

Pride, Bias and Prejudices	
Les univers professionnels, le monde du travail : Nowadays self-regard, unfair favoritism, and preformed negative judgments still block some people in their life career, due to deep-rooted prejudices.	
	How do such representations keep the glass ceiling from breaking?
At the end of the Unit, I will	Write an article following a interview I will have conducted, exploring the different issues raised by this question
What vocabulary will I need ?	Equity and Equality Hope Advice
What grammatical structure will I need ?	Comparison opinion
What documents will be used ?	<p>1- women in STEM (Science, Technology, Engineering, and Mathematics) 1a- Hidden Figure, photo from the movie <i>Hidden Figure</i>, Theodore Melfi, 2016 1b- 1c Space Conquest: The Need for Women in Stem, "The True Story of 'Hidden Figures' and the Women Who Crunched the Numbers for NASA", popularmechanics.com 1d- 1e- 1f : Space Conquest: Meet the people behind the film Hidden Figures, <i>Science News Explores</i>, August 24, 2017</p> <p>2- men representation 2a- Are you man enough to be a nurse? (Interior) Design on <i>WordPress.com</i> 2b - Tom Daley, photos by the pool, Tokyo 2021 2c - Tom Daley Delights Fans by Knitting in the Stands at the Toyko Olympics, Melissa Goldberg, <i>oprahdaily.com</i>, August 02, 2021</p> <p>3- bias in movies 3a- evolution of woman in the movie industry (file) 3b- evolution of Minorities' representation in the movie industry (file) 3c- Queen Charlotte and her lady in waiting, <i>Bridgerton</i> series, Netflix, 2020 3d- : <i>Bridgerton</i> Doesn't Need to Elaborate on Its Inclusion of Black Characters; Adapated from McKenzie Jean-Philippe, <i>Oprahdaily.com</i>, Dec 29, 2020</p>

	<p>4- Fighting prejudice a- The Crown's Claire Foy paid less than male co-star, producers admit Patrick Greenfield, <i>The Guardian</i>, Mars 13 2018 4b- BBC3 Quickies: She's Asking For It4 4c- 4d- 4e- 4f : extract videos from Comedy Short_ Leading Lady Parts - BBC 4g- Conclusion of the video Comedy Short_ Leading Lady Parts - BBC</p> <p>5- Great victories 5a- First Woman to Officially Run Boston Marathon Makes Triumphant Return, Sarah Amer and Kristen Dahlgren, NBC news.com, April 2017 5b- First day at school, Ruby Bridges, Through My Eyes 5c- Making each step count: genially by proflegrand78</p>
What will I learn about ?	How there is a glass ceiling which is still hard for some people to break, due to deep-rooted prejudice
Final Task : EOI et EE	You will need to embody a journalist and conduct an interview You will write an article following this meeting. You will embody a person testifying for a progress he or she has encountered, and made out of, or not.

Instruction for your Final Task:

- 1- You will need to embody both the interviewer and the interviewee
- 2- Make sure you have a cause of which you want to talk about
- 3- Invent some details for you story, make it as realistic and interesting as possible
- 4- Once the interviews will have been conducted, you will have some time to write the interview. You will be entitled the notes taken in class only, nothing else will be allowed during the writing time
- 5- The Final Task will be conducted during two lessons, each part will be graduated separately but the grading will be unique.

1- women in stem (Science, Technology, Engineering, and Mathematics)

- 1a- Hidden Figure, photo from the movie Hidden Figure, Theodore Melfi, 2016
- 1b- Space Conquest: The Need for Women in Stem, “The True Story of 'Hidden Figures' and the Women Who Crunched the Numbers for NASA”, *popularmechanics.com*, – TEXT A
- 1c - Space Conquest: The Need for Women in Stem, “The True Story of 'Hidden Figures' and the Women Who Crunched the Numbers for NASA”, *popularmechanics.com*, – TEXT B
- 1d- Space Conquest: Meet the people behind the film Hidden Figures : Professor HorneGerri Miller, Meet the people behind the film Hidden Figures *Science News Explores*, August 24, 2017 –

Text C

1e- Space Conquest: Meet the people behind the film Hidden Figures : Billy BarryGerri Miller, Meet the people behind the film Hidden Figures Science News Explores, August 24, 2017 – Text D

