant. Seemingly stuck, she finds romantic escape in nervous **trysts** with her gynecologist, Dr. Pomatter (Drew Gehling), while pinning her hopes for a definitive break on the \$20,000 prize money from a national pie bake-off.

Adapted from: <http://www.hollywoodreporter.com/review/sara-bareilles-waitress-theater-review-887182> (439 words)

AIDE À LA COMPRÉHENSION / TRAVAIL SUR LA LANGUE : « WAITRESS »

1/ "So it's fitting that her return to Broadway, with perhaps an even more transcendent performance, should be in *Waitress*".

Fitting means: ☐ appropriate ☐ inappropriate

In French, when a sentence starts with a phrase such as "It is [important] that" (*il est important que*), the verb that follows is in the: ☐ indicative ☐ subjunctive

Translate into French: "it is fitting that her return to Broadway should be in *Waitress*."

Should here does not express obligation or probability but indicates the use of the

2/ Which role did Mueller play two years ago? Who was that character?

3/ Is *Waitress* an original show or an adaptation?

4/ "*stint*" (l.9) means: ☐ being generous ☐ being ungenerous
(Notice that the show does **NOT** stint on sweetness).

Session 10: Broadway Shows

5/ Jessie Mueller	•	•	wrote the music for the stage version
Keri Russell	•	•	played Jenna in the musical
Adrienne Shelly	•	•	played Jenna on screen
Jessie Nelson	•	•	directed the film
Diane Paulus	•	•	directed the musical
Sara Bareilles	•	•	wrote the book for the musical

6/ Comment on the list of people mentioned in the previous exercise. What do you notice? Is it surprising / rare at all? Why (not)?

7/ From l.16 to 20, list all the “negative” words.

8/ Compare question 4 and question 7: what is the main problem with the show, according to David Rooney?

9/ What are, on the contrary, the best assets of the show?

10/ *late* (l.25) here means: ☐ never on time ☐ dead
tryst /trɪst/ (l.28) means: ☐ rendezvous ☐ argument

D. What Went Wrong with the *Spider-Man* Musical? B1

5 It's too bad Glen Berger doesn't have spidey sense; it would have warned him to run away. But in 2005, when Berger was hired to work on a Broadway musical adaptation of *Spider-Man*, it seemed like a dream come true for the well-respected but financially **struggling playwright**. In the wake of the *Spider-Man* films, a musical version seemed like a surefire hit, especially given the director (Julie Taymor of *The Lion King* fame) and composers (Bono and Edge of U2). Everyone involved thought the show would be brilliant.

"A *New York Times* reviewer said this was a show 'conceived in cynicism,' and he couldn't be more wrong," says Berger. "It was conceived with a sort of naive idealism, and there were a lot of high spirits early on."

10 *Spider-Man: Turn Off the Dark* suffered an early setback when its charming producer Tony Adams died of a **stroke**. But for a while everything seemed to be **on track**, with the script and music earning high **praise** from test audiences. The musical began previews at that theatre on November 28, 2010. After many delays, the official opening gala night took place on June 14, 2011. The only complaints came from comics fans, who feared **a cheesy musical would tarnish Spider-Man's image**, and from
 15 critics, who thought superheroes were too **lowbrow** for Broadway. But Berger and Taymor both saw the character as exactly the sort of demigod hero that's thrilled audiences for generations.

20 But soon a string of **mishaps plagued** the production, from financing woes to technical glitches to injuries on set. Theater critic Michael Riedel set his sights on *Spider-Man*, whipping up so much notoriety that the show's troubles became the subject of a *New Yorker* cover. When Taymor refused to change course, producers replaced her with former circus director Phil McKinley.

And so Phil McKinley came on board, and he felt like one of the large problems in the show wasn't just the story structure, but also just the tone in general was too dark, and he thought the choreography in certain numbers was too violent, and so he came in and really tried to brighten things up.

"Spider-Man" still feels like a disjointed mess: half musical, half amusement park attraction.

Adapted from:

<https://www.wired.com/2015/01/geeks-guide-glen-berger/>

<http://variety.com/2014/legit/features/spider-man-musical-still-a-tangled-messy-web-to-the-end-1201030986/> (389 words)

AIDE À LA COMPRÉHENSION / TRAVAIL SUR LA LANGUE : « SPIDERMAN »

1/ Read the title of the text. Do you think the show has been ☐ a success or ☐ a flop?
Find three expressions in the 1st sentence which justify your answer.

2/ "for the well-respected but financially **struggling playwright**" (l. 3-4)

But expresses: ☐ opposition ☐ addition

well-respected is: ☐ positive ☐ negative

In consequence,

struggling playwright is: ☐ positive ☐ negative

struggling is: ☐ an adjective ☐ a noun

playwright is: ☐ an adjective ☐ a noun

struggling means: ☐ suffering ☐ successful

playwright means ☐ someone who writes for theatre ☐ a gamer

3/ Why was the show originally expected to be a hit?

4/ *stroke* (l. 11) here means ☐ heart attack ☐ act of hitting ☐ mark made by a pen

5/ "on track" and "praise" (l. 11-12) are ☐ positive ☐ negative expressions.

on track means: ☐ without a problem ☐ with a lot of problems

praise means: ☐ compliment ☐ criticism

6/ "tarnish" (l. 14) est un mot transparent. Saurez-vous retrouver son équivalent français ?

7/ *lowbrow* (l. 15) means: ☐ intellectual ☐ not intellectual

8/ What were the main criticisms expressed against the show?

l. 7:

l. 13-14:

l. 15-16:

l. 22-23:

9/ *Mishap* (l. 17) is composed of "mis" (from the verb "to miss") and "hap" (from the verb "happen").
So, a mishap is: (look at the title of the text for help)

Does the article/review praise the show?

E. Dear Evan Hansen: Theater review by Adam Feldman (March 2016) B1

"I wish that everything was different," writes Evan Hansen (Ben Platt). "I wish that I was a part of... something. I wish that anything I said... **mattered**, to anyone." It's a letter to himself, because he has no one else to write to; **cripplingly shy**, he is all but invisible at high school. But his wish comes true via a tragic twist: A troubled, rageful **misfit** named Connor (Mike Faist)—the brother of Evan's crush, Zoe (Laura Dreyfuss, delicately sad)—kills himself after stealing the letter; his **grieving** parents (Jennifer Laura Thompson and John Dossett) mistake it for a letter that Connor had written to Evan. He doesn't correct them, and things snowball from there: A speech that Evan gives about his supposed secret friendship with the dead boy goes viral online, and he is suddenly in the middle of a national movement of sympathy. He becomes popular—or at least important—over Connor's dead body.

- 10 This may sound like a young-adult novel, but the captivating original musical *Dear Evan Hansen* treats its story with decidedly adult sensitivity and intelligence. The score, by Benj Pasek and Justin Paul, combines insightful, well-crafted lyrics with an exciting contemporary-pop sound, and Steven Levenson's book gives all the characters shaded motives, including Evan's fellow students (Will Roland and Kristolyn Lloyd) and **his overworked, guilt-ridden single mother** (the superb Rachel Bay Jones).

A close cousin to *Next to Normal*—which Michael Greif also directed—the show situates its story of isolation, grief and class difference in a wider web of social-media culture. **But its focus is unabashedly on the raw and conflicted Evan**, and Platt's performance is extraordinary: funny,

Session 10: Broadway Shows

20 sweet, beautifully sung and exquisitely worked-out in its physical details. If *Dear Evan Hansen* graduates to Broadway, as it should, attention will be paid. He's part of something special.—
Adam Feldman

Book by Steven Levenson. Music and lyrics by Benj Pasek and Justin Paul. Directed by Michael Greif. With Ben Platt, Rachel Bay Jones. Running time: 2hrs 25mins. One intermission.

25 Update: The musical opened on Broadway at the Music Box Theatre in December 2016, after its world premiere at the Arena Stage in Washington, DC, in July 2015 and an Off-Broadway production in March to May 2016. The musical has received critical acclaim, particularly for Ben Platt's leading performance, the lyrics, and the book, and has served as a touchstone for discussion about mature storytelling and themes explored in musical theatre. At the 71st Tony Awards, it was nominated for nine awards,
30 winning six including Best Musical, Best Score, and Best Actor in a Musical for Platt.

Source: <https://www.timeout.com/newyork/theater/dear-evan-hansen>

(429 words)

AIDE À LA COMPRÉHENSION TRAVAIL SUR LA LANGUE : « DEAR EVAN HANSEN »

1/ "I wish that anything I said mattered to anyone" (l. 2)

mattered is: ☐ the verb "matter" in the preterit ☐ the participle of the verb *matter*

anything I said is: ☐ the subject of the verb *matter* ☐ is the object of the verb *wish*

To matter means to be: ☐ important ☐ unimportant

2/ **cripplingly** shy, he is all but invisible at high school (l. 3)

Shy means: ☐ introvert ☐ extravert

Cripplingly is: ☐ an adverb ☐ an adjective

Cripplingly implies that: ☐ one feels powerful ☐ one feels powerless

all but means: ☐ almost ☐ not

3/ "A troubled, rageful **misfit** named Connor" (l. 4)

troubled and *rageful* are: ☐ nouns ☐ adjectives

Misfit is: ☐ a noun ☐ an adjective

Misfit qualifies: ☐ a sociable person ☐ an unsociable person

4/ What happens to Connor? Translate "**grieving**" into French.

5/ Explain the misunderstanding in the musical (l. 5-9).

6/ "... his overworked, guilt-ridden single mother" (l. 14)

The mother is overworked; she works: ☐ too much ☐ too little

What, in the mother's marital status, explains this situation?

[In a trial, a suspect is declared **guilty** when the jury considers him: ☐ culpable ☐ innocent]

Why does Evan's mother feel "guilty", in your opinion?

7/ "But its focus is unabashedly on the raw and conflicted Evan" (l. 18)

Its is: ☐ it + is ☐ the possessive determiner for a thing

focus is (in this context): ☐ a verb ☐ a noun

Unabashedly is: ☐ an adjective ☐ an adverb

Raw, in this context, means: ☐ uncooked ☐ very sensitive

8/ Has the show "graduated" to Broadway? Where was it performed when the review was written?

9/ Is the show based on earlier material?

10/ Is the review positive? Is the show successful?

Session 10: Broadway Shows

F. *Lion King*: Theatre review, By Ben Brantley (November 14, 1997) **A2/B1**

Suddenly, you're 4 years old again, and you've been taken to the circus for the first time. You can only **marvel** at the exotic procession of animals before you: the giraffes and the elephants and the hippopotamuses and all those birds in balletic flight.

5 Where are you, really, anyway? The location is supposed to be a theater on 42d Street. Yet somehow you have fallen into what appears to be a primal paradise.

10 Such is the transporting magic wrought by the opening 10 minutes of *The Lion King*, the director Julie Taymor's staged version of the Midas-touch cartoon movie that has generated millions for the Walt Disney Company. And the ways in which Ms. Taymor translates the film's opening musical number, "Circle of Life," where **an animal kingdom of the African plains gathers to pay homage to its leonine ruler and newly born heir**, is filled with astonishment and promise.

Ms. Taymor, a **maverick** artist known for her bold multicultural experiments with **puppetry** and ritualized theater, has her own distinctive vision, one that is miles away from standard Disney fare. And **while** this *Lion King* holds fast to much of the film's basic plot and dialogue (the book is by Roger Allers and Irene Mecchi), Ms. Taymor hasn't abandoned her singularity.

15 Throughout the show's 2 hours and 40 minutes (as against the 75-minute movie), there will be plenty of instances of breathtaking beauty and scenic ingenuity, realized through techniques ranging from shadow puppetry to Bunraku¹. **Certainly, nowhere before on Broadway has a stampede of wildebeests been rendered with such eye-popping conviction.**

20 If you have young children, you probably know the plot. The lion cub Simba (Scott Irby-Ranniar), the heir to the throne of his heroic father (Mufasa, Samuel E. Wright), becomes the **pawn** of his father's evil brother and archrival, Scar (John Vickery). When Scar murders Mufasa, he convinces the vulnerable cub that it is he who is responsible for the death. And Simba, in the tradition of young fairy tale heroes, goes into exile in a forest, where he finally comes to terms with his inner self and is ready to reclaim the throne.

25 The words and the jokes here are familiar from the movie. So are many of the mostly unexceptional songs, with music and lyrics by Elton John and Tim Rice. The vaudeville-ish comedy from the movie has been imported more or less intact, and, on its own grade-school terms, it's still pretty funny. As Simba's pals Timon the meerkat and Pumbaa the wart hog, Max Casella and Tom Alan Robbins are a winning burlesque team.

30 There will inevitably be longueurs for both adults and children who attend this show. But it offers a refreshing and more sophisticated alternative to the standard panoply of special effects that dominate most tourist-oriented shows today. Seen purely as a visual tapestry, there is simply nothing else like it.

1. *Bunraku* (文楽), also known as Ningyō jōruri (人形浄瑠璃), is a form of traditional Japanese puppet theatre.

adapted from: <http://www.nytimes.com/1997/11/14/movies/theater-review-cub-comes-of-age-a-twice-told-cosmic-tale.html>
(494 words)

AIDE À LA COMPRÉHENSION / TRAVAIL SUR LA LANGUE : « LION KING »

1/ There are real animals on stage in the show: ☐ yes ☐ no

2/ *marvel* means: ☐ admire ☐ dislike

3/ *Lion King* is performed in a circus: ☐ yes ☐ no

Session 10: Broadway Shows

4/ "an animal **kingdom** of the African plains **gathers** to pay homage to its **leonine ruler and newly born heir**" (l. 9-10)

- ⇒ A king reigns over his kingdom.
- ⇒ "Gather" and "together" are two words that belong to the same family.
Is *gather* a verb or a noun? How do you know? What does it mean?

- ⇒ "Leonine ruler" and "newly born heir" refer to the same character.

Who is being born at the beginning of *Lion King*?

Who is his father? Who is the lion cub (= baby) for the other animals?

Imagine what "ruler" and "heir" mean.

Remarque: "heir" /ɛː/ est un des seuls mots de langue anglaise (avec hour /'aʊə/, honest /'ɒnɪst/ et honour /'ɒnə/) dont on ne prononce ni n'aspire le « h » initial.

The word "**maverick**" (l. 11) is explained by expressions found in the same sentence: "bold", "distinctive vision", "miles away from standard...".

Does it mean somebody: ☐ unorthodox and independent or ☐ orthodox or dependent

5/ "And **while** this *Lion King* holds fast to much of the film's basic plot and dialogue, Ms. Taymor hasn't abandoned her singularity." (l. 13-14)

While expresses: ☐ opposition ☐ simultaneity and contrast ☐ confirmation and agreement

Rephrase this sentence in a few words, starting with "Even if":

6/ "**The stampede of wildebeests**" (l. 18) is the moment in *Lion King* when Mufasa rescues Simba and then dies. Do you remember this (sad) moment? What is a *stampede*; what are wildebeests (a word derived from "wild beast") in French?

7/ Because Scar convinces Simba that he is responsible for his father's death, Simba becomes Scar's **pawn** (l. 24). Pawn means:

- ☐ a person used by others for their own purposes, like a puppet
- ☐ a person in charge of an organization or group.

8/ What are the best assets (strongest points) of the show?

9/ What are the weaknesses (bad points) of the show?

3. Oral Production

Create groups of 6 students — each student will present a different show. After their presentation, each student will say whether they would feel like attending the show which they talked about. After the 6 presentations, the students will vote for their favourite show.

4. Written Production in class / Homework

1/ Imagine your very own Broadway show — fill in the table again. (Ideas: *Harry Potter*: the Musical, *Lord of the Rings*: the Musical, *Silence of the Lambs*: the Musical, *Freddy Krueger*: the Musical...)

2/ Then, write a 200-word review about the show.

Session 10: Broadway Shows

TITLE OF THE SHOW	
DATE(S)	
CREATORS & CAST	
IS IT AN ORIGINAL SHOW?	
- OR - ADAPTATION FROM PREVIOUS MATERIAL?	
PLOT / QUICK SUMMARY	
SONG-THROUGH OR WITH SPOKEN DIALOGUES?	
SUCCESS OR FAILURE?	
WHAT MAKES THIS MUSICAL SPECIAL? IS THE REVIEW POSITIVE?	

⇒ **Il est conseillé aux étudiants de lire et travailler en autonomie les 5 textes qu'ils n'ont pas étudiés en classe**



What's next?

Before our next session you have three things to do :

- In session 10, do the follow-up work/homework (they are combined this week).
- In session 11: do the preparation work for our next session: it will help you understand the session better!

Session 11: Expats

1. Useful Vocabulary

English

Bachelor's degree	1
Business school	2
College	3
Exchange program	4
Higher education	5
Law school	6
Liberal arts	7
Major in (v)	8
Medical school	9
Register (v)	10
Tuition fees	11

French

<input type="checkbox"/>	Etudes supérieures
<input type="checkbox"/>	S'inscrire
<input type="checkbox"/>	Droits d'inscription
<input type="checkbox"/>	Lettres et Sciences Humaines
<input type="checkbox"/>	Préparer un diplôme de
<input type="checkbox"/>	Diplôme de licence
<input type="checkbox"/>	Programme d'échange
<input type="checkbox"/>	Faculté de médecine
<input type="checkbox"/>	Ecole de commerce
<input type="checkbox"/>	Faculté
<input type="checkbox"/>	Faculté de Droit

2. Reading

One text, one group. Each group has to read the text and follow the instructions. Then, in each group, you'll have to sum up the main ideas *without reading* the text or your notes.

Your mission consists in passing the information on to students from the other groups who haven't read your text.

TEXT 1

"Lured by attractive courses, great facilities and 'school spirit', British students are increasingly looking to study in America." By Sally Newall, 29 Sep 2012

<http://www.telegraph.co.uk/education/universityeducation/9575023/Study-in-the-USA-how-to-apply-to-a-US-university.html>

- 1 For 20-year-old Anisha Kamat, opting to do her undergraduate studies in the US was a no-brainer. It was while gearing up for A-levels¹ in maths, English literature and two sciences that she made the decision "I wasn't ready to choose one specific subject area," she says. "A broad liberal arts education meant I could keep my options open. With help from my
- 5 school, I realised the US system suited me."
- The former pupil at The Lady Eleanor Holles School, in Hampton, Middlesex, is now just starting her second year at the University of Pennsylvania, an Ivy League² institution. The liberal arts system – which allows students to study a range of subjects in the first two years before choosing a "major" – has meant that she has discovered new interests: "If
- 10 someone had told me a year ago that I would do economics, love it and be considering it for my major, I wouldn't have believed you."
- Kamat's story is just one of a growing number of students choosing the USA. Last year 4,000 made the move, and more are predicted in 2013.
- Open the way early**
- 15 So, how do you join the ranks of those undertaking the "big commute"? Kamat started preparing in the autumn of the lower sixth, and wishes she had had more time: "If you think about the people you're competing against, they've been planning a lot longer. I had to do the US application in my own time, alongside my UCAS³ application and preparing for my A-levels."
- 20 "Starting early is key," agrees Lisa Montgomery, chairman of Edvice, an education consultancy specialising in US university admissions.
- How to choose your university**
- There are 4,000-plus American universities available, ranging from public, to private, to Ivy League, to liberal arts colleges. The variety can be confusing (see fulbright.org.uk for full
- 25 descriptions). "Just because you haven't heard of a university, doesn't mean it's no good," says Montgomery. She suggests prospective students consider geography, the size of the student body and what they want from a university – whether they prefer smaller, intimate environments or the buzz of the city.
- For others, the extra-curricular activities or the school's specialities will be a big draw.
- 30 For the majority who are not as clear in their minds, Montgomery recommends visiting the university, suggesting October half-term as ideal.

The application

Session 11: Expats

The American system is less streamlined than UCAS. While about 400 universities are part of the Common Application (commonapp.org), most have supplementary applications which set essay-style questions. A student for instance, was asked: "What is your favourite moment in history?"

"It felt like they wanted to really get to know me," he says.

What it costs

- US universities' charge tuition fees of between £9,800-£19,000 per year for an undergraduate degree and living costs must be factored in (room and board, books and supplies, transport, visas and personal expenses).
- Financial aid is available. Collegeboard.org allows you to search for institutions that offer this funding for international students.
- Some universities offer scholarships covering the entire cost.

Entrance exams

- All students who wish to study in the US are expected to sit an entrance exam.
- The most competitive institutions ask for the main SAT⁴ aptitude paper – a standard reasoning test – plus two or three subject-specific exams.

1. **A-levels:** school leaving qualification

2. **Ivy League:** eight private institutions of higher education in the Northeastern United States.

3. **UCAS:** The **Universities and Colleges Admissions Service (UCAS)** is a UK-based organisation whose main role is to operate the application process for British universities.

4. **SAT:** standardized test widely used for college admissions in the United States.

1/ Identify the nature and the source of the text.

Anticipate

2/ Which words are likely to be found in a text bearing this title?

Read the text

3/ Pick out the words starting with a capital letter, classify them (people, places, organisations, etc.).

4/ Highlight the cognates (words similar in your mother tongue and in English), and the words you already know.

5/ Sum up what you can understand so far.

Word detective

choose the best equivalent according to the context

No-brainer line 1 brain means *cerveau* in French, suggest possible meanings for no-brainer in the context.

Choose the best equivalent for

Gearing up line 2 ☐ remembering ☐ preparing ☐ fearing

Suited me line 5 ☐ be dressed for ☐ be enthusiastic about ☐ be convenient for

Summary

Lines 1 to 13

The passage is about a British student who decided to...

She decided to go to (place) _____ because _____

Lines 14 to 21

This passage concerns _____

The advice is _____

Lines 22 to line 31

This passage pinpoints _____

The advice is _____

Line 32 to 37

This passage focuses on _____

The advice is _____

Line 38 to 44

This passage zooms in on _____

Session 11: Expats

The advice is _____

Line 45 to the end

This passage sums up _____

The advice is _____

Sum up the main information without reading the text or your notes.

Then follow the instructions given by your teacher for the oral activity.

TEXT 2

"Graduate Study in the US: Guide for International Students"

<https://www.topuniversities.com/where-to-study/north-america/united-states/graduate-study-us-guide-international-students>

- 1 The US is home to many of the world's most prestigious universities (including half of the global top 10), and hosts more international students than any other country – almost a million by the latest count.

How to apply for graduate study in the US

- 5 To be eligible for graduate study in the US, you should have completed a bachelor's degree or equivalent qualification from an internationally recognized institution. Along with your degree certificate, you will also typically need to provide:
- One or more letters of recommendation;
 - A research proposal (for PhD and postdoctoral applicants);
 - 10 • A graduate admissions test result, if required;
 - Proof of proficiency in English (e.g. TOEFL/IELTS) if you are not a native speaker;
 - A statement of purpose, outlining your aspirations and demonstrating your suitability for the course.

- 15 Most colleges offer an early deadline (usually December to January) and a regular deadline (usually March to April). You can apply to as many US universities as you like, but many students select a shortlist of six.

How to apply for a US student visa

- 20 International students will need to obtain an F-1 non-immigrant visa. You can only apply for this after securing a place at an SEVP¹-approved university, and you'll need to provide proof of sufficient funds for the course duration and a confirmation of your intention to leave the US after completing your studies. You'll be asked to attend an interview at your local US embassy, bringing your application and supporting documents with you.

Tuition fees

- 25 Tuition fees at US universities are well known for being on the high side. Private universities tend to charge higher fees, and usually have a single rate for both local and international students. Public universities will have a lower rate for students from within their state, and a higher rate for international students and out-of-state residents. All US universities are legally required to include a fees and financial aid calculator on their websites.

Funding

- 30 The good news is that many students are able to benefit from some form of financial aid, and often the most competitive institutions offer the most generous support. For example, five major US universities are entirely "need blind", pledging to offer sufficient financial assistance for all students (both domestic and international) who are selected for admission, regardless of their financial situation. These schools are Harvard, Amherst, Yale, Princeton and MIT.

Living costs

- 40 Depending on where you decide to study in the US, the cost of living can vary considerably. Believe it or not, living costs in the US can often be lower than those in other popular study destinations. Suburban and rural areas in the South and Midwest generally have the lowest cost of living, with big urban centers like New York City entailing considerably higher living expenses (New York University gives an average annual estimate of \$24,000). To supplement your income, you may like to seek part-time work on campus. However, work off-campus in your first year is restricted by visa regulations.

1. **SEVP:** *Student and Exchange Visitor Program*

1/ Identify the nature and the source of the text.

Anticipate

Session 11: Expats

2/ Which words are likely to be found in a text bearing this title?

Read the text

3/ Pick out the words starting with a capital letter, classify them (people, places, organisations, etc.).

4/ Highlight the cognates (words similar in French and in English), and the words you already know.

5/ Sum up what you can understand so far.

Word detective choose the best equivalent according to the context.

Deadline line 14 ☐ time limit ☐ asleep ☐ extinct
Regardless line 34 ☐ mask ☐ aside from ☐ concerned
"need-blind" line 32 is likely to mean _____
Entailing line 40 ☐ involving ☐ regarding ☐ amusing

Summary

Lines 3 to 16

To enrol in an American university, you need to provide the following:

Lines 17 to 22

This passage concerns _____

A foreign student needs _____

Lines 23 to line 28

This passage gives information about _____

Line 29 to 35

This passage focuses on _____

Line 36 to the end

This passage zooms in on _____

Sum up the main information without reading the text or your notes.

Then follow the instructions given by your teacher for the oral activity.

TEXT 3

"Five reasons why everyone should live abroad at least once."

Moving overseas is rewarding on so many levels, according to a serial expat

Rossi Thomson 02 May 2015

<http://www.telegraph.co.uk/expat/before-you-go/11570655/Five-reasons-why-everyone-should-live-abroad-at-least-once.html>

- 1 A fear of a life unlived, the temptation of financial rewards, days spent in the sun or cheap cost of living. There are many reasons people dream of relocating to a foreign land. As an expat who has recently moved to her second country, here are my five reasons why everyone should find the strength to do it at least once in their lifetime.

5 **Character building**

Yes, there will be moments when you will want to burst in tears, but in the end it would be still down to you to pick yourself up and keep going.

- 10 I moved to Britain as a very agreeable 20-something who cared more about other people's feelings than my own. Fast forward 14 years and I am not worried to ask for a pay rise, let you know politely that my answer is 'no' or make sure that I am comfortable with a situation before I sign on the dotted line. Back home my family would shelter me and friends would be there for me when I needed it. Once I moved abroad I had to quickly become self-sufficient and both protect and encourage myself.

It is not as difficult as it sounds.

15 **CV enhancing**

Living abroad can give you the competitive edge in a tough job market. Even though at the time I didn't have a lot of practice in my professional field, I managed to secure a huge client. The main reason they chose to work with me over several of my compatriots was my

Session 11: Expats

- 20 knowledge of real life English speaking rather than academic English. Even if you are unable to work due to visa restrictions or family situation during your stint abroad, this can be the perfect time to get new qualifications. In Italy I have met expats who take cooking lessons in order to start a catering company once back home. Being able to tell their future clients that they trained in the land of good food will, no doubt, help them attract interest.

Culturally immersive

- 25 By moving abroad you will have the opportunity to observe a nation in its natural environment. You will learn new ways of doing things and understand how a different historical background has predefined the current attitudes. You can also immerse yourself in the local language not just to improve your communication skills, but to build a better picture for yourself of cultural norms and expectations.
- 30 Living abroad will also give you chances to travel slowly and get to know the country like a local. No more attempts to cram in lots of sightseeing in the few days you have as a tourist.

Taste changing

- A curious thing may happen once you relocate. You may develop a taste for things you wouldn't have considered before. The local food will open a myriad of new sensations. The local fashion sense will start to influence your choices. As long as you are happy to keep exploring your new place and keep an open mind, your preferences, taste and style will keep evolving.

Rewarding

- 40 When you look back and realise that you have not only dealt with the stress of moving abroad, but managed to build a nest and make your dreams come true in a foreign country, the sense of achievement is extremely rewarding. Even if the place to which you relocated didn't turn out to be the best fit for you, you have grown as a person and found out what you stand for.

Rossi Thomson is a Bulgarian living in Vicenza, Italy. She spent 14 years in England before moving to Italy in 2014. Married with a baby, Rossi is currently a stay at home mother, having previously worked as a journalist and linguist.

1/ Identify the nature and the source of the text.

Anticipate

2/ Which words are likely to be found in a text bearing this title?

Read the text

3/ Pick out the words starting with a capital letter, classify them (people, places, organisations, etc.).

4/ Highlight the cognates (words similar in French and in English), and the words you already know.

5/ Sum up what you can understand so far.

Word detective

choose the best equivalent according to the context

<i>burst in tears</i>	line 6	<input type="checkbox"/> explode	<input type="checkbox"/> weep	<input type="checkbox"/> relax
<i>pick yourself up</i>	line 7	<input type="checkbox"/> stand up	<input type="checkbox"/> make up	<input type="checkbox"/> recover
<i>shelter</i>	line 11	<input type="checkbox"/> find	<input type="checkbox"/> protect	<input type="checkbox"/> amuse
<i>enhancing</i>	line 15	<input type="checkbox"/> modify	<input type="checkbox"/> pollute	<input type="checkbox"/> boost
<i>stint</i>	line 20	<input type="checkbox"/> time	<input type="checkbox"/> summer	<input type="checkbox"/> holiday
<i>cram</i>	line 31	<input type="checkbox"/> burn	<input type="checkbox"/> overcrowd	<input type="checkbox"/> smile

Summary

Rephrase the main argument for each paragraph:

- Character building
- CV enhancing
- Culturally immersive
- Taste changing
- Rewarding

Sum up the main information without reading the text or your notes.

Then follow the instructions given by your teacher for the oral activity.

TEXT 4

"If moving abroad were easy, everyone would be doing it, right?"

By Liz, *My blog from Spain* <https://youngadventuress.com/2013/03/things-no-one-tells-you-about-moving-abroad-2.html>

Session 11: Expats

- 1 With only about 35% of the American populace holding passports, I think it's safe to say that most of our knowledge of the big wide world comes from the idiot box and the internet, not from firsthand experience.

- 5 Personally, I cannot STAND it when people make incorrect assumptions about other countries. It's one of my biggest pet peeves. I have made it my life mission to encourage and help as many people, especially young people and women, to travel the world and move abroad.

- 10 We get so caught up in the "American Dream" of finding the perfect 9 to 5 job, the perfect husband, the perfect house with a white picket fence, two cars and 2.5 kids that we forget that there is an entire WORLD out there to explore! For all you young'uns out there, I've said it before and I'll say it again. You only have one chance to be young, don't throw it away.

1. The movies got it all wrong

- 15 Moving abroad is hard; it's challenging, and you don't always find what you are looking for. Modern media has romanticized traveling and living overseas, making it seem both effortless and easy, when in reality, it can be the biggest pain in the ass.

- From sorting out residency papers and visas to negotiating rent and setting up a bank account, nothing is simple, easy or familiar while transitioning abroad.

- 20 So for all the people who think moving abroad is a piece of cake or a long-term vacation, you couldn't be more wrong. But there is not a movie out there that can truly capture just how amazing it is to have that experience under your belt because, it's one of those "you really have to be there" moments.

2. Get rid of all your crap

- 25 I'm totally serious – you'll thank me later; but whatever you do, try to keep the stuff you bring with you to a minimum. It took me several years, and several international moves abroad to realize that less really is more.

Whether you are moving abroad for six months or six years, the less shit you bring with you, the better. Trust me on this one.

3. Learning another language is not easy

- 30 Before I moved to Spain, I thought I knew Spanish. What a joke!

You won't become fluent until you move abroad.

- 35 You have to try, really try; commit to it and make it a priority and it will happen. Live with locals, join a club, go out frequently, make a fool of yourself with locals. You will never learn to speak a language well from a book, you will only learn by practicing. Drink a beer first; it helps.

You have to make the effort if you want to learn another language when moving abroad. Don't just think it'll happen.

4. It's ok to hate your adopted country

- 40 Let me fill you in on another little secret; you are allowed to get mad, pissed and even hate your new country now and then. It's like a relationship really. Don't bottle in your feelings, otherwise they will boil over and explode, and that just never ends well. Ever.

Deep breath. Inhale. Exhale. I love Spain, I really do. At the end of the day, I would go through hell and back to live there.

Now that's love.

- 45 **5. Travel changes you**

- People always talk about "finding yourself" or "going on a journey to self-discovery" as a reason for traveling, and as much as I think it's way overplayed nowadays, I can understand where people are coming from. Travel does change you, for better or worse. Moving abroad was one of the best decisions I've ever made, and it has helped shape and continues to shape who I am today. It has taught me many lessons and has encouraged me to be independent, responsible, have respect, and above all, APPRECIATE the people and the world around me.

Written by Liz and was last updated on October 27, 2013

1/ Identify the nature and the source of the text.

Anticipate

2/ Which words are likely to be found in a text bearing this title?

Read the text

3/ Pick out the words starting with a capital letter, classify them (people, places, organisations, etc.).

Session 11: Expats

- 4/ Highlight the cognates (words similar in French and in English), and the words you already know.
5/ Sum up what you can understand so far.

Word detective choose the best equivalent according to the context

<i>Assumptions</i>	line 4	assault	potion	hypothesis
<i>Pet peeves</i>	line 5	nuisance	look	launch
<i>Fences</i>	line 9	swordplay	property limit	insult
<i>Rent</i>	line 17	payment	rhetoric	break
<i>Commit to</i>	line 32	engage	execute	scandalize
<i>Journey</i>	line 46	light	exploration	sunshine

Summary

Rephrase the main argument for each paragraph:

- 1-
- 2-
- 3-
- 4-
- 5-

Sum up the main information without reading the text or your notes.
Then follow the instructions given by your teacher for the oral activity.

TEXT 5

ERASMUS + <https://esn.org/erasmus>

1 **Erasmus+ Programme**

- Have you ever wanted to live abroad and experience a foreign culture, meet new people and learn a foreign language?
- Have you ever thought about enriching the period of your studies and having better chances while looking for a job in the future?
- Have you ever been excited to share your ideas and to create good things with other students from all around the world?
- Have you ever dreamed to do an internship abroad, to learn co-operative work?
- Have you ever heard that life won't be the same after Erasmus?
- Besides the Erasmus+ programme for Higher Education students, there are plenty of mobility opportunities in Europe and beyond: volunteering, jobs, studies, traineeships, or just travelling for fun; just a short stay or a life-changing year, find out about many of the lesser known opportunities on our Mov'in Europe website!

15 • **What is Erasmus?**

The Erasmus+ Programme is a European funding programme established in 1987 offering university students the possibility of studying or doing an internship abroad in another country for a period of at least 2 months and a maximum of 12 months per cycle of studies. Erasmus+ now offers the possibility to go way beyond the European borders as well.

20 • **Can you benefit?**

Higher education students who have completed at least one year of study can benefit from the Erasmus+ studies and Erasmus+ placement programmes. There is no age limitation.

• **Money?**

Each student receives a grant which covers partly the costs of the stay abroad. Grants differ from sending and host countries. Your university is required to make the amount of the grant publicly known to students, so you can just ask your International Relations Office. The grant can often be complemented by regional or national grants.

Students going on exchange under the ERASMUS+ programme pay the tuition fees at their home university.

30 You should be aware that in most cases, the Erasmus+ grant alone will not cover all your life expenses.

• **Courses?**

35 One of the basic rights each exchange student has is the full recognition of courses passed successfully abroad by the home university. Before leaving the home university, the participating student signs a Learning Agreement — a document that describes the programme of studies followed in the host university. At the end of the stay the host university should prepare for the student a document called Transcript of Records which confirms the completed studies' programme and the results.

Session 11: Expats

- **Language?**

- 40 Universities very often offer language course for international students. From 2015, all Erasmus+ students will be able to register on the Erasmus+ Online Linguistic Support website and to take online language courses.

- **Preparation?**

- You can seek tips and advice from your local ESN sections where our volunteers, former Erasmus+ students, will be happy to support you through the whole process.

In any case you should start planning your Erasmus+ stay at least 6 months in advance!

- **Where to find more information?** More detailed information on ERASMUS+ is available on the European Commission's website and in our Student Guidebook. For information on how to apply, deadlines, etc., please contact the International Relations Office of your university.

1/ Identify the nature and the source of the text.

Anticipate

2/ Which words are likely to be found in a text bearing this title?

Read the text

3/ Pick out the words starting with a capital letter, classify them (people, places, organisations, etc.).

4/ Highlight the cognates (words similar in French and in English), and the words you already know.

5/ Sum up what you can understand so far.

Word detective choose the best equivalent according to the context

Internship line 8 is (choose from the definitions below)

Traineeship line 12 is (ditto)

- a period of time during which someone works for a company or organisation in order to get experience of a particular type of work

- an employment contract

- a period when someone is trained in the skills needed for a particular job.

Grant line 24 ☐ contribution ☐ acceptance ☐ size

Tips line 44 ☐ food ☐ money ☐ information

Summary

Rephrase the main argument for each paragraph:

1-

2-

3-

4-

5-

6-

7-

Sum up the main information without reading the text or your notes.

Then follow the instructions given by your teacher for the oral activity.

3. Speaking

Exchange information on the following topics:

- the reasons why more and more British students decide to study in American universities
- the different steps to study in an American university
- why it is stimulating to spend some time or live abroad
- what you need to know before deciding to live abroad
- how to plan your Erasmus+ semester

Would you be interested in spending some time abroad (not as a vacation)? Why? Why not? Explain

► Express contrast, opposition, concession (**check preparation for session 11**)

Session 11: Expats

+ NOUN		+ CLAUSE	
	Contrairement à		Alors que, tandis que
	Malgré		Alors que
	Malgré		Bien que, quoique
	Au lieu de		Même si
	A la différence de		Même si
			Cependant, toutefois
			Néanmoins
			Tout de même
			Pourtant

Text B1 B2

"Foreign students are key to our economic and intellectual life. Let's welcome them".

Will Hutton

<https://www.theguardian.com/commentisfree/2016/oct/29/foreign-students-key-to-british-economic-and-intellectual-life>

- A. Use the title to guess the contents of the article.
- B. Write a short list of the words likely to be found in the article.
- C. Read the text.

Universities, one of our great national assets, will be the poorer for insistence on immigration controls.

- 1 Take back control, cried the Brexit campaigners, from the dark forces of the EU and open Britain up to a glorious future in which it can embrace the world. It was a seductive cry, but was a lie from top to bottom. The EU did not stop Britain's embrace of the world; instead, it was and is a crucial bridge to it. While Brexit campaigners' rhetoric may be of global
- 5 openness, their actions betoken retreat. It is not from the left that we have to fear an Orwellian dystopia in which words are manipulated, never to mean what they purport to mean, but from rightwing Leavers.
This is nowhere clearer than in the intense threat now facing British universities, one of the UK's great national and international assets. Universities, dedicated to learning, teaching
- 10 and research, are indispensable building blocks of any civilisation. But they are also increasingly important economic institutions. A university in a 21st-century British city plays a similar role to a cathedral in a medieval city – as a magnet of economic and cultural activity. Universities are a source of employment, collaborators with companies and public agencies, and, by attracting so many young people, a mainspring of vitality and rich urban life. (Full declaration: I am principal of Hertford College, Oxford University.)
- 15 For Brexiters and Ukipers, however, universities have a dark side. They involve themselves with – dread word – foreigners. Universities, in the right's universe, are anti-British fifth columnists. They will insist on welcoming students and researchers from the EU and the rest of the world, in part because they believe in the intellectual vitality that comes with having diverse student and research communities and in part because they need the cash. University tuition fees in 2013-14 totalled £13.7bn. Because foreign students pay fees two
- 20 or three times higher than the £9,000 maximum set for English students, overseas students contribute more than a third of that total. On top, they spend on accommodation, leisure and sustenance. In every university town in Britain, they are a brilliant economic, social and cultural asset, indispensable to the viability and vitality of the university, while boosting local economies.
Britain has been good at attracting international students because we have two priceless
- 25 advantages. We have great universities and we teach courses and award degrees in our native tongue – English – which is now the lingua franca. Tens of thousands of Chinese

Session 11: Expats

students come to Britain every year not to settle here and steal British jobs, but because they want to learn to speak English and obtain the vital credential of a degree won in England – and then go home.

However, the Home Office insists on counting foreign students as immigrants. Part of the wide perception that immigration is out of control, from which Nigel Farage built his anti-EU case, is because of this statistical quirk. Thus, last year net migration totalled 336,000. But 169,000 of those were students (netting out incoming students from British students leaving to study abroad). Exclude them and suddenly the net migration total looks back in control – 167,000. Toughen up the permit regime for non-EU migrants and David Cameron could have hit his target of net migration in the tens of thousands and Farage and co would have lost a crucial platform in their anti EU hyperbole.

Home Office resistance to this statistical redefinition, led by Theresa May as home secretary and continuing now as prime minister, is because some students do stay in Britain after winning their degrees; on this view, higher education has become a backdoor means of avoiding immigration controls. Too few incoming students seem to be leaving, although nobody can know for certain whether this is true. EU students have the right to stay but they only constitute a quarter of all foreign students. Because Britain invests scant resources in policing its student visa regime, the only evidence on students' leaving is the hit-and-miss system of sampling travellers at British ports and airports. Of course there has been cheating and some bogus degree courses, but not an industrial scale and now largely closed down. I find it hard to believe that there is an army of up to half-a-million Asian ex-students in their mid to late 20s whose student visas have expired now working in Britain's black economy. But on that supposition the prime minister and Home Office refuse to budge. Students must count as immigrants and vital ammunition is given to xenophobes and Eurosceptics.

The chancellor, Philip Hammond, is concerned that for these dubious reasons universities are going to be required to cut their international student numbers dramatically with severe consequences for their viability, foreign exchange earnings and Britain's reputation for openness. He observed mildly 10 days ago that it would be good to test public opinion to see if public objections to foreign students were so ferocious as to justify the policy of counting them as immigrants. Number 10 slapped him down. The foreign secretary, Boris Johnson, who, as London mayor, spoke out strongly in favour of international students, has gone mute as foreign secretary. He proclaims openness to the globe rather than Europe, but it is a conviction that does not involve risking his career and new reputation as Europhobe in chief. What he does is to enable closure.

Britain cannot escape its history, its language or the opportunities and challenges afforded by globalisation. In our globalising times, China sends approximately 90,000 students a year to Britain, India 18,500, Malaysia 17,000, Hong Kong 16,000 and Singapore, Thailand and Pakistan some 7,000 each. We should be proud that such numbers of students from these seven countries alone want to study here. Australia, Canada and the US will jump at the chance to host them as we turn them away, terrified they are all wannabe immigrants. Really? It is a savage indictment of our new public culture. I have lost count of the number of international students worried if they are wanted, whether they should apply for graduate studies and scared of the way the atmosphere around them is becoming more hostile.

d) Pick the keywords so as to prepare a summary.

What's next?



Before our next session you have two things to do :

- In session 11, do the follow-up work **(1)**.
- In session 11, do the homework (you can give it to your teacher).
- There is no preparation work for next week's session.

Session 12: Exam Practice 2

'Nothing is private any more':

Behind *Dear Evan Hansen*, the social media musical.

The creators of the buzzy high school-set production talk about the dangers of the digital world for teenagers as their play hits Broadway.

Dear Evan Hansen is a high school musical unrelated to the chirpy, toothy likes of *High School Musical* or more anodyne Broadway fare such as *School of Rock* or *Wicked*. The first original musical by the composers Ben Pasek and Justin Paul (*Christmas Story*, *Dogfight*, *La La Land*), it has a book by Steven Levenson and direction by Michael Greif. A story of isolation in a hyperlinked world, it is written and performed with an emotional acuity that defies hashtag simplifications and 140-character limits.

Its plot revolves around Evan (Ben Platt), a teenager with crippling social anxiety. Through a couple of mishaps established in the show's first minutes, a letter that Evan has written to himself falls into the hands of a troubled classmate. The classmate kills himself and Evan is wrongly identified as that boy's friend, conferring brief celebrity. Social media spreads this fiction and soon awkward Evan, besieged by friends and followers, goes viral.

On a weekday morning, Levenson, 32, and Greif, 57, sit in a waiting room at the Music Box Theatre, ready to discuss the show's origins and impact. As Levenson tells it, the show was sparked by the overdose of Pasek's high school classmate. After the boy's death, kids who hadn't really known him claimed close bonds. "People wanted to have a piece of the tragedy," he says. That memory twined with a desire to explore the internet's role in people's lives, especially those of teenagers.

Both Greif and Levenson exited adolescence long before the social media heyday. "Twitter and Instagram are still kind of mysterious to me," says Levenson. Greif doesn't use them much either. Online "no one can find me", he says. But Levenson argues that such platforms make adolescents of us all. "Being part of social media makes you a teenager in a weird way," he says, "wondering what everybody else is doing, wondering if you've been invited." Yet both acknowledge that the omnipresence of the online world poses particular challenges for today's teenagers.

Seemingly gone are the days when you could figure out who you were without the world watching, when you could make mistakes without them being preserved. "Nothing is private anymore and nothing is sacred, I guess," says Levenson. "Everything is for public consumption." He also worries that Snapchat and its ilk might increase feelings of alienation. "It does feel like the more connected we are, the more alone we feel," he says. "I was always so acutely aware of feeling alone." Being able to monitor the limits of your likes, the numbers of your friends must make that worse, he thinks.

If *Dear Evan Hansen* addresses these problems and anxieties, it also explores, presciently, how easily experience can be faked online and how persuasive those fakes can be. In the aftermath of the presidential election and its proliferation of fake news, this aspect has come to seem more urgent and upsetting, though Levenson argues that the show "ultimately lands in a very human place." It has also found a way, while using traditional Broadway structures and styles, to offer depth of character and a psychological complexity not usually witnessed in a Broadway musical.

But many of the songs they did write effectively communicate the intensified, overexposed feelings of adolescence. Many teenagers have written letters to the show's creators, as have parents who have lost children. "That's obviously the most gratifying thing possible," says Levenson. "It is such a strange time in the world, to feel like what you're working on can actually help people in a small way makes it feel not just completely insane to be doing a musical in such a terrible time." Let's hope #NotJustCompletelyInsane catches on.

Adapted from Alexis Soloski's article in the *Guardian*, Monday 5 December 2016.

Choose the BEST answer (only ONE possible) for each question:

Question 1: The first paragraph (l. 6-10) explains that:

- A. *Dear Evan Hansen* is a "High School" musical done in the tradition of that particular Broadway genre.
- B. *Dear Evan Hansen* is a cheerful happy Broadway musical about social media.

Session 12: Exam Practice 2

- C. *Dear Evan Hansen* is a musical play dealing with teenagers and new technologies, but done in a way that has never been done before.
- D. *Dear Evan Hansen* is a musical play about our hyper-connected world and Twitter.

Question 2: The second paragraph (l. 12-156) deals mainly with:

- A. The story of the show.
- B. The origins of the show.
- C. The popularity of the show on social media.
- D. The way the show was received by the public.

Question 3: The third paragraph (l. 17-22) deals mainly with:

- A. The story of the show.
- B. The origins of the show.
- C. The popularity of the show on social media.
- D. The way the show was received by the public.

Question 4: In *Dear Evan Hansen*:

- A. Evan Hansen's best friend commits suicide.
- B. Evan Hansen is a sociable popular kid.
- C. Evan Hansen becomes an internet sensation due to a misunderstanding.
- D. A student dies of an overdose.

Question 5: In line 24, « heyday » probably means:

- A. decline
- B. adulthood
- C. dangers
- D. success

Question 6: The 5th paragraph (l. 31-36) deals with:

- A. the fact that with social media, people are less secret and more friendly.
- B. the absence of privacy online and the paradox of "social" media.
- C. teenagers and their addiction to Snapchat.
- D. how sad it is when a lot of people don't give a thumb up to your post(s) on social media, particularly because you don't have a lot of "friends" on them.

Question 7: Apparently, *Dear Evan Hansen*:

- A. is a very political show.
- B. denounces Donald Trump's lies.
- C. shows that, nowadays with social media, people can easily pretend to be what they are not.
- D. is an optimistic, warm and comforting story.

Question 8: The last paragraph deals with:

- A. the story of the show.
- B. the origins of the show.
- C. the popularity of the show on social media.
- D. the way the show was received by the public.

Question 9: In your opinion, why is the show called *Dear Evan Hansen*? Because (2 possible answers here):

- A. Evan, a lonely kid, writes letters to himself.
- B. Evan receives a letter from his best friend, which he wrote before committing suicide.
- C. Evan leaves a letter before killing himself.
- D. Evan writes fake messages on his Facebook page.

Question 10: *Dear Evan Hansen*:

- A. is loosely based on one of the composer's high school memory.
- B. is adapted from Levenson's famous novel by the same name.
- C. is a play with songs and no dialogues.
- D. has apparently been a flop.