

**TOOL BOX IN ENGLISH: HOW TO REACT IN FRONT OF A DIVERSITY OF DOCUMENTS?**

**JUST KEEP CALM & READ THE FOLLOWING HANDY TIPS...**



- *Historical/geographical documents*
- *Iconographic documents / ads*
- *Press article*
- *Literary text*
- *Oral understanding*
- *Writing exercises*
- *Some mistakes to avoid...*

## Skill N°1 How to comment on geographical and historical documents

### A. INTRODUCING ONE OR SEVERAL DOCUMENTS

- ▶ You first have to identify the material you are working on. Written sources may be a treaty, an act/a bill, a report, a memorandum, a speech, an essay, memoirs, a newspaper article, diplomatic correspondence... Primary sources are first-hand sources whereas secondary sources are comments, analyses, interpretations, critiques... Remember that *both* can be reliable or biased.
  - This source is a primary/secondary source because...
  - It was written/shot/painted/drawn by...
  - The source background is.../It was written in.../Both sources

- date back from.../The first document was written in... whereas the second one dates back from...
- At that time.../In those days.../Then...
- It was addressed to.../Its audience was.../It was widely circulated because.../It was kept classified because...
- This document explains.../The article raises the problem/issue of.../The text focuses on...
- Both sources refer to.../deal with...
- But it does not mention/detail...
- Document 1 is more reliable than document 2 because...



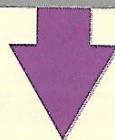
### B. ANALYSING THE DOCUMENT(S)

- ▶ You have to describe the documents and explain what they allude to. Do not forget to link the documents.
  - First/in the first place/first of all/to begin with/to start with...
  - Then/next/after that/later
  - Moreover/besides/furthermore
  - Finally/lastly
- ▶ To describe/compare the sources:
  - The author points out that.../emphasizes/pinpoints/highlights/stresses...
  - The author's thesis is.../both authors claim that.../both sources agree when they say...
  - We are presented with details such as...
  - The author claims that... whereas the cartoonist makes the assertion that...
  - The documents differ in that...
  - In fact/for example/for instance...
- ▶ To argue/to explain:
  - Regarding.../in view of...
  - There are different explanations as to why/how/what/when...
  - One explanation is that...
  - The evidence for this is...
  - An alternative explanation is...

- This explanation is based on...
- Of the alternative explanations I think the most likely is...
- The evidence the author gives to support the thesis is...
- ▶ To confront different points of view:
  - On the one hand... on the other hand...
  - In spite of this...
  - Admittedly/nevertheless/however...

### C. INTERPRETING THE DOCUMENT(S)

- ▶ To explain the meaning of the document(s), you must use the knowledge you have on the topic.
  - This description is partly/mainly/chiefly accurate/biased/inaccurate for x reasons: firstly..., secondly..., next..., lastly...
  - A well-grounded/backed-up/sound argument ≠ a groundless/unfounded/flimsy/spurious argument
  - To show/illustrate/prove/reveal/explain/point out/indicate
  - It's obvious that.../it appears clearly that.../we may notice/observe that.../it may be noticed that.../all this tends to prove/show that...
- ▶ Criticizing:
  - The author is prejudiced against...
  - The argument is open to criticism because.../it may be questioned...
  - Actually/in fact/the truth of the matter is...

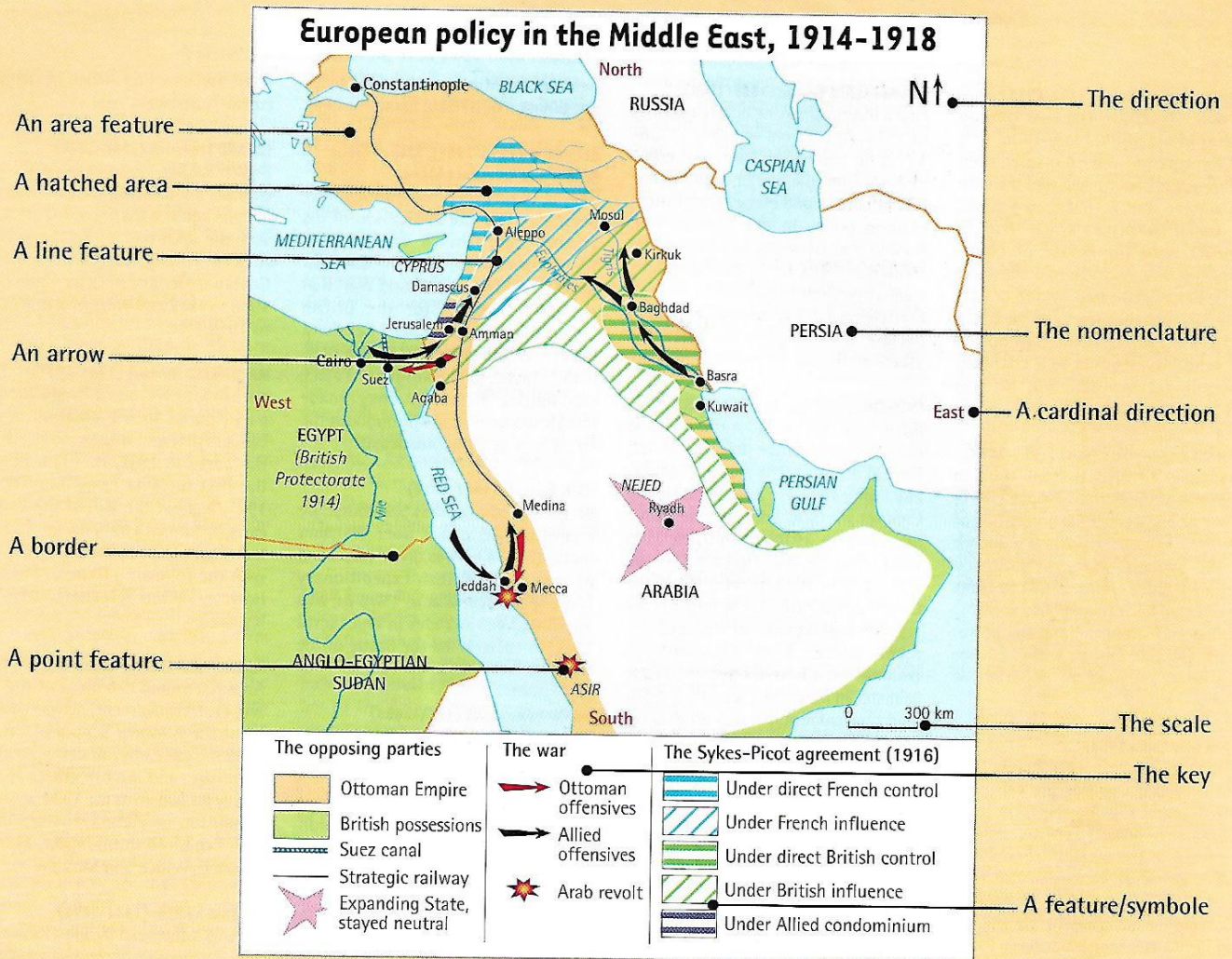


### D. CONCLUDING

- ▶ You have to sum up the information you got from the document(s) as well as your own conclusions. Then you may allude to what is going to happen next.
  - To conclude.../As a conclusion.../In conclusion...

- To sum up.../to summarize...
- All in all/on the whole...
- These documents are very important for the understanding of the issue in that...
- The author's purpose was to.../This led to.../It was followed by...