1f - Space Conquest: New role models, Gerri Miller, Meet the people behind the film Hidden Figures Science News Explores, August 24, 2017 – TEXT E

5 textes distribué en pair work lecture en pair work, écrire une série de 10 questions

mélanger les propositions entre group work du même texte

proposition 2: on ne garde que 5 des questions données

distribution des textes: on échange les textes de A à E , rédaction des réponses

correction par l'autre groupe

proposition commune d'un compte rendu à l'oral par un répétiteur: groupe de 5

écriture des idées principales au tableau sous forme de phrases simple / note

TE à 2

difficulté des femmes, préjugées et notamment des femmes noires

ségrégation

besoin d'une représentation cinématographique juste et qui donne envie

2- men representation

2a- Are you man enough to be a nurse? (Interior) Design on WordPress.com

travail sur la photo: réaction

2b – Tom Daley, photos by the pool, Tokyo 2021

2c- Tom Daley Delights Fans by Knitting in the Stands at the Toyko Olympics, Melissa Goldberg, *oprahdaily.com*, August 02, 2021

travail sur le titre et sur l'introduction

imaginez la suite de l'article ou la réaction de Tom Daley

<https://www.oprahdaily.com/entertainment/a37199234/tom-daley-olympics-knitting/>

3- bias in movies

3a- evolution of woman in the movie industry (file) : - Doc A : Female rate in cinematographic industry

in the top 500 Films from 2007 to 2012

rises slowly (2021)

films

characters, Forbes, 2022

in On-Screen Workforce, (2010-2013)

- Doc B : how women are portrayed on screen

- Doc C: Number of Women in the film industry

- Doc D : Share of jobs for women in 2022

- Doc E: Speaking characters and working

- Doc F: Women are vastly underrepresented

3b- evolution of Minorities' representation in the movie industry (file) : - Doc A : Minorities more likely to believe there a few authentic characters of their own race, *YouGov.com*, 2018

characters like me, *YouGov*, 2018

- Doc B: Portrayal of

person of colors

people of color in 2022 films, *UCLA*, 2023

amount of roles for ... *YouGov*, 2018

- Doc C : share of job for

- Doc D : Share of jobs for

- Doc E: There are sufficient

travail sur les dossiers: distribution au hasard d'un dossier – appropriation des thématiques abordés et série de questions préparées

passage au tableau au hasard: un journaliste, une personne travaillant dans l'industrie du cinéma, biaisée ou non.

Passage à 3, 4 ou 5, avec un seul journaliste et questions posées au fur et à mesure.

Prise de parole en interaction

3c- Queen Charlotte and her lady in waiting, *Bridgerton* series, Netflix, 2020

travail sur la photo, réaction

3d- travail sur l'article : *Bridgerton* Doesn't Need to Elaborate on Its Inclusion of Black Characters; Adapted from McKenzie Jean-Philippe, *Oprahdaily.com*, Dec 29, 2020

<https://www.theguardian.com/tv-and-radio/2023/jun/12/bridgerton-queen-charlotte-race-black-fantasies-king-george>

4- fighting prejudice

4a- The Crown's Claire Foy paid less than male co-star, producers admit Patrick Greenfield, *The Guardian*, Mars 13 2018

réaction, travail sur l'article lecture des arguments, réponses données

imaginez l'interview de Claire Foy et de l'acteur qui incarne Prince Philip (à l'oral ou à l'écrit)

variante: groupe de 3 à 5, un journaliste, une ou deux personnes en faveur d'une équité, une ou deux contre

4b- BBC3 Quickies: She's Asking For It: travail sur la vidéo, thème abordé, raison de la vidéo

4c-4d- 4e - 4f : extract video from Comedy Short_ Leading Lady Parts - BBC : extract video from Comedy Short_ Leading Lady Parts - BBC

Video 1: <https://www.veed.io/view/471fab85-bc6e-433b-b1e4-f63a6c3f514d?panel=share>

Video 2 : <https://www.veed.io/view/89e3a7d5-cc2d-4c97-b1f4-27cec090499a?panel=share>

Video 3: <https://www.veed.io/view/fr-FR/d577e816-fd5a-43a4-8784-0a0f17136aa3?panel=share>

