



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 1 - Anglais - Les imaginaires

Langues, Littératures et Cultures Etrangères

v.5.1



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

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Paris & Montpellier



EN ROUTE VERS LE BACCALAURÉAT

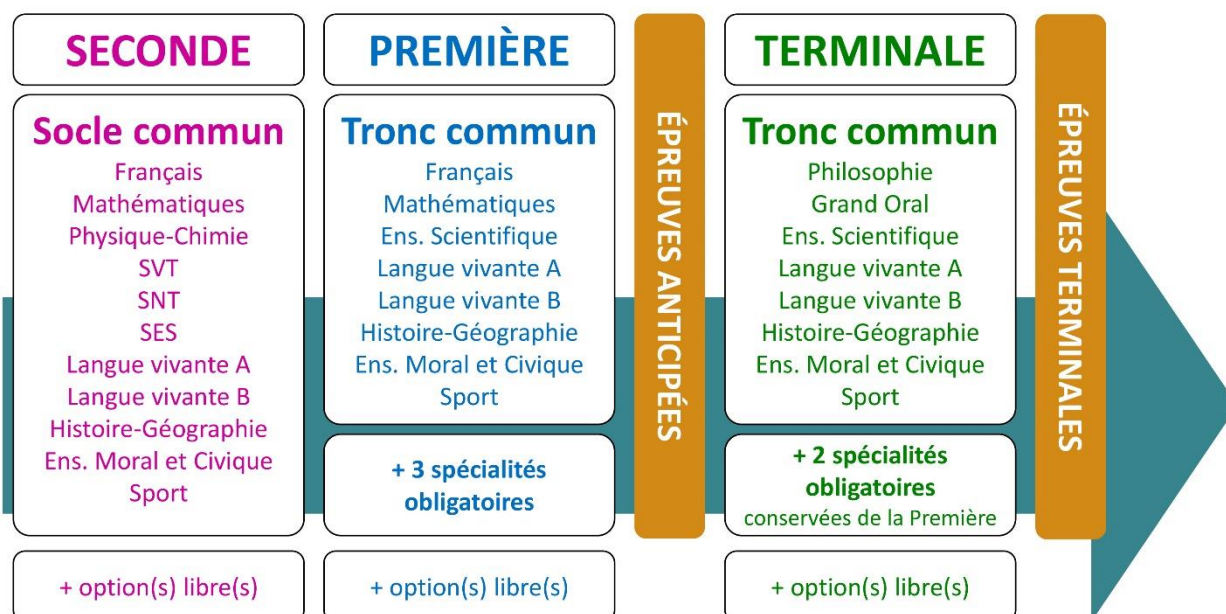
Comme vous le savez, la **réforme du Baccalauréat** est entrée en vigueur progressivement jusqu'à l'année 2021, date de délivrance des premiers diplômes de la nouvelle formule.

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

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

LE BAC DANS LES GRANDES LIGNES

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



CE QUI A CHANGÉ

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

CE QUI N'A PAS CHANGÉ

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



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

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

LANGUES, LITTÉRATURES ET CULTURES ÉTRANGÈRES ANGLAIS PREMIÈRE

Module 1 – Les imaginaires

L'AUTEURE



Fatma Zohra HAMRAT

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

LES DEVOIRS

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

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

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

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

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

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

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



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



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

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

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

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

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

SOUTIEN ET DISPONIBILITÉ

VOTRE RESPONSABLE PÉDAGOGIQUE

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

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

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

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

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

QUAND
PUIS-JE
LE
JOINDRE ?

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

QUEL
EST
SON
RÔLE ?

Orienter les parents et les élèves.

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

Faire évoluer les outils pédagogiques.

Encadrer et **coordonner** les différents professeurs.

VOS PROFESSEURS CORRECTEURS

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

QUAND
PUIS-JE
LE
JOINDRE ?

Une question sur sa correction ?

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

LE BUREAU DE LA SCOLARITÉ

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

QUAND
PUIS-JE
LE
JOINDRE ?

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

04.67.34.03.00

scolarite@cours-pi.com



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- Apprendre progressivement à étudier une œuvre littéraire.
- Réaliser une analyse littéraire.
- Écrire un commentaire littéraire.
- Écrire une synthèse de deux documents.
- Introduction à l'exercice de la version.
- Acquérir du vocabulaire lié au thème « Imaginaire ».
- Analyser une photographie du XIX^{ème} siècle.

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Q COMPÉTENCES VISÉES

- Écrire l'analyse et le commentaire d'un poème.
- Rédiger une synthèse de deux types de documents différents (un texte littéraire et un document iconographique).
- Introduction à la phonétique.
- Acquérir le vocabulaire lié au thème « imagination effrayante ».
- Analyser une affiche de film.

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Q COMPÉTENCES VISÉES

- Analyser les derniers chapitres de *The Time Machine* of H.G. Wells.
- Explorer des thèmes de l'utopie et de la dystopie.
- Déterminer la structure narrative.
- Résumer les méthodes pour les exercices de version et de thème.
- Consolider les connaissances sur l'analyse de texte.
- Clé du Bac, analyser un document iconographique.

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SUGGESTIONS CULTURELLES

Le programme de langues, littératures et cultures étrangères publié au Bulletin officiel de l'éducation nationale précise que deux œuvres littéraires intégrales, à raison d'une œuvre par thématique, auxquelles pourra être ajoutée une œuvre filmique, seront lues et étudiées au cours de l'année de première. Ces œuvres seront choisies dans le programme limitatif suivant :

Œuvres littéraires

The Curious Incident of the Dog in the Night-Time, *Haddon Mark*

To Kill a Mockingbird, *Lee Harper*

Fahrenheit 451, *Bradbury Ray*

The Fall of the House of Usher & The Tell-Tale Heart, *Poe Edgar Allan* (les deux nouvelles comptent pour une œuvre)

The Heart is a Lonely Hunter, *McCullers Carson*

The Importance of Being Earnest, *Wilde Oscar*

Œuvres filmiques

2001: A Space Odyssey, *Kubrick Stanley, 1968*

West Side Story, *Robbins Jerome & Wise Robert, 1961*

SUGGESTIONS SUPPLÉMENTAIRES

ESSAIS et ROMANS

- **Alice's Adventures in Wonderland**, *Lewis Carroll*
- **The Lady of Shalott**, *Poems, Tennyson A*
- **Harry Potter series**, *Joanne K. Rowling*
- **A Christmas Carol**, *Charles Dickens*
- **The Picture of Dorian Gray**, *Oscar Wilde*
- **Hunger Games**, *Suzanne Collins*
- **Brave New World**, *Aldous Huxley*

FILMS ET DOCUMENTAIRES

- **Game of Thrones series**, 2011-2017.
- **Edward Scissorhands**, *Tim Burton*
- **The Shining**, *Stanley Kubrick*
- **The Picture of Dorian Gray**, *Albert Lewin*
- **Black Mirror series**, *Charlie Brooker*
- **Gattaca**, *Andrew Niccol*

PEINTURES

- **Paintings and engravings**, *William Blake*
- **Paintings**, *Dante Gabriel Rossetti*
- **Paintings**, *Henry Fuseli*
- **Murals**, *Banksy*





The programme of the English speciality LLCE focuses on the British and the American literature and its different genres such as fiction, theatre, poetry and autobiography. You will have to study different kinds of literary productions starting by the novel and its different types, historical documents, press articles etc. Importance is given to visual arts such as paintings, photography and movies. In each module, you will have to read and study one central literary works in addition to other excerpts from other works. The main interest is to give you the necessary tools and help you develop skills to analyse and comment literary texts, iconographic documents or any other artistic productions. This involves knowledge of the literary movements and the historical events related to the studied materials because literature and any artistic achievement are reflections of their time. So, this knowledge will be provided either within the different sections of the chapters or through a work of research you will be asked to do. The version corner (from English to French) or theme corner (from French to English) in each chapter will be a means to enrich your vocabulary and master the language.



Dans cette première partie, nous allons étudier les cinq premiers chapitres du célèbre roman de science-fiction, *La Machine à explorer le temps*, écrit en 1895 par H.G. Wells. (*The Time Machine: An Invention*).

Herbert Georges Wells est un écrivain britannique né en 1866 à Bromley au Royaume-Uni et mort à l'âge de 79 ans, en 1946, à Londres. Considéré comme le pionnier de la Science-Fiction, il est également l'auteur d'ouvrages à caractère potilique, social ou encore à évocation scientifique et technologique.

A travers cette étude d'oeuvre littéraire, nous allons nous intéresser à l'époque et au cadre dans lequel il a été écrit. Pour cela, nous devons être capable de faire des recherches sur des sujet précis et de déterminer les aspets spatio-temporels des documents étudiés.

Q COMPÉTENCES VISÉES

- Apprendre progressivement à étudier une oeuvre littéraire.
- Réaliser une analyse littéraire.
- Écrire un commentaire littéraire.
- Écrire une synthèse de deux documents.
- Introduction à l'exercice de la version.
- Acquérir du vocabulaire lié au thème « Imaginaire ».
- Analyser une photographie du XIX^{ème} siècle.



Prérequis


Specific Knowledge of Literary Movements

This part of the course aims at recalling a specific knowledge that you have already acquired or providing the background you need to have in order to understand the texts and be able to comment them. In our work of comment and analysis of literary texts, iconographic documents or videos, keep in mind that we are dealing with different periods of time which witnessed upheavals leading to various evolutions (social, political, economic and cultural). In this way, the study of a literary work, such as *The Times Machine*, requires an examination of the literary movement to which this novel belongs and also determines its literary genre.

First of all, what is a **literary movement**: It refers to a group of writers, most of the time, lived in the same period, who share the same convictions and the same visions of the world, their writings reflect **the same ideas**. **There is not a clear-cut temporal boundary between the different movements**, in some cases, two movements may emerge in the same period. This means that the emergence of a literary movement does not imply the end of the previous one. For instance, the gothic novel appeared during the romantic period and continued even after the end of romanticism.

Observe the table below, it summarizes the most important literary movements of English literature and shows the period that we will study in this chapter in blue:

Movement	Authors/literary works	Major characteristics
Old English Period 450-1066	Beowulf (unknown author)	Until the 7 th century oral literature was prevailing, after that literary works were based on translation of medieval and religious works, epics written in an incomprehensible language
Medieval Period 1066-1510	Canterbury Tales written by Geoffrey Chaucer	Until 1350, most writings were religious, beyond this date secular literature appeared
Renaissance Period 1510-1690	Cristopher Marlowe / Francis Bacon / Shakespeare / Thomas Hobbs / John Milton	The golden age of drama during Queen Elisabeth reign, emergence of political writings at the end of this period
Enlightenment Period 1690's-1780's	John Dryden/ John Lock/ Lady Montagu/ Daniel Defoe/ Alexander Pope	Influence of French poetry and drama, importance of reason, progress and liberty, rediscovery of classical works of Greeks and Romans
Romantic period Period 1739-1830	William Wordsworth/Samuel Coleridge/Lord Byron/Percy Shelley	Writing about nature, based on imagination and emphasize on individuality
	Radcliff/Bram Stoker/ In America Edgar Alan Poe	Gothic writings appeared during this period, their main themes are terror, cruelty, mystery. The atmosphere is frightening, dark

<p>Victorian/Edwardian Period (during the reign of Queen Victoria and Edward VII) 1830-1920</p> 	<p>The novel became the most popular genre and replaced poetry, major writers include Charles Dickens, Thomas Hardy, Oscar Wilde and Bernard Shaw, Victorian writers used realism</p>	<p>Describe real life of people, criticize the Victorian society, the appearance of communist and socialist manifestoes of Marx and Engels, show the Scientific inventions</p>
<p>Modernism Period 1920-1945</p>	<p>Virginia Woolf, James Joyce, Joseph Conrad, D.H.Lawrence</p>	<p>Modern writings question on what was happening in the world mainly after the WWI, gave a depressing image of life and focus on the decline of civilization, modern writers used irony and satire to criticize society</p>
<p>Post modernism Period 1941-Today</p>		<p>Post-modernists aim at revealing the absurdity of life and the paradoxes of existence</p>

Now, what are the most important literary genres?

There are Three literary genres each includes sub-genres; it is important to know which type of writing you read in order to understand the message of the writer.

Observe the table below

Prose	Poetry	Drama
Novel (thriller, science fiction, romance, historical....)	Poems	Tragedy
Short story	Sonnets	Comedy
Biography	Balads	
Articles (press)	Songs	
Essays (political, economic, philosophical...)		

QQ.: Why is it important to know the literary movement of any piece of writing?

A.: each literary movement focuses on specific **themes** and highlights the **subjects** that interest the writer. The latter uses **styles and literary devices** related to the literary movement to which he belongs. Knowing these elements will help you understand the intentions of the author and his strategy to convey his message and convince the reader of his ideas.

Now, we are ready to discover H.G. Wells and his time, let us start!



Première approche

Objective: In this section you will have to discover the novel we will study, the author and his time. Watch the following video as many times as you need to and answer the following questions.



<https://youtu.be/W9SemYK9HEw>

1) What does the title signify for you?

2) Who is the main character in this video and how does he appear physically and emotionally?

3) Where is he?

4) Are there any elements which allow you to know which kind of machine it is?

5) What is the aim of this video?

6) What is the relationship between the novel of Wells *The Time Machine* and the movie?

ANSWERS

1) What does the title signify for you?

Traveling to the future, to the past, the invention of machine to travel through time.

2) Who is the main character in this video and how does he appear physically and emotionally?

A young man, his clothes show that he is not from our time, may be the 19th century. He seems afraid, anxious, disturbed...

3) Where is he?

in the garage of his house, sitting in an unusual and strange machine.

4) Are there any elements which allow you to know which kind of machine it is?

Yes, for instance the control handle of time, the succession of the four seasons, the rapid ageing of the necklace, the rapid rise of buildings, all these elements mean that the young man is travelling to the future thanks to a time machine.

5) What is the aim of this video?

It is The Time Machine movie trailer (bande annonce), it was released in 2002. Its aim is to promote the movie.

6) What is the relationship between the novel of Wells *The Time Machine* and the movie?

The movie is an adaptation of the novel.

Who is Herbert George Wells? Take time to google it!



H.G. Wells was born in England in **1866**. H.G. Wells's parents belonged to the low **middle** class, they were shopkeepers in Kent, England. Graduated from the **Royal College of Science**. His first **science fiction** novel, *The Time Machine* made him a popular writer, later he wrote a series of science fiction novels which predicted the **future** such as *The Invisible Man* (1897) and *The War of the Worlds* (1898). He was known to have **socialist** views. He died in **1946**.

Insert the key words in bold in Wells's biography in the table below and complete the second part of the table, some elements of responses are to be found in 'Prerequis' section.

Key words	It means?
1866-1946
Middle class
Royal College of Science
Science fiction
future
socialist

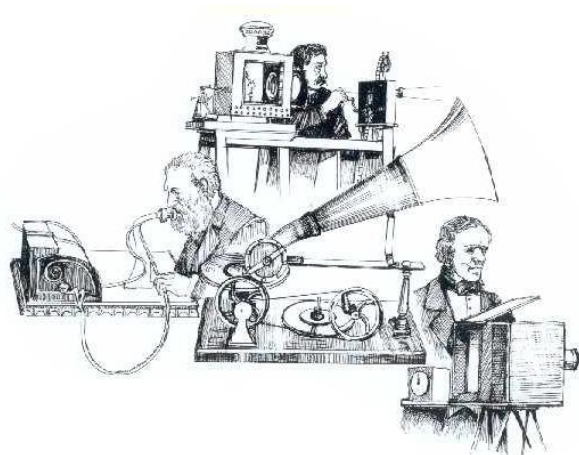
ANSWERS

Key words	It means?
1866-1946	Lived during Victorian / Edwardian period
Middle class	Not rich, difficult financial situation
Royal College of Science	He was aware of the evolution of science
Science fiction	Literary genre / scientific novel
future	He had a vision of the future and was concerned about the consequences of the rapid evolution
socialist	Against capitalism, focus on the poor, criticize the society.

How was the late Victorian period when *The Time Machine* was published?

During the Victorian age Britain was reigning over one fifth of the globe, it saw the development of means of transports (railways) and means of communication (telegraph). It was also the age of the Industrial Revolution (IR) making Britain the factory of the world thanks to the great number of factories.

Before the IR the society was divided into two classes: the nobles and the peasants, after the IR, new classes emerged: the upper class (the owners of factories, the business men, educated people, the wealthiest), the middle class (less wealthy but live in comfortable conditions) and working class (poor, work in bad conditions, their children worked in factories at low wages). Some activists and politicians denounced the harsh working conditions and child labour, and reforms were voted in Parliament even if they were not always respected by factories' owners. Some writers criticized the Victorian society in their novels and showed the negative aspect of the rapid economic and scientific development



Was H.G. Wells one of them?



L'ESSENTIEL

H.G. Wells was a writer of science fiction novels, his early life was during the Victorian and Edwardian period. It was a pivotal period between the end of the 19th century and the beginning of the 20th century. It witnessed great changes in different domains such as industry, economy and science. These innovations influenced a great number of artists and mainly novelists who started to think of the future and tried to imagine the consequences of the rapid ongoing development at their time. H.G. Wells was among them; he used the science fiction (sci fi) novel as a means to suggest his vision of the future based on the social, economic and political context of his time.



CREATIVE AND VISIONARY IMAGINATION

Read to get the point:

show the creative and visionary imagination of Wells

Objective: You have clearly understood that this year you will have to learn how to comment a literary work. To do so you have to learn how to analyse a literary text. In this section it is question of a novel: The Time Machine of Wells. The aim is to determine the message of the writer, the symbolism of his work and the means he used to convince you of his ideas.

Introduction

What is a literary analysis?

It is the study of events, the definition of the characters, their specific traits, and the finding out of the stylistic methods used by the author to better understand the main message the literary work contains. If you analyse a poem you may need to pay attention to the types of imagery used, the symbolism of the poem and the message it conveys. If you analyse a play, you might need to distinguish between its main plot and the subplot and understand how certain characters' personality gradually change throughout the play.

Thus, to analyse a novel you have to pay attention and consider the following points while reading:

Characters	Who are the main characters in the novel? What are the names, jobs, social position? Who is the narrator, the person telling the story?
Events	What happens in the story? The chronological order of the events.
Setting	Where does the story take place? What is the importance and the role of the places mentioned in the story?
Time	When does the story take place?
Organization/the plot	How is the story organized? Does the writer follow a chronological order or does he use flashbacks or flashforwards
Writing style	Does the writer have a specific style of writing?
Symbolism	What does the story symbolize? What is the hidden message of the writer?
Theme	What are the themes developed in the story? What are the most important ideas?

Now, take time to read the novel The Time Machine, you may down load it from the following website:

https://planetpdf.com/planetpdf/pdfs/free_ebooks/The_Time_Machine_NT.pdf

or

www.gutenberg.org/files/35/35-h/35-h.htm#chap16



Chapters in Planetpdf.com	Chapters in Gutenberg.org
Chapter 1	Chapter 1+2
Chapter 2	Chapter 3
Chapter 3	Chapter 4
Chapter 4	Chapter 5+6
Chapter 5	Chapter 7+8
Chapter 6	Chapter 9
Chapter 7	Chapter 10
Chapter 8	Chapter 11
Chapter 9	Chapter 12
Chapter 10	Chapter 13
Chapter 11	Chapter 14
Chapter 12	Chapter 15

I suggest you to download it in Doc format then underline in different colours the characters, the time's indications, the setting, the events, main ideas or passages etc.



RÉFLÉCHISSONS ENSEMBLE

Focus on chapter 1 to 5 (planetpdf.com) and answer the following questions:

1) Fill in the following table

Characters & their characteristics	Time & its indicators	Setting
<p>The narrator: he is the one who tells us about the time traveller and his project, he is the only one who believes the possibility to travel to the future</p>
<p>The time traveller: he is the protagonist (the main character) -</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>
<p>The guests: The medical man, The psychologist, The editor, The journalist, The provincial Mayor, Filby, A young man, The man with beard, and Mrs Watchett (the house keeper)</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p> <p>.....</p>

2) What do these characters stand for, represent or symbolize?

3) Find in chapter 4 and 5 the expressions used by the time traveller to describe the Eloi and the Morlocks

Eloi	Morlocks
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-----	-----
-----	-----
-----	-----
-----	-----
-----	-----

4) Put the actions of the first five chapters in the right order to show the organization of the novel.

5) What is the explanation given by Wells through the voice of the time traveller to the state of human race and its evolution in the future into the Eloi and the Morlocks races?

6) Read chapter 4 and say what are the differences noticed by the time traveller in the world in 802701?

7) According to the reactions of the time traveller when he landed in the future, what were the vision of Wells on the future of mankind?

8) Explain how does Wells use imagination to convey his visionary perception of his society, what is his objective?

ANSWERS

1) Fill in the following table

Characters & their characteristics	Time & its indicators	Setting
<p>The narrator: he is the one who tells us about the time traveller and his project, he is the only one who believes the possibility to travel to the future</p> <p>The time traveller: he is the protagonist (the main character) →, a man of science, during his second meeting with his guests he told them about his voyage to the future on his time machine, he described the future society he found.</p> <p>The guests: The medical man, The psychologist, The editor, The journalist, The provincial Mayor, Filby, A young man, The man with beard, and Mrs Watchett (the house keeper)</p> <p>Eloi: evolved members of the Victorian upper class, they are beautiful, kind but childlike, stupid, lazy, not interested in progress and do not work, they depend on the Morlocks for food.</p> <p>Morlocks: evil characters, they are the evolved members of the Victorian working class, live in the dark underground, do not tolerate daylight, apelike, supply food for the Eloi to eat them in the night (carnivorous).</p> <p>Weena: an Eloi girl, rescued by the time traveller from drowning, she followed him everywhere and died in an accidental fire</p>	<p>-19th century, Victorian England: gas lamp, cigars, the scientific discussions</p> <p>-Future: the year 802701</p>	<p>-The time traveller's house (dining room, the laboratory)</p> <p>-The same place in the future (the world of the Eloi and the Morlocks)</p>

2) What do these characters stand for, represent or symbolize?

- The guests and Mrs Watchett represent the Victorian society which includes members from the upper class, educated people and intellectuals and people from the working class as Mrs Watchett.
- the narrator stands for the writer and reflects its thoughts.
- the time traveller is a Victorian ambitious scientist who believes in progress and had a utopian image of the future of the society, he expects society to be better in the future.
- Weena is an Eloi who despite her degenerative intellectual state seems kind and gentle.
- The Eloi represents the evolution of the upper class in the future.
- the Morlocks represent the evolution of the working class in the future.

3) Find in chapter 4 and 5 the expressions used by the time traveller to describe the Eloi and the Morlocks

Eloi	Morlocks
<p>Pretty little people, inspired confidence, graceful, gentleness, childlike ease, looked frail weak, fragile), lack of interest, vegetarians</p>	<p>Horror repugnance of his face, queer apelike figure, bleached obscene nocturnal thing.</p>

4) Put the actions of the first five chapters in the right order to show the organization of the novel.

- 2-The time traveller travelled to the year 802701;
- 5- The time traveller meets Weena.
- 1-The time traveller presents a prototype of the time machine he is being constructing to his guests.
- 3-The time traveller discovers the world of the Eloi.
- 4-The time machine disappears.
- 6-The time traveller discovers the underground and meets the Morlocks.

5) What is the explanation given by Wells through the voice of the time traveller to the state of human race and its evolution in the future into the Eloi and the Morlocks races?

“man had not remained one species but had differentiated into two distinct animals” that is the upper world and the underground inhabitants. For Wells this a consequences of the social problems that exist in his time, and the difference in living conditions between the capitalists (the rich, businessmen, educated, the have) and the labourers (workers, poor, uneducated and have not) that is between the upper class and the working class.

6) Read chapter 4 and say what are the differences noticed by the time traveller in the world in 802701?

No difference between sexes, the houses and the cottages do not exist, no signs of social or economic struggle.

7) According to the reactions of the time traveller when he landed in the future, what were the vision of Wells on the future of mankind?

Deception, he thought that the world would be more developed and men would be intellectually more evolved.

8) Explain how does Wells use imagination to convey his visionary perception of his society, what is his objective?

Wells imagined the possibility to go to the future to show the consequences of the economic and scientific development which were undertaken in his time. He shows the evolution of the class differences and the social problems related to the life and working conditions of the working class. The visionary character of the story illustrated by the time machine is a means of propelling the Victorian reader into the future in order to consider the consequences of what was happening and encourage them to put an end to social inequalities and think of serious reforms of the existing system.



L'ESSENTIEL

The analysis of the first chapters of *The Time Machine* suggests that the writer propels the reader in another dimension supposed to be the world of his descendants. What he discovers is not what was expected regarding the state of development achieved in his time. He puts the Victorian reader face to the possible consequences of the misleading and rapid economic and scientific progress. The literary analysis is a means to find out all the elements which enables us to read between the lines and to make the ideas meaningful (*faire parler le texte et donner du sens aux idées*). To go further in our understanding of a literary text, we will see how to write literary comment.



CREATIVE AND VISIONARY IMAGINATION

Read and put it down: comment a literary text

What is a literary commentary?

It is not an essay in which you gather facts about a particular subject to support your arguments and it is more than a literary analysis. A literary commentary consists of presenting your personal understanding of a passage from a novel, a short story or a poem. You have to determine the key ideas and the themes of the text, the objective of the writer, his strategy to convey his message and finally, the impact of text on the reader.

When you are asked to comment a literary passage there are two possibilities. 1- you are asked to comment the passage without any indication about the comment perspective, in this case the comment will show your vision and your understanding of the passage. 2- You are asked to write a comment by focusing on one element such as 'the author's representation of progress' or the author's vision of peace etc... Here, your comment should bring evidences from the passage to explain the author's ways of presenting the idea of progress or his vision of peace.

The very first step is the reading of the passage loudly if you can, several times and while reading underline the key words (the words that you think are **important** to decipher and understand the meaning of the text), the words that you **do not** clearly **understand**, try to determine their meaning later, and the **repeated words** because they are the words which the writer wants to draw your attention to them. Make sure that you completely understand the author's ideas.

Identify the themes, the topic, the subject, the time, the setting, the main characters, the targeted audience (for whom the writer writes), his objective, the voice (who is speaking), the genre of the text (novel, poem, play...), the type de document (narrative, argumentative, descriptive), the tone and the mood (nostalgic, serious, sinister...) because they show the writer's attitude and the feeling imposed on the reader, the literary devices mainly in poems (metaphor, simile, imagery, alliteration) and what is their significance, **we will see them in details in chapter 2**. You have to include quotes to illustrate your comment.

The next step is the writing of the outline, it is composed of three parts: the introduction, the body and the conclusion.

Introduction	Body / Comment	Conclusion
<p>Identify the text: the title of the work (titre de l'œuvre), the author, the literary genre, the type of the text descriptive, imaginative, controversial...), summarize in one or two sentences what the passage is about showing its interest.</p> <p>You may include details on the author's life, his time and the historical context of the work if you feel it is important to explain the author's vision.</p> <p>Determine your thesis statement (problématique) (it is your interpretation of the text or your vision) / announce your plan</p>	<p>Composed of at least two or three paragraphs. They should sustain and defend your interpretation of the text.</p> <p>The order of the paragraphs goes from the less complex features to the most complex ones.</p> <p>Give a title to each part, it will prevent you from being out of subject, turn the title into a topic sentence at the beginning of the paragraph. Your arguments are based on your analysis and the elements you gathered out of the reading of the passage. Some citations may be included just to justify your vision.</p> <p>Do not forget to use the linking words to show the evolution of your comment.</p>	<p>Summarize your study of the text, reassert the main ideas of your demonstration, propose an opening by relating the work to other similar literary productions.</p>

The last step consists of first, reading your comment again loudly if it is possible to make sure that it is clear, understandable and that there is a logical progression through the different parts of the comment. Second, reviewing the spelling, the grammar and the punctuation.

Here are some important expressions to use in your comment

Introduction

1) This extract is taken from X's well-known novel which was published in...

This passage belongs to...

2) This passage is a

descriptive
controversial
explanatory
poetic
imaginative
autobiographical

3) This passage deals with...

This passage seems to be telling us about...
The passage describes...
The passage is a detailed account of...
The main idea of the passage is...

Body

1) There are two main ideas in the passage reflecting the author's vision of...

2) The passage starts,

it then concentrates on...
next it moves to...
The writer informs us of...,
he demonstrates that...,
As a starting-point we shall examine... then...
We will first consider the way in which the author treats...

3) The passage is a sequence of events... (in case of a story)

4) Characterization : the role of the characters, what do they symbolise?

the main theme, the time, the place
aspects of the comic (humour, irony...)
tragic elements (sadness, death....)

Conclusion

The central theme highlighted in this passage is related to....

The main ideas focus on...

All things considered we can only come to the conclusion that...

To sum up, we may say that the writer (the passage)...

In conclusion, let us say that...

The passage aims at convincing us of...

The writer's original intentions are quite clear, plain (or, not very obvious).

LET'S TAKE A BREAK!

Do you know who is Edward Bellamy?

Google it to write a short biography.



À VOUS DE JOUER ①

Read the following passage from *Looking Backward*, written by the American writer Edward Bellamy in 1888 and write a commentary focusing on the thematic of optimism.

You can find the book on www.archive.org for free downloading.

I am a young man apparently of about thirty years of age, [...] As every schoolboy knows, in the latter part of the nineteenth century the civilization of to-day, or anything like it, did not exist, although the elements which were to develop it were already in ferment. [...] I myself was rich and also educated, and possessed, therefore, all the elements of happiness enjoyed by the most fortunate in that age. Living in luxury, and occupied only with the pursuit of the pleasures and refinements of life, I derived the means of my support from the labor of others, rendering no sort of service in return. My parents and grand-parents had lived in the same way, and I expected that my descendants, if I had any, would enjoy a like easy existence. [...]

The thirtieth day of May, 1887, fell on a Monday. It was one of the annual holidays of the nation in the latter third of the nineteenth century, being set apart under the name of Decoration Day, for doing honor to the memory of the soldiers of the North who took part in the war for the preservation of the union of the States. [...] The eldest brother of Edith Bartlett had fallen in the war, and on Decoration Day the family was in the habit of making a visit to Mount Auburn, where he lay. I had asked permission to make one of the party and, on our return to the city at nightfall, remained to dine with the family of my betrothed. In the drawing-room, after dinner, I picked up an evening paper and read of a fresh strike in the building trades, which would probably still further delay the completion of my unlucky house. I remember distinctly how exasperated I was at this, and the objurgations, as forcible as the presence of the ladies permitted, which I lavished upon workmen in general, and these strikers in particular. [...] It was agreed that affairs were going from bad to worse very fast, and that there was no telling what we should come to soon.

"The worst of it," I remember Mrs. Bartlett's saying, "is that the working classes all over the world seem to be going crazy at once. In Europe it is far worse even than here. I'm sure I should not dare to live there at all. [...]"

After this, I remember drawing Edith apart and trying to persuade her that it would be better to be married at once without waiting for the completion of the house, spending the time in travel till our home was ready for us. [...] The hour at which I had left my betrothed was a rather early one for a lover, but the fact was no reflection on my devotion. I was a confirmed sufferer from insomnia, and although otherwise perfectly well had been completely fagged out that day, from having slept scarcely at all the two previous nights. Edith knew this and had insisted on sending me home by nine o'clock, with strict orders to go to bed at once. [...] I went directly home after leaving her, [...]. Meanwhile I sought my subterranean sleeping chamber, and exchanging my costume for a comfortable dressing-gown, sat down to read the letters by the evening mail which Sawyer had laid on my reading table. [...] I instructed Sawyer to rouse me at nine o'clock next morning [...].

"He is going to open his eyes. He had better see but one of us at first."

"Promise me, then, that you will not tell him."

The first voice was a man's, the second a woman's, and both spoke in whispers.

"I will see how he seems," replied the man.

"No, no, promise me," persisted the other.

"Let her have her way," whispered a third voice, also a woman.

"Well, well, I promise, then," answered the man. "Quick, go! He is coming out of it."

There was a rustle of garments and I opened my eyes. A fine looking man of perhaps sixty was bending over me, an expression of much benevolence mingled with great curiosity upon his features. He was an utter stranger. I raised myself on an elbow and looked around. The room was empty. I certainly had never been in it before, or one furnished like it. I looked back at my companion. He smiled.

"How do you feel?" he inquired.

"Where am I?" I demanded.

"You are in my house," was the reply.

"How came I here?"

"We will talk about that when you are stronger. Meanwhile, I beg you will feel no anxiety. You are among friends and in good hands. How do you feel?"

"A bit queerly," I replied, "but I am well, I suppose. Will you tell me how I came to be indebted to your hospitality? What has happened to me? How came I here? It was in my own house that I went to sleep." [...]

"May I ask of what year?"

I stared blankly at him, incapable of speech, for some moments.

"Of what year?" I feebly echoed at last.

"Yes, of what year, if you please? After you have told me that I shall be able to tell you how long you have slept."

"It was the year 1887," I said.

"My dear sir," [...] this is the tenth day of September in the year 2000, and you have slept exactly one hundred and thirteen years, three months, and eleven days."

"You do not, then, believe that this is the year 2000?"

"Do you really think it necessary to ask me that?" I returned.

"Very well," replied my extraordinary host. "Since I cannot convince you, you shall convince yourself. Are you strong enough to follow me upstairs?" [...] "Be pleased to look around you," he said, as we reached the platform, "and tell me if this is the Boston of the nineteenth century."

At my feet lay a great city. Miles of broad streets, shaded by trees and lined with fine buildings, for the most part not in continuous blocks but set in larger or smaller inclosures, stretched in every direction.

Every quarter contained large open squares filled with trees, among which statues glistened and fountains flashed in the late afternoon sun. Public buildings of a colossal size and an architectural grandeur unparalleled in my day raised their stately piles on every side. Surely I had never seen this city nor one comparable to it before. Raising my eyes at last towards the horizon, I looked westward. [...]. I looked east; Boston harbor stretched before me within its headlands, not one of its green islets missing. I knew then that I had been told the truth concerning the prodigious thing which had befallen me. [...]

"And now," he added, extending his hand with an air of irresistible cordiality, "let me give you a hearty welcome to the Boston of the twentieth century and to this house. My name is Leete, Dr. Leete they call me."

"My name," I said as I shook his hand, "is Julian West."

"I must know a little more about the sort of Boston I have come back to. You told me when we were upon the house-top that though a century only had elapsed since I fell asleep, it had been marked by greater changes in the conditions of humanity than many a previous millennium. [...]"

"In your day, riches debauched one class with idleness of mind and body, while poverty sapped the vitality of the masses by overwork, bad food, and pestilent homes. The labor required of children, and the burdens laid on women, enfeebled the very springs of life. Instead of these maleficent circumstances, all now enjoy the most favorable conditions of physical life; the young are carefully nurtured and studiously cared for; the labor which is required of all is limited to the period of greatest bodily vigor, and is never excessive; care for one's self and one's family, anxiety as to livelihood, the strain of a ceaseless battle for life—all these influences, which once did so much to wreck the minds and bodies of men and women, are known no more... Insanity, for instance, which in the nineteenth century was so terribly common a product of your insane mode of life, has almost disappeared, with its alternative, suicide."

Step 1: Determine all the elements that help you to draw your outline.

The first step is the analysis of the document as we have seen in the previous section:

Read the passage as many times as you need to understand it and to have a general idea about the excerpt and to underline in different colours.

The author, the title, the date of publication, the literary genre: Edward Bellamy, Looking Backward, 1888. Science fiction novel.

The key words: luxury, in ferment (en ébullition), labor, memory of soldiers, strikes, exasperated, bad to worse, working class, crazy, Europe, insomnia, sleep, year 2000, anxiety, grandeur, poverty, idleness, favourable physical conditions. (**you may find other key words**).

The narrator: he is the main character (protagonist) young man 30 years old, Julian West (rich, happiness, pleasure).

the characters: West's fiancée: Edith Bartlett, Mrs Bartlett (typical 19th century upper class woman), Sawyer, Dr Leete (man of science), his wife and his daughter

the time indications (words that indicate the time): 19th century: 13 May 1887, year 10 September 2000.

the setting (places mentioned): family house of West, the house of Dr Leete, Boston, USA.

The main events: party organization/read the news about the workers' strike, consequence: delay the construction of his house/ West going to bed/ his awakening 113 years later/ astonished at the changes that occurred in Boston.

Mood: happiness, pride of his social rank (rich), exasperation/anxiety/ curiosity.

Summarizing the passage: In protest against the ruthless capitalism of the late nineteenth century, Edward Bellamy wrote Looking Backward, a novel of social reform. In his book, Bellamy transports a wealthy, young, nineteenth-century Bostonian, Julian West, on a fictional journey to the Year 2000. West, Bellamy's fictional citizen of 1887, witnesses the wonders of the new social order, an industrialized utopia. The citizens of this new world has abolished profit, greed, competition, and poverty under the leadership of a national industrial army.

The main themes: Future time, evolution and progress, social problems, optimism and idealism, disappearance of class division, supremacy of common profit over individual profit, the failing of the capitalist model.

The author's objective: he addresses the readers of his time to convince them of the importance of the social reforms for the future. The capitalists' reluctance pushes the author to provide an imaginative representation of a better life which may exist by giving more importance to the working class and improving its living and working conditions. His message: the positive evolution of the society depends on the reconciliation between classes and on social and health reforms.

The author's way to convey his message: visionary imagination.

Symbolism: this passage symbolizes the author's optimistic vision of the future and his belief that the future will be better.

Step 2: Outlining

Introduction	Body / Comment	Conclusion
Title, author, date of publication, genre, nature of the text, theme, point of view (narrator), structure of the text, your thesis statement (problématique), your outline	Paragraph 1/Aspects of Progress. [topic sentence which summarizes the ideas of the paragraph+the rest of the ideas+the concluding sentence to make a link with coming paragraph] Paragraph 2/the author's optimism [topic sentence which summarizes the ideas of the paragraph+the rest of the ideas+the concluding sentence to make a link with coming paragraph] Paragraph 3/the conveyed message [topic sentence which summarizes the ideas of the paragraph+the rest of the ideas+the concluding sentence to make a link with coming paragraph]	Main points, opening on the 19 th c authors reflecting the society questioning about the future of the world in front of the rapid technological and scientific progress and the regress of the social conditions of certain categories.

Step 3: Put down your comment/ Do not forget proofreading

A large rectangular writing area with a blue dotted border and rounded corners. Inside, there are 20 horizontal green dotted lines for writing.

A large rectangular writing area with a blue dotted border and rounded corners. Inside, there are 25 horizontal green dotted lines for writing.

Version Corner

Objective: In this section of the chapter you will have to practice version, that is the translation of English passages into French (from a second language to a mother language). You will be implemented with tips and pieces of advice to help you acquire the different methods of translation. The final goal is to enable you to understand English more easily and to grasp the subtleties and the cultural allusions of the English language. The exercises of version, in addition to certain acquired automatisms, push the learner to think at the meaning of words and their connotation and at the same time avoid ambiguities linked to the existence of the false friends (*faux amis*): words which look or sound similar, but have different meanings. The use of dictionary will help you to find the right corresponding word according to the context of the sentence.

How the course will be run?

Throughout three chapters, you will have lessons which will be followed by an exercise to get the point and have a good command of the English language. Each lesson will focus on the methodologies of translation and the tools of language comprehension principally.

What to do before starting the translation?

- 🔑 The first thing to do before starting the translation is to read the passage at least two times.
- 🔑 Then, underline the words and the sentences that seem difficult for you.
- 🔑 The analysis of the original text (the text you are asked to translate): Determine when it is possible:
 1. The type of the text (press article, literary, scientific...),
 2. The characters and the relationship between them (it helps to know the linguistic register and the use of 'tu' ou 'vous')
 3. The chronology of the events and their spatial temporal context (when and where do the events take place)
 4. The voice (who is speaking), the tone of the text and the mood of the characters (are they happy, nervous...), understand the relationship between the ideas and the sentences (cause/effect) (comparison/ contrast) (addition of information).

Using these elements and the techniques that we will progressively see throughout the coming chapters will help you approach the original text with more confidence. Remember that practice makes perfect and what seems difficult at the beginning will progressively become easy or at least less difficult.



Tips to overcome the challenges of obscure terms or sentences

1. **Grammatical break down of the sentence that seem unclear**, you will determine its nature (a verb, an adjective or an adverb...) and the role of the word, (a linking word...).
eg: Now, the situation is getting worse because of the lack of a vaccine. 'now' ne se traduit pas en 'maintenant' mais plutôt : or, en réalité, il se trouve que...'
2. A word with multiple meanings should not frustrate you or stop you, look it in the dictionary and choose the equivalent word which goes with the context.
3. Composed words should not be translated word by word.
Eg: ill-educated person/ peronne non instruite (and not) **une personne malade et instruite.**
4. Pay attention to the use of prepositions, the most common mistake is to take their equivalent in French.
Eg: He is responsible **for** the protection of the family/Il est responsable **de** (non pas 'pour') la protection de la famille.



CREATIVE AND VISIONARY IMAGINATION

Oral Comprehension

Objective: The aim of the oral expression exercise is threefold, to consolidate your knowledge about the theme of this chapter which is **the creative and visionary imagination**, to practice listening to native speakers and be able to report what has been said in the video below.



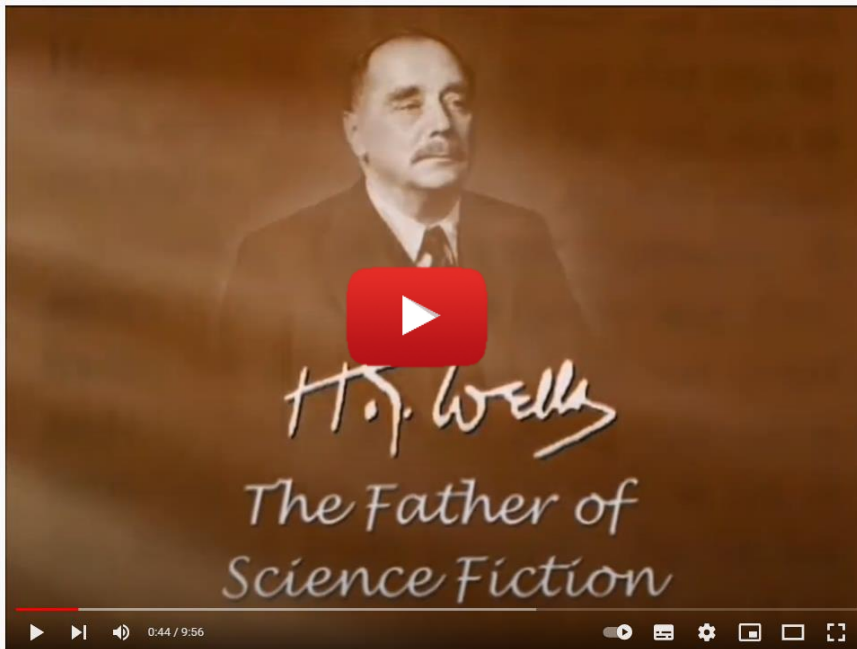
RÉFLÉCHISSONS ENSEMBLE

You will view the video three times and take notes at the same time. The questions below will guide you in your note-taking. I suggest that you focus on questions 1 to 5 during the first listening, and on questions 6 to 10 during the second listening. The last listening should be used to check your answers.

Note taking means the writing of key words and the most important information, do not waste time in writing verbatim notes (mot à mot).

Part 1 - Watch the video from start to 4'30" and answer the questions as explained above.

"Documental: H.G. Wells, el padre de la ciencia-ficción (H.G.Wells, father of sci-fi) sur YouTube



Documental: H.G. Wells, el padre de la ciencia-ficción (H.G.Wells, father of sci-fi)

<https://youtu.be/FAkrHPXsQ9w>

Première écoute

1-Quelle est la nature du document ?

.....

2-Quelle est sa durée ?

.....

3-Qui parle ?

.....

4- Quel travail font-ils ?

.....
.....
.....

5-A qui s'adressent-ils ?

.....
.....

Deuxième écoute

6-De quoi parlent-ils ? Qu'est-ce qu'ils décrivent ?

.....
.....
.....
.....

7-Y a-t-il d'autres informations ? (L'état d'esprit, langage corporel ...)

.....
.....
.....
.....

8-Peut-on deviner où ils se trouvent ?

.....
.....

9- Quels sont les éléments non-dits mais que l'on peut déduire ?

.....
.....
.....
.....
.....

10-L'objectif (relater, informer, convaincre, critiquer, dénoncer, etc.).

.....
.....
.....
.....

Troisième écoute : vérifier et compléter les réponses.

Part 2 - Compte rendu en français

Using the information collected, say what is the video about in French:

Lined writing area for the student's response.

Part 1

- 1-Quelle est la nature du document ?** C'est une video documentaire.
- 2-Quelle est sa durée ?** Sa durée est de 9'56'' et l'extrait de 4'30''
- 3-Qui parle ?** Trois personnes interviennent dans la vidéo : Nicholas Meyer, Dr. John S.Partington et Forrest J. Ackerman dit Mr Science Fiction.
- 4- Quel travail font-ils ?** Ce sont des écrivains, spécialistes du roman scientifique et de Wells.
- 5-A qui s'adressent-ils ?** Ils s'adressent aux spécialistes de romans scientifiques et de Wells.
- 6-De quoi parlent-ils ? Qu'est-ce qu'ils décrivent ?** Ils ont évoqué trois points : la vie de Wells, son talent littéraire et ce qui le différencie de Jules Verne.
- 7-Y a-t-il d'autres informations ? (L'état d'esprit, langage corporel...)** Ils sont impressionnés par le talent de Wells, son malaise en public...
- 8-Peut-on deviner où ils se trouvent ?** Dans un studio.
- 9- Quels sont les éléments non-dits mais qu'on peut déduire ?** Nous pouvons déduire que les origines modestes de Wells ne l'ont pas empêché de devenir un écrivain célèbre. Sa célébrité est liée à son imagination créative qui lui a permis d'écrire pendant 10 ans sans s'arrêter. Des romans de science-fiction basés sur des idées innovantes pour son époque.
- 10-L'objectif (relater, informer, convaincre, critiquer, dénoncer, etc.).** L'objectif de ce type de documentaires historiques et biographiques est d'informer le public sur l'histoire de la littérature et de lui faire découvrir les écrivains pionniers les plus célèbres du 19ème siècle.

Part 2

C'est extrait de 4'30'' d'un documentaire historique et biographique de 9'56'' sur l'écrivain H. G. Wells, connu pour ses romans de science-fiction, filmé probablement dans un studio. Trois écrivains qui semblent être spécialistes du roman scientifique et de Wells parlent de sa vie, ses œuvres, son talent et de ce qui le différencie de Jules Verne, un autre écrivain de roman scientifique. Tous les trois semblent impressionnés par l'imagination créative de Wells qui lui a permis d'écrire sans s'arrêter plusieurs romans de science-fiction pendant dix ans. Ils évoquent son charme, son imagination prolifique mais aussi son malaise quand il prenait la parole en public démontré par un court extrait d'une de ses interventions devant les media. En comparant Wells à Jules Verne, un des écrivains insiste sur le fait que, dans leurs romans sur le voyage vers la lune, Wells s'intéressait plus au devenir de la société et à la civilisation alors que Verne voulait montrer la prouesse scientifique que l'homme était capable de réaliser. Ce qui se dit indirectement dans cette vidéo est que d'un côté, les origines modestes de Wells ne l'ont pas empêché de devenir un écrivain célèbre. D'un autre côté, sa célébrité est liée à son imagination créative débordante qui lui a permis d'écrire des romans de science-fiction basés sur des idées innovantes pour son époque. L'objectif de ce type de documentaires est d'informer le public sur l'histoire de la littérature et lui faire découvrir les écrivains pionniers les plus célèbres du 19ème siècle.

To check your answer, here is the script:

***Nicholas Mayer:** when you talk about Wells this is an enormously prolific writer. He just didn't stopped. All his great sci-fi novels were written within a 10-year span, The War the worlds is 1898 and by 1905 that's The Invisible Man, War the world's, The island dr. Moreau, The Time Machine, these cluster of books they're so well written to a real poetic command of language.*

***Dr Partington:** HG Wells was born in Bromley in Kent in 1866 into a small shop keeping family he would consider himself lower-middle-class what was poorer than the working-class people around him. Being in a family that struggled to make ends meet had a real profound effect on his career later on.*

***Nicholas Mayer:** Wells was an interesting character: he was a little man who spoke in a high cockney voice, his parents were former domestic servants and they kept a china shop, and he was apprenticed in the china shop, and I guess he discovered reading when he broke his legs somehow he was a frail kid. I think he also had tuberculosis.*

Dr Partington: People found Wells a charming man. He was always the highlight of a dinner table and he was just full of ideas, and always enthusing people to think for themselves and to be creative with their ideas. As a public speaker on the other hand he was seen it's very ineffectual quite ironic when he was in front of a podium and speaking to an audience, he had a high squeaky bird-like voice and he always talked into his moustache.

Forrest J Ackerman: in 1938 he lectured at the Wilshire Ebell Club, I thought I must pay very close attention to how he speaks so as best I can I could now repeat for you his only opening remarks he said "I am going to talk to you for about an hour, today East is West and West is East and they are coming together with a bang", and he was quite prophetically off to her war with Japan.

Wells: Throughout the world a process of financial and economic collapse is in progress, if it continues it means the end civilisation as we have known it, already it is produced in calculable suffering and misery, has caused millions of human beings and yet it is not a perfect situation.

Dr Partington: in the late 19th century the genre of science fiction was coming into being, Jules Verne had been writing for many years and wasn't particularly popular in English until around the late 19th century when HG Wells was emerging as a science fiction writer they're often paired together as the kind of cofounders of science fiction as a genre.

Nicholas Meyer: Verne and Wells had this rivalry and Verne held HG Wells in a kind of contempt because Wells didn't do the science when Jules Verne shot a man to the moon he did all the research and all the math and they figured out that there would have to be a rocket and the rocket would have to go from Cape Canaveral or would have to go from Texas either way, and he figured out, and then it would end up in the ocean and there would be a rescue at sea and he got the whole thing perfect and HG Wells just invented a substance that cut off all gravity and called it 'cavorite' you know. And Jules Verne said where's the science and that that's just you know that's fiction but not science fiction.

Dr Partington: the purpose of Wells sending him onto the moon was to explore a kind of different civilization that existed on the moon whereas Verne was simply interested in the ability to send people to the moon and back as an end in itself so their approaches to science fiction were entirely different.



CREATIVE AND VISIONARY IMAGINATION

Oral Expression

Objective: Oral expression section is an opportunity to express yourself in the targeted language (English) by describing and determining the meaning of an image in relation with the theme of the chapter.

METHODOLOGY

Step 1

1. **Identify the author, the source, the date of publication and the type of the image** (photograph, caricature, engraving, a drawing, a cartoon...), the context of the publication (an advertisement, propaganda...)
2. **Describe the image:** what do you see? What are the most important elements in the image?
3. **Identify the colours,** the texts in the image, dress code, the environment, the symbols.
4. **Identify the theme of the image/** its objective/ the message.
5. **Explain the relationship between the image and the theme of the chapter.** To what extent is the image a representation of the theme of the chapter. Its impact on the public.

Step 2

Now, use all these elements to prepare your presentation which should be composed of:

<p>Introduction: Introduce the document announce the plan of your presentation</p>	<p>This document is a... / consists of... (<i>A photograph, A photo, A snapshot, A shot of, A drawing (un dessin)</i>) etc.</p> <p>It comes from... / It is an extract from... / It is taken in...</p> <p>Published in (+ name of newspaper / magazine) on + date...</p> <p>It was drawn by... / painted by... / taken by... / made by... (<i>a painter, a photographer, a cartoonist, an advertiser (the name)</i>) etc.</p>
<p>Description of the document</p>	<p>1- The composition: (start by the most attractive element)</p> <ul style="list-style-type: none">- It consists of... / It is composed of... / It is made up of...- There is a... title / slogan / text / photograph / drawing / cartoon Caption (<i>Légend</i>) / Bubble (<i>Bulle</i>)...- It shows... / It represents... / in this photo we can see...- It is a close-up (<i>Un gros plan</i>). <p>2- Position of the elements:</p> <ul style="list-style-type: none">- It is seen from a distance (<i>Vu de loin</i>) / from afar (<i>De loin</i>) / from above (<i>De dessus</i>) / From below (<i>Par en dessous</i>) / from the rear (<i>De derrière</i>)/ At the top of the page (<i>En haut</i>) / at the bottom of the page (<i>En bas</i>).- In the foreground (<i>Premier plan</i>) / in the background (<i>Arrière plan / Second plan</i>), we can see...- In the top right-hand / In the top left-hand corner (<i>En haut à droite / En haut à gauche</i>).- To the right-hand side / To the left-hand side... there is...- In the middle (<i>Au milieu</i>) / Under the title (<i>Sous le titre</i>) / below the picture (<i>Sous la photo / l'image</i>) / opposite the drawing (<i>En face du dessin</i>) / next to (<i>à côté de</i>) etc.- Between (<i>Entre</i>) / Behind (<i>Derrière</i>) / In front of (<i>Devant</i>) / To the right (<i>A droite</i>) / To the left (<i>A gauche</i>) / Above (<i>Au-dessus</i>) / Under (<i>Au-dessous</i>) etc.
<p>Analysis: to what extent is the image a representation of the chapter's theme?</p>	<p>1- The central theme of the photo is.../it focuses on.../</p> <p>2-The connection between the image and the theme of the chapter: The historical context shows.../is an indication....</p> <ul style="list-style-type: none">- The characters symbolize...- The objective of the artist.../ the message of the / photograph.../ the impact of the image on you or on the public.../People may react to the image by..... <p>3- Conclusion: your opinion: has the artist succeeded in conveying his message? Is it a true representation of its time? Relate the image to another theme to suggest a new debate</p>



À VOUS DE JOUER 3

Inventing the Future, By William Heath. 1828.
Published in 'The March of the Intellect' satirical magazine



Source: <https://www.bl.uk/collection-items/march-of-intellect-2>

Step 1

1-Identify the author, the source, the date of publication and the type of the image (photograph, caricature, engraving, a drawing, a cartoon...), the context of the publication (an advertisement, propaganda...)

2-Describe the image: what do you see? What are the most important elements in the image?

3-Identify the colours, the texts in the image, dress code, the environment, the symbols.

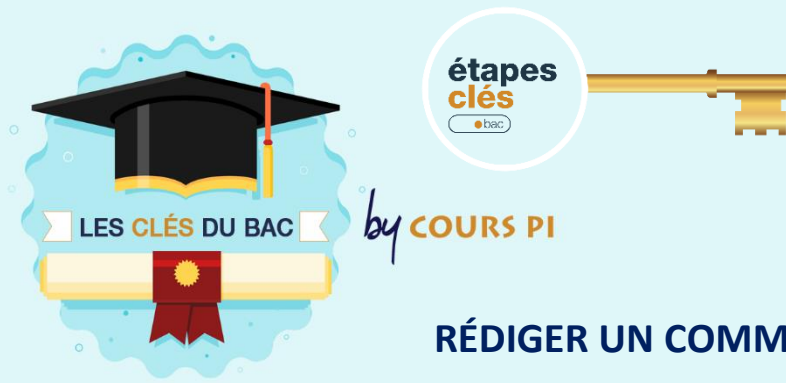
4-Identify the theme of the image/ its objective/ the message.

5-Explain the relationship between the image and the theme of the chapter, its impact on the public.

Step 2: Using your answers say what does this image represent

Lined writing area with 20 horizontal green dashed lines for student response.

A large rectangular writing area with a blue dotted border and rounded corners. Inside, there are 20 horizontal green dotted lines for writing.



MÉTHODE : RÉDIGER UN COMMENTAIRE LITTÉRAIRE

The English baccalaureate exam will contain the comment of three documents of different nature. For instance, an excerpt from a novel, a press article and an iconographic document. For this reason, you will be trained to write a literary commentary of at least two documents. In the previous sections, we have seen how to analyse and how to comment a literary work. In this section, we will help you reinforce your skills of analysis and comment of a literary text. We will start with a summary of the methodology and then apply this methodology on three examples. Let's start

So, what is a synthesis?

It is not a summary of the documents nor a retelling of the plots. It is an essay in which you defend your own thesis statement TS (problematique) using arguments from the two documents. It is a combination of analysis and comment in which your argumentation is based on the divergences and the convergences between the two documents.

Synthesis guidelines:

Read the topic of your thesis essay, it may give you an indication about the theme you have to focus on and it will guide you to find out the Thesis statement TS, that is the problematique.

Step 1: First careful reading (*Without taking notes, just to have a first idea about the documents*)

Step 2: Second reading

Objective: The discovery of the content.

Read again the document and:

- 1- Note the name of the authors, the nature of the documents, the titles, the sources, date of publication. All these elements will help you to understand the points of view of the authors.
- 2- Find out the themes or the main ideas treated in the two documents.
- 3- Find out the common themes.
- 4- Determine the relationship between the two documents by defining the points of convergences and the points of divergences.

To avoid confusion mainly when there are several documents, use the table below to deconstruct the two documents to see how they are related to each other and find out the questions to which both documents answer (*à quelles questions les deux documents répondent ?*). Use different colours

<u>Table 1</u>	Document 1 <i>(which contains more ideas in relation with the TS)</i>	Document 2
Titles		
Sources		
Dates of publication		
Nature (article, novel's excerpt...)		
Genre (novel, poem...)		
Type (narrative, argumentative, descriptive)		
Characters (novel, short story...)		
Character 1 / Character 2 / Character 3...		
Time /setting/the voice/ the mood (novel, short story...)		
Main themes (<i>reformuler les idées pas de copier/ coller</i>)		
The author's objective / message		
Common theme		

Step 3:

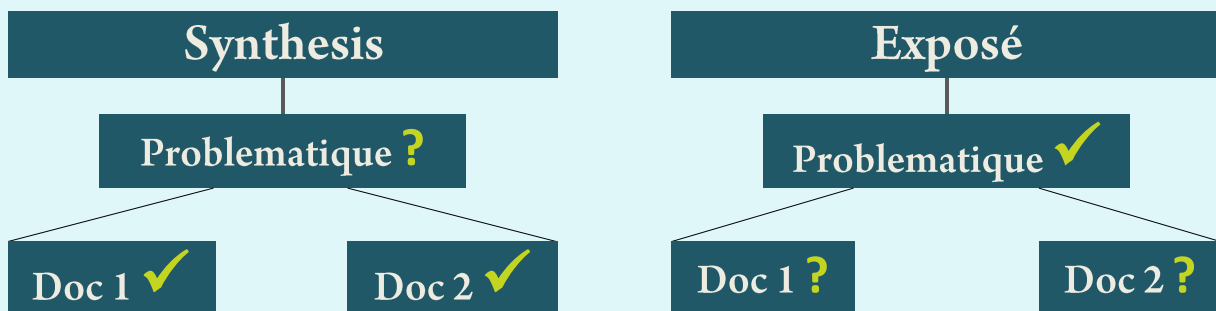
Now that you have determined the main themes treated in the two documents and succeeded in finding the common theme (*le point commun entre les deux documents*) **You have to put down your own thesis statement** (*problematique*).

But before you have to understand what is a thesis statement or a *problematique*, it is the question to which the documents (2 and 3) provide answers/ arguments/ evidences. When you formulate a thesis statement of a synthesis you are doing exactly the opposite of what you do when you write an *exposé*. When you are asked to write an *exposé* about a given topic, let's say 'The consequences of Covid 19'. You want to write about 'schools closures. Your *problematique* can be : Has Covid 19 led to the discovery of new teaching methodologies?

↳ In an **exposé**, you will have to find out documents which will bring answers to your *problematique* or to your thesis statement.

↳ a **synthesis essay**, you are given the documents and you have to find the *problematique* or the question to which these documents bring an answer.

To summarize:



Bear in mind that to know whether your thesis statement is correct, **all the documents must contain ideas in relation with it**, if one document does not contain elements connected to the thesis statement (*problematique*) it means that it is not the right thesis statement.

Step 4: Deep analysis to find the ideas in relation with the thesis statement (*problematique*), in other words, to find answers to your thesis statements in the two documents.

- Again use a table to list down all
 - 1- the ideas in both texts which bring about an answer to your thesis statement.
 - 2- the linking words.
 - 3- do not Select all the main ideas in the documents, select only the ideas which are in relation with your thesis statement.
- It is important to know that in texts extracted from novels, the developed ideas are related to the dialogues, the narrator's words, the message of the author, the morality in the story and to what the writer wants to say or prove through his characters. You have also to pay attention to symbolism and to the hidden message (read between the lines).
- Use different colours for each new idea and determine the relation with the other ideas. The table below is an example of how should be the confrontation of the ideas in the two documents.

Table 2

Transitions / Linking words used by the writers to move from one idea to another	Doc 1 <i>(the one which contains more ideas in relation with TS)</i> Author 1	Doc 2 Author 2	Your key words for different parts of your body paragraphs <i>(pistes de reflexion pour votre development)</i>
	Idea 1 <i>(write it in your own words)</i>	Idea 1 contradicted	Common point between the two ideas in this line
	Idea 2	Idea 2 same opinion	Common point between the two ideas in this line
	Idea 3	Idea 3 nuanced	Common point between the two ideas in this line
	Idea 4	Idea 4 developed	Common point between the two ideas in this line
		Idea 5 new idea	

This table shows that an idea developed in document 1 can be opposed in document 2, a second one can be approved in document 2 and a third one in document 2 can be new (it is not developed in doc 1).

Now that you have:

- 1- All the information concerning the two texts (table 1).
- 2-Your problematique (the question to which doc 1 and doc 2 contains answers).
- 3-The answers to your thesis statement (problematique) in both documents (the selected ideas).

You have to prepare your outline, it is an important step because the outline with the thesis statements are your guiding line during your essay writing, they prevent you from being out of subject and adding ideas which are not related to the problematique.

Outline

- **An Introduction** (One paragraph) present briefly the documents, the source and the authors (table 1), the topic, your thesis statement and the plan of your body paragraphs (you can start with the introduction of the topic in one sentence).
- **Body:** composed of at least two paragraphs, it depends on the group of ideas you have selected from the documents which answer your thesis statement. In general, the number of parts corresponds to the ideas in table 2. For instance, for the thesis statement 'what is the relationship between television and violence among children?

We may have 3 paragraphs :

- 1- Violence among children is associated to violent cartoons broadcasted on TV.
- 2- Parents refuse to associate their children violent behaviour to TV.
- 3- The opinion of psychologists is different.

So, these ideas which are deduced from your analysis of the document will be developed and enriched with ideas present in the documents. Each paragraph must contain the ideas of all the documents **because the objective is to compare and to contrast the points of views of all the documents.**

Each paragraph starts with a topic sentence (the main idea of the paragraph) and ends with a concluding sentence (a sentence which introduces the coming paragraph). The supporting ideas in the paragraph are the ideas in table 2 from the two documents.

- **Conclusion:** Restate your thesis statement and summarize the answers, extend the debate.



Read carefully the synthesis guidelines, it may seem complicated but with practice, writing a synthesis will gradually become easier. In this chapter we will deal with two passages from two different novels.

Write a short commentary (minimum 300 words) on document 1 and 2 and compare the two authors vision of the future.

Text 1: *(You are supposed to have read the novel, focus on the ideas developed in this passage)*

[The narrator tells us about the creatures he encountered when he travelled to the year 802701]

“A queer thing I soon discovered about my little hosts, and that was their lack of interest. They would come to me with eager cries of astonishment, like children, but, like children they would soon stop examining me, and wander away after some other toy. The dinner and my conversational beginnings ended, I noted for the first time that almost all those who had surrounded me at first were gone. It is odd, too, how speedily I came to disregard these little people. I went out through the portal into the sunlit world again as soon as my hunger was satisfied. I was continually meeting more of these men of the future, who would follow me a little distance, chatter and laugh about me, and, having smiled and gesticulated in a friendly way, leave me again to my own devices.

“The calm of evening was upon the world as I emerged from the great hall, and the scene was lit by the warm glow of the setting sun. At first things were very confusing. Everything was so entirely different from the world I had known—even the flowers. The big building I had left was situated on the slope of a broad river valley, but the Thames had shifted, perhaps, a mile from its present position. I resolved to mount to the summit of a crest, perhaps a mile and a half away, from which I could get a wider view of this our planet in the year Eight Hundred and Two Thousand Seven Hundred and One, A.D. For that, I should explain, was the date the little dials of my machine recorded.

“As I walked I was watching for every impression that could possibly help to explain the condition of ruinous splendour in which I found the world—for ruinous it was. A little way up the hill, for instance, was a great heap of granite, bound together by masses of aluminium, a vast labyrinth of precipitous walls and crumpled heaps, amidst which were thick heaps of very beautiful pagoda-like plants—nettles possibly—but wonderfully tinted with brown about the leaves, and incapable of stinging. It was evidently the derelict remains of some vast structure, to what end built I could not determine. It was here that I was destined, at a later date, to have a very strange experience—the first intimation of a still stranger discovery—but of that I will speak in its proper place.

“Looking round, with a sudden thought, from a terrace on which I rested for a while, I realised that there were no small houses to be seen. Apparently the single house, and possibly even the household, had vanished. Here and there among the greenery were palace-like buildings, but the house and the cottage, which form such characteristic features of our own English landscape, had disappeared.

“‘Communism,’ said I to myself.

The Time Machine by H. G. Wells 1897

Text 2:

[While exploring a mine with a friend, an accident happened killing his friend, the narrator decided to go deeper in the mine, into the bowels of the earth(les entrailles de la terre). He then discovered the Vril-Ya, a race different from the race living on the earth (the narrator's race)]

Certainly, I have no desire to insinuate, through the medium of this narrative, any ignorant disparagement of the race to which I belong. I have, on the contrary, endeavoured to make it clear that the principles which regulate the social system of the Vril-ya forbid them to produce those individual examples of human greatness which adorn the annals of the upper world. Where there are no wars there can be no Hannibal, no Washington, no Jackson, no Sheridan;- where states are so happy that they fear no danger and desire no change, they cannot give birth to a Demosthenes, a Webster, a Sumner, a Wendell Holmes, or a Butler; and where a society attains to a moral standard, in which there are no crimes and no sorrows from which tragedy can extract its aliment of pity and sorrow, no salient vices or follies on which comedy can lavish its mirthful satire, it has lost the chance of producing a Shakespeare, or a Moliere, or a Mrs. Beecher-Stowe. But if I have no desire to disparage my fellow-men above ground in showing how much the motives that impel the energies and ambition of individuals in a society of contest and struggle- become dormant or annulled in a society which aims at securing for the aggregate the calm and innocent felicity which we presume to be the lot of beatified immortals; neither, on the other hand, have I the wish to represent the commonwealths of the Vril-ya as an ideal form of political society, to the attainment of which our own efforts of reform should be directed. On the contrary, it is because we have so combined, throughout the series of ages, the elements which compose human character, that it would be utterly impossible for us to adopt the modes of life, or to reconcile our passions to the modes of thought among the Vril-ya,- that I arrived at the conviction that this people- though originally not only of our human race, but, as seems to me clear by the roots of their language, descended from the same ancestors as the Great Aryan family, from which in varied streams has flowed the dominant civilisation of the world; and having, according to their myths and their history, passed through phases of society familiar to ourselves,- had yet now developed into a distinct species with which it was impossible that any community in the upper world could amalgamate: and that if they ever emerged from these nether recesses into the light of day, they would, according to their own traditional persuasions of their ultimate destiny, destroy and replace our existent varieties of man.

The Coming Race by Edward Bulwer, Lord Lytton 1871

Table 1

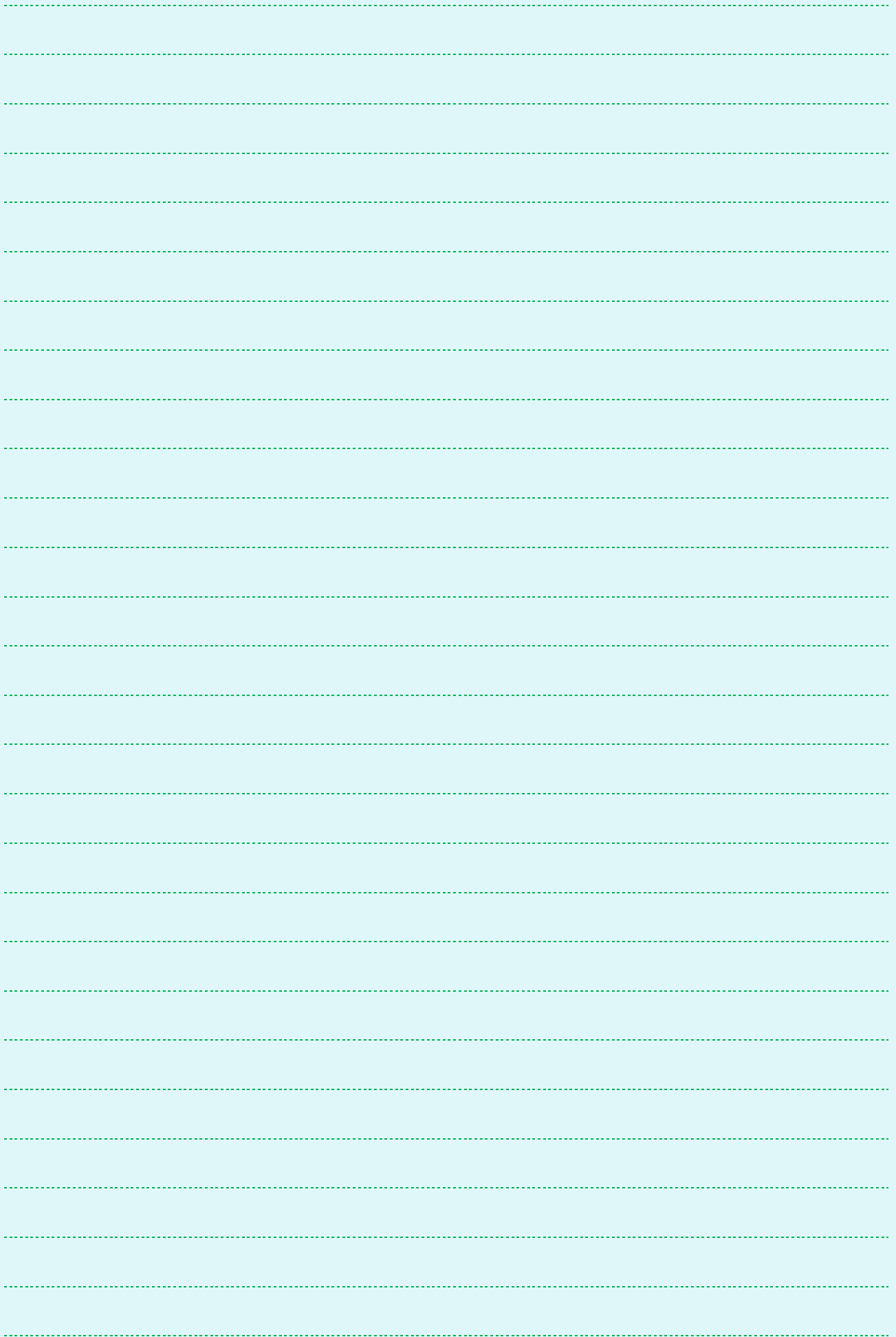
	Document 1 <i>(which contains more ideas in relation with the TS)</i>	Document 2
Titles	<hr/> <hr/>	<hr/> <hr/>
Authors	<hr/> <hr/>	<hr/> <hr/>
Dates of publication	<hr/> <hr/>	<hr/> <hr/>
Nature (article, novel's excerpt...)	<hr/> <hr/>	<hr/> <hr/>
Genre (novel, poem...)	<hr/> <hr/>	<hr/> <hr/>
Type (narrative, argumentative, descriptive)	<hr/> <hr/>	<hr/> <hr/>
Characters	<hr/> <hr/>	<hr/> <hr/>
Time Place Mood	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>	<hr/> <hr/> <hr/> <hr/> <hr/> <hr/>
Main themes <i>(reformuler les idées pas de copier/ coller)</i>	<hr/> <hr/>	<hr/> <hr/>
The author's objective / message	<hr/> <hr/> <hr/>	<hr/> <hr/> <hr/>
Common theme	<hr/> <hr/>	

Problematic / thesis statement: To what extent is the author's futuristic vision alarming to their 19th century's societies?

Read and underline the main ideas to fill the table

Table 2

Transitions / Linking	Doc 1 Author 1	Doc 2 Author 2	Your key words for different parts of your body paragraphs
.....
.....
.....
.....
.....
.....



ANSWERS

Table 1

	Document 1 <i>(which contains more ideas in relation with the TS)</i>	Document 2
Titles	The Time Machine	The Coming Race
Authors	H. G. Wells	Edward Bulwer Lytton
Dates of publication	1895 (19 th century)	1871(19 th century)
Nature	Passage from a novel	Passage from a novel
Genre	Novel (science fiction)	Novel (science fiction)
Type	Narrative and descriptive	Narrative and descriptive
Characters	Hosts, narrator	Narrator, Vril-Ya race
Time	-The year 802701	-No indication
Place	-Different world /our planet in 802701 (no houses with cottages, household disappeared/ palaces)	-Underneath world
Mood	-Confusing/questioning/astonished	-Dramatization of the situation
Main themes	Change/evolution/chaos	Change/evolution/ menacing idealism
The author's objective / message	Warn against the possible chaotic evolution of human race and indirectly urge the society to do something to avoid it	Warn against a coming race which will destroy the human race and take its place, something must be done
Common theme	The dangers of an inevitable evolution of human race	

Table 2

Transitions / Linking	Doc 1 Author 1	Doc 2 Author 2	Your key words for different parts of your body paragraphs
	Idea 1: The discovery of the new world by traveling through time into the future	Idea 1: contradicted: The discovery of the Vril- Ya race by falling through the underground world	There is the act of ascending into the future versus the act of falling into the underworld
	Idea 2: The hosts are a different race	Idea 2 same >opinion	The human race evolved but the result is completely different from the human race
	Idea 3: The passivity and the lack of intelligence	Idea 3 contradicted: the society is perfect and the race is superior	Conflict between the human race and its evolution
	Idea 4: The new race is the descendent of the human race (the narrator's race) evolved in the future	Idea 4: nuanced: the Vril-Ya descendants of human race and evolved in parallel differently	The human race is condemned to evolve
	Idea 5: Disappearance of Victorian values (family, individual houses)	Idea 5: developed: moral society free of crimes and sorrows	The new societies will adopt new ways of life
	Idea 6-evolution synonym of the spread of communism	Idea 6 new evolution synonym of the destruction and replacement	Different visions of the destiny of the human race

Similar: idea 1 and idea 5

contradicted: idea 1, idea 3

Nuanced: idea 4

Developed: idea 5: idea 6

Different: idea 6

Outline:

Introduction: introduce the documents, the topic, the thesis statement, the outline

Body: Part 1/ evolution of mankind

Part 2/the outcome of this evolution

Conclusion: restate the thesis statement and the answers, extend the debate on speculative novels

The comment: (≤ 300 words):

The technological development and the scientific innovations that marked the 19th century led to the opening of a debate on the future of mankind. The science fiction novels *The Times Machine* of H. G. Wells, published in 1895 and *The Coming Race* of Edward Bulwer Lytton, published in 1871 are among the literary works which dealt with the evolution of the human race; they speculated and imagined the consequences of this evolution. Their representations of the future of the human aimed at drawing the attention of their audience into the consequences of the ongoing changes which could be fatal to the existing social model. So, how are the author's futuristic vision alarming to their 19th century's societies? To answer this question, we will start first by showing how both writers imagine the evolution of the world. In the second part, it will be question of the outcome of the human race evolution depicted by the authors.

(topic sentence) The evolution of the human race is the central theme in both documents. The two authors seem agree on the fact that human evolution is an inevitable process. The creative imagination of Wells takes us into the future, the year 802701 thanks to a scientific invention: the time machine. Whereas Lytton makes the falling of the narrator into the bowel of the earth a means to makes the reader discover an underground civilization. In both actions: the ascendancy into the future and the falling into the underground reflects two different visions of the consequences of the humankind evolution which the two authors unveil at the end of the passages. Nonetheless, they consider the 'hosts' and the 'Vril -Ya' they meet in the future or in the underground different from the humankind. For Wells, the narrator discovers a degenerated race with childish behaviour. They are passive and unable of any progress. On the contrary, Lytton chooses to present the evolved race as highly moralised, the language he used to describe their attitude shows a hidden frustration in front of a perfect society. He insists on its counter production and the inefficacy of the excessive morality reigning in the underground. We can make a distinction between Well's and Lytton's depiction of the narrator's reactions. While Wells presents a confused, an astonished and a questioning narrator symbolizing the writer's unexpectedness and decisiveness of destiny of the human race. Lytton's narrator is dramatized by the idealism and the perfectness of the underground world. Like Wells, Lytton shows a futuristic image of the British society adopting new values. Wells focuses on chaos and the disappearance of the Victorian family values and Lytton describes a society free of crimes, of sorrows and full of happiness, a vision which seems in contradiction with the 19th society in which the author lives. (concluding sentence) However, both visions reflect an atmosphere of mistrust and a growing concern regarding the undergoing changes in their times.

(topic sentence) The consequences of the human kind evolution appear in both passages as the writer's main concern. The characters, 'the hosts' and the 'Vril-Ya' symbolize the outcome of the different changes occurring in the writer's society. The economic, social and scientific innovations condemned the human race to evolution. Their negative assessment of the human race evolution and their negative conception of the future reveal their discontent with their society's conditions. Their objective is to warn against the possible chaotic evolution of human race and indirectly urge the different actors of the society to react and avoid a chaotic situation in the future. However, the idea of chaos is not seen from the same angle in the two passages. For Lytton, it is the perfect and ideal society of the Vril-Ya and for Wells, it is the passivity of the new race. This leads to different visions of the termination of the human evolution. Lytton imagines 'The Coming Race' taking the place of the human race after destroying them. Wells is less dramatic but more sceptic as he predicts that triumph of communism will yield (produire) a useless race. Lytton's fears are turned towards a new race which seem better than his race which can threaten their existence. Whereas Wells sees the menace within the society. But both refuse to be fatalistic and urge the society to take control of the future to avoid the backwardness of the society or its disappearance. In both cases the objective is to shock the reader.

The dominant theme highlighted in the two passages is the dramatic consequences of the inevitable evolution of humankind. Both Wells and Lytton, belonging to the 19th century British society, imagine the evolution as a threat to the existing order. Their imagination of the future is based on the reality of their environment. Predicting the worse to change for the better seems to be the two writers' message in these two science fiction figures.

LE TEMPS DU BILAN

Chapter 1	L'imagination créatrice et visionnaire
Doc 1	Wells/<i>The Time Machine</i> Chapter 1-5
The main ideas	<ul style="list-style-type: none"> -The Victorian context encouraged the emergence of the scientific novel. -H. G. Wells was highly interested in the economic and technological advancement. -<i>The Time Machine</i> reflects a whole generation's concern about the future of mankind. -Imagination was a means attract the reader's attention to the reality of social inequality.
Vocabulary	Victorian society, Sci fi, evolution, time traveller, futuristic vision, working class, progress, ideal.
Doc 2	A passage from Bellamy's <i>Looking Backward</i> Literary comment
The main points	<ul style="list-style-type: none"> -The author's optimism. -Unequal distribution of wealth. -Social rebellion. -Upper class feeling of superiority. -Unfair economic system. -The necessity of social reforms for the salvation of the future generations.
Vocabulary	Poor, rich, upper class, aristocratic, working conditions, health conditions, ideal, optimism, capitalists, individual profit, common profit
Doc 3	Video: Wells: The Father of Science Fiction
The main ideas	<ul style="list-style-type: none"> -H. G. Wells un des écrivains pionniers du roman de science-fiction. -Les origines modestes de Wells n'ont pas empêché la célébrité de Wells. -Le 19^{ème} siècle est le siècle du roman scientifique. -Dans ses romans, Wells s'intéresse à l'évolution de l'homme et au futur de la société. -L'objectif de Jules Verne est plutôt de démontrer les prouesses scientifiques de l'homme.
Vocabulary	Imagination créative, roman scientifique, talent littéraire.
Doc 4	Inventing the Future
The main ideas	<ul style="list-style-type: none"> -Scientific progress will not put an end to class division. -'Inventing the Future' is a satirical representation of the 19th century vision of the future. -The empire at the heart of the invention of the future
Vocabulary	Steam power, class division, British empire, humoristic representation, satire.

Further reading: www.bbc.co.uk/history/british/victorians/speed_01.shtml



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