# Skill N°4 To comment on a map



## A. IDENTIFY THE MAP

### ► Different kinds of maps

- According to the theme: a historical map/a political map/a geographical map/a thematic map/a relief map
- According to the cartographic method: a shade map/a dot map (une carte par points)/a cartogram (une carte en anamorphose)...

## B. DESCRIBE THE MAP

### ► Locate on the map

- The situation/the site
- North/East/West/South of...
- In the north-east/in the centre of.../in the northern part of...
- Northwards/southwards/eastwards/westwards to...
- Cairo is in northern Egypt/in the north of Egypt
- Damascus is north of Amman/lies to the north of Amman
- The Allied army moves northwards towards Damascus
- Constantinople is northerly/in the northern town of Constantinople...
- Northernmost is the Black Sea

### ► Describe the elements on the map

- The map shows...
- Borders/boundaries/frontiers
- On a local/national/regional/global scale, we can see...
- On the continent/on the island/on the coast...
- Inland...
- Along the coastline/an indented/rocky/low/linear coastline
- The main landforms (i.e. the shape the land takes) are plains/plateaus/hills/mountains
- We learn that the land/country/continent is/was inhabited/populated by...
- We see that (land) was divided up between.../was annexed by...
- The arrows show that major/minor flows come and go from... to...

# Skill N°3 To comment on graphs and statistics

## A. WHAT ARE STATISTICS?

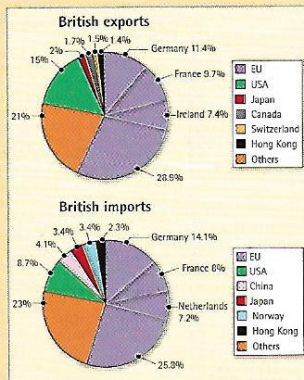
- Statistics collect and analyse numeral data, especially in and for large quantities. They are usually obtained by polls, surveys and censuses.
- An (opinion) poll is the record of the answers of a group of persons who were asked for their opinions about a specific topic. Polls aim at judging popularity or predicting outcomes (in elections for example).
- A survey is an investigation or inspection of something, for instance people's behaviours or opinions.
- A census is the official count of a population or of a class of things, commissioned by the government.

## B. IDENTIFY THE GRAPHS AND THE STATISTICS

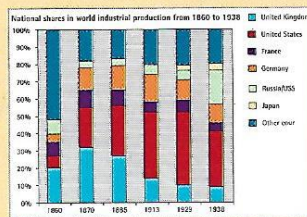
- A chart is a sheet of information in the form of a table, diagram or graph.
- A table presents information in columns.

Origin of the transnational firms set up in Ireland	United States	European Union	Japan South Korea Taiwan	Others
Percentage	63.8	28	4	5
Number of wage-earners	78521	33971	4921	5617

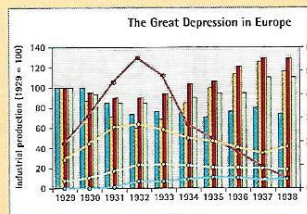
- A pie chart is a circle divided into several parts. A whole pie represents 100% and a slice/a sector represents a percentage.



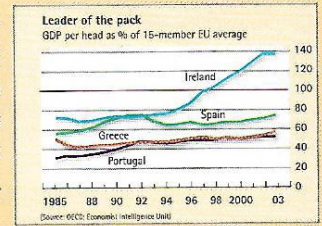
- A bar chart or histogram uses rectangular shapes side by side horizontally or vertically



- A diagram is a drawing, a graphic representation used to explain a process, an action or a result.



- A graph usually is a line or a curve, which shows the relationship between two variable quantities, each measured along one of a pair of axes at right angles.



- a curve
- a straight line
- a heavy line, a solid line
- a broken line
- a dotted line

## C. DESCRIBE THE GRAPH

- To indicate upward movement:
  - Figures/graph is/are increasing/rising/going up/climbing/soaring/sky-rocketing by X per cent/X million
  - There is an increase/a rise in...
  - The increase/growth of... is shown/indicated by the dotted/broken/solid line
  - To exceed/to catch up with/to overtake/to take the lead/to rise to...

- To indicate downward movement:
  - Figures are decreasing/falling/collapsing...
  - There is a decrease/drop in...
  - Curve is falling/to fall to a low of...
  - To fall behind/to be caught up by...

- To indicate no movement:
  - To remain(s) steady/stable/to stagnate
  - To peak/the peak year

- To indicate a change:
  - in direction
    - To stand at
    - To recover
    - To stop
    - To take off
    - The solid line/the broken line shows the increase/decrease of... from... to...
  - a degree of change
    - To swing from x% above/below average to y% below/above average
    - Dramatically/steeply/hugely/vastly/enormously
    - Substantially, significantly, considerably, greatly
    - Moderately/slightly
  - a speed of change
    - Sharply/rapidly/quickly/fast/swiftly
    - Gently/gradually
    - Slowly/at a slow pace
    - It spans over x years/x centuries

## Skill N°2 To comment on iconographic documents

### A. IDENTIFY THE PICTURE:

- ▶ **Mention the kind of picture:**
  - On a poster/on a photograph/on this cartoon/painting...
  - A photograph taken at an oblique angle/ a vertical angle (a "bird's eye view")/ an aerial view/a satellite image
- ▶ **Locate the landscape:**
  - The situation of this urban/rural area is...
  - The site/location is...
- ▶ **Mention the artist/author of the picture if it is known :**
  - This cartoon/poster was drawn by...
  - An editorial cartoonist
- ▶ **Identify its purpose :**
  - Propaganda, critical opinion, a satire
- ▶ **Who was it meant for?**
  - It was addressed to/aimed at...

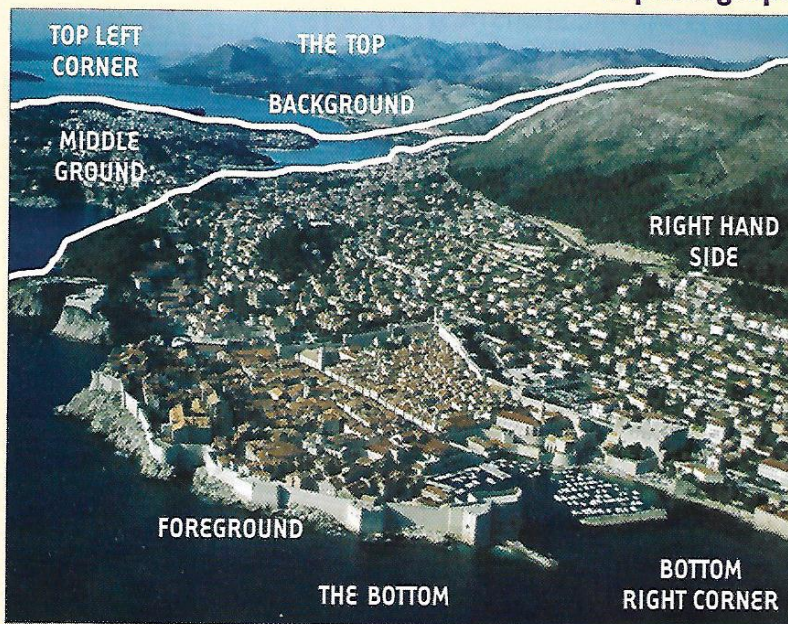
### B. DESCRIBE THE PICTURE:

- ▶ **Locate the main features/elements :**
  - At the top/at the bottom
  - In the bottom left-hand/right-hand corner/in the top left-hand/right-hand corner
  - In the foreground/in the background
  - Between foreground and background, sense of foreground and background
  - On the right/left, right in the middle/ in the centre
  - In the distance
  - Below/above/in the upper/lower part/ next to/behind/under/over/in front of/ beside/near
  - On one side..., on the other side.../on either side of...

### C. DESCRIBE THE ELEMENTS:

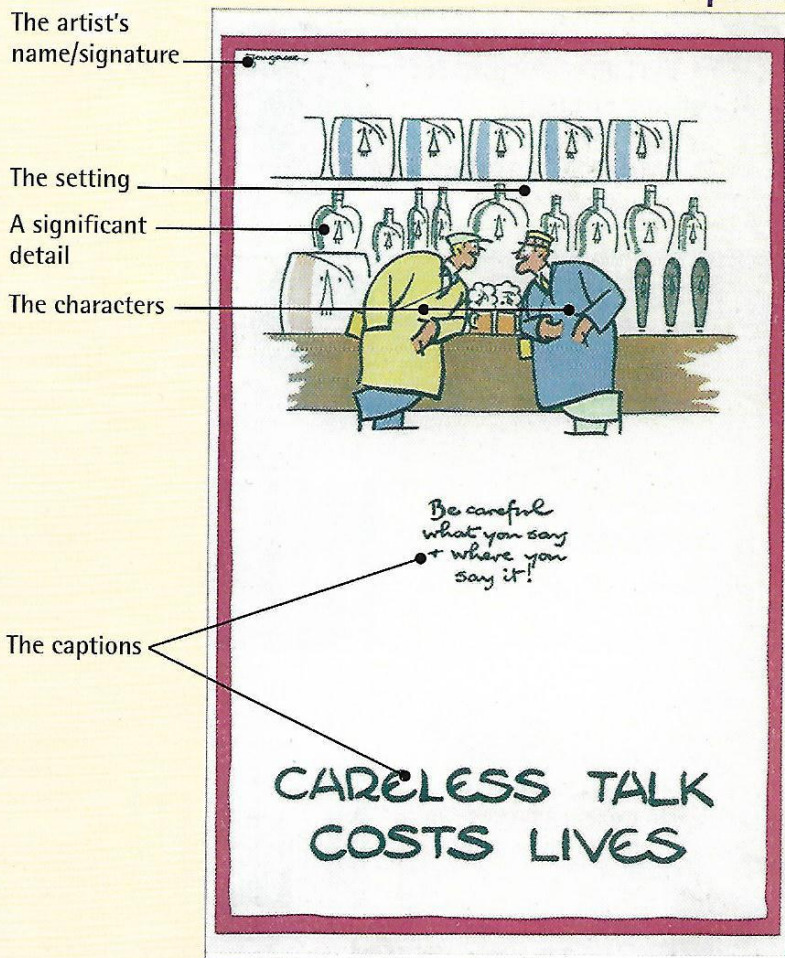
- ▶ **On a photograph:**
  - On a satellite image, the colours stand for...
  - This landscape is a rural/urban/coastal/ mountainous/ harbour/industrial area
- ▶ **On a poster:**
  - The setting is...
  - The main characters are...
- ▶ **On a cartoon:**
  - The caption/a balloon
  - A pun/a play on words
  - An absurd situation
  - To ridicule/lampoon someone

### A photograph



Dubrovnik (Croatia), a UNESCO World site.

### A poster



The source

A "Careless talk costs lives" campaign poster by Fougasse (Cyril Bird), 1940.

# DÉCRIRE ET ANALYSER UNE IMAGE

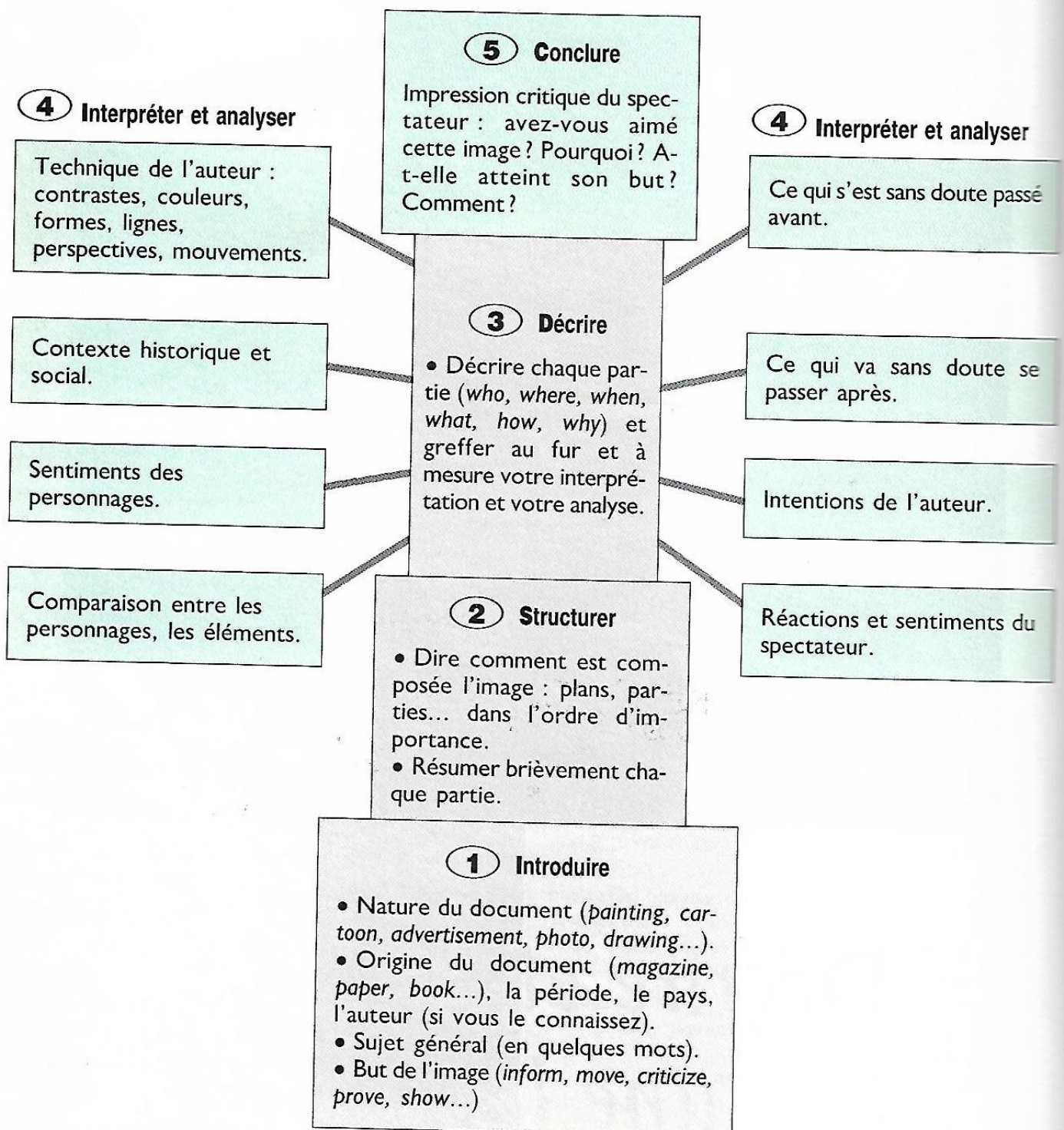
Pour décrire et analyser une image en général, vous devez vous efforcer de suivre un certain nombre d'étapes qui vont de l'**explicite** (ce que vous voyez) à l'**implicite** (ce que vous interprétez et analysez) pour arriver à une **conclusion** personnelle (vos sentiments et impressions).

L'étude d'une image pourrait donc prendre la forme d'un arbre (voir ci-dessous) à faire pousser vous-même. La base serait la **présentation** (in-

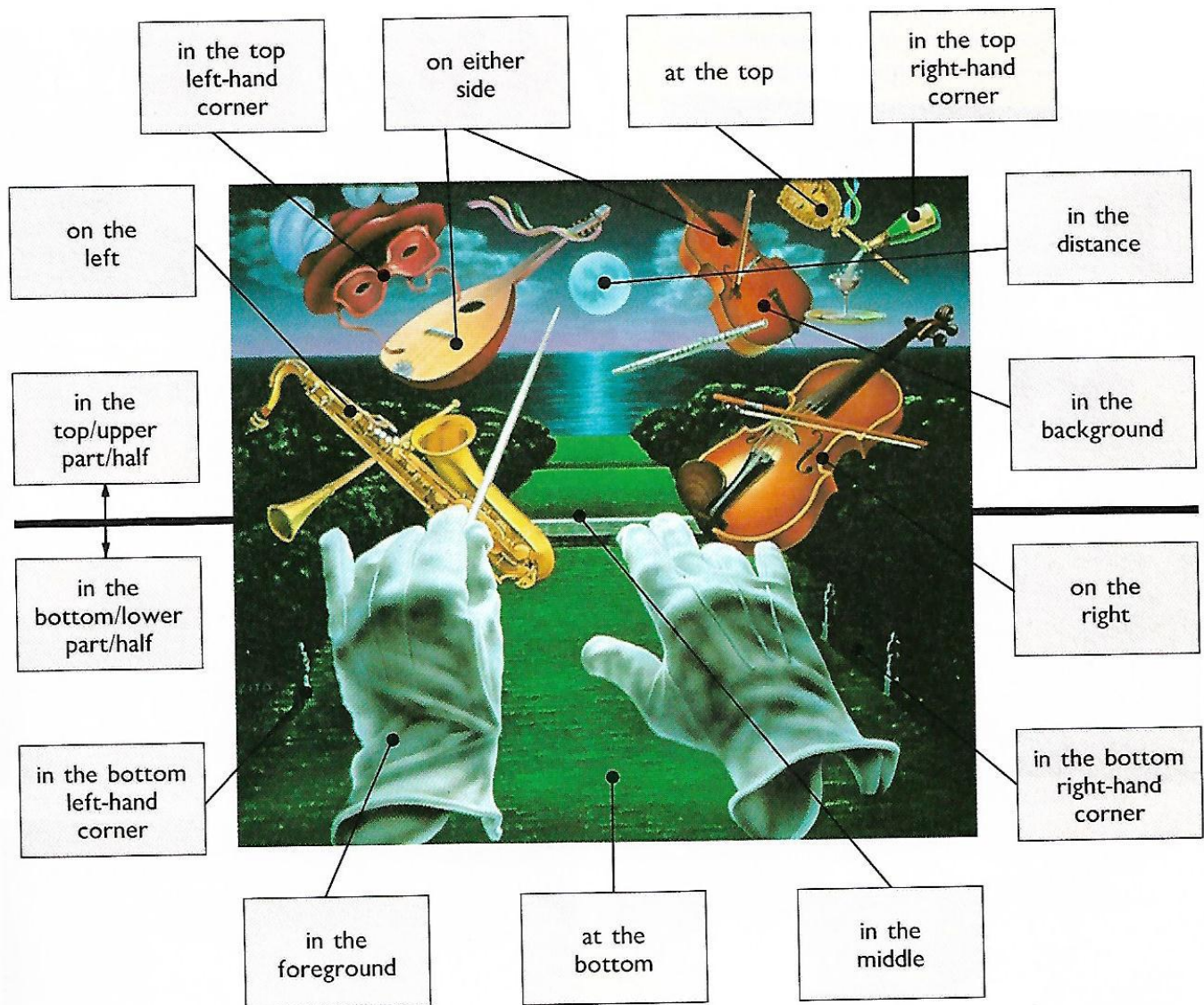
troduire et structurer), le tronc la **description**, les branches le **commentaire** (interpréter et analyser) et le faite la **conclusion**.

**Attention :** 1) Toutes les branches ne seront pas nourries de façon égale ; cela dépendra de la nature et de la richesse du document à étudier.

2) Ne séparez pas la description de l'interprétation et de l'analyse. Vous risquez d'une part de vous répéter et d'autre part de perdre la logique de votre commentaire.



# SITUER LES ÉLÉMENTS



## Principales prépositions et adverbess de lieu

**above** : au-dessus (de)  
**across** : à travers (surface plane)  
**against** : contre  
**along** : le long (de)  
**among** : parmi  
**away from** : idée d'éloignement  
**back from** : idée de revenir  
**behind** : derrière  
**below** : au-dessous (de)  
**beside** : à côté (de)  
**between** : entre  
**beyond** : au-delà (de)  
**close to** : tout près (de)

**down** : en bas (de)  
**far from** : loin (de)  
**in** : dans  
**in front of** : devant  
**inside** : à l'intérieur (de)  
**into** : dans = idée de pénétrer  
**near** : près (de)  
**on** : sur  
**opposite** : en face (de)  
**out of** : hors de  
**outside** : à l'extérieur (de)  
**over** : par-dessus  
**round** : autour (de)  
**through** : à travers (surface pleine)

**to** : vers  
**under** : sous  
**-ward(s)** : idée de direction = vers  
**toward(s)** : en direction de  
**upward(s)** (adverbe) : vers le haut  
**downward(s)** (adverbe) : vers le bas  
**forward(s)** (adverbe) : vers l'avant  
**backward(s)** (adverbe) : vers l'arrière  
**sideward(s)** ou **sideways** (adverbe) : vers le côté

A présent, le cas particulier de l'analyse publicitaire (ne pas tenir compte des références indiquées ; ne retenir que les questions clés à se poser et bien évidemment le lexique spécifique, avec l'exemple de la publicité de Delta Airlines ci-dessous.)

## DÉCRIRE ET ANALYSER UNE PUBLICITÉ



Pour décrire et analyser une publicité, vous vous servirez de « Décrire et analyser une image » (Unit 6, Part 3) et de « Lire et comprendre » (Units 3 et 4, Part 3). Mais une publicité comporte des éléments bien particuliers (voir ci-dessous). Vous aurez également à vous poser un certain nombre de questions clés.

Servez-vous des conseils ci-dessous pour décrire et analyser les quatre publicités de Unit 7, Part 3. Vous trouverez de l'aide dans votre Workbook.

### Questions clés

- What product?
- Where might this ad appear? What kind of newspaper or magazine? Why?
- Describe and analyse the picture. (See Unit 6, Part 3.)
- Sum up and analyse the text or caption. (See Units 3 and 4, Part 3.)
- Analyse the catchphrase and the slogan: size, grammatical structure, tone.
- Target (cible): sex, age, occupation, social class.
- Goal of the ad: feelings appealed to, impact on the reader.

We're Becoming More and More European.



With our new flights from Copenhagen, Manchester and Berlin, we now fly from twelve European cities and six countries to the United States.

Which makes us almost as European as café au lait.

And once you fly with us you'll quickly appreciate why, for the past 17 years, Delta has achieved the best record of passenger satisfaction among all major U.S. airlines.\*

And, unlike many European carriers, once you arrive in the States we keep looking after you.