Video 4: <https://www.veed.io/view/79cb6d7d-273c-4f0c-808d-85c88e190a15?panel=share>

4g- and the conclusion:

<https://www.veed.io/view/22784e6c-b9df-457f-bbb8-00198063c043?panel=share>

5- Great victories

5a- First Woman to Officially Run Boston Marathon Makes Triumphant Return, Sarah

Amer and Kristen Dahlgren, NBC news.com, April 2017

5b- First day at school, Ruby Bridges, Through My Eyes, 1990: travail sur le texte, repérage des différentes étapes, raison pour laquelle elle écrit, réaction (contextualisation en vue du doc suivan)

5c- Making each step count: genially by proflegrand78

<https://view.genially.com/66a620f28efafd196b3380e5/presentation-making-each-step-count>

travail sur l'évolution de la femme: the problem we all live with, in Ruby's shadow, the Time Magazine front covers puis les instructions du gouvernement Mailaisien

idée de DST: suite de Kamala harris et Tom Daley olympic 2024

CO: women

Pride, Bias and Prejudices

You are a journalist and conduct an interview You will write an article following this meeting / You are a person testifying for a programme you have encountered, and made out of, or not.

	Qualité du contenu	Pt score	Expression orale en interaction	Pt score	Correction de la langue orale	Pt score	Richesse de la langue	Pt score
C2	j'ai rendu de fines nuances de sens en rapport avec le sujet complexe . J'ai su développé et articulé les arguments de mes camarades et les miens.	30	J'ai interagi avec aisance et spontanéité et contribué habilement à la construction de l'échange , y compris en exploitant des références (inter)culturelles et sur un sujet complexe.	30	J'ai utilisé avec une bonne maîtrise tout l'éventail des traits phonologiques de la langue cible , de façon à être toujours intelligible, même sur un sujet complexe .	30	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées même sur un sujet complexe .	30
C1+		25		25		25		25
C1	J'ai traité le sujet et produit un écrit fluide et convaincant, étayé par des éléments (inter)culturels pertinents, en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation de l'ensemble des arguments donnés. J'ai traité l'information de façon critique	20	J'ai interagi avec aisance et contribué habilement à la construction de l'échange , y compris en exploitant des références (inter)culturelles.	20	J'ai utilisé avec une assez bonne maîtrise tout l'éventail des traits phonologiques de la langue cible , de façon à être toujours intelligible. Les rares erreurs de langue ne donnent pas lieu à des malentendus.	20	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	20
C1-		15		15		15		15
B2+		12		12		12		12
B2	J'ai traité le sujet de façon claire, détaillée et globalement efficace .	10	J'ai argumenté et cherché à convaincre . J'ai réagi avec pertinence et relancé la discussion , j'ai approfondi mes arguments, qui étaient variés et approfondis, de même que mes questions.	10	Mon accent subit l'influence d'autres langues mais n'entrave pas l'intelligibilité . Mes erreurs de langue ne donnent pas lieu à malentendu.	10	J'ai produit un discours et des énoncés assez fluides, l'étendue de min lexique est suffisante pour permettre précision et variété des formulations .	10
B2-	J'ai varié mes arguments et j'ai fait un bon compte rendu des arguments de mes camarade. J'ai développé le sujet de façon pertinente en donnant mon avis sur la situation	8		8		8		8
B1+		6		6		6		6
B1	j'ai traité le sujet de façon intelligible et relativement développée . J'ai essayé de varier mes arguments, mon	5	J'ai engagé, soutenu et clos une conversation simple sur des sujets familiers . J'ai fait référence	5	Je m' exprime de manière intelligible malgré l'influence d'autres langues.	5	J'ai produit un discours et des énoncés dont l' étendue lexicale relative nécessite l'usage de périphrases	5

