



# COURS PI

☆ *L'école sur-mesure* ☆

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

**Seconde - Module 3 - Représentation de soi et rapports  
à autrui : perception, tolérance et rejet**

## Anglais LVA

v.5.1



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

[www.cours-pi.com](http://www.cours-pi.com)

Paris & Montpellier



# EN ROUTE VERS LE BACCALAURÉAT

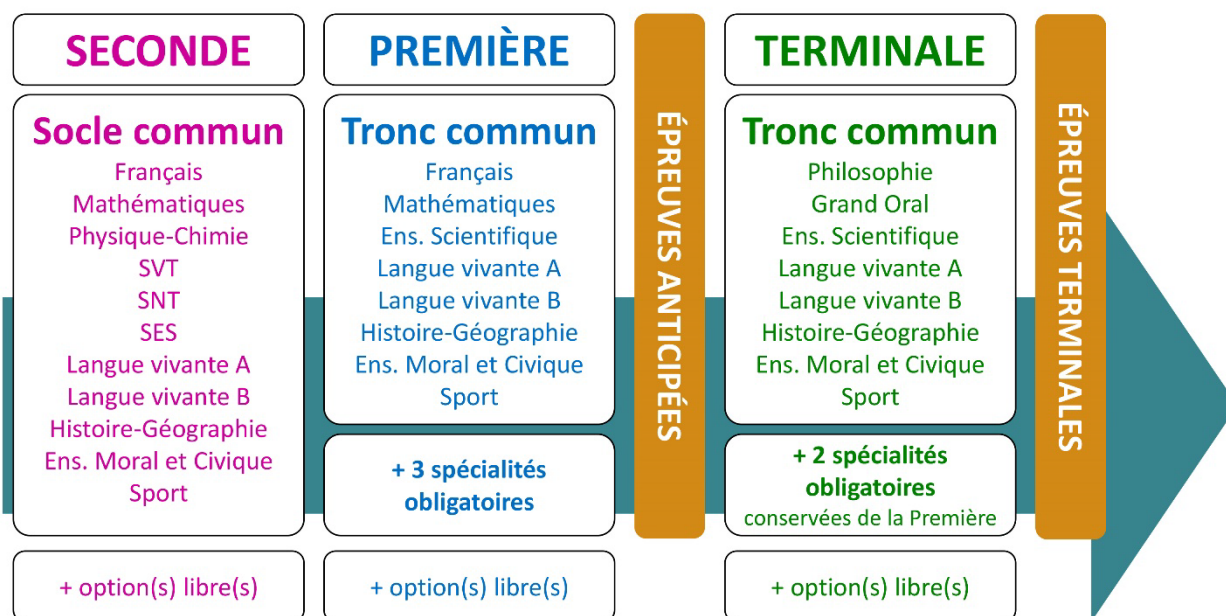
Comme vous le savez, la **réforme du Baccalauréat** est entrée en vigueur progressivement jusqu'à l'année 2021, date de délivrance des premiers diplômes de la nouvelle formule.

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

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

## LE BAC DANS LES GRANDES LIGNES

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



### CE QUI A CHANGÉ

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

### CE QUI N'A PAS CHANGÉ

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



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

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

## ANGLAIS SECONDE

### Module 3 – Représentation de soi et rapports à autrui : perception, tolérance et rejet

#### LES AUTEURES



##### Sarah DJEBRANI

« L'enseignement c'est beaucoup de patience, savoir s'adapter à différentes situations et être capable de changer de stratégie pour véhiculer les connaissances ». Professeur certifiée et expérimentée, elle a enseigné au Royaume-Uni. Ne cessant jamais de se former, elle s'engage dans sa mission avec conviction, engagement et responsabilité en se mettant à la place de ses élèves afin de trouver les bonnes explications. Engagée jusque dans le bénévolat pour l'éducation, elle s'est investie dans la transmission de la lecture.



##### Claude CHEHATA

Diplômée de l'Université Pari VII et de l'Université de Montréal, Claude Chehata a enseigné en tant que professeur d'anglais au sein de collèges, lycées et BTS. Son expérience en France, au Canada et en Irlande auprès de jeunes de différents âges et de différentes cultures lui permet de s'adapter au profil de chaque enfant dans le but de le guider et de lui faire apprécier la langue anglaise.

#### PRÉSENTATION

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

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

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

## CONSEILS A L'ÉLÈVE

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

## LES DEVOIRS

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

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

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

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

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

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

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



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



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

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

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

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

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

## 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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<ul style="list-style-type: none"><li>• Renforcer les capacités d’écoute, de discrimination auditive et de mémorisation</li><li>• Repérer le sens des mots</li></ul>	
<b>Compréhension écrite</b>	
<ul style="list-style-type: none"><li>• Permettre la mémorisation du lexique</li><li>• Permettre une autonomie plus grande en lecture au travers des lectures individuelles portant sur des extraits d’œuvres</li></ul>	
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<b>Compréhension orale</b>	<ul style="list-style-type: none"><li>• Savoir répondre à des questions à l’écrit à partir de documents écrits et oraux</li><li>• Approfondir la rédaction d’une biographie</li><li>• Distinguer prétérit simple et prétérit BE-ING</li><li>• Comprendre et commenter une vidéo</li><li>• Décrire une photographie</li></ul>
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### Q OBJECTIFS

#### Compréhension écrite

- Permettre la mémorisation du lexique
- Permettre une autonomie plus grande en lecture au travers des lectures individuelles portant sur des extraits d'œuvres

#### Compréhension orale

- Apprendre à s'exprimer à l'oral : décrire, raconter et expliquer.

#### Expression écrite

- Renforcer la rédaction imitative, semi guidée et libre

#### Enrichissement culturel

- Découvrir des œuvres originales

### Q COMPÉTENCES VISEES

- Renforcer l'écriture d'une biographie
- Décrire la couverture d'un roman oralement
- Utiliser le vocabulaire et la grammaire adaptés au contexte

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# SUGGESTIONS CULTURELLES

## BIOGRAPHIES

- **Will in the World: How Shakespeare Became Shakespeare (VO)** *Stephen Greenblatt*
- **Will le magnifique (VF)** *Stephen Greenblatt*
- **Charles Dickens** *Jean-Pierre Ohl*
- **Mary Shelley : Au-delà de Frankenstein** *Cathy Bernheim*

## ROMANS

- **Romeo & Juliet** *Shakespeare*
- **Romeo & Juliet in Las Vegas** *Rupert Morgan (paperplanesteens.fr)*
- **David Copperfield** *Charles Dickens*
- **Frankenstein** *Mary Shelley*

## BANDES-DESSINÉES

- **Roméo et Juliette** *Megumi Isakawa*
- **Frankenstein** *Denis Deprez*
- **Frankenstein** *Junji Ito*

## FILMS ET SPECTACLES

- **Roméo et Juliette** *pièce de Eric Ruff (Mise en scène de la Comédie Française)*
- **Roméo et Juliette** *film de Renato Castellani*
- **Romeo + Juliet** *film de Baz Luhrmann*
- **David Copperfield** *film de Simon Curtis*
- **David Copperfield** *film de George Cukor*
- **Frankenstein** *pièce de Danny Boyle*
- **Frankenstein** *film de James Whale*









## INTRODUCTION

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**Notre façon d'observer, de comprendre et d'agir sur le monde est conditionnée par notre représentation de soi, notre représentation des autres et les rapports que nous entretenons avec eux.**

**Dans notre société où la durée de vie s'allonge, la question du lien intergénérationnel se pose ainsi que celle de la place de chacun dans ces univers parfois complexes : quel est l'impact des décisions d'une génération sur le devenir d'une autre ? comment les enfants se retrouvent-ils investis de responsabilités d'adultes ? comment est-on affecté par le regard des autres ?**

Dans ce module, nous allons étudier les deux axes au programme que sont « Vivre entre générations » ; et « Représentation de soi et rapport à autrui ».

C'est à travers le filtre de la littérature que nous allons aborder ces thématiques. Les œuvres de la littérature ont cette qualité d'isoler et de figer des situations qui comportent des vérités éternelles, qui nous fournissent des clés pour décoder le monde dans lequel nous évoluons. Un amour interdit, une enfance oubliée, un monstre stigmatisé ; autant d'exemples qui vont nous servir de miroir pour penser la complexité et la richesse des relations humaines.