Our modern and efficient gateways at Atlanta, Cincinnati, Dallas/Ft. Worth and Orlando mean you're not left in a long line waiting to clear ground formalities.

And our extensive U.S. network allows us to keep on serving you to over 240 cities across the country.

At Delta we love to fly. Once you've flown with us we believe you will too.

Bon Voyage.



**Catchphrase** (accroche) : attire l'attention du lecteur ; l'incite à lire la suite.

**Picture** : donne à voir de façon attrayante, humoristique ou intrigante ce que dit le texte ; fait appel à l'imagination du lecteur.

**Text** ou **caption** (légende) : détaille les avantages du produit ; informe.

**Logo** : toujours présent ; permet de reconnaître visuellement le produit ; crée un réflexe.

**Brand name** : nom du produit.

**Slogan** : toujours présent ; associe le produit à une phrase clé ; crée un réflexe.



## LIRE ET COMPRENDRE UN ARTICLE DE PRESSE

**Titre, sous-titre, image et légende :** indiquent le sujet et permettent d'anticiper le contenu.

**Premier paragraphe :** introduit et résume le sujet (qui, quoi, où, quand).

**Première phrase d'un paragraphe :** phrase clé qui donne l'idée principale du paragraphe.

**Mots clés :** donnent des informations ou points de vue importants.

**Mots inconnus :** doivent pouvoir être devinés (inférés) grâce au contexte.

**Mots de liaison et marqueurs de temps :** structurent le discours.

**Citations et exemples :** illustrent le propos.

**Point de vue du journaliste.**

**Date :** donne le contexte.

# Release of the Outlaw Queen

A notorious bandit is back  
on the streets

**H**ER NAME MEANS FLOWER GODDESS, but there was nothing delicate about the gun-toting outlaw who terrorized the central Indian countryside for four years before her surrender in 1983. Phoolan Devi, 36, India's most notorious modern-day dacoit, or bandit, was jailed

without trial 11 years ago, to the relief of the authorities. Last week she was set free to contemplate a new career: politics.

In her heyday Phoolan emerged as a potent symbol of rebellion for many women and members of the lowest and poorest castes because she lashed out mostly against those in higher castes. No doubt in hopes of capitalizing on that image, a new lower-caste coalition

government in Uttar Pradesh, India's most politically important state, this month withdrew 55 murder and robbery charges against the illiterate "bandit queen." The Supreme Court then ordered Phoolan's release from New Delhi's Tihar jail. She pronounced herself "thrilled" to be free.

In the early 1980s Phoolan and her gang committed scores of robberies and murders, including the worst dacoit massacre in modern Indian history, which left 20 dead. In the end she negotiated her own surrender. Her prison term was to end in 1991, but the Uttar Pradesh government—then run by the right-wing, high-caste-Hindu-supported Bharatiya Janata Party—delayed her release by insisting on her extradition from Madhya Pradesh, where she was originally jailed. Her chance for freedom came only after the B.J.P. was ejected last November by a left-of-center coalition led by the Samajwadi (Socialist) Janata Party, which Phoolan is widely expected to join. "She wants to work for the uplift of the lower castes," says her uncle, Harphool Singh Kashyap, a party member in New Delhi. Not to mention that her new career choice may help protect her against higher-caste folk who still thirst for revenge. ■



Phoolan Devi is released after 11 years in jail.

# LIRE ET COMPRENDRE UN TEXTE LITTÉRAIRE (1)

Pour savoir **lire efficacement et en profondeur**, il faut suivre un certain nombre d'étapes qui sont illustrées dans le texte ci-dessous.

Repérer le personnage principal : nom, origine, etc.

Repérer les idées ou mots clés

Trouver le sens des mots inconnus en les décomposant (dérivation, composition)

Repérer les articulations du texte : mots de liaison, marqueurs de temps

Deviner (inférer) le sens des mots inconnus à l'aide du contexte

## The taxpayer

He wanted to go to Mars on the rocket. He went down to the rock-  
etfield in the early morning and yelled in through the wire fence at the  
men in uniform that he wanted to go to Mars. He told them he was a  
taxpayer, his name was Pritchard, and he had a right to go to Mars.  
Wasn't he born right here in Ohio? Wasn't he a good citizen? Then why  
couldn't he go to Mars? He shook his fists at them and told them that  
he wanted to get away from Earth; anybody with any sense wanted to  
get away from Earth. There was going to be a big atomic war on Earth  
in about two years, and he didn't want to be here when it happened.  
He and thousands of others like him, if they had any sense, would go  
to Mars. See if they wouldn't! To get away from wars and censorship  
and statism and conscription and government control of this and that,  
of art and science! You could have Earth! He was offering his good  
right hand, his heart, his head, for the opportunity to go to Mars! What  
did you have to do, what did you have to sign, whom did you have to  
know, to get on the rocket?

They laughed out through the wire screen at him. He didn't want to  
go to Mars, they said. Didn't he know that the First and Second  
Expeditions had failed, had vanished; the men were probably dead?

But they couldn't prove it, they didn't know for sure, he said, cling-  
ing to the wire fence. Maybe it was a land of milk and honey up there,  
and Captain York and Captain Williams had just never bothered to  
come back. Now were they going to open the gate and let him in to  
board the Third Expeditionary Rocket, or was he going to have to kick  
it down?

They told him to shut up.

He saw the men walking out to the rocket.

"Wait for me!" he cried. "Don't leave me here on this terrible world,  
I've got to get away; there's going to be an atom war! Don't leave me  
on Earth!"

They dragged him, struggling away. They slammed the police wagon  
door and drove him off into the early morning, his face pressed to the  
rear window, and just before they sired over a hill, he saw the red  
fire and heard the big sound and felt the huge tremor as the silver rock-  
et shot up and left him behind on an ordinary Monday morning on the  
ordinary planet Earth.

Repérer l'architecture du texte : division en paragraphes

Identifier qui parle (Pritchard : style indirect libre)

Identifier qui parle (les hommes en uniforme : style indirect libre)

Identifier qui parle (voix du narrateur)

Voyons à présent quelques conseils en compréhension orale : ici, il n'y a pas de version audio, mais les points d'attention sont marqués sur le texte en suivant le code couleur.

## ÉCOUTER ET COMPRENDRE



Pour améliorer votre technique d'écoute d'un message oral, habituez-vous à repérer tous les éléments qui vous aideront à comprendre le message : **accentuation, formes faibles et formes**

**pleines, liaisons, prononciation, intonation.** Écoutez et lisez le texte ci-dessous : **British or European?** Il regroupe une grande partie de ces phénomènes.

ERIC: I'm talking to two British students, Julie and Neil... I'm interested in whether you feel British or European. I introduced you as British, but in today's climate... Julie, would you say that you are British or would you describe yourself as European?

JULIE: I'm actually half-German but I do feel more British than European ↘.

ERIC: Is that because you were born here?

JULIE: I was born here, I would like to feel more European, but I don't ↗ ... I think ↗ ... Britain being an island, one becomes sort of ↗ ... the mentality is that we're one little isolated place.

ERIC: That's been the traditional mentality behind the British isolation but what about today... when we're so involved politically and economically with Europe... Do you still not feel that you are part of Europe, even culturally?

JULIE: No, not particularly.

ERIC: Neil, what about you ↘?

NEIL: I don't think I feel particularly British... although my family've been here since the 1890s... they originally came from Poland and Russia and... I suppose I'm part of an ethnic minority 'cause I'm Jewish, so I don't really feel anything 'cause, you know, my people have always been quite insular and travelled on their own, so I suppose, in a general sense I do feel more European because I feel, you know... I don't feel completely English.

ERIC: Would you have any problems working in Europe, do you think ↗?

JULIE: No, I'd like to work in Europe.

ERIC: You would? And you don't think you'd have a problem culturally fitting in with people of different backgrounds and cultures?

JULIE: No, not particularly.

NEIL: No, I don't either. I'd love to work in Europe. I think... you know, I think I would rather spend more time abroad than here probably. I think it's more interesting and working here is very insular and cliquy. That'd be nice to expand one's horizons.

ERIC: What about the general situation today, now that the economic groups have changed since the war? Do you think that it is possible for those who feel very strongly that we were wrong to enter the economic union, the Common Market... do you think Britain could possibly survive without being part of that larger economic group?

NEIL: No, I don't really. I think that Britain's power internationally has diminished so much this century, particularly since WW2, we can't possibly survive on our own... The Europeans are our neighbours, you know, they are the nearest large group and with European Union we have economic power certainly to rival the United States and the emerging powers of the East who are going to be... who are really going to take on the world in the next ten to twenty years. I don't think we could survive without Europe. And there are no other nearby trading partners we could make alliances with.

ERIC: Well, it's been very interesting to talk to you. You, Neil, are a European, as I can say, who sees his future in a wider context and Julie you remain an isolationist, who wants to live in this sceptered isle, but perhaps the building of the Tunnel will change your mind. Thank you very much.

mots lexicaux (noms, adjectifs, verbes, adverbes) et noms propres accentués

intonation descendante : phrases affirmatives

intonation montante : message non terminé

intonation descendante : wh- questions

mots grammaticaux non accentués (une syllabe : déterminants, pronoms, prépositions, conjonctions, auxiliaires)

intonation montante : yes/no questions

accents de phrase

phonétique :  
[sə'vaiv]  
[juərə'pi:ən]  
[i:kə'nɒmɪk]  
[raɪvəl]

liaisons ↘

### Les outils linguistiques

#### ► Comment commencer et finir une lettre ?

Le début

- **Formel** : *Dear Sir / Dear Madam* : si vous ne connaissez pas le nom de famille du destinataire. • *Dear Sir or Madam* : si vous ne savez pas du tout quel va être le lecteur de cette lettre. • *Dear Mr. McKenzie* : si vous connaissez le nom de votre destinataire, vous devez l'utiliser.
- **Informel** : *Dear Jonathan* • *My dear(est) Laura*
- **Courriel** : *Hi, John!* • *Hey, Cindy!*

La fin

- **Formel** : *Yours faithfully* • *Yours truly* • *Yours gratefully* • *Yours sincerely*
- **Informel** : *All the best* • *Love from* • *I can't wait to see you / to hear from you* • *Take care* • *I look forward to seeing you again*
- **Courriel** : *Talk to you soon!* • *Cheerio!*

#### ► Le contexte

Repérez toutes les indications qui pourraient vous informer précisément sur les relations entre la personne qui écrit et le destinataire.

#### ► Les pièges à éviter

- Repérez la date probable de cette lettre. Attention aux anachronismes !
- Respectez le niveau de langue et le ton employé dans le texte.
- Restez concentré sur le sujet demandé, ne laissez pas vagabonder votre imagination !

#### ► Écrire un courriel

- Le nombre de mots sera inférieur à celui de la lettre.
- Les courriels destinés à vos proches ou à vos amis sont à rédiger dans une langue informelle, proche de la langue orale.
- Si vous souhaitez envoyer une lettre plus formelle à un employeur, ne la rédigez pas dans le corps du courriel, mais indiquez-la en pièce jointe (*attached file*). Mentionnez toujours l'objet du message avant de rédiger le courriel.

### Mise en œuvre

Le texte

Dans son livre autobiographique, *Dreams from my Father*, Barack Obama, futur président des États-Unis, relate une scène qu'il a vécue avec Auma, sa demi-sœur, dans le café d'un hôtel de Nairobi, la capitale du Kenya. Les deux jeunes gens subissent l'indifférence des serveurs trop occupés à répondre en priorité aux demandes des clients américains. Auma éprouve l'ineffable sentiment d'être méprisée par ses propres concitoyens et d'être comme dépossédée de son pays. Elle quitte le café très en colère après avoir lancé un billet de 100 shillings au serveur. Barack tente de l'apaiser, mais en vain.

Le sujet

Some time later, **Auma writes a letter** to the narrator, in which she refuses his proposal to leave Kenya and explains why she intends to stay in Africa to fight for what she believes in.

Les connaissances requises

Le Kenya devint colonie britannique en 1920 : il subit une exploitation coloniale très dure jusqu'en 1963. Obama, né en 1961, doit avoir environ 26 ans quand se déroule cette scène, probablement en 1987.

### Exemple

Nairobi, November 7<sup>th</sup>, 1987

Dear Barack,

First of all, I am writing to tell you how much I appreciated your concern about my growing dissatisfaction as regards my living in Nairobi. The more I come across problems like the one we had at the New Stanley Hotel, the more I feel like an outcast from my own people. It was really thoughtful of you to try to soothe my anger.

However, I still believe our fellow citizens should not be taught to submit to the laws of the financial magnates, don't you agree with me? It's high time we spoke our minds! Imperialism is over and we already paid a high price to gain our independence, didn't we?

Leaving my country now would make me feel like a coward. I feel ready to struggle for the survival of our Kenyan culture. Therefore I will not leave Nairobi, as I don't want Nairobi to leave me! I bet you are disappointed, aren't you? Please try to understand me. It is downright impossible for me!

Anyway, thank you very much, Barack, for your support. When will you be coming again? I hope you will enjoy Harvard Law School. Looking forward to hearing from you soon! Take care!

Love from Auma

les connecteurs

les questions tags et les questions

la présentation de la lettre

le ton informel

## Rédiger un dialogue

### Les outils linguistiques

- **Introduction et conclusion**
  - Rédigez une **courte phrase d'introduction** précisant où et quand se déroule la conversation, et qui sont les interlocuteurs.
  - Terminez votre dialogue soit sur une **dernière réplique** y mettant un terme, soit sur une **courte phrase de conclusion**.
- **Verbes introducteurs de discours**
  - Les verbes introducteurs de discours se conjuguent au **prétérit**.
  - **Variez** les verbes en fonction du ton de la réplique.
  - En anglais, le sujet se place **avant** le verbe introducteur de discours.
  - Modulez vos verbes en utilisant des **adverbes**.
- Exemples :**
  - **He said with a genial smile:** dit-il avec un sourire avenant.
  - **He screamed / yelled / shouted angrily:** cria / hurla-t-il, en colère.
  - **He asked / enquired mockingly:** demanda-t-il sur un ton moqueur.
  - **He added beaming proudly:** ajouta-t-il avec une grande fierté.
  - **He answered quickly:** répondit-il rapidement.

### ► Questions tags

Propres à la langue anglaise, les tags apporteront une **note d'authenticité** à votre dialogue. Ils servent à :

- **obtenir confirmation :** You agree with me, **don't you?**
- **exprimer la surprise :** So you can speak Japanese, **can you?** They've bought a new car, **have they?**
- **atténuer un impératif :** Help me, **will you?** Let's go, **shall we?**

### ► Niveau de langue

Pour rendre votre dialogue vivant, utilisez un registre de langage courant, voire familier, sans aller toutefois jusqu'à l'argot. Les contractions telles que *don't*, *can't*, *isn't*, *mustn't*, voire *gonna* (*going to*), *wanna* (*want to*) ou *coz* (*because*) sont possibles dans un dialogue.

### Mise en œuvre

#### Le texte

Le narrateur se voit offrir un livre par son institutrice. Celle-ci lui demande de rester après la classe pour en lire quelques pages avec elle. Malgré la certitude qu'il a de se faire disputer par son père s'il rentre tard, il ne peut résoudre à déclinier cette invitation alléchante.

#### Le sujet

When the narrator arrives home, his father reproaches him for being late. Imagine the conversation.

#### Conseils

Le dialogue peut, comme le texte source, être rédigé à la première personne. Un registre de langue courant, voire familier, peut être utilisé ici, puisque le contexte social s'y prête.

### Exemple

When I got home, my father was ploughing the field.

"Where've you been?" he asked angrily. "Don't you know you're supposed to run over here right after class? I've been waitin' for you! I need you here! I can't work this field all by myself, can I?"

"It's not my fault, Daddy!" I said sheepishly. "It's Ms Swinton... She asked me to stay after class..."

"You've caused trouble again, haven't you?" Daddy asked, frowning.

"No Daddy, I swear! She gave me a book! A brand-new one! Look!" I handed the book to my father. I couldn't help wincing as he turned it over several times in his filthy hands.

"It sure is a beautiful book..." My father nodded slowly. "Now, that can't be the reason why you're so late!"

"She wanted me to read it aloud with her."

"Did she? What for? Don't she know that I need you here? Books, books, books! What's the use of all that readin' anyway? As soon as you quit school you'll come work with me on the farm! You don't need to waste your time readin'!"

"But Daddy, this book is special! It's about a black boy who..."

"I don't care what it's all about," he cut me off bluntly. "All I know is I've been slavin' away in this field all afternoon long! Now, take this plough and work while I'm havin' a rest: I'm exhausted!"

I tucked my book safely away in my shirt, grabbed the plough and went to work, sighing.

Phrase d'introduction et de conclusion  
Registre de langue familier

Verbes introducteurs de discours  
Questions et question tags

## Les outils linguistiques

## ► Introduire

- It is generally agreed that / It is a well-known fact that / There's no denying that human cloning raises serious ethical concern.
- We may wonder whether / to what extent the rumours regarding the cloning of the first human embryo are grounded.
- Human cloning is a topical / burning / controversial issue about which everyone feels concerned.
- We must weigh the pros and cons / We have to consider the bright and seamy sides of genetic research.

## ► Développer

## ● Ordonner

To begin with / First(ly) / First of all / In the first place / First and foremost, I will give a definition of globalization and show what its advantages can be. Then / Next / Secondly, I will explain why globalization causes such a stir. Lastly / Eventually, I will give my personal opinion on that topic.

## ● Illustrer

Globalization can have serious consequences on an economic level. For example / For instance, many large corporate companies (e.g. Microsoft) have moved their factories to developing countries such as / like Indonesia or Mexico, where they can get cheap labour force. Thus they can achieve their main aim, namely / that is to say / i.e. make more profit.

## ● Démontrez

Globalization can be said to have some bright sides. Indeed, as regards tourism, it contributes to maintaining low traveling costs. Moreover / Furthermore / In addition / Besides / On top of that, globalization helps reduce poverty in Third World countries. Similarly / Likewise, it can help some countries to free themselves from oppressive political regimes.

## ● Réfuter

However / Nevertheless / Yet, it should be borne in mind that because of massive relocation, unemployment increases in developed countries. On the other hand, we shouldn't forget that globalization encourages child labour.

## ► S'exprimer

- As far as I'm concerned / As for me, I wouldn't like to own a gun even if I had the right to.
  - In my view / To my mind / In my opinion, guns should be banned.
  - I totally agree with people who think that violent video games can influence young people's behaviour.
  - I approve of marches and demonstrations against gun violence.
  - I disapprove of parents who offer toy guns to their children for Christmas.
  - I strongly disagree with the National Rifle Association's slogan which claims that "Guns don't kill people, people kill people."
- Conclure
- As a conclusion / To conclude, expatriation seems to be interesting.
  - To sum it up / To put it in a nutshell, the advantages of working abroad outnumber its drawbacks.
  - All in all / All things considered, I would be ready to go and live abroad on a trial basis.

## Exemple

Voici un exemple de réponse à la question Would you like to be famous?

There's no denying that it must be quite thrilling to be famous. Indeed, it must be pleasant to be recognized, loved and admired all over the world. What's more, fame almost always rhymes with money, nice cars, designer clothes, five-star hotels, fine restaurants and far-away private beaches. Last but not least, being famous enables one to meet other celebrities like well-known actors or singers, successful sportsper-

sons, affluent businessmen or powerful politicians. However, it should be borne in mind that celebrity has its seamy sides, such as being harassed by paparazzi or stalked by obsessed fans, never being able to have a nice, pleasant stroll in a typically Parisian or Roman neighbourhood, having one's private life constantly displayed in the gutter press and so on.

That's why, all things considered, I don't think I would like to be famous!

Introduire

Illustrer

Réfuter

Démontrez

Conclure

## Les principaux faux-amis

### De l'anglais vers le français

Les noms	
- Affluence: richesse	- Journey: voyage
- Argument: dispute	- Lecture: conférence
- Audience: public, auditoire	- Library: bibliothèque
- Bachelor: célibataire	- Occupation: métier
- Character: personnage	- Physician: médecin
- College: université	- Preservative: conservateur
- Comedian: comique	- Relative: membre de la famille
- Deception: tromperie	- Résumé: C.V.
- Demonstration: manifestation	- Sport: chic type
- Drug: médicament	- Surname: nom de famille
- Exhibition: exposition	
Les adjectifs	
- Abusive: grossier	- Lunatic: fou
- To be apt to do sthg: avoir tendance à faire quelque chose	- Maroon: bordaux
- Gentle: doux	- Terrific: formidable
- Inconsistent: incohérent	- Sensible: raisonnable
	- Sympathetic: compatissant
Les adverbess	
- Actually: en réalité	- Evidently: apparemment
- Eventually: finalement	- Fatally: mortellement
Les verbes	
- To abuse: insulter	- To graduate: obtenir sa licence ou son bac (USA)
- To accommodate: loger	- To pass an exam: réussir un examen
- To achieve: réaliser	- To pretend: faire semblant
- To attend: assister à	- To prosecute: poursuivre
- To charge somebody: accuser quelqu'un en justice	- To purchase: acheter
- To deceive: tromper	- To support: soutenir
- To deliver: livrer	- To sympathize: compatir
- To demand: exiger	

### Exemple

John had always wished he would pass his college exam. When he graduated he let his friends and relatives know about his success. "First of all I want to thank you all for your terrific support during my exam period. I have eventually achieved my goal. From now on my résumé will read: Diploma: College graduate; Occupation: Physician; Marital status: Bachelor... not for long though, but I can't let the cat out of the bag yet... Anyway, I do sympathize with those who have failed in spite of their hard work. Indeed our professors are so demanding! I hope you will all be able to attend my graduation party. Most of my lecturers will! I can accommodate those of you who have a long journey home. The most sensible thing to do would be to purchase your air tickets now! Again thank you for being such a nice audience, and friends, thanks for being such good sports!"

### Du français vers l'anglais

Les noms	
- Affluence: crowds	- Lecture: reading
- Comédien: actor	- Préservatif: condom
- Exhibition: show	- Résumé: summary
- Journée: day	- Surnom: nickname
Les adjectifs	
- Gentil: nice	- Marron: brown
- Inconsistant: weak	- Terrifiant: terrifying
- Lunatique: moody	
Les adverbess	
- Actuellement: at present	- Évidemment: obviously
- Éventuellement: possibly	- Fatalement: inevitably
Les verbes	
- Accommoder: to prepare	- Délivrer: to set free
- Achever: to finish	- Passer un examen: to take an exam
- Attendre: to wait for	- Pourchasser: to pursue
- Décevoir: to disappoint	

Terminons par des expressions idiomatiques à connaître ou des faux-amis et autres erreurs fréquentes qui requièrent notre vigilance.

## Les expressions proverbiales et idiomatiques

### ► Les expressions idiomatiques

- **To kill two birds with one stone:** faire d'une pierre deux coups.
- **To let the cat out of the bag:** révéler un secret.
- **To make a mountain out of a molehill:** (se) faire une montagne d'une taupinière.
- **To put the cart before the horse:** mettre la charrue avant les bœufs.

### ► Les comparaisons figées

- **As clear as day:** clair comme de l'eau de roche.
- **As good as gold:** sage comme une image.
- **As proud as a peacock:** fier comme un paon, fier comme Artaban.
- **As easy as pie:** simple comme bonjour.

### ► Les proverbes de quatre mots

- **Better late than never:** mieux vaut tard que jamais. ● *It is better to do something late than not to do it at all.*
- **Better safe than sorry:** mieux vaut prévenir que guérir. ● *Always be cautious before doing something.*
- **No pain, no gain:** on n'a rien sans rien. ● *You will not obtain anything unless you struggle for it.*
- **Once bitten, twice shy:** chat échaudé craint l'eau froide. ● *Once you've gone through some misfortune, you resent committing yourself again.*
- **Boys will be boys:** il faut que jeunesse se passe. ● *Be tolerant with young mischiefs.*
- **Long absent, soon forgotten:** loin des yeux, loin du cœur. ● *Distance will never make you feel closer to each other.*

### ► Les proverbes « transparents »

- **Beauty is only skin deep:** la beauté n'est pas tout.
- **All that glitters is not gold:** tout ce qui brille n'est pas or.
- **If at first you don't succeed, try, try again:** il ne faut jamais baisser les bras.
- **Where there's a will there's a way:** quand on veut, on peut.

- **Money is the root of all evil:** l'argent est la source de tous les maux.
- **A friend in need is a friend indeed:** un ami qui se manifeste quand vous êtes en difficulté est un véritable ami.
- **All is well that ends well:** tout est bien qui finit bien.
- **Paddle your own canoe:** il faut savoir mener sa barque.
- **You reap what you sow:** on récolte ce que l'on sème.
- **All roads lead to Rome:** tous les chemins mènent à Rome.

### ► Les proverbes plus imagés

- **Every dog has his day:** à chacun vient sa chance. ● *Everyone is likely to be lucky some day.*
- **Every cloud has a silver lining:** à quelque chose malheur est bon. ● *You should not despair about a situation: something good will come out of it.*
- **All work and no play makes Jack a dull boy:** le travail c'est la santé, ne rien faire, c'est la conserver. ● *Don't overwork yourself: take a break once in a while to make your life more exciting.*
- **Jack of all trades is master of none:** qui trop embrasse mal étireint. ● *Don't try to do too many things at the same time. You might be overwhelmed.*
- **A bird in the hand is worth two in the bush:** un tiens vaut mieux que deux tu l'auras. ● *You'd better stick to what you already have. By trying to get more of it, you might lose everything.*
- **Too many cooks spoil the broth:** à être trop nombreux, on perd la qualité. ● *If too many people work together on the same project, they might fail in their attempt to do it well.*
- **Birds of a feather flock together:** qui se ressemble s'assemble. ● *People with common points tend to get together.*
- **The proof of the pudding is in the eating:** c'est à l'usage que l'on peut juger de la qualité d'une chose. ● *In order to know if something's good the best way is to try it.*
- **The road to hell is paved with good intentions:** l'enfer est pavé de bonnes intentions. ● *People have committed crimes under the guise of striving towards an ideal.*
- **It never rains but it pours:** un malheur / bonheur n'arrive jamais seul. ● *Good (or bad) things do not just happen a few at a time, but in large numbers all at once.*
- **Better the devil you know than the devil you don't:** on sait ce que l'on perd, on ne sait pas ce qu'on trouve. ● *You know the drawbacks of what you left behind, but what lies ahead could be far worse.*
- **Don't count your chickens before they're hatched:** il ne faut pas vendre la peau de l'ours avant de l'avoir tué. ● *Don't celebrate a victory unless it has been declared officially. You could be disappointed.*



## Relisez-vous !

	WRONG	REMEMBER	MEMORIZE
« Être d'accord » « Ne pas être d'accord »	- I am agree - I'm not agree	To agree est un verbe	- I agree with that statement - I don't agree with you
« Avoir raison » « Avoir tort »	- She has reason - He has wrong	- To be right - To be wrong	- She is right - He is wrong
Expression du but	I'm going to London for find a job	Jamais "for" devant un verbe pour exprimer un but	I'm going to London (in order) to find a job
« Permettre à quelqu'un de faire quelque chose »	Watching movies in the original version permits me to improve my English	To enable someone to do something	Watching movies in the original version enables me to improve my English
Depuis : durée / moment précis	He sleeps since eight hours	For et since : present perfect be + V-ing	He's been sleeping for eight hours / since 8:00 pm
« Pendant » « Pendant que »	During three years	- Pendant = at one point, in a certain period of time - Pendant que = while	- During my holidays I went to London for three days - While you were reading, I was doing my homework
Adjectifs	The french students are different from the american students	- Adjectifs invariables - Majuscules aux nationalités	The French students are different from the American students
Adjectifs composés	The main character is thirteen-years	- Traits d'union - et pas de "s"	The main character is a thirteen-year-old boy
Assez	He's enough old to understand	"Enough" après l'adjectif	The main character is old enough to understand

	WRONG	REMEMBER	MEMORIZE
"Much" "Many"	Much people think...	- "Much" suivi d'un indéterminable - "Many" suivi d'un dénombrable	- He doesn't have much money - Many people think...
Gérondifs	She drinks after to eat	V-ing après une préposition : without, instead of, before, after	She drinks without eating
« Tous » « Tout »	Every men are	- Every + singulier - All + pluriel - Everything	- Every man is an island - All students are told to work - Thank you for everything
« Vouloir que quelqu'un fasse quelque chose »	The teacher wants that...	To want someone to do something	The teacher wants the students to work hard
L'habitude dans le passé	People used to smoking	Used to + base verbale	Teenagers are used to chatting on MSN
Subjonctif	I suggest he goes there	Suggest / Require + base verbale	I suggest he go there
Modaux	He must to leave now	Must / can / may / might / should... + base verbale	He must leave now
Verbes à deux compléments	They tell us that	Voix passive (give, offer, award, show, teach, ask, send...)	We are told that...
"To tell" ≠ "to say"	He said me	Constructions différentes des verbes to tell et to say	- He said to me: "I'll come" - He told me he would come
"As" ≠ "like"	- She sleeps as a log - I did like you told me	- "Like" + substantif - "As" + proposition (verbe)	- She sleeps like a log - I did as you told me
"The same... as"	This essay deserves the same grade than that one	The same est suivi de "as"	This essay deserves the same grade as that one