B1-/ A2+	compte rendu n'était pas complet, la réponse à la question pas assez aboutie. Je n'ai pas suffisamment repris les éléments donnés par mes camarades	4	à des aspects du cours de façon pertinente. J'ai cherché à creuser le sujet tant dans mes questions que dans mes réponses	4	J'ai une bonne maîtrise des structures simples.	4	et répétitions.
A2	j'ai traité le sujet, ma production est courte (moins de 150 mots) et l'argumentation est trop superficielle. Je n'ai pas respecté la présentation / le style journalistique	3	J'ai répondu et réagi de manière simple. Je n'avais pas beaucoup d'arguments, je me répétais beaucoup. Mes questions n'étaient pas très pertinentes, assez répétitive.	3	Je m' exprime de manière suffisamment claire pour être compris, mais la compréhension requiert un effort de mes interlocuteurs.	3	J'ai produit un discours et des énoncés dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité.
A1	J' ai simplement amorcé une production écrite en lien avec le sujet.	1	La communication repose sur la répétition et la reformulation.	1	J'ai utilisé un répertoire très limité d'expressions et de mots mémorisés de façon compréhensible.	1	J'ai produit des énoncés intelligibles malgré un lexique très limité.



Space Conquest: Women Computers– TEXT A -

While telling the story of three unknown space Hidden Figures also reveals a greater truth about NASA. There's a moment halfway into Hidden Figures when head NASA engineer Paul Stafford refuses the request of Katherine Johnson to attend an **editorial meeting** about John Glenn's upcoming mission to become the first American to orbit the Earth. Stafford's response is dismissive—"There's no protocol for women attending." Johnson replies, "There's no protocol for a man circling Earth either, sir."

The quote underlines this based-on-a-true-story movie. For NASA to get John Glenn into space and home safely, institutions that supported prejudices and biases needed to start **tumbling down.**

All hands (and brains) had to be **on deck**.

Adapted from Margot Lee Shetterly's book *Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race*, the film focuses on three real-life African-American female pioneers: Katherine Johnson, Dorothy Vaughan, and Mary Jackson, who were part of NASA's team of human "computers." This was a group made up of mostly women who calculated by hand the complex equations that allowed space heroes like Neil Armstrong, Alan Shepard, and Glenn to travel safely to space. Through sheer tenacity, force of will, and intellect, they ensured their stamp on American history—even if their story has remained obscured from public view until now.

Women working as so-called "human computers" dates back decades before space exploration. In the late 19th century, the Harvard College Observatory employed a group of women who collected, studied, and cataloged thousands of images of stars on glass plates. As chronicled in Dava Sobel's book *The Glass Universe*, these women were every bit as capable as men despite working under less-than-favorable conditions. Williamina Fleming, for instance, classified over 10,000 stars using a scheme she created and was the first to recognize the existence of **white dwarfs**. While working six-day weeks at a job demanding "a large capacity for **tedium**," they were still expected to uphold societal norms of being a good wife and mother.

In 1935, the NACA (National Advisory Committee for Aeronautics, which will become NASA) hired five women to be their first "computers". "The women were meticulous and accurate... and they didn't have to pay them very much," NASA's historian Bill Barry says, explaining the NACA's decision. In June 1941, with war raging in Europe, President Franklin Roosevelt needed more federal workforce. He issued Executive Order 8802, which banned "discrimination in the employment of workers in defense industries or government because of race, creed, color, or national origin" (though it does not include gender). Six months later, NACA and Langley began recruiting African-American women with college degrees to work as human computers.

While they did the same work as their white counterparts, African-American computers were paid less and relegated to the segregated west section of the Langley campus, where they had to use separate dining and bathroom facilities. They became known as the "West Computers." Despite having the same education, they had to retake college courses they had already passed and were often never considered for promotions or other jobs within NACA. *Hidden Figures* depicts this in a scene in which "computer" Mary Jackson is asked if she's want to be an engineer if she were a white man. Jackson responds, "I wouldn't have too. I would already be one."(...)

The film primarily focuses on John Glenn's 1962 trip around the globe and most of the events in the movie are historically accurate. Johnson's main job in the lead-up and during the mission was to double-check and reverse engineer the newly-installed IBM 7090s trajectory calculations. As it shows, there were very tense moments during the flight that forced the mission to end earlier than expected. And John Glenn did request that Johnson specifically check and confirm trajectories and entry points that the IBM spat out. As Shetterly wrote in her book and explained in a September NPR interview, Glenn did not completely trust the computer. So, he asked the head engineers to "get the girl to check the numbers... If she says the numbers are good... I'm ready to go."

Matt Blitz, "The True Story of 'Hidden Figures' and the Women Who Crunched the Numbers for NASA", *popularmechanics.com*, Feb 3, 2017

editorial meeting : *réunion éditoriale* - **tumbling down** : *dégringoler* - **on deck** : *sur le pont, ici: être prêt à*
white dwarfs : *naine blanche* (objet céleste de forte densité) - **tedium**: *ennui*

Space conquest: Fighting against prejudice – TEXT B -

Adapted from Margot Lee Shetterly's book *Hidden Figures: The American Dream and the Untold Story of the Black Women Mathematicians Who Helped Win the Space Race*, the film focuses on three real-life African-American female pioneers: Katherine Johnson, Dorothy Vaughan, and Mary Jackson, who were part of NASA's team of human "computers." This was a group made up of mostly women who calculated by hand the complex equations that allowed space heroes like Neil Armstrong, Alan Shepard, and Glenn to travel safely to space. Through sheer tenacity, force of will, and intellect, they ensured their stamp on American history—even if their story has remained obscured from public view until now.

Katherine Johnson, the movie's protagonist, was something of a child prodigy. Hailing from the small West Virginian town of White Sulphur Springs, she graduated from high school at 14 and the historically black West Virginia State University at 18. In 1938, as a graduate student, she became one of three students—and the only woman—to desegregate West Virginia's state college. In 1953, Johnson was hired by NACA and, five years later, NACA became NASA. (...)

While Johnson is the main character, *Hidden Figures* also follows the trajectories of Dorothy Vaughan and Mary Jackson as they work.

Vaughan was one of NACA's early computer hires during World War II. She became a leader and advocate for the "West Computers." In 1948, she became NACA's first black supervisor and, later, an expert programmer. Despite these successes and her capability, she was constantly passed over for promotions herself. Vaughan struggled with the same things all female computers did while at NASA. "The conflict of working outside of the home to provide the best life for your children and, yet, not physically being there. But she knew she was changing the world."

While Mary Jackson is also considered a "hidden figure," she certainly **stood out** during her time at NASA. After graduating with two degrees in math and physical science, she was hired to work at Langley in 1951. After several years as a computer, Jackson took an **assignment** in assisting senior aeronautical research engineer Kazimierz Czarnecki and he encouraged her to become an engineer herself. To do that, however, she needed to take after-work graduate courses held at segregated Hampton High School. Jackson **petitioned** the City of Hampton to be able to learn next to her white peers. She won, completed the courses, and was promoted to engineer in 1958, making her NASA's first African-American female engineer—and, perhaps, the only one for much of her career.

"She knew she was changing the world."

Johnson would go on to work on the Apollo program, too, including performing trajectory calculations that assisted the 1969 moon landing. She would retire from NASA in 1986. In 2015, President Obama gave Katherine Johnson the Presidential Medal of Freedom. Last May, a NASA computational research facility in her hometown of Hampton, Virginia was named in Johnson's honor. And yet, despite the **accolades** and getting the Hollywood treatment, she told the audience in May that she was just doing her job and "it was just another day's work." Sometimes changing the world is just that.

Another Day's Work

Matt Blitz, "The True Story of 'Hidden Figures' and the Women Who Crunched the Numbers for NASA", *popularmechanics.com*, Feb 3, 2017

stood out : *se faire remarquer* - **assignment** : *mission* - **petitioned** : *adresser une requête*
accolades : *distinctions*

Space Conquest: Meet the people behind the film *Hidden Figures* : Professor Horne – Text C

In February 1962, astronaut John Glenn made history as the first American to orbit Earth. Few people today are **aware** of how uncertain it was as to whether he'd make it home. Or they weren't until the movie *Hidden Figures* recounted the story. But the movie isn't really about Glenn. The real heroes of the film are the female African-American mathematicians who worked behind the scenes — as human “computers” — to make sure the critical numbers added up for plotting Glenn's safe return.

The 2016 movie was based on Margot Lee Shetterly's book of the same name. The film focuses on three women in the 1960s who worked at NASA's Langley Research Center. Opportunities at the space agency for women and for people of color, back then, did not match those for white men. But Katherine Johnson, and her colleagues Dorothy Vaughan and Mary Jackson were still able to perform important work. And now they're finally getting the **widespread** respect and visibility that their achievements deserved.