Dans *Romeo et Juliette* de Shakespaere, c'est un conflit familial millénaire qui oppose les familles des deux protagonistes. Les nouvelles générations naissent au sein de certains conflits qu'ils n'ont pas toujours choisis et dont ils ne connaissent pas toujours les causes. Dans l'œuvre de Shakespaere, les enfants Montaigu et Capulet doivent s'en tenir aux destins choisis et définis par leurs parents, à moins qu'ils n'en décident autrement.

Dans *David Copperfield* de Dickens, c'est l'enfance qui est malmenée et oubliée lorsque le protagoniste est contraint de travailler et est livré à lui-même. Si Dickens décrit une réalité de l'époque victorienne, cela reste d'actualité dans de nombreux pays du monde.

Dans *Frankenstein* de Mary Shelley, c'est le regard des autres et la perception de soi qui sont incarnés par la créature créée par le docteur Frankenstein. Sa différence est source de rejet et contribue au développement de sa haine envers le genre humain. Se pose alors la question de l'identité du monstre pour la créature et l'être humain.

## RAPPELS VERBES IRRÉGULIERS

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### Irregular verbs

Base verbale	Préterit	Participe passé	Traduction
abide	abode	abode	respecter / se conformer à
arise	arose	arisen	survenir
awake	awoke	awoken	se réveiller
be	was, were	been	être
bear	bore	borne / born	porter / supporter / naître
beat	beat	beaten	battre
become	became	become	devenir
begin	began	begun	commencer
bend	bent	bent	plier / se courber
bet	bet	bet	parier
bid	bid / bade	bid / bidden	offrir
bind	bound	bound	attacher/lier
bite	bit	bitten	mordre
bleed	bled	bled	saigner
blow	blew	blown	souffler / gonfler
break	broke	broken	casser
breed	bred	bred	élever (des animaux)
bring	brought	brought	apporter
build	built	built	construire
burn	burnt/burned	burnt / burned	brûler
burst	burst	burst	éclater
buy	bought	bought	acheter
can	could	could	pouvoir
cast	cast	cast	jeter / distribuer (rôles)
catch	caught	caught	attraper
choose	chose	chosen	choisir
cling	clung	clung	s'accrocher
come	came	come	venir
cost	cost	cost	coûter
creep	crept	crept	ramper
cut	cut	cut	couper
deal	dealt	dealt	distribuer
dig	dug	dug	creuser
do	did	done	faire
draw	drew	drawn	dessiner / tirer
drink	drank	drunk	boire
drive	drove	driven	conduire
eat	ate	eaten	manger
fall	fell	fallen	tomber
feed	fed	fed	nourrir
feel	felt	felt	se sentir / ressentir
fight	fought	fought	se battre
find	found	found	trouver
flee	fled	fled	s'enfuir
fling	flung	flung	lancer
fly	flew	flown	voler
forbid	forbade	forbidden	interdire
forecast	forecast	forecast	prévoir
forget	forgot	forgotten	oublier

Base verbale	Préterit	Participe passé	Traduction
forgive	forgave	forgiven	pardonner
forsake	forsook	forsaken	abandonner
forsee	foresaw	foresawn	prévoir / présentir
freeze	froze	frozen	geler
get	got	got	obtenir
give	gave	given	donner
go	went	gone	aller
grind	ground	ground	moudre / opprimer
grow	grew	grown	grandir / pousser
hang	hung	hung	tenir / pendre
have	had	had	avoir
hear	heard	heard	entendre
hide	hid	hidden	cache
hit	hit	hit	taper / appuyer
hold	held	held	tenir
hurt	hurt	hurt	blesser
keep	kept	kept	garder
kneel	knelt	knelt	s'agenouiller
know	knew	known	connaître / savoir
lay	laid	laid	poser
lead	led	led	mener / guider
leave	left	left	laisser / quitter / partir
lend	lent	lent	prêter
let	let	let	permettre / louer
lie	lay	lain	s'allonger
lose	lost	lost	perdre
make	made	made	fabriquer
mean	meant	meant	signifier
meet	met	met	rencontrer
overcome	overcame	overcome	surmonter
pay	paid	paid	payer
put	put	put	mettre
read	read	read	lire
rid	rid	rid	débarrasser
ride	rode	ridden	monter (vélo, cheval)
ring	rang	rung	sonner / téléphoner
rise	rose	risen	lever
run	ran	run	courir
say	said	said	dire
see	saw	seen	voir
seek	sought	sought	chercher
sell	sold	sold	vendre
send	sent	sent	envoyer
set	set	set	fixer
shake	shook	shaken	secouer
shed	shed	shed	répandre / laisser tomber
shine	shone	shone	briller
shoot	shot	shot	tirer / fusiller
show	showed	shown	montrer
shut	shut	shut	fermer
sing	sang	sung	chanter
sink	sank	sunk	couler
sit	sat	sat	s'asseoir
slay	slew	slain	tuer
sleep	slept	slept	dormir

Base verbale	Préterit	Participe passé	Traduction
slide	slid	slid	glisser
slit	slit	slit	fendre
speak	spoke	spoken	parler
spell	spelt	spelt	épeler / orthographier
spend	spent	spent	dépenser / passer du temps
spin	spun	spun	tourner / faire tourner
spit	spat	spat	cracher
split	split	split	fendre
spoil	spoilt	spoilt	gâcher / gâter
spread	spread	spread	répandre
spring	sprang	sprung	surgir / jaillir / bondir
stand	stood	stood	être debout
steal	stole	stolen	voler / dérober
stick	stuck	stuck	coller
sting	stung	stung	piquer
stink	stank	stunk	puer
strike	struck	stricken / struck	frapper
strive	strove	striven	s'efforcer
swear	swore	sworn	jurer
sweep	swept	swept	balayer
swell	swelled	swollen	gonfler / enfler
swim	swam	swum	nager
swing	swung	swung	se balancer
take	took	taken	prendre
teach	taught	taught	enseigner
tear	tore	torn	déchirer
tell	told	told	dire / raconter
think	thought	thought	penser
throw	threw	thrown	jeter
thrust	thrust	thrust	enfoncer
tread	trod	trodden	piétiner quelque chose
undergo	underwent	undergone	subir
understand	understood	understood	comprendre
wake	woke	woken	réveiller
wear	wore	worn	porter (avoir sur soi)
weep	wept	wept	pleurer
win	won	won	gagner
wind	wound	wound	enrouler / remonter
withdraw	withdrew	withdrawn	se retirer
wring	wrung	wrung	tordre
write	wrote	written	écrire



Dans ce chapitre, vous découvrirez le plus grand dramaturge et poète de la littérature anglaise et vous étudierez un court extrait adapté d'une de ses grandes œuvres : *Romeo et Juliette*. Vous comparerez aussi cet extrait à d'autres versions qui ont été adaptées par des écrivains modernes.

Au cours de ce chapitre, vous aborderez l'étude de texte et son décodage, tout en acquérant le vocabulaire spécifique associé au thème. De plus, vous verrez de façon approfondie la forme et l'utilisation du prétérit et du present perfect.

### OBJECTIFS

#### Compréhension orale

- Renforcer les capacités d'écoute, de discrimination auditive et de mémorisation.
- Repérer le sens des mots

#### Compréhension écrite

- Permettre la mémorisation du lexique
- Permettre une autonomie plus grande en lecture au travers des lectures individuelles portant sur des extraits d'œuvres

#### Expression écrite

- Renforcer la rédaction imitative, semi guidée et libre.

#### Enrichissement culturel

- Découvrir des œuvres originales

### COMPÉTENCES VISÉES

- Rédiger une biographie
- Savoir résumer un texte
- Utiliser le même texte à l'oral et à l'écrit et allier compréhension écrite et orale
- Localiser une information dans un texte long
- Décrire un tableau
- Suivre l'intrigue de récits





# Première approche

## How to write a biography

Une biographie est un récit ou texte retraçant la vie d'une personne, d'un personnage. Elle doit présenter sa vie, son œuvre/son action, et le contexte dans lequel il/elle a évolué. Les informations doivent donc être triées, comprises et pertinentes. Voici un petit guide pour vous aider à rédiger une biographie.

Écrire une biographie peut se faire en plusieurs volumes, ou en quelques paragraphes. Au lycée, vous devez être capable de rédiger une biographie entre 150 et 250 mots environ. Pour cela choisissez les faits les plus importants de la vie de votre personnage. Le déroulement de sa vie doit se faire de façon chronologique: de sa naissance à sa vieillesse ou sa mort.

Ensuite relier les faits entre eux pour leur donner une cohérence, en utilisant les mots de liaison.

Pour rédiger la biographie, il vous faut maîtriser le Simple Past, qui est le temps du récit en anglais, que nous appelons Prétérit en français. Ces notions ont été vues au collège, nous vous en donnons néanmoins un bref rappel dans la partie «rappel de cours / course aims» Lorsque vous rédigez une biographie vous ne devez pas hésiter à multiplier vos sources (livres d'histoire, encyclopédies, internet, etc.).

Voici un exemple avec la biographie de Edgar Allan Poe où nous avons :

1. sélectionné une source
2. surligné les faits importants que nous allons garder pour notre rédaction
3. rédigé notre biographie en utilisant les mots de liaisons appropriés

**DOCUMENT SOURCE : "biography" website [www.biography.com](http://www.biography.com)**



American writer, poet and critic Edgar Allan Poe is famous for his tales and poems of horror and mystery, including "The Fall of the House of Usher," "The Tell-Tale Heart" and "The Raven."

### Who Was Edgar Allan Poe ?

Edgar Allan Poe (January 19, 1809 to October 7, 1849) was an American writer, poet, critic and editor best known for evocative short stories and poems that captured the imagination and interest of readers around the world. His imaginative storytelling and tales of mystery and horror gave birth to the modern detective story. Many of Poe's works, including "The Tell-Tale Heart" and "The Fall of the House of Usher," became literary classics. Some aspects of Poe's life, like his literature, is shrouded in mystery, and the lines between fact and fiction have been blurred substantially since his death.

### Edgar Allan Poe's Poems, Short Stories and Books

Poe self-published his first book, *Tamerlane and Other Poems*, in 1827. His second poetry collection, *Al Aaraaf, Tamerlane, and Minor Poems*, was published in 1829.

As a critic at the *Southern Literary Messenger* in Richmond from 1835 to 1837, Poe published some of his own works in the magazine, including two parts of his only novel, *The Narrative of Arthur Gordon Pym*.

In late 1830s, Poe published *Tales of the Grotesque and Arabesque*, a collection of short stories. It contained several of his most spine-tingling tales, including "The Fall of the House of Usher," "Ligeia" and "William Wilson."

In 1841, Poe launched the new genre of detective fiction with "The Murders in the Rue Morgue." His literary innovations earned him the nickname "Father of the Detective Story." A writer on the rise, he won a literary prize in 1843 for "The Gold Bug," a suspenseful tale of secret codes and hunting treasure.

### « THE BLACK CAT »

Edgar Allan Poe's short story "The Black Cat" was published in 1843 in *The Saturday Evening Post*. In it, the narrator, a one-time animal lover, becomes an alcoholic who begins abusing his wife and black cat. By the macabre story's end, the narrator observes his own descent into madness as he kills his wife, a crime his black cat reports to the police. The story was later included in the 1845 short story collection, *Tales by Edgar Allan Poe*.

### « THE RAVEN »

Edgar Allan Poe's poem "The Raven," published in 1845 in the *New York Evening Mirror*, is considered among the best-known poems in American literature and one of the best of Poe's career. An unknown narrator laments the demise of his great love Lenore and is visited by a raven, who insistently repeats one word: "nevermore." In the work, which consists of 18 six-line stanzas, Poe explored some of his common themes — death and loss.

### « ANNABEL LEE »

This lyric poem again explores Edgar Allan Poe's themes of death and loss and may have been written in memory of his beloved wife Virginia, who died two years prior. The poem was published on October 9, 1849, two days after Poe's death, in the *New York Tribune*.

Later in his career, Poe continued to work in different forms, examining his own methodology and writing in general in several essays, including "The Philosophy of Composition," "The Poetic Principle" and "The Rationale of Verse." He also produced the thrilling tale, "The Cask of Amontillado," and poems such as "Ulalume" and "The Bells."

## When Was Edgar Allan Poe Born ?

Edgar Allan Poe was born on January 19, 1809, in Boston, Massachusetts.

## Poe's Wife, Virginia

From 1831 to 1835, Edgar Allan Poe lived in Baltimore, where his father was born, with his aunt Maria Clemm and her daughter, his cousin Virginia. He began to devote his attention to Virginia, who became his literary inspiration as well as his love interest. The couple married in 1836 when she was only 13 years old. In 1847, at the age of 24 — the same age when Poe's mother and brother also died — Virginia passed away from tuberculosis. Poe was overcome by grief following her death, and although he continued to work, he suffered from poor health and struggled financially until his death in 1849.

## Family and Early Life

Poe never really knew his parents — Elizabeth Arnold Poe, a British actress, and David Poe, Jr., an actor who was born in Baltimore. His father left the family early in Poe's life, and his mother passed away from tuberculosis when he was only three.

Separated from his brother William and sister Rosalie, Poe went to live with John and Frances Valentine Allan, a successful tobacco merchant and his wife, in Richmond, Virginia. Edgar and Frances seemed to form a bond, but he had a more difficult relationship with John Allan. By the age of 13, Poe was a prolific poet, but his literary talents were discouraged by his headmaster and John Allan, who preferred that Poe follow him in the family business. Preferring poetry over profits, Poe reportedly wrote poems on the back of some of Allan's business papers.

Money was also an issue between Poe and John Allan. Poe went to the University of Virginia in 1826, where he excelled in his classes. However he didn't receive enough funds from Allan to cover all of his costs. Poe turned to gambling to cover the difference, but ended up in debt. He returned home only to face another personal setback — his neighbor and fiancée Sarah Elmira Royster had become engaged to someone else. Heartbroken and frustrated, Poe moved to Boston.

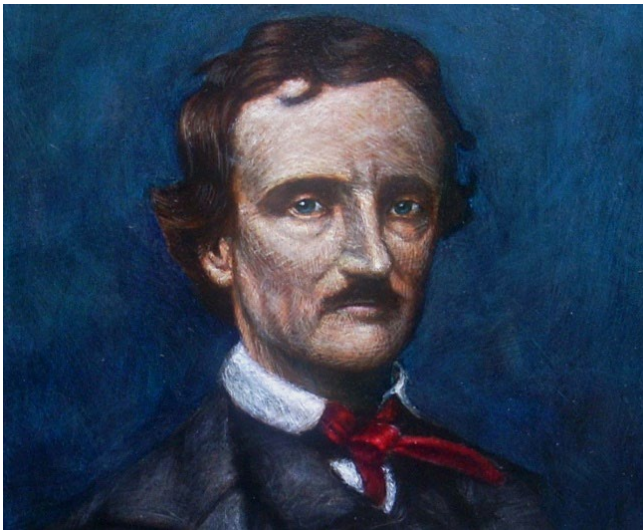
## Army and West Point

In 1827, around the time he published his first book, Poe joined the U.S. Army. Two years later, he learned that Frances Allan was dying of tuberculosis, but by the time he returned to Richmond she had already passed away.

While in Virginia, Poe and Allan briefly made peace with each other, and Allan helped Poe get an appointment to the United States Military Academy at West Point. Poe excelled at his studies at West Point, but he was kicked out after a year for his poor handling of his duties. During his time at West Point, Poe had fought with

his foster father, who had remarried without telling him. Some have speculated that Poe intentionally sought to be expelled to spite Allan, who eventually cut ties with Poe.

### Career as an Editor, Critic, Poet and Writer



After leaving West Point, Poe published his third book and focused on writing full-time. He traveled around in search of opportunity, living in New York City, Baltimore, Philadelphia and Richmond. In 1834, John Allan died, leaving Poe out of his will, but providing for an illegitimate child Allan had never met.

Poe, who continued to struggle living in poverty, got a break when one of his short stories won a contest in the *Baltimore Saturday Visiter*. He began to publish more short stories and in 1835 landed an editorial position with the *Southern Literary Messenger* in Richmond. Poe developed a reputation as a cut-throat critic, writing vicious reviews of his contemporaries. His scathing critiques

earned him the nickname the "Tomahawk Man." His tenure at the magazine proved short. Poe's aggressive-reviewing style and sometimes combative personality strained his relationship with the publication, and he left the magazine in 1837. His problems with alcohol also played a role in his departure, according to some reports.

Poe went on to brief stints at *Burton's Gentleman's Magazine*, *Graham's Magazine*, *The Broadway Journal*, and he also sold his work to *Alexander's Weekly Messenger*, among other journals.

In 1844, Poe moved to New York City. There, he published a news story in *The New York Sun* about a balloon trip across the Atlantic Ocean that he later revealed to be a hoax. His stunt grabbed attention, but it was his publication of "The Raven," in 1845, which made Poe a literary sensation.

That same year, Poe found himself under attack for his stinging criticisms of fellow poet Henry Wadsworth Longfellow. Poe claimed that Longfellow, a widely popular literary figure, was a plagiarist, which resulted in a backlash against Poe.

Despite his success and popularity as a writer, Poe continued to struggle financially and he advocated for higher wages for writers and an international copyright law.

### How and When Did Edgar Allan Poe Die?

Edgar Allen Poe died on October 7, 1849. His final days remain somewhat of a mystery. Poe left Richmond on September 27, 1849, and was supposedly on his way to Philadelphia. On October 3, he was found in Baltimore in great distress. Poe was taken to Washington College Hospital, where he died four days later. His last words were "Lord, help my poor soul."

At the time, it was said that Poe died of "congestion of the brain." But his actual cause of death has been the subject of endless speculation. Some experts believe that alcoholism led to his demise while others offer up alternative theories. Rabies, epilepsy and carbon monoxide poisoning are just some of the conditions thought to have led to the great writer's death.

### Legacy

Shortly after his passing, Poe's reputation was badly damaged by his literary adversary Rufus Griswold. Griswold, who had been sharply criticized by Poe, took his revenge in his obituary of Poe, portraying the gifted yet troubled writer as a mentally deranged drunkard and womanizer. He also penned the first biography of Poe, which helped cement some of these misconceptions in the public's minds.

While he never had financial success in his lifetime, Poe has become one of America's most enduring writers. His works are as compelling today as they were more than a century ago. An innovative and imaginative thinker, Poe crafted stories and poems that still shock, surprise and move modern readers. His dark work influenced writers including Charles Baudelaire, Dostoyevsky and Stephane Mallarme.

**Edgar Allan Poe was born on January the 19, 1809 and died on October the 7, 1849. He was an American writer, poet and critic and editor. He wrote storytelling and tales of mystery and horror gave birth to the modern detective story.**



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interest. The couple married in 1836 when she was only 13 years old. In 1847, at the age of 24 but his wife died in 1849 only two years after their marriage.

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## À VOUS DE JOUER 1

Your turn! Complete the information about William Shakespeare.

Use a dictionary, an encyclopedia or a serious website.

Date of birth: .....

Place of birth: .....

Nationality: .....

Death: .....

Education: .....

Family, wife and children: .....

Who was he? Jobs: .....

Number of plays he wrote: .....

List a few of them: .....

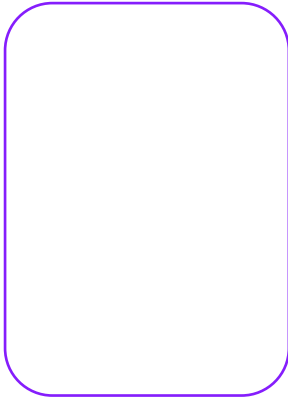
Genre of the plays: .....

Name of his theatre: .....



## À VOUS DE JOUER 2

Once you have completed the information above, write a short presentation of the playwright. You can search and paste an illustration.



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**Tick the correct information. Use your knowledge or get some help from the Internet.**

### 1. Romeo and Juliet is:

- A novel
- A play
- A film

### 2. The genre is:

- A comedy
- A horror story
- A tragedy

### 3. The place is:

- Rome
- Verona
- Florence

### 4. The country is:

- Switzerland
- Greece
- Italy



# ROMEO AND JULIET BY SHAKESPEARE

## Listen



01

Ecoutez l'extrait de texte de la scène 1 de l'acte 1 en vous rendant sur le site internet des Cours Pi, puis répondez aux questions suivantes, après une première écoute ou une seconde écoute si vous en éprouvez le besoin.

Give the names of the two families:

---

What is the reason for the fighting?

---

---

How many characters take part in this scene?

List them in the grid and complete their relationship to each other.

---

---

CHARACTERS	RELATIONSHIP WITH EACH OTHER
Prince	
Lord and Lady Capulet	Husband and wife – Juliet's .....
Tybalt	Juliet's .....
Capulets' servants	
Lord and Lady.....	Husband and wife - Romeo's .....
Benvolio	Romeo's .....
Montague's servants	

Characters/Feelings	ANGRY	AGGRESSIVE	NERVOUS	HAPPY	WORRIED	SENSIBLE
Servants						
Benvolio						
Tybalt						
Lord Capulet						
Lord Montague						
Prince Escalus						
Lady Montague						



## ROMEO AND JULIET BY SHAKESPEARE

### Reading comprehension

A présent, lisez l'extrait de texte (Romeo and Juliet: Act 1 Scene 1), puis répondez aux questions suivantes.

*A street in Verona, Italy. Some of Lord Montague's servants and Lord Capulet's servants are fighting and shouting.*

**Lord Capulet's servants:** We hate the Montagues! Capulet is a better lord than Montague!

**Lord Montague's servants:** We'll kill you for that! Death to the Capulets! (*Benvolio enters.*)

**Benvolio:** What's happening? Stop! Stop fighting!

*He tries to stop them, but they go on fighting.*

**Tybalt (Entering):** Benvolio! What are you doing? Fighting our servants? Turn and fight *me*!

**Benvolio:** You're wrong, Tybalt. I don't want to fight anyone. I'm just trying to keep the peace!

**Tybalt:** That's not true! You Montagues are all the same. I'm going to kill you!

*(He pulls out his sword and starts fighting with Benvolio. Lord and Lady Capulet enter.)*

**Lord Capulet:** Look! The Montagues are trying to kill Tybalt! Quickly – bring me a sword!

**Lady Capulet:** A sword? Don't be stupid, Capulet. You're too old! You haven't used a sword for twenty years.

**Lord Montague (Entering with Lady Montague):** Look! The Capulet are making trouble again!

**Lord Capulet:** What did you say, Montague? Trouble? The man that started the fight was your nephew Benvolio! (*He starts to shake Lord Montague.*)

**Lord Montague:** Let me go, Capulet, you old criminal!

**Lord Capulet:** Criminal? Old? I'll kill you! (*They begin fighting. Prince Escalus enters.*)

**Prince Escalus:** Stop! Montague! Capulet! Stop it immediately! Tybalt! Benvolio! Stop fighting now, or I will execute all of you! (*The fighting stops, and everyone is quiet.*)

Listen. I'm very angry. Verona is a rich, beautiful town, but there is fighting in the streets nearly every day. Montague, Capulet, come here. You must tell your families to stop fighting. Do you understand?

**Lord Montague and Lord Capulet:** Yes, sir.

**Prince Escalus:** Why is there this argument between your families? How did it start?

**Lord Montague:** I can't remember, sir.

**Lord Capulet:** The argument started a long time ago, sir.

**Prince Escalus:** The fighting must stop. We must have peace in Verona.

*Prince Escalus leaves. Then Lord and Lady Capulet, Tybalt and all the servants leave.*

**Lord Montague:** The Prince is right, Benvolio.

**Benvolio:** I agree. I was trying to stop the fighting when Tybalt and the others arrived.

**Lady Montague:** Have you seen our son, Romeo? He wasn't in the fight. I'm very happy about that.

**Benvolio:** I saw Romeo earlier today. It was about four o'clock in the morning and still dark. He was walking, alone, through the woods.

**Lord Montague:** What's the matter with Romeo? He's very quiet these days. Sometimes he stays in his room all day. I think that he's unhappy about something. Will you try to talk to him, Benvolio?

Solve the crosswords below.

HORIZONTAL	VERTICAL
3. à travers	1. bagarre
4. garder	2. presque
6. essayer	5. détester / haïr
7. être d'accord	7. dispute
11. avoir tort	8. avoir raison
13. crier	9. épée
	10. le/les bois (forêt)
	12. continuer
	13. secouer

Complete this passage from scene 1 with the following words.

**aggressively - worried - quarrel - fight (x2) - peace - sensible - unhappy - defend - agreed - hatred**

The Capulets' servants started a..... with the Montagues' servants in a street in Verona.

Benvolio, very....., wanted to stop the..... but Tybalt very..... attacked him.

Lord and Lady Capulet came to help Tybalt, followed by Lord and Lady Montague who were there to..... Benvolio.

When Prince Escalus arrived, he put an end to the..... and demanded..... between the two families. Both families..... realizing that they couldn't remember when and why this..... took place.

Lord and Lady Montague were quite happy to see that Romeo was away at that moment, but they were very..... about him, they suspect something has made him.....



Les domestiques dégainent leurs épées et se battent dans les rues de Vérone.

.....

.....

Le prince met fin à la bagarre. Les domestiques qui se haïssent sont d'accord pour arrêter la querelle.

.....

.....

.....



## GRAMMAIRE

Observe the word formation!

a. Tybalt was **aggressive**, Lord Capulet, **nervous**, and Lady Montague felt **happy** that Romeo wasn't in the fight, although she thinks he seems very **sad**.

- A quelle catégorie grammaticale appartiennent les mots en couleur dans « a » ?
  - noms
  - adjectifs
  - adverbes
  - verbes

b. There was some feeling of **aggressiveness**, **nervousness** but also **happiness** and **sadness** among the characters in this scene.

- A quelle catégorie grammaticale appartiennent les mots en couleur dans « b » ?
  - noms
  - adjectifs
  - adverbes
  - verbes



## L'ESSENTIEL

Le suffixe **ness** permet de créer des noms à partir d'adjectifs.

aggressive  
nervous  
happy  
sad

aggressiveness  
nervousness  
happiness  
sadness

**adjective**

+ suffix **ness**

=

**NOUN**

**Romeo and Benvolio**

What's wrong Romeo? Why do you feel so..... (lonely-loneliness)? You have friends! So, why that..... (blind- blindness)? Look at us, we're here. No, no. I'm not..... (blind-blindness), I'm just in love with the most beautiful girl in Verona, but my..... (shy-shyness) stops me from talking to her. I'm also..... (conscious-consciousness) of the..... (mad-madness) of our two families. I'm so..... (tired-tiredness) of all these traditions. Her family and mine hate each other. Oh, Benvolio, I'll never be able to marry Juliet! I'll die !



## ROMEO AND JULIET BY SHAKESPEARE

### Writing

Le résumé consiste à réécrire un texte plus brièvement, tout en retenant les informations essentielles.

Le résumé répond à des besoins pratiques : lors des études et dans la vie professionnelle, la recherche documentaire par exemple passe par un travail de résumé. Le résumé est un exercice formateur. Il apprend à analyser un texte pour le comprendre puis le reformuler. Cela développe les capacités de lecture et de rédaction, en obligeant à respecter une exigence de rigueur.

Résumer un extrait. Quelques conseils :

#### 1. Introduction

- Identifiez le document :
- Vous donnez la nature du document, le titre, l'auteur, la source (exemple : this is scene 1 from the play Romeo and Juliet written by the playwright and poet William Shakespeare.)

#### 2. Résumé

- Vous surlignez les idées principales
- Vous ne présentez que les idées du texte
- Vous utilisez les mots de liaison

#### 3. Conclusion

- Vous rédigez une ou deux phrases pour conclure votre résumé.

Appliquons notre méthode pour résumer l'extrait suivant (Romeo and Juliet: Act 1 Scene 2) :

Texte original

Anglais contemporain

Enter CAPULET, County PARIS, and PETER, a servant	CAPULET enters with County PARIS, followed by PETER, a servant.
CAPULET But Montague is bound as well as I, In penalty alike. And 'tis not hard, I think, For men so old as we to keep the peace.	CAPULET (continuing a conversation) But Montague has sworn an oath just like I have, and he's under the same penalty. I don't think it will be hard for men as old as we are to keep the peace.
PARIS Of honorable reckoning are you both. And pity 'tis you lived at odds so long.	PARIS

But now, my lord, what say you to my suit?

CAPULET

But saying o'er what I have said before.  
My child is yet a stranger in the world.  
She hath not seen the change of fourteen years.  
Let two more summers wither in their pride  
Ere we may think her ripe to be a bride.

PARIS

Younger than she are happy mothers made.

CAPULET

And too soon marred are those so early made.  
Earth hath swallowed all my hopes but she.  
She's the hopeful lady of my earth.  
But woo her, gentle Paris, get her heart.  
My will to her consent is but a part.  
An she agreed within her scope of choice,  
Lies my consent and fair according voice.  
20This night I hold an old accustomed feast,  
Whereto I have invited many a guest  
Such as I love. And you among the store,  
One more, most welcome, makes my number more.  
At my poor house look to behold this night  
Earth-treading stars that make dark heaven light.

Such comfort as do lusty young men feel  
When well-appareled April on the heel  
Of limping winter treads. Even such delight  
Among fresh fennel buds shall you this night  
Inherit at my house. Hear all, all see,  
And like her most whose merit most shall be—  
Which on more view of many, mine, being one,  
May stand in number, though in reckoning none,  
Come, go with me.

(to PETER, giving him a paper)

Go, sirrah, trudge about  
Through fair Verona. Find those persons out  
Whose names are written there, and to them say  
My house and welcome on their pleasure stay.

Exeunt CAPULET and PARIS

PETER

Find them out whose names are written here? It is written, that the shoemaker should meddle with his yard and the tailor with his last, the fisher with his pencil and the painter with his nets. But I am sent to find those persons whose names are here writ, and

You both have honorable reputations, and it's too bad you've been enemies for so long. But what do you say to my request?

CAPULET

I can only repeat what I've said before. My daughter is still very young. She's not even fourteen years old. Let's wait two more summers before we start thinking she's ready to get married.

PARIS

Girls younger than she often marry and become happy mothers.

CAPULET

Girls who marry so young grow up too soon. But go ahead and charm her, gentle Paris; make her love you. My permission is only part of her decision. If she agrees to marry you, my blessing and fair words will confirm her choice. Tonight I'm having a feast that we've celebrated for many years. I've invited many of my closest friends, and I'd like to welcome you and add you to the guest list. At my humble house tonight, you can expect to see dazzling stars that walk on the ground and light the sky from below.

You'll be delighted by young women as fresh as spring flowers. Look at anyone you like, and choose whatever woman seems best to you. Once you see a lot of girls, you might not think my daughter's the best anymore. Come along with me.

(to PETER, handing him a paper) Go, little fellow, walk all around Verona. Find the people on this list and tell them they're welcome at my house tonight.

CAPULET and PARIS exit.

PETER

Find the people whose names are on this list? It is written that shoemakers and tailors should play with each others' tools, that fisherman should play with paints, and painters should play with with fishing nets. But I've been sent to find the people whose names are written on this list, and I can't read! I'll never find

can never find what names the writing person hath here writ. I must to the learned in good time!

Enter BENVOLIO and ROMEO

BENVOLIO

Tut man, one fire burns out another's burning.  
One pain is lessened by another's anguish.  
Turn giddy, and be helped by backward turning.  
One desperate grief cures with another's languish.  
Take thou some new infection to thy eye,  
And the rank poison of the old will die.

ROMEO

Your plantain leaf is excellent for that.

BENVOLIO

For what, I pray thee?

ROMEO

For your broken shin.

BENVOLIO

Why Romeo, art thou mad?

ROMEO

Not mad, but bound more than a madman is,  
Shut up in prison, kept without my food,  
Whipped and tormented and—Good e'en, good fellow.

PETER

God 'i' good e'en. I pray, sir, can you read?

ROMEO

Ay, mine own fortune in my misery.

PETER

Perhaps you have learned it without book. But I pray, can you read anything you see?

ROMEO

Ay, if I know the letters and the language.

PETER

Ye say honestly. Rest you merry.

ROMEO

Stay, fellow. I can read. (he reads the letter)  
"Seigneur Martino and his wife and daughters;  
County Anselme and his beauteous sisters;  
The lady widow of Vitruvio;  
Seigneur Placentio and his lovely nieces;  
Mercutio and his brother Valentine;  
Mine uncle Capulet, his wife and daughters;

them on my own. I've got to find somebody who knows how to read to help me. But here come some people, right in the nick of time.

BENVOLIO and ROMEO enter

BENVOLIO

(to ROMEO) Come on, man. You can put out one fire by starting another. A new pain will make the one you already have seem less. If you make yourself dizzy, you can cure yourself by spinning back around in the opposite direction. A new grief will put the old one out of your mind. Make yourself lovesick by gazing at some new girl, and your old lovesickness will be cured.

ROMEO

The plantain leaf is excellent for that.

BENVOLIO

For what, Romeo?

ROMEO

For when you cut your shin.

BENVOLIO

What? Romeo, are you crazy?

ROMEO

I'm not crazy, but I'm tied up tighter than a mental patient in a straitjacket. I'm locked up in a prison and deprived of food. I'm whipped and tortured - (to PETER) Good evening, good fellow.

PETER

May God give you a good evening. Excuse me, sir, do you know how to read?

ROMEO

I can read my own fortune in my misery.

PETER

Perhaps you've learned from life and not from books. But please tell me, can you read anything you see?

ROMEO

Yes, if I know the language and the letters.

PETER

I see. Well, that's an honest answer. Have a nice day.

ROMEO

Stay, fellow. I can read. (he reads the letter)  
"Signor Martino and his wife and daughters,  
Count Anselme and his beautiful sisters,  
Vitruvio's widow,  
Signor Placentio and his lovely nieces,  
Mercutio and his brother Valentine,  
My uncle Capulet and his wife and daughters,

<p>My fair niece Rosaline and Livia;</p> <p>Seigneur Valentio and his cousin Tybalt; Lucio and the lively Helena.” A fair assembly. Whither should they come?</p> <p>PETER Up.</p> <p>ROMEO Whither? To supper?</p> <p>PETER To our house.</p> <p>ROMEO Whose house?</p> <p>PETER My master’s.</p> <p>ROMEO Indeed, I should have asked thee that before.</p> <p>PETER Now I’ll tell you without asking. My master is the great rich Capulet, and if you be not of the house of Montagues, I pray come and crush a cup of wine. Rest you merry!</p> <p>Exit PETER</p> <p>BENVOLIO At this same ancient feast of Capulet’s Supps the fair Rosaline whom thou so loves With all the admired beauties of Verona. Go thither, and with unattainted eye Compare her face with some that I shall show, And I will make thee think thy swan a crow.</p> <p>ROMEO When the devout religion of mine eye Maintains such falsehood, then turn tears to fires, And these, who, often drowned, could never die, Transparent heretics, be burnt for liars! One fairer than my love? The all-seeing sun Ne’er saw her match since first the world begun.</p> <p>BENVOLIO Tut, you saw her fair, none else being by, Herself poised with herself in either eye. But in that crystal scales let there be weighed Your lady’s love against some other maid 100That I will show you shining at the feast, And she shall scant show well that now shows best.</p> <p>ROMEO</p>	<p>My fair niece Rosaline and Livia,</p> <p>Signor Valentio and his cousin Tybalt, Lucio and the lively Helena.” That’s a nice group of people. Where are they supposed to come?</p> <p>PETER Up.</p> <p>ROMEO Where? To supper?</p> <p>PETER To our house.</p> <p>ROMEO Whose house?</p> <p>PETER My master’s house.</p> <p>ROMEO Indeed, I should have asked you before who he was.</p> <p>PETER Now I’ll tell you so you don’t have to ask. My master is the great and rich Capulet, and if you don’t belong to the house of Montague, please come and drink a cup of wine. Have a nice day!</p> <p>PETER exits.</p> <p>BENVOLIO The beautiful Rosaline whom you love so much will be at Capulet’s traditional feast, along with every beautiful woman in Verona. Go there and compare her objectively to some other girls I’ll show you. The woman who you think is as beautiful as a swan is going to look as ugly as a crow to you.</p> <p>ROMEO If my eyes ever lie to me like that, let my tears turn into flames and burn them for being such obvious liars! A woman more beautiful than the one I love? The sun itself has never seen anyone as beautiful since the world began.</p> <p>BENVOLIO Come on, you first decided she was beautiful when no one else was around. There was no one to compare her to except herself. But let your eyes compare her to another beautiful woman who I’ll show you at this feast, and you won’t think she’s the best anymore.</p> <p>ROMEO</p>
--	--

I'll go along, no such sight to be shown, But to rejoice in splendor of mine own.	I'll go with you. Not because I think you'll show me anything better, but so I can see the woman I love.
Exeunt	They exit.

**a) Introduction**

*Identify the document : nature of the document, title, author, source...*

This scene is an extract from the play Romeo and Juliet written by the playwright and poet William Shakespeare.

**b) Summarize**

*Highlight the main ideas of the scene*

*Use linking words*

The old men Capulet and Montaigu are judged. However nothing could put an end to their incomprehensible hatred.

Paris, a friend of the Prince, asks Capulet to be willing to agree to his daughter's decision. The father will conform to the decision of his daughter. The old man announces that a reception is organized in his palace, in the evening.

Paris and Capulet leave the scene. Romeo and Benvolio appear. Informed about the reception, Romeo and Benvolio decide to attend the party. Over there, Romeo hopes to see the one who stole his heart: Rosaline.

**c) Conclusion**

*One or two sentences as a conclusion.*

This last decision will lead Romeo on the way to love, not exactly as expected.

**Proposition de résumé pour cette même scène**

This is scene 2 from Act 1.

Juliet's father and Paris are talking about Paris's intention to marry Juliet.

Lord Capulet is delighted since he favours Paris as Juliet's suitor, nevertheless he thinks Juliet is too young to get married. He would like Paris to wait until Juliet is sixteen.

He invites Paris to his party and suggests that he should charm Juliet so as to make her love him.

Lord Capulet hands a paper to his servant Peter and asks him to invite the people who are on the list.

Peter is worried because he can't read. Seeing Romeo coming with Benvolio he asks the former to read the list for him.

Peter invites Romeo and Benvolio to the party not knowing they are Montagues.

Rosaline, the girl Romeo loves is invited to the party, so Romeo accepts the invitation in order to meet her.

We can say Juliet's father sounds quite modern, progressive enough, for he doesn't want to take a decision before being sure his daughter agrees on marrying the man she loves, but is it the only reason why?



**À VOUS DE JOUER 3**

Your turn! Summarize the text from Romeo and Juliet Act 1 Scene 1 as seen in the part "listen".

.....

.....

.....

.....

.....

.....

.....

.....

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



# ROMEO AND JULIET BY SHAKESPEARE

## Think



Read these lines from the play then translate them.

<p><b>ROMEO</b> It's easy for someone to joke about scars if they've never been cut.</p>	<p>.....</p> <p>.....</p> <p>.....</p>
<p><b>JULIET</b> If they see you, they'll murder you.</p>	<p>.....</p> <p>.....</p> <p>.....</p>



## GRAMMAIRE

Observe!

- "You haven't used a sword for 20 years."
- Tybalt has taken part in the fight.

Observez les éléments soulignés.

- De quoi sont composées ces formes verbales ?

Auxiliaire ..... + Participe Passé des verbes ..... et .....

- Ces formes verbales sont un temps du :  Passé  Présent  Futur ?

- Quel élément permet de le savoir ? .....

- Comment traduiriez-vous ces phrases ?  
.....  
.....

**En réalité cette phrase sous-entend : « Es-tu en mesure d'utiliser une épée maintenant alors que tu ne l'as pas fait depuis 20 ans ? »**

Ce temps n'est pas considéré comme un temps du passé mais bien comme un temps du PRESENT. Il est traduit par le présent mais aussi assez souvent par un passé composé en français.

Il y a un fort lien entre le moment passé de l'action et le résultat présent. Nous faisons un bilan (présent) d'une action/événement antérieur (passé).



Complete the grid using the correct form of the present perfect. There are regular and irregular verbs.

	+	-	?
I/visit	I have visited / I've visited	I haven't visited...	Have I visited?
You/start			
He/bring			
She/drink			
It/fly			
We/choose			
You/do			
They/come			

Complete this dialogue with the verbs between brackets in the present perfect.

**A:**..... you ever..... to Venice? (be)

**B:** No, I..... there. (not/be)

I..... about going to Rome, but not to Venice. (think)

**A:** My friend..... the place (visit). She said it was awesome, especially the ride on the gondolas.

**B:** How great! But things..... (change), the place..... (become) extremely famous, tourists.....it. (invade)



## GRAMMAIRE

Observe!

- a. "You haven't used a sword for 20 years"  
b. "You haven't used a sword since 1612"

Traduction

- a. Tu n'as pas pris d'épée depuis 20 ans.  
b. Tu n'as pas pris d'épée depuis 1612.

- Comment « depuis » est-il traduit dans la phrase a. ? .....
- Comment « depuis » est-il traduit dans la phrase b. ? .....
- Par quoi « for » est-il suivi ? a. for + .....
- Par quoi « since » est-il suivi ? b. since + .....



## L'ESSENTIEL

Grammaire : for et since.

**For** + 20 years / 20 minutes / two hours / some days / two months / a week / a long time.

**For** est suivi : d'une durée de temps

**Since** + 1612 / last year / February / Saturday / our trip to England / breakfast / 6 o'clock / I came home

**Since** est suivi : du point de départ de l'action/événement

FOR + a period of time

SINCE + a specific point of time

EXERCICE

10

Complete the following passage with for or since.

- Romeo has been in love with Juliet..... he met her.
- The Montagues and the Capulets have hated each other..... ages.
- Have you seen our son? No, I haven't seen him..... last night.
- The Capulets' guests have enjoyed themselves at the party..... eight hours.
- Lord Capulet hasn't danced..... 20 years.
- Romeo hasn't been so sad..... he fell in love.



## L'ESSENTIEL

Grammaire : present perfect.

EXPRESSIONS TEMPORELLES utilisées avec le « Present Perfect »

- recently-lately-up to now, qui se réfèrent à une période allant jusqu'au moment présent.  
Example: Benvolio has recently talked to Romeo.
- just-before-already qui se réfèrent à un moment indéterminé du passé  
Example: Romeo's friends have just seen him walking in the woods.
- yet-ever-never utilisés dans des phrases interrogatives et négatives.  
Example: Lady Capulet: Have you ever thought about marrying, my dear?  
Juliet: Marrying? No, I have never thought about it.  
Juliet hasn't met Romeo yet.
- Once (x1) – twice (x2)  
Example: No, Juliet has met him once, at her father's party.

EXERCICE

11

Put the words in the correct order.

- met – yet – not – has – Romeo – Juliet.

.....

- him – to – she – talked – before – has - ?

.....

c. already – party – started – the – has.

.....

d. ever – to – you – party – a – have – Capulets' – been?

.....

e. themselves – early morning – enjoyed – guests – the – have – up to.

.....



## GRAMMAIRE

Observe!

a. "the argument started a long time ago".

b. "I saw Romeo earlier in the morning".

Observez les éléments soulignés.

Quelle est la Base Verbale de a ? .....

Quelle est la Base Verbale de b ? .....

- De quoi est composée la forme verbale des phrases a et b ?

Phrase a.

Base Verbale du verbe ..... + ..... (Pour tous les verbes réguliers)

Phrase b.

La forme est différente (verbes irréguliers, cf liste des verbes dans les rappels)

- Ces phrases sont au :  Passé  Présent  Futur ?
- Quels éléments de la phrase permettent de le savoir ?

.....



Le **théâtre du Globe** à Londres est célèbre pour avoir abrité de nombreuses représentations des pièces de William Shakespeare et pour avoir brûlé accidentellement lors d'une de ses dernières pièces. Le 29 juin 1613, la bourre enflammée d'un canon de théâtre, utilisé pour des effets spéciaux, mit le feu au toit de chaume et l'incendie ravagea rapidement tout le bâtiment. Il fut reconstruit à l'identique non loin de son emplacement d'origine en 1996. Son nom actuel est **Shakespeare's Globe**.



## L'ESSENTIEL

Grammaire : past simple

Ce temps est bien un temps du Passé, c'est le « Past Simple » en anglais ou le « Prétérit » en français. Le prétérit peut être traduit soit par le passé composé, soit par le passé simple, et **parfois** par l'imparfait.

Le prétérit se réfère à une action/une situation qui a commencé dans le passé et s'est terminée dans le passé. L'action/la situation n'a aucune relation avec le moment présent et se réfère à un moment précis du passé, comme dans l'exemple du texte : « a long time ago ». L'action/la situation est complètement révolue.

### Les formes affirmative (+), négative (-) et interrogative (?).

Regular verbs.

+		I – You – We – You – They / He – She – It	<b>STARTED.</b>
-		I – You – We – You – They / He – She – It	<b>DID NOT / didn't START.</b>
?	<b>DID</b>	I – You – We – You – They / He – She – It	<b>START?</b>

Irregular verbs.

+		I – You – We – You – They / He – She – It	<b>SAW.</b>
-		I – You – We – You – They / He – She – It	<b>DID NOT / Didn't SEE.</b>
?	<b>DID</b>	I – You – We – You – They / He – She – It	<b>SEE ?</b>

Short answers.

Yes,	I – You – We – You – They / He – She – It	<b>DID.</b>
No,	I – You – We – You – They / He – She – It	<b>DID NOT / DIDn't.</b>

### EXERCICE

12

Tick the correct sentence.

- I met Tybalt yesterday.  
I have met Tybalt yesterday.
- Did you ever visit Italy?  
Have you ever visited Italy?
- He hasn't written a new play last year.  
He didn't write a new play last year.
- They came to Venice two months ago.  
They have come to Venice two months ago.



## L'ESSENTIEL

Grammaire : present perfect vs past simple

Example:

- She has already met Romeo: (indefinite past time = we **don't know** exactly when)
- She met him last week: (definite past time = we **know** exactly when)

→ **We use the Present Perfect to talk about indefinite past time.**

→ **We use the Past Simple to talk about definite past time.**

La phrase a. fait le **lien** entre l'action passée et le moment de parole, le présent.

La phrase b. marque la **rupture** entre le moment présent et le passé qui est révolu.

### EXERCICE

13

Put the verbs in the appropriate verb form : present perfect or past simple.

- The servants..... (stop) the fight when Prince Escalus..... (arrive).
- Benvolio..... (see/not) Romeo today.

- c. Romeo..... (leave) Verona since the fight.
- d. I..... (read/not) The Tempest, a play Shakespeare..... (write) in the 17<sup>th</sup> century when he..... (be) over 40 years old.



## ROMEO AND JULIET BY SHAKESPEARE

### Reading comprehension 2

Read this extract taken from *Romeo and Juliet in Las Vegas* by Rupert Morgan, Paper Planes Teens editions.

#### Chapter 2: Gang War

*Elvis gestures to two men coming his way.*

**Elvis:** See these two men coming? The big one is 'Big' Ben Volio, a member of the Montague gang. The other guy is Micky Mercutio – he's not a gangster, but he's friend with Romeo and the other Montagues.

**Big Ben:** (to Micky)- So what's wrong with Romeo?

**Micky:** What do you think? He's in love?

**Big Ben:** Again?

**Micky:** I blame that Elvis impersonator he's friends with. The man is a bad influence.

**Elvis** (to himself): Charming. Now, coming from the other direction, we have two Don Capulet's men -Ty 'the Tiger' Bolt and 'Silent' Pete Ruchio. That is a problem because the Capulet and the Montague gangs are at war with each other right now. So, if you'll excuse me, I'm leaving before the trouble starts.

*Elvis exits. Ty the Tiger and Silent Pete stop walking as they come toward Big Ben and Micky, barring their route past.*

**Big Ben:** Is there a problem, Tiger?

**Ty the Tiger:** Yeah, there's a problem. You are in my way.

**Micky** (softly, to Big Ben): Why does this idiot always think people are in his way?

**Ty the Tiger:** What did you say, Micky?

**Micky:** I wasn't talking to you. I was talking to my friend.

**Ty the Tiger:** Are you disrespecting me?

**Micky:** Am I disrespecting you? Hmm... no, I don't think so.

**Ty the Tiger:** What do you mean "You don't think so?"

**Micky:** You can only disrespect a person, Tiger, if he merits respect in first place. Which you don't. So, no, I was not disrespecting you!

**Ty the Tiger:** Huh?

**Micky:** You explain it to him, Pete. Oh, I forgot – you're too stupid to talk, aren't you?

Silent Pete takes out his gun. Suddenly, all four men have guns in their hands, each ready to fire.

### Chapter 3: Captain Escalo

Just then Captain Escalo arrives.

**Escalo:** Stop! Give me those guns!

*The four men hesitate.*

**Escalo:** Now – or you're all spending the night in jail.

*The four men hand over their guns.*

**Escalo:** This war between your families has to stop, boys.

**Ty and Big Ben** (simultaneously): He started it!

**Micky:** If you ask me, it was Silent Pete.

**Escalo:** I don't care who started it: I can't allow shooting in the streets! If Vegas becomes too dangerous, the tourists will stop coming. If there are no tourists, there are no idiots to lose money in your casinos. Is that what your bosses want?

*Romeo arrives, looking morose. He realises his friends Big Ben and Micky are in trouble.*

**Romeo:** Is there a problem, Captain?

**Escalo:** No problem, boy. But listen to me now, all of you. I have a message for your families. The next person to break the peace better leave Las Vegas fast, because if I catch him he's a dead man. Do you understand me?



## WORD BANK

Here is some vocabulary from the text.

### NOUNS

**war** ≠ **peace**: guerre ≠ paix  
**at war**: en guerre  
**guy**: (un) gars  
**impersonator**: imitateur  
(in my) **way**: (sur mon) chemin  
**jail**: prison

### ADJECTIVE

**morose**: morose/triste

### PRONOUN

**each other**: se ... l'un l'autre (pronominal)

### VERBS

**blame**: blâmer/tenir responsable  
**bar (barring)**: barrer la route/empêcher l'accès  
**(not)think (so)**: ne pas penser  
**spend the night**: passer la nuit  
**hand over**: remettre  
**allow**: permettre/autoriser

### ADVERB

**softly**: doucement

The characters:

Oxford bookworms	Crazy Classics
Romeo Montague	
Juliet Capulet	
Tybalt	
Benvolio	
Prince Escalus	

### Romeo and Juliet in Las Vegas

- Name of the gangs:..... and.....
- Nationality:.....
- Place: .....
- Reason for the fighting:.....



### L'ESSENTIEL

How to express differences / similarities.

Use of link words. Look up their meaning in a dictionary.

**Expressing Contrasts:** but – unlike – different from – on the contrary – on the one hand ... on the other hand – while – whereas – however – although – while -

**Expressing Similarities:** like – just like – are alike – the same as – look like/sound like – similar to

Examples:

- The characters in crazy classics are **the same as** in bookworms, **however** Ty the Tiger and Silent Pete aren't servants **but** gangsters.
- **Although** the scene starts with a fighting, it takes place in two different towns, Verona and Las Vegas.
- **Like** Prince Escalus who stopped the fight, Captain Escalo did so by threatening them.

Express yourself in 3 sentences to compare the two scenes.

Speak of the places and the characters using some of the link words: different from – whereas – alike.

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Listen to this sentence ([www.cours-pi.com/ressources](http://www.cours-pi.com/ressources)) and underline the stressed words.

*A street in Verona, Italy. Some of Lord Montague’s and Lord Capulet’s servants are fighting and shouting*



### À VOUS DE JOUER 4

Mise en lumière de la thématique : conflits entre générations.

The Montagu and the Capulet families are in conflict with one other.

Romeo Montagu and Juliet Capulet are in love with each other. Their love ended tragically. Do you think children have to live according to their parents’ opinions ?

Think of a situation with either a positive or negative outcome and say why you would be ready or not to behave like your parents. Write about 12 to 20 lines.

Area with 20 horizontal dashed lines for writing.





# DÉCRIRE UN DOCUMENT ICONOGRAPHIQUE

## 1. Identify

- ✓ Dites quel est le genre du document : a painting – a cartoon strip/frame – an advertisement – a photo – a film poster / a still ( a film shot/...)
- ✓ Donnez le titre du document si il apparait
- ✓ Donnez le nom de: the author/painter/creator...
- ✓ Donnez la date de creation: it was created/painted...

Exemple: This is (title), a ..... by ....., a British/ an American artist, painted/drawn/shot in .....

## 2. Describe

- ✓ Dites ce que vous voyez en localisant les différents éléments : See frame below: locating elements
- ✓ Commencez par les éléments importants.
- ✓ Organisez la description.
- ✓ Utilisez le Present Be+BV-ing pour décrire le document. (nous faisons un arrêt sur image, nous parlons de ce qu'il se passe à ce moment .)

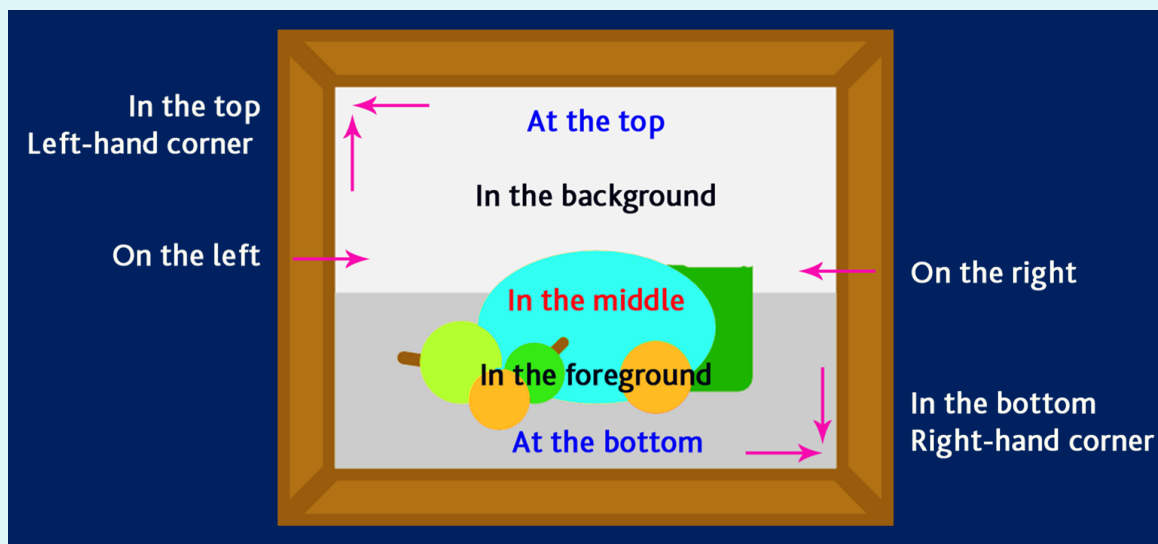
## 3. Analyse

- ✓ Dites ce que vous ressentez à la vue du document.
- ✓ Que veut montrer l'auteur? (it is to.../in order to show...- it is aimed at showing.../-the goal/ the purpose of ... is to show-...)

## 4. Conclude

- ✓ Donnez les raisons pour lesquelles vous aimez ce document ou pas. (it is great- it's awful- I like it- I quite like -it's awesome - I don't like -I'm not very interested in ...)  
(I think - for me - according to me - In my opinion)
- ✓ Evitez d'imaginer ce qui ne se trouve pas sur le document iconographique.

### Locating the different elements.





CORRECTION :

### **The Lion of Saint Marc**

- This document « The Lion of Saint Mark” is a painting by **Vittore Carpaccio** in **1516**.

**In the middle** of the painting we can see a winged lion with a shining halo above its head. The lion is majestically standing between the land and the sea.

**In the foreground**, on the right - hand side there is a book. The lion’s right paw is resting on it.

**In the background** on the left, we can see Saint Mark Basilica and the Doge’s Palace, and on the right - hand side, some merchant ships on Venice Lagoon.

The lion is the most **important** element in the painting. The purpose of the painting is to show the power of the Venetian State. It has power not only over the land, **but also** over the sea. We can guess that from the lion’s front paws on the land and back paws in the water.

The wings may represent spiritual elevation and the protection of the merchant vessels, the halo represents holiness.

### **Exemples de conclusion:**

- I like this painting because the lion looks majestic, proud and **powerful**, and its wings add a feeling of extra power.
- I don’t like this painting because the colours are too dark and dull, and the lion looks sad although impressive.



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



## POUR ALLER PLUS LOIN

William Shakespeare's Romeo + Juliet

Un film de Baz Luhrmann distribué par la 20th Century Fox

William Shakespeare's Romeo and Juliet (often shortened to Romeo + Juliet) is a 1996 American romantic crime tragedy directed, co-produced, and co-written by Baz Luhrmann. It is an adaptation and modernization of William Shakespeare's tragedy Romeo and Juliet. The film stars Leonardo DiCaprio and Claire Danes in the title roles.

[A voir en VO en Dvd ou sur toutes les plateformes légales de streaming.](#)



## POUR ALLER PLUS LOIN

La grande traversée : Looking for William Shakespeare

Une série radiophonique de Christine Lecerf pour France Culture

Shakespeare n'était pas né duc ou comte et n'avait pas fréquenté Oxford. On a perdu sa trace pendant plusieurs années avant de le retrouver sur les planches de Londres comme le grand auteur à succès que l'on connaît. Le grand barde de Stratford s'est évaporé sans même signer son œuvre sur le papier. Looking for William est une pièce en cinq actes qui tente d'explorer le mystère Shakespeare en plongeant avec Shakespeare au cœur de l'humain.

[A écouter en replay sur le site de France Culture.](#)



## POUR ALLER PLUS LOIN

Roméo et Juliette – une pièce de théâtre audio de Miron Meerson

Interprétée par les acteurs de La Comédie-Française

William Shakespeare's Romeo and Juliet (often shortened to Romeo + Juliet) is a 1996 American romantic crime tragedy directed, co-produced, and co-written by Baz Luhrmann. It is an adaptation and

[A écouter sur youtube ou sur le site de France Culture.](#)