



COURS PI

☆ *L'école sur-mesure* ☆

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

**Première - Module 3 - Entre fictions et réalités :
interactions et influences réciproques entre l'Art et le Pouvoir**

Anglais LVA

v.5.1



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

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EN ROUTE VERS LE BACCALAURÉAT

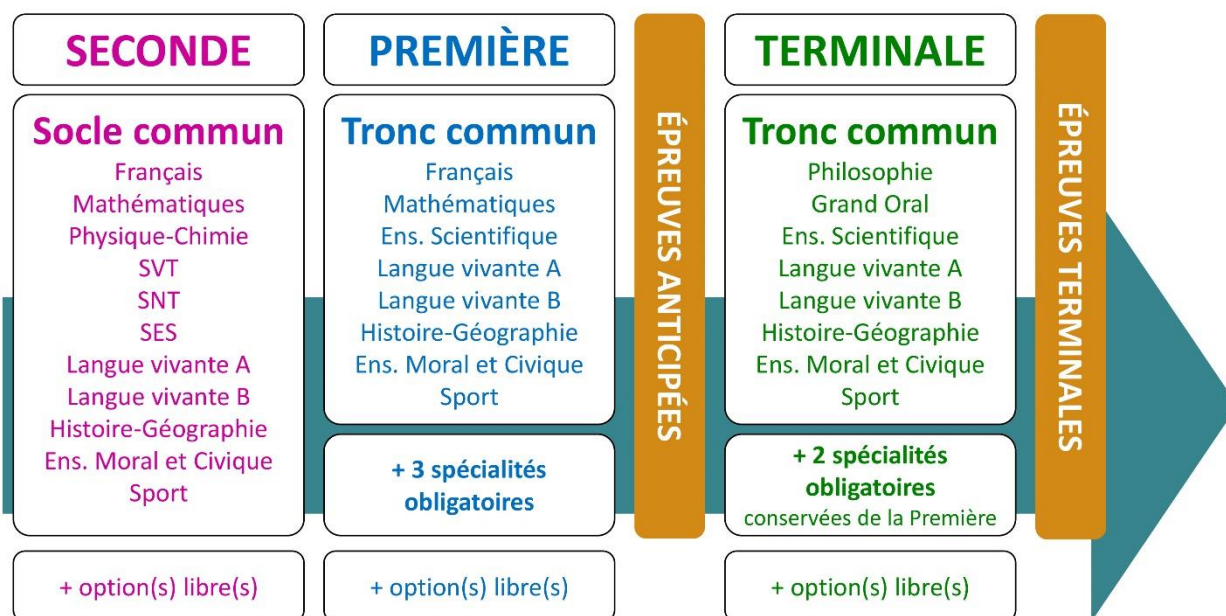
Comme vous le savez, la **réforme du Baccalauréat** est entrée en vigueur progressivement jusqu'à l'année 2021, date de délivrance des premiers diplômes de la nouvelle formule.

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

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

LE BAC DANS LES GRANDES LIGNES

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



CE QUI A CHANGÉ

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

CE QUI N'A PAS CHANGÉ

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



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

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

ANGLAIS PREMIÈRE

Module 3 – Entre fictions et réalités : interactions et influences réciproques entre l'Art et le Pouvoir

L'AUTEUR



Fatma Zohra HAMRAT

Michel de Montaigne a dit « Je n'enseigne pas, je raconte », c'est ce que Fatima Zohra Hamrat tente de faire depuis ses débuts dans l'enseignement. Aujourd'hui Docteure en études du monde anglophone et membre du laboratoire de recherche Etudes Montpelliéraines du Monde Anglophone, son objectif est de transformer son cours de langue en une belle histoire qui ne s'oublie pas.

PRÉSENTATION

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

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

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

CONSEILS A L'ÉLÈVE

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

LES DEVOIRS

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

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

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

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

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

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

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



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



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

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

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

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

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

SOUTIEN ET DISPONIBILITÉ

VOTRE RESPONSABLE PÉDAGOGIQUE

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

Au-delà de cet accompagnement ponctuel, notre Etablissement a positionné ses Responsables pédagogiques comme des « super profs » capables de co-construire avec vous une scolarité sur-mesure. En somme, le Responsable pédagogique est votre premier point de contact identifié, à même de vous guider et de répondre à vos différents questionnements.

Votre Responsable pédagogique est la personne en charge du suivi de la scolarité des élèves. Il est tout naturellement votre premier référent : une question, un doute, une incompréhension ? Votre Responsable pédagogique est là pour vous écouter et vous orienter. Autant que nécessaire et sans aucun surcoût.

QUAND
PUIS-JE
LE
JOINDRE ?

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

QUEL
EST
SON
RÔLE ?

Orienter les parents et les élèves.

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

Faire évoluer les outils pédagogiques.

Encadrer et **coordonner** les différents professeurs.

VOS PROFESSEURS CORRECTEURS

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

QUAND
PUIS-JE
LE
JOINDRE ?

Une question sur sa correction ?

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

LE BUREAU DE LA SCOLARITÉ

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

QUAND
PUIS-JE
LE
JOINDRE ?

Du **lundi** au **vendredi** : horaires disponibles sur votre carnet de route et sur PoulPi.
04.67.34.03.00
scolarite@cours-pi.com



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entre l'Art et le Pouvoir

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Q OBJECTIFS

- Réfléchir à la différence entre un personnage réel et fictif.
- Comprendre les caractéristiques du héros.
- Comprendre comment un héros peut être l'incarnation d'un mythe, d'une légende ou d'une croyance.
- Réaliser qu'il y a plusieurs types de héros et déterminer les caractéristiques de chacun d'eux.
- S'interroger sur ce qui fait de la réalité une source d'inspiration pour des créations fictives et de la fiction un miroir de la réalité.
- Analyser la construction et la déconstruction du mythe du héros.

Q COMPÉTENCES VISÉES

- Progresser dans l'analyse d'une image.
- Rédiger une introduction.
- Présenter une vidéo.
- L'essai : analyser un sujet.
- L'essai : traiter un sujet.

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Q OBJECTIFS

- Etudier différentes œuvres artistiques et les situer dans leurs contextes historiques pour définir leur impact sur la société et le degré de leur engagement contre les régimes totalitaires.
- Analyser certaines œuvres artistiques pour déterminer la relation entre l'art et le pouvoir.
- Analyser l'instrumentalisation de l'art par les politiques pour légitimer leur pouvoir et faire passer des messages politiques.
- Comprendre l'engagement de l'art et son rôle dans la sensibilisation du public aux problèmes de société tels que le racisme.

Q COMPÉTENCES VISÉES

- Sélectionner les informations importantes dans un document.
- Repérer les arguments et les opinions dans les documents étudiés.
- Acquérir le vocabulaire spécifique à l'essai.

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Q OBJECTIFS

- Amener l'élève à réfléchir sur des thèmes sous-jacents des thèmes étudiés précédemment.
- Consolider sa compréhension des notions étudiées dans les deux premiers chapitres.
- Initier à l'analyse croisée de plusieurs sources et différents supports.

Q COMPÉTENCES VISEES

- Extraire les éléments importants d'un document et savoir les réutiliser.
- S'entraîner à la prise de notes.
- Maîtriser les temps essentiels en anglais et savoir les utiliser.

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SUGGESTIONS DE LECTURE

ESSAIS et ROMANS

- **Super-héros une histoire politique** *William Blanc*
- **De superman au surhomme** *Umberto Eco*
- **La société du spectacle** *Guy Debord*
- **Mythologies** *Roland Barthes*
- **Des comics et des hommes : histoire culturelle des comic books aux Etats-Unis** *Jean-Paul Gabilliet*
- **Power** *Michaël Mention*
- **I am a man : photographies et luttes pour les droits civiques dans le Sud des États-Unis, 1960-1970** *William Ferris*
- **Controverses : une histoire juridique et éthique de la photographie** *Daniel Girardin et Christian Pirker*

BANDES DESSINÉES

- **Le sculpteur** *Scott McCloud*
- **La machine à influencer : une histoire des médias** *Brooke Gladstone*

DOCUMENTAIRES AUDIOVISUELS

- **La fantasy : toute une histoire** *Viola Löffler*
- **Super-héros : l'éternel combat (documentaire en 3 épisodes)** *Michael Kantor*
- **Propagande : l'art de vendre des mensonges** *Larry Weinstein*
- **La naissance de Charlot** *Serge Bromberg*



INTRODUCTION



Les récits et les personnages, qu'ils soient réels ou fictifs, constituent une base du patrimoine culturel. Ils nous permettent à la fois de forger notre réflexion sur la réalité et de s'en évader. Par exemple, lorsque l'art s'empare d'une situation, il peut la mettre en lumière, la glorifier ou la dénoncer, ce qui participe à notre façon de percevoir la réalité. Au-delà de sa dimension merveilleuse et onirique, il est donc aussi un vecteur de communication, tant utile au pouvoir en place qu'à ses opposants.

Dans ce module, nous allons étudier les deux axes au programme que sont « fictions et réalités » et « art et pouvoir ». Les interactions entre ces différents domaines sont complexes : la fiction s'inspire de la réalité, la perception de la réalité est modelée par la fiction. Il s'agit alors d'en comprendre les mécanismes subtils.

Nous commencerons par analyser les liens intimes que nourrissent fictions et réalités à travers le personnage du héros. Ce héros est multiple, tantôt héros historique, tantôt héros de fiction mais toujours l'incarnation de valeurs. Le traitement du héros présente divers aspects que nous découvrirons, du héros encensé au héros oublié en passant par l'anti-héros.

Ensuite, c'est le lien entre l'art et le pouvoir que nous mettrons en exergue : l'art est-il un contre-pouvoir ou au contraire le sert-il ? Du personnage de guerre moqué par Charlie Chaplin jusqu'aux photos de propagande, nous découvrirons comment l'art peut être instrumentalisé au service d'une idéologie.

Enfin, nous verrons comment la littérature peut être le reflet d'une époque ou d'une réalité, notamment au travers de la littérature engagée. Ce sera l'occasion de rencontrer les sources d'inspirations d'un auteur.

PRÉREQUIS

CHAPITRE 3

Passive voice: la voie passive

When the writer decides to use the passive voice, it means that he wants to **attract the attention of the reader on the effect of the action**. The order of the sentence “my mother writes this book” which stresses the importance of the action becomes “This book is written by my mother”.

Subject + Verb + Object → Subject + Verb + Agent

We also **use** the passive voice when:

- 1) We have no information about the agent
- 2) When there is no need to know the agent
- 3) When it is evident who the agent is

The **form**: **Be + Past Participle**

Examples:

Active sentences	Passive sentences
Present simple / continuous His father teaches history in this school His father is teaching history in this school	History is taught by his father... History is being taught by his father...
Past simple / continuous His father taught history last year His father was teaching history last year	History was taught by his father... History was being taught by his father...
Future/conditional His father will teach history next year His father would teach history	History will be taught by his father... History would be taught by his father
Present perfect His father has taught history in this school for ten years	History has been taught by his father...
Past perfect His father had taught philosophy before he decided to retire	Philosophy had been taught by his father before....

FICTIONS ET REALITIES: THE HERO, BETWEEN MYTH ET REALITY



Dans ce chapitre, nous allons étudier différents types de héros, du héros mythifié jusqu'au anti-héros. Dans la première partie, on verra comment le héros national peut être surestimé et les conséquences de l'exagération sur notre conception de la fiction et de la réalité. Dans la deuxième partie, on s'interrogera sur le héros oublié et la vision déformée de la réalité. Enfin, la troisième partie met en lumière un héros qui par son action oscille entre fiction et réalité et rend la frontière entre ces deux notions invisibles.

Q OBJECTIFS

- Réfléchir à la différence entre un personnage réel et fictif.
- Comprendre les caractéristiques du héros.
- Comprendre comment un héros peut être l'incarnation d'un mythe, d'une légende ou d'une croyance.
- Réaliser qu'il y a plusieurs types de héros et déterminer les caractéristiques de chacun d'eux.
- S'interroger sur ce qui fait de la réalité une source d'inspiration pour des créations fictives et de la fiction un miroir de la réalité.
- Analyser la construction et la déconstruction du mythe du héros.

Q COMPÉTENCES VISÉES

- Progresser dans l'analyse d'une image.
- Rédiger une introduction.
- Présenter une vidéo.
- L'essai : analyser un sujet.
- L'essai : traiter un sujet.

Q PRÉREQUIS

- Les verbes irréguliers.
- Present simple / past simple / past perfect.

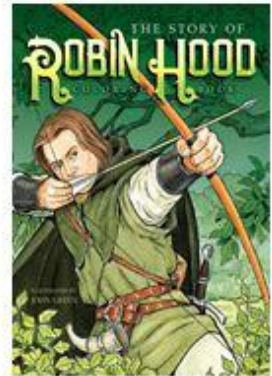
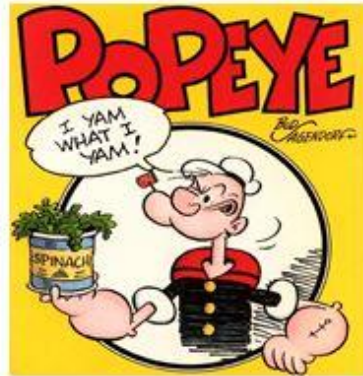


Première approche

Interpréter une image

ACTIVITE 1.

Pour débiter ce chapitre, nous allons découvrir plusieurs images qui mettent en scène des héros. Observez les images et répondez aux questions.



1) Classify the heroes above according to their nature

Fictional heroes	Real heroes/every day heroes	Fictional heroes		
		Myth	Tv show or movie	Literature

2) According to the table what are the different types of heroes?

.....

.....

3) What is the difference between them?

.....

.....

4) What do they have in common?

.....

.....

5) What is the difference between Robin Hood and Darth Vader?

.....

.....

6) Justify your answer.

.....

.....

.....

7) What is the role of a hero in society?

.....

.....

.....

1) Classify the heroes above according to their nature

Fictional heroes	Real heroes/every day heroes	Fictional heroes		
		Myth	Tv show or movie	Literature
Popeye	Firefighters	Heracles	Popeye	Popeye
Heracles	Zidane		Heracles	Heracles
Wonder woman	Martin Luther King		Wonder woman	Wonder woman
Superman			Superman	Superman
Batman			Batman	Batman
Darth Vader			Darth Vader	Robin Hood
Robin Hood			Robin Hood	
			Firefighters	
			Luther King	

- 2) According to the table what are the different types of heroes? Fictional heroes and real heroes.
- 3) What is the difference between them? **Fictional heroes** don't exist, they were invented, unlike **real-life heroes** who are historical figures, sports men, writers or television personalities.
- 4) What do they have in common? Apart from the firefighters who are everyday heroes, the others are famous and popular.
- 5) What is the difference between Robin Hood and Darth Vader? Both of them are important fictional characters but Robin Hood is a hero and Darth Vader is an anti-hero.
- 6) Justify your answer. Robin Hood helps the poor and the needy whereas Darth Vader is an evil character who causes the destruction of a planet.
- 7) What is the role of a hero in society? The hero is a courageous character who tries to make the other people's lives better.

ACTIVITE 2.

Pour vous aider à comprendre la notion traitée dans ce chapitre, faites des recherches sur le héros John Hancock. A votre avis, est-ce un bon ou un mauvais héros ?

§ → C'est un personnage qui a réussi à évoluer dans le temps d'un super héros possédant des pouvoirs surnaturels mais détesté à cause de son alcoolisme à un héros populaire et aimé. Cette transformation est liée à ses actions de sauvetage et à sa volonté de servir la société. Au final, la notion du héros est liée à l'image qu'il reflète et à sa perception par les membres de la société.



NATIONAL HERO

Read to get the point

Maintenant que nous avons acquis le réflexe d'identification de document iconographique, introduisons la notion du héros national.

In the previous section we have seen that there are different types of heroes emerging from human imagination and fiction or from real life. In this section, we will see that the construction of a national hero may lead to an overestimation of his importance and an exaggeration of his virtues. Hence, a new vision of the hero takes hold of the popular imagination and becomes a historical truth. Let us look at all the example of Admiral Horatio Nelson (1758-1805), a British officer in the Royal Navy during the second half of the 18th century. He is known for his naval battles in the Mediterranean against Napoleon Bonaparte, when the latter was heading a military expedition to invade Egypt. The heroic representation of Admiral Nelson illustrates this overestimation and mythification of historical characters.

We are going to study an article from the BBC, but before reading the text we analyse this image representing Admiral Nelson. Use all the tips you have just learnt.



EXERCICE 03 Analysing an image



Battle of The Nile. James Gillray; H. Humphrey, 'Extirpation of the Plagues of Egypt; - Destruction of Revolutionary Crocodiles; - or - The British Hero Horatio NELSON cleansing ye mouth of ye Nile' (published October 6, 1798) © National Maritime Museum, London

1. Read the picture caption. What kind of information does it give you? (Use the method given before)

.....

.....

.....

2. Against whom do you think he is fighting?

.....

.....

.....

3. What is the objective of this document?

.....

.....

.....

Thanks to the previous document, we have discovered the character of Nelson, a 'courageous British officer'. Read the following text to know more about him and then answer the questions.

Nelson: The Hero and the Man

My London taxi driver was absolutely certain. 'Of course, Nelson wore an eye-patch' he told me, 'look at the statue in Trafalgar Square - there's a ruddy great patch on it!' As it happens, however, the massive statue on the top of Nelson's Column in Trafalgar Square does not portray the great hero with an eye-patch. Nor indeed does any contemporary portrait of Nelson. He never wore one because he did not need to. His blind right eye was externally undamaged and so there was no unsightly disfigurement to be concealed. The black patch is nevertheless a powerful part of the Nelson legend, [...] the eye-patch is certainly a useful symbol for the way in which the story of Nelson has been mythologised in the years since our greatest admiral died, [...] (after his triumph) at the Battle of Trafalgar on 21 October 1805. It was during this process that Nelson the Man became **overshadowed** by Nelson the Hero.

Nelson was undoubtedly a hero - one of the greatest Britain has ever produced. A naval captain before he was 21, [...] and killed in action just weeks after his 47th birthday, he lived a colourful and crowded life. He won three of the most decisive naval victories in British history at the Nile (1798), Copenhagen (1801) and Trafalgar, and he was seriously wounded four times in the process. [...] If the Victoria Cross had been in existence in his lifetime, he would have qualified for it on at least three occasions. On the other hand, if we over-emphasise his heroic qualities, and place him on too high a pedestal, we are in danger of **obscuring** the very human qualities that made him so successful.

Much new research has emerged [...] that has **deepened** our understanding of Nelson the man, [...] a large collection of Nelson's operational orders to his captains, as well as personal notes to them explaining his ideas [...] enables us [...] to watch over Nelson's shoulder. [...] We can get a sense of what it was like to be present at one of Nelson's briefings and to listen to him as he shared his thoughts and ideas in his characteristically boyish and enthusiastic manner. Another insight that emerges from the new material is the scale and detail of Nelson's interest in all those who served with him, [...] but Nelson displayed throughout his career a close personal interest in individuals, as well as an ability imaginatively to engage with their particular needs and problems. [...] It is now clear, therefore, that Nelson owed his success in battle more to his skills as a man-manger, and as a fleet administrator, than to tactical innovation. Indeed, [...] Nelson was not really a tactical innovator at all. There has been extensive research into the development of tactical thought in the 50 years preceding Trafalgar [...] shown that the individual elements of the famous plan that Nelson employed at the battle [...] had all been tried and tested before. [...] (but the communication of the plan) to his captains, both in verbal briefings and in writing [...] in 1805 was truly **revolutionary** [...].

The Victorians, with their obsessive need for pure, **spotless heroes**, tried hard to eliminate (his beloved) Emma (Hamilton) from the story of his life - even going so far as to suppress passionate passages in his letters to her, which were considered too 'warm' to be publicly acceptable. Nowadays we are more realistic about our heroes and can accept that it is possible for someone to be heroic without being unrealistically virtuous. So, Emma Hamilton has been allowed to take her rightful place at Nelson's side in the story, and meticulous research has restored the **censored** passages in his letters - revealing him, in the process, as an eloquently romantic writer. It is, on reflection, not surprising that my taxi-driver thinks that the statue of Nelson in Trafalgar Square sports an eye-patch. After all, it is placed so high above everybody's head, that it is impossible to see the details of the figure clearly. It is a powerful demonstration of the danger of placing our heroes on high pedestals - the truth quickly becomes obscured. [...].

By Colin White. Last updated 2011-02-17; https://www.bbc.co.uk/history/british/empire_seapower/nelson_01.shtml

A- Find the right meaning for the words in bold letters in the text

Overshadowed ●	● approfondire
Obscuring ●	● sans taches / parfait
Deepened ●	● avant-gartiste
Revolutionary ●	● éclipsé
Spotless heroes ●	● censurés
Censored ●	● occulté

B- Say if the following statements are true or false. Justify each answer by quoting the text.

- | | True | False |
|---|--------------------------|--------------------------|
| ○ Nelson was wearing a black eyepatch | <input type="checkbox"/> | <input type="checkbox"/> |
| ○ Some truths about the life of Nelson have been hidden | <input type="checkbox"/> | <input type="checkbox"/> |

- o Nelson's officers reported the existence of Emma Hamilton



C- In paragraph 1, the writer explains that the image of Nelson with a black patch on his right eye is rooted in the popular imagination while in reality, he never wore an eye patch. The latter was a symbol of Nelson's courage and heroism. That is what made the legend of Nelson as a national hero.

Now, read paragraph 2 and say why, according to the writer, Nelson is considered as a hero.

D- According to the writer, what are the facts that have debunked and demystified the myth of Nelson?

E- Explain the following quote in your own words: "It (the statue of Nelson) is placed so high above everybody's head, that it is impossible to see the details of the figure clearly. It is a powerful demonstration of the danger of placing our heroes on high pedestals - the truth quickly becomes obscured."



L'ESSENTIEL

We have seen that a national hero is someone who fights and defends his country, he may sacrifice himself and die. When his virtues and qualities are exaggerated, amplified by historians, there is a risk that the truth about certain aspects of his personality will be hidden or erased. Why? Because it is often thought that the national hero must be perfect and flawless, he has to be different from ordinary people. The national hero must have the role of a model and be a symbol of success.

So, what happens when the hero is not recognised as a symbol and a model? This is what we will see in the next section.



FORGOTTEN HERO

Read and put it down

Dans cette partie, nous allons approfondir la notion du héros « national », parfois mis à l'écart, et sensibiliser l'élève au fait qu'une catégorie de soldats dignes qui ont défendu l'Empire britannique pendant la deuxième guerre mondiale n'ont pas été considérés pour leurs actes de bravoure. Ces soldats ont fait l'objet d'un oubli systématique à cause de leur appartenance aux ex-colonies britanniques en Afrique. L'élève apprend donc l'existence de ces soldats de l'ombre qui n'ont pas eu le même traitement que les soldats européens.

A présent, lisez le texte suivant, puis répondez aux questions.

The Forgotten Heroes of Empire: Screening

Friday April 5th 2019, 7:00 PM



There is much debate over how Britain's colonial past in Africa is remembered. Through the constantly shifting kaleidoscope of history, some momentous stories get quietly left behind. *The Forgotten Heroes of Empire* by Jack Losh and Alessandro Pavone, unearths an unfinished – and **overlooked** – chapter of that past. Join the filmmakers for a screening + Q&A with foreign correspondent Christina Lamb and a panel of experts to take a deeper look behind a disquieting story that is far from over.

During World War Two, Britain mobilised a huge, now-forgotten, army of African soldiers to fight against the Axis powers in battlefields across Africa, Asia and the Middle East. But when peace came in 1945, the British Empire **betrayed** these men and subjected them to systematic discrimination.

The Forgotten Heroes of Empire **delves** into this shameful episode and explores how such colonial-era disregard reverberates to this day. Amazingly, the filmmakers managed to track down some of the last surviving veterans in remote parts of the continent, now aged around 100 years old. Though the passing years have **whittled down** their numbers, the survivors continue to endure great poverty, hardship and alienation, despite having risked their lives for the Allied war effort.

With a cast of compelling characters, including some extraordinary veterans from Kenya and Zambia, this investigation by filmmakers Jack Losh and Alessandro Pavone finally brings this dreadful injustice to light and raises disturbing questions about the UK's attitude towards its forgotten African heroes. For the first time, damning evidence of such discrimination is **unearthed**: policies that based pay on skin colour, secret enforced recruitment by press gangs, and illegal regimes of beatings and **public floggings**.

Since its release, the film's testimonies and revelations have prompted senior politicians and a former British Army chief to call on the government to make an official apology, to launch an inquiry and to compensate the last surviving veterans before it is too late.

Film running time: 25 minutes, followed by 1hr panel discussion.

<https://www.frontlineclub.com/the-forgotten-heroes-of-empire-screening-qa/>



What does the photo illustrating the text represent? Try to guess the topic of the text.

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EXERCICE 06

Let us focus on the title, which must be catchy and composed of key words in reference to the topic of the document. A good title motivates you to go further and generates curiosity. It must answer at least one of these questions: What is it about? When does it happen? Where does it happen? Who? Now: 'The Forgotten Heroes of Empire: Screening'

Do you think that it is a catching title?

Why?

.....

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EXERCICE 07

Now read the text as often as necessary without exceeding 10 minutes and answer the following questions.

1) What is the main idea of this article? Justify your answer with a sentence from the text.

.....

.....

.....

.....

2) What is the objective of the filmmaker?

.....

.....

3) What is the situation of the surviving veterans? Justify your answer with a quote from the text.

.....

.....

.....

4) What do you think about the topic of the film?

.....

.....

5) Did the film achieve its objective? Justify your answer with a quote from the text.

EXERCICE 08 Choose the right meaning by referring to the words' context in the text. You may use a dictionary if you cannot find the right meaning.

- | | | | |
|--|------------------------------------|---|--------------------------------------|
| <input type="radio"/> Unearths/unearthed → | <input type="checkbox"/> hide | <input type="checkbox"/> bring to light | <input type="checkbox"/> explain |
| <input type="radio"/> Betray → | <input type="checkbox"/> love | <input type="checkbox"/> be disloyal | <input type="checkbox"/> defend |
| <input type="radio"/> Delve → | <input type="checkbox"/> ignore | <input type="checkbox"/> support | <input type="checkbox"/> investigate |
| <input type="radio"/> Flogging → | <input type="checkbox"/> whipping | <input type="checkbox"/> sleeping | <input type="checkbox"/> securing |
| <input type="radio"/> Overlook → | <input type="checkbox"/> recognize | <input type="checkbox"/> remember | <input type="checkbox"/> neglect |
| <input type="radio"/> Whittled down → | <input type="checkbox"/> develop | <input type="checkbox"/> decrease | <input type="checkbox"/> expand |

EXERCICE 09 Check your answers, then choose three of these words and use them each in a sentence. It is the best way to remember the meaning of words.

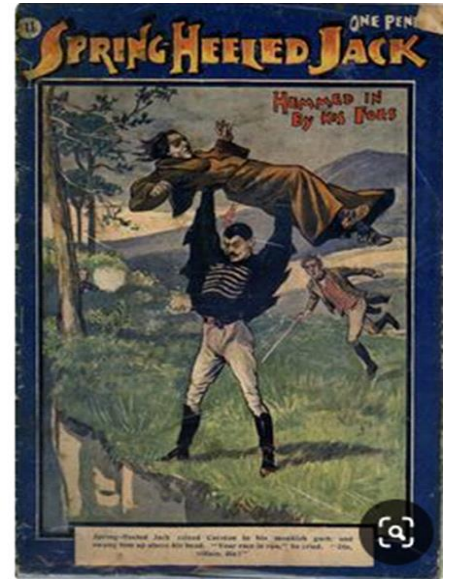
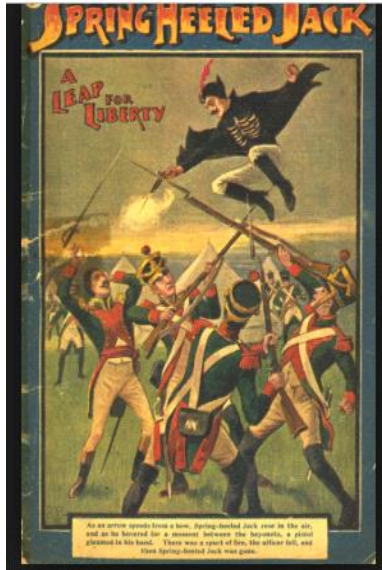
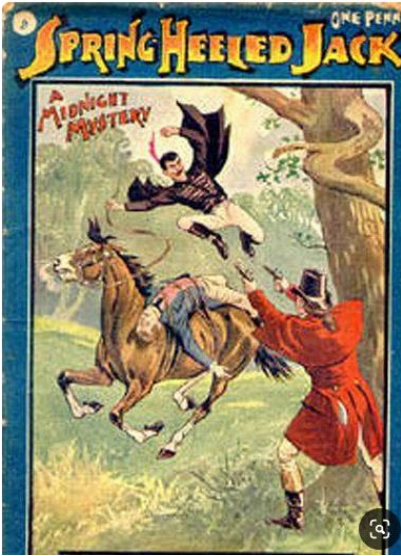
Ex: Journalists must delve more deeply to explain economic recession.



L'ESSENTIEL

This document puts the light on a type of heroes from the previous colonies who have been forgotten by history despite their bravery during the Second World War. The voluntary neglect of these people is most of the time linked to racism and stereotypes about the inferiority of native people. The announced TV program points to the emergence of an awareness of their role and a willingness to pay tribute to them for their courage. Finally, we come to understand that heroism must be the reflection of the services rendered to society and to humanity regardless of race, gender, or social class. Here our hero is not recognized as a hero despite the fact that he has all the qualities of a hero. But what is a hero without the traditional characteristics of a hero? The answer is in the following section.

Now observe the following covers of a magazine called *Spring-heeled Jack* and answer the questions.



1) What are the common details in the three covers?

2) Are there any indications about the time and the place?

3) Describe the attitude of the people in the foreground.



L'ESSENTIEL

First, the character of Spring-Heeled Jack seems to have aroused the interest of the press, which is an indication that he might have existed. Second, the emergence of magazines with him as a central character shows that he turned into a fictional character. We need to know more about his qualities to define what type of hero he was.

Now you will discover a text on **the legend of Spring-Heeled Jack**.



Read the text below (including the footnotes) and write down one or two ideas that you have retained.

The mysterious Victorian legend

Spring-Heeled Jack (owed his name to his ability to make extraordinary leaps) leapt into the popular imagination on Tuesday 9th January 1838. This may seem like uncannily accurate¹ dating for a cultural process, but it was the day on which *The Times* reported on an announcement made the day before by Sir John Cowen, the Lord Mayor of the City of London. Cowen had made public a letter from an anonymous 'Peckham resident' who wanted to bring news of a supposedly supernatural attacker to the attention of the authorities.

Since the previous autumn tales² had been circulating among the villages that fringed south London, firstly of a phantom bull or bear, and then of a tall, dark, cloaked figure who pounded upon individuals, predominantly women. This strange, evolving character evaded capture through being fleet-footed³ and according to rumour, almost super-humanly agile. Panic spread through the metropolis, with the press reporting tales of victims having their clothes sliced to shreds by the creatures' claws, losing their wits, suffering convulsive fits or even dying of shock and fright². Accounts came to describe a cloaked being with fiery eyes, who could vomit blue flames from its mouth, and whose sharp metal talons tore the flesh of its victims.

From January to March 1838 he occupied the columns of respectable metropolitan newspapers. Thereafter this urban legend left the capital to stalk the cities⁴, towns and villages of England. From 1840 to 1870's Spring Heeled Jack was particularly migrated into northern England and Wales. Newspaper reports on a supposed appearance in Everton, Liverpool, in 1904 have often been taken to mark the end of his activities, although rumours and associations with the name persisted into 1930's. [...].

The contemporary press played a key role in simultaneously promoting and constructing the immediate scare [...]. The press (was) implicitly involved in granting the legend a degree of credibility [...]. *The North Eastern Daily Gazette* reported that the most difficult thing our representative had to do was to find any person who had really seen the ghost. However, this newspaper succeeded in finding an eyewitness, a workman called Thomas Nellis. He had given chase to SHJ across a field, but the ghost had outpaced him aided in Nellis' opinion by 'by some mechanical apparatus fixed to his boots that helped him take huge strides'⁵ [...] the report ended with Nellis' certainty that he chased a disguised man not a super natural entity.

From "The legend of Spring Heeled Jack: A Urban Victorian Folklore and Popular Culture" of Bell, Karl. P.



Read again as many times as needed and answer the following questions.

- 1) Give examples of SHJ's super powers:
- 2) What made SHJ more popular?
- 3) Justify your answer with a quote.
.....
.....
- 4) Is Spring-Heeled Jack a real or a fictional character? Justify your answer.
.....
.....
.....

¹ précis
² histoires
³ rapide
⁴ arpenter les villes
⁵ grands pas

EXERCICE

14

Fill in the first table below. Then, classify the words you found in the second table (nouns, adjectives, actions).

Words describing SHJ		Words describing people's reactions	

Nouns	Adjectives	Actions

EXERCICE

15

Find the synonyms of:

• Perdre la raison →

• Coupés en tranche →

EXERCICE

16

Match up the following dates with the right event.

Date	Event
9 January 1838	
March 1838	
1840-1870	
1880-1890	
1904	

EXERCICE

17

Explain how a frightening and terrorizing character turned into the hero of a popular magazine.

.....

.....

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EXERCICE

18

Put these groups of sentences in the right order to form an introduction. Underline the hook.

1	Before drawing any conclusion as to whether there are causal links between intake of fast foods and disease, ideally randomised trials should be conducted to provide robust evidence on this issue. However, it is highly unlikely that such trials comparing frequent and infrequent fast-food consumption will ever be carried out. We therefore have to rely on observational epidemiology and on mechanistic studies
---	---

2

In the documentary film 'Super Size Me', the character Mr Spurlock ate McDonald's food three times a day for 30 days and gained 11 kg. It is quite obvious that one can purposely overeat on almost any diet, but the film raises the question of whether fast food poses a special health risk.

3

To what extent this behaviour is a realistic trait in the general population, and to what extent fast-food consumption contributes to obesity and other morbidities such as type2 diabetes and coronary artery disease, is still debatable.

Source: Jørn Dyerberg. Fast Food: Unfriendly and Unhealthy. *International Journal of Obesity* 31(6):887-90 - July 2007

EXERCICE

19

Read the following introductions and underline the hook (catch phrase), the presentation, the problematic and the plan with different colours.

1- Are the objects and events that take place in Virtual Reality genuinely real? Those who answer this question in the affirmative are realists, and those who answer in the negative are irrealists. In this paper we argue against the realist position, as given by Chalmers (2017), and present our own preferred unrealistic account of the virtual. We start by disambiguating two potential versions of the realist position—weak and strong— and then go on to argue that neither is plausible. We then introduce a Waltonian variety of fictionalism about the virtual, arguing that this sort of unrealistic approach avoids the problems of the realist positions, fits with a unifying theory of representational works, and offers a better account of the phenomenology of engaging in virtual experiences.

Neil McDonnell, Nathan Wildman; *Virtual Reality: Digital or Fictional?* June 2019, *Disputatio*

2- When a works of art or a monument is completed, it actually starts a new life, a new life influenced by the overall context where this art piece will be placed and/or exhibited. It is like a newborn that starts its life adventure. The living context is not always favorable for the new entity, and different risks may occur, depending on the deterioration agents and the duration of the exposure. Weathering, pollution, and biological colonization may cause serious problems to the exposed artistic entities. Could these deterioration problems be overcome by using sustainable and natural solutions, such as the help of living/dead microorganisms or only of their metabolic products? The answer seems to be positive and quite promising, taking into account the potent features of the microorganisms, such as the minimum requirements for living, the high velocity of reproduction, the great number of the offspring and their great resistance and adaptability to adverse environmental factors. In fact, bioremediation of different degradation problems of works of art was already successfully proven (Ranalli et al., 2000, 2005; Joseph et al., 2012; Perito et al., 2013) with cleaning and consolidation treatments. One important fact must be considered when these treatments are used in outdoor conditions. This is related with the possible consequence of the biotreatment on the ecological equilibrium present already on the surfaces to be treated. The naturally occurring microorganisms are always living in a dynamic equilibrium with the surrounding environment, forming communities of usually more than one species, so the new species used for the biotreatment could integrate or disrupt this balance. Even if dead microorganisms are used, they will surely become part of the ecosystem energy flow. A biotreatment with living microorganisms at a big scale in an outdoor environment is definitely more difficult to control and understand its own behavior in time, being linked with the ecological factors. However, the using of isolated metabolic products rather than living or dead organisms are more appropriate, as they could be better controlled. The thoroughly superpower of the microorganisms, if harnessed, could improve the safeguarding of works of art. To do this, it is essential to clearly individuate the cases where it could be applied, to have deep knowledge of the biotreatment trend and mechanisms, and of course, to ensure the reproducibility in similar conditions.

Cuzman, Oana. (2014). *Life Power and Art Safeguard*. *Frontiers in microbiology*. Published 26 March, 2014

3- Cairo's Downtown cinemas were once masterpieces of architecture, screening golden age movies plus witnessing important events. Nowadays, few are still working, while many are ready to be demolished. The best conservation for historic buildings is managing change caused by time. One way to make this happen is smart engaging re-use, thus continue to retain value to current and future generations. Local government and private companies have tried to resuscitate Cairo's silver screens. This revitalization started with simple face lifting, then developed to rebranding with creative re-use introducing new functions. A key to this creative re-use is across disciplines; new forms of art, music, and media performances. This paper aims to explore four re-use performances bringing the insight of art and media into the field of heritage management. First, "Nassim El Raqs" organized "When dance meets heritage" in Theatre Cinema Eldorado. Second, Radio Theatre re-used to host live-shows; "Al-Bernameg" and "AblaFahita". Third, Zawya - located in cinema Odeon - launched as the first art-house cinema in Egypt. Last, Teatro Independent Theatre opened their interactive performance "The Metamorphosis" at cinema Elkahira. This paper ends with a framework for rebranding cinemas; comprises both the challenges facing the re-use and proposing community-oriented marketing strategy.

Ashour, Shaimaa. (2019). *Rebranding Cairo's Downtown Cinemas*. *Journal of Engineering and Applied Science*. Vol 66, NO. 3, June 2019. PP. 329-353

Suppose you are writing an essay about Malala Yousafzai's activities. Make some research about Malala Yousafzai's activities to answer the following questions. Then, use your answers to write down an introduction to your essay. Remember: catch phrase, presentation, problematic, plan.

1- Who is Malala?

.....

2- Why is she known internationally?

.....

3- What risks is she exposed to?

.....

4- What are her activities?

.....

5- Does Malala illustrate heroic traits?

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6- What are her future projects?

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→ Introduction:

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L'ESSENTIEL

Spring-Heeled Jack evolved from a real character and an object of dread in the 1830s to a fictional anti-hero by the late nineteenth century mainly because of his popularity. His portrayal as an outlaw protagonist coincides with the heyday of "penny dreadfuls", cheap serialized publications designed to provide thrilling (and often taboo) entertainment to members of the underclass, who were delighted to see wealthy characters get their just desserts. Spring-Heeled Jack proved that reality can be a source of inspiration for literary fiction.

EXERCICE

22

Say whether the sentences are true or false. When it's false, justify your answer.

- | | True | False |
|---|--------------------------|--------------------------|
| o Right here in Washington there were no restaurants in this part of town where I could have gone or my parents could have gone to eat. | <input type="checkbox"/> | <input type="checkbox"/> |
| o African American were accepted only in hospitals | <input type="checkbox"/> | <input type="checkbox"/> |
| o A black woman was arrested in Montgomery for not having a bus ticket. | <input type="checkbox"/> | <input type="checkbox"/> |
| o King encouraged violent protests | <input type="checkbox"/> | <input type="checkbox"/> |

EXERCICE

23

Fill in the gaps using information you got from the video.

- o The US abolished slavery in after the Civil War.
- o Black people were still treated as citizens.
- o There was racial segregation in the
- o Resistance to was mainly organised by Baptist churches.
- o That woman was

EXERCICE

24

Why is the struggle of African American for their civil rights and their fight against discrimination considered as an act of heroism?

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.....

.....

.....

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.....

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05

THE MOST RELEVANT ITEM

Express yourself on

EXERCICE

25

Observe and identify this image using the method seen previously. Do a short oral presentation.



African Americans civil rights movement
Published on Apr 20, 2016. www.slideshare.net



EXPRESSION ECRITE : ZOOM SUR L'ESSAI



Rappel : l'épreuve ponctuelle de Première contient un exercice de compréhension écrite et un exercice d'expression écrite.

Pour la partie expression écrite, la majorité des sujets de Baccalauréat proposent au moins un sujet argumentatif de type essai. C'est donc une bonne stratégie que de se préparer de façon optimale aux attendus de ce type de sujet.

Ce sujet est proche d'un sujet de dissertation en français, même si les attentes seront moins élevées. Il faudra donc porter une attention particulière à :

- L'analyse du sujet
- La structure de l'essai
- L'utilisation du vocabulaire de l'argumentation

Pour illustrer la méthodologie que nous vous proposons de suivre face à ce type d'exercice, prenons cet exemple issu d'un sujet de la banque nationale :

Can fashion be a tool for emancipation? Give your point of view.

Comment analyser un sujet ?

1. Analysons ensemble le sujet

- Avons-nous affaire à une question ouverte ou à une question fermée ?
- Quelle sera la réponse que vous apporterez ? Oui ? Non ? Oui et non ?

Il s'agit d'une **question fermée**, c'est-à-dire une question à laquelle on **répond par oui ou par non**. Ici, on nous demande de donner notre **point de vue**, on peut donc argumenter plutôt vers le oui, ou le non, selon son **opinion**, mais **donner des arguments pour et contre nous donnera plus de matière**.

2. Identifier et définir les mots clés

- **Can** : exprime la possibilité – on va discuter de s'il est possible ou non que la mode soit un outil d'émancipation, cela ne signifie pas que c'est toujours le cas. On va donc se demander dans quels cas elle peut l'être, et dans quel cas elle ne l'est pas.
- **Fashion** : ici, fashion est utilisé au sens de mode et de style vestimentaire, soit la façon dont on s'habille.
- **Tool** : un outil, donc un moyen d'arriver à un résultat
- **Emancipation** : s'émanciper – se libérer de quelque chose, gagner une forme d'indépendance. A quel type d'émancipation peut-on faire référence ? Emancipation par rapport à sa famille, sa culture, les préjugés liés au genre, à l'origine géographique ou sociale...

Comment traiter un sujet ?

3. La tempête d'idée

J'écris toutes les idées qui me viennent en tête sur le sujet au brouillon :

- Fashion: clothes, makeup, hair, shoes
- Alternative styles: goth, punk

- In some countries some types of clothes are forbidden
- In history: women emancipation – corsets, long skirts → pants, short hair...
- Uniforms in schools – students still find ways to look different
- Fashion and identity, finding your identity, looking different from others
- Even alternative fashions are coded, no look is truly original
- Emancipation from strict parents
- Some clothes are symbolic of a culture or religion
- It can be liberating to refuse them but also to accept them
- Designing your own clothes – emancipation from mainstream fashion
- Globalization – brands that sell worldwide – everyone dresses similarly
- Fast fashion – trends appear and disappear
- Gender stereotypes – unisex clothing – wearing opposite gender clothing → emancipation = not letting fashion define your identity

4. L'organisation

a) J'observe mes idées et tente de les organiser de façon thématique / logique :

Alternative styles : goth, punk

In some countries some types of clothes are forbidden (mini skirts)

In history : women emancipation – corsets, long skirts -> pants, short hair...

Racism – some hairstyles not accepted like afros or dreadlocks

Uniforms in schools – students still find ways to look different

Fashion and identity, finding your identity, looking different from others

Even alternative fashions are coded, no look is truly original

Emancipation from strict parents

Looking different from your parents

Some clothes are symbolic of a culture or religion

It can be liberating to refuse them but also to accept them

Designing your own clothes – emancipation from mainstream fashion

Globalization – brands that sell worldwide – everyone dresses similarly

Fast fashion – trends appear and disappear

Gender stereotypes – unisex clothing – wearing opposite gender clothing → emancipation = not letting fashion define your identity

b) Je regroupe mes idées en catégories distinctes explicitement nommées :

- Identity, originality
- Emancipation from the fashion industry
- Emancipation from tradition (parents, culture)
- Emancipation for women and people of colour

c) J'organise mes catégories au sein de grandes parties afin de faire ressortir mon plan :

1. Escaping stereotypes and social constructs

- Emancipation for women and people of colour
- Emancipation from tradition (parents, culture)

2. Fashion and identity

- Identity, originality
- Emancipation from the fashion industry

5. La rédaction

Pour cet exercice, nous respecterons le format d'écriture suivant :

- **Introduction** : définition du sujet, problématique, annonce du plan
- **Corps** : deux grandes parties séparées par un saut de ligne, composées de deux sous-parties identifiées par un alinéa. Chaque sous-partie présente plusieurs arguments agrémentés d'exemples
- **Conclusion** : retour sur les conclusions de chacune des parties et réponse à la problématique

Voici un exemple d'essai tel que vous auriez pu l'écrire, dans le respect de ces codes :

Fashion can be defined as the way people decide to dress, do their hair, wear makeup or accessories – in other words, the way they control their appearance. Emancipation is the act of freeing oneself from a constraint. Can fashion be a tool for emancipation, and if so, how? What can fashion emancipate people from? To answer these questions, we will first discuss how fashion can be a way to escape stereotypes and social constructs. We will then focus on how fashion can help find and express one's identity.

Fashion can and has been a way to escape stereotypes and social constructs. Changes in women's fashion for example illustrate their emancipation from traditional roles. Women used to wear corsets and large dresses which made movements difficult, then started wearing pants which allowed them to move more freely and use bicycles. Similarly, some racial prejudices are linked to fashion. Some hairstyles specific to black people are sometimes considered as inappropriate or unprofessional, such as afros and dreadlocks. When they decide to wear them anyway, people emancipate themselves from prejudice and embrace their identity, as well as inspire others to do so.

Some items of clothing can be forbidden, mandatory, or traditional in certain cultures or religions. Wearing a hijab for example is mandatory in some countries, and can be forbidden or stigmatized in others. Not wearing it when it's mandatory, as well as wearing it when it's stigmatized, can be a way for women to emancipate from tradition or prejudice. Fashion choices such as bright hair colours, piercings or tattoos can also be a way for people to free themselves from expectations. Unisex clothing can also allow people to emancipate from gender stereotypes.

People can also use the way they dress to express their personal identity and stand out from their peers, or to show they belong to a specific group. This is particularly true for teenagers, for whom finding their style is often very important. Some people choose to follow fashion trends while others choose more alternative styles such as gothic or punk fashion. Style can be a way of identifying with a community and distancing oneself from others. Fashion can therefore be a tool to emancipate from a group but it also means placing yourself in another. However, whether they follow trends or prefer more provocative styles, people are subjected to the fashion industry. Certain brands specialize in "alternative" clothing, such as "Killstar" or "New Rock", while fashion trends are constantly renewed while being extremely similar between fast-fashion brands. To escape the uniformization caused by mass production and globalization, people can turn to making their own clothes, or to customization. It is nonetheless difficult to emancipate ourselves from the fashion industry regardless of the fashion we chose to follow.

In conclusion, fashion can be a tool of emancipation in certain situations, as it allows people to distance themselves from stereotypes, prejudices and social constructs. However, fashion is in itself also a norm, trends make people dress a certain way and so do alternative styles, and it's impossible for people's styles to be completely unique. Nonetheless, fashion can be a powerful tool to express one's identity and opinions.

6. La relecture

Une dernière étape où il nous faut faire notamment attention :

- **Aux temps** : sont-ils bien utilisés ? bien conjugués ? concordent-ils ?

→ Ici par exemple, notre essai est essentiellement au présent, nous vérifions donc les « s » de la troisième personne du singulier. En effet, l'oubli du « s » de la 3^{ème} personne au présent est une erreur très commune.

→ Nous avons également utilisé le passé lorsque nous avons évoqué l'émancipation des femmes – nous vérifions donc les verbes (attention aux irréguliers !)

- **Aux erreurs d'inattention** : les accords du singulier / pluriel, des sujets et pronoms, les mots indéénombrables, les pluriels irréguliers ...

→ Ici par exemple nous avons beaucoup utilisé le mot « people », qui est le pluriel de « person », ne prend pas de « s » mais s'accompagne de verbes au pluriel

- **Aux faux-amis et mots proches du français**

→ Ici par exemple : apparence = appearance, préjugés = prejudices, marque = brand (et non « mark »)

LE TEMPS DU BILAN

Summary of the notions and language used throughout the unit:

Nelson: The Hero and the man	
The main ideas	Over-estimation of historical characters and over-evaluation of their heroic actions may lead to their dehumanisation.
Vocabulary	Overshadow, national hero, spotless hero, obscure, censor

The Forgotten Heroes of Empire: Screening	
The main ideas	The hero is not only the most famous and officially recognized one. Other heroes have been ignored and marginalized because of a policy of discrimination and racism.
Vocabulary	Whittle down, delve, betray, overlook, unearth

The mysterious Victorian legend	
The main ideas	The transformation of a real character into a fictional character and the construction of anti-hero.
Vocabulary	Mysterious, strange, legend, ghost, supernatural, panic, rumours, disguised man

Struggle to debunk the myth that Black people are inferior to white people	
The main idea	Destroying stereotypes and debunking myths based on segregation is also an act of heroism
Vocabulary	Civil rights movement, debunk, segregation, resistance, abolition, slavery, second class citizen, terror



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