Bringing **accuracy** to this uplifting story on the big screen would not have been possible without the help of experts in math and in NASA's history. These experts worked closely with Hollywood filmmakers to ensure everything was correct. This included the dialogue, the action and every mathematical formula shown. (...) *Hidden Figures* was filmed in Atlanta, not Hollywood. So the production needed a local math expert to work with the **cast**. Morehouse College recommended Horne and he seemed perfect for the job. After all, he had a strong background in physics and taught applied math — how math can solve real-world problems.

Before shooting began, Horne met with writer-director Ted Melfi. Melfi asked the teacher to make suggestions about the script. The movie focuses on John Glenn's re-entry orbit and getting the astronaut back in one piece. A central problem was how to portray Glenn's re-entry. “We wanted the math to complement the bigger story and be **consistent**,” recalls Horne. He knew about a certain set of equations that describe that orbital motion. Melfi added it to his script.

Horne's main assignment, though, was to work with the cast. “Everything you see them writing on the board, I told them to write,” he says. He gave Henson formulas to memorize. And when the child who played the young Katherine was asked to solve a complex problem in math class, it was Horne who wrote the equation. Indeed, he points out: “The handwriting is my handwriting.” Later he had the young actress memorize each step to solve it.

Horne also worked with the **props** department to provide the appropriate math equations seen in the background of scenes. All of this meant he needed to visit the set about a dozen times. “It was cool to see how they put everything together,” he says. “I'm happy they trusted me.” This math teacher loves how the movie turned out and is glad to have played a part. The filmmakers “set out to tell a good and believable story,” Horne observes. “They did that. And if it influences people to study math and science, great!”

Gerri Miller, [Meet the people behind the film *Hidden Figures*](#) *Science News Explores*, August 24, 2017

aware:

widespread:

accuracy: *justesse, réalité*

cast: *équipe*

consistent: *réelle*

props:

Meet the people behind the film *Hidden Figures* : Bill Barry – TEXT D

In February 1962, astronaut John Glenn made history as the first American to orbit Earth. Few people today are **aware** of how uncertain it was as to whether he'd make it home. Or they weren't until the movie *Hidden Figures* recounted the story. But the movie isn't really about Glenn. The real heroes of the film are the female African-American mathematicians who worked behind the scenes — as human “computers” — to make sure the critical numbers added up for plotting Glenn's safe return.

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Bill Barry has loved outer space since he was four years old. In 2001, he joined NASA, and for the past seven years has served as the space agency's chief historian, based in Washington, D.C. His main job was to **review** the script and point out inaccuracies or lines that a NASA person would never say. He was brought in after the script was written. Still, he notes, the filmmakers were willing to revise the script “to reflect things that should or shouldn't be in it.” For instance, he **nixed** the idea of Pentagon **bigwigs** watching a Russian space launch in real time. That couldn't have happened back then.

But the filmmakers did not always **heed** his advice. “There's a scene where Mary Jackson [played by Janelle Monáe] walks through the wind tunnel,” he notes. Along the way, she gets one of her high heels stuck. “People don't walk through a wind tunnel at NASA,” Barry told them. But Ted Melfi chose to keep this scene anyway. He liked its dramatic touch.

Some events are depicted on screen as happening at times other than when they actually occurred. The film took a few liberties when depicting civil rights changes at Langley. “The movie compresses them into 1960 to 1962,” Barry says, when in fact, they happened over a far longer period. Today, 17,000 people work at NASA headquarters and 10 field centers around the country. About one-third of them are women. And roughly one in every five of those women are African-American. “We're trying to improve those numbers,” Barry admits. NASA, he says, would “like to see a more diverse workforce.”

He thinks *Hidden Figures* can help on that score. “One reason NASA wanted to engage with the movie is we saw it as a way to get the message to young people about the value of a STEM education.”

The movie “has such a clear message that there are role models out there that you can follow. We hope that people see the diversity of people working at NASA and think, ‘I can work there too.’ I'm positive that we'll reap the benefits for a long time. .”

Gerri Miller, [Meet the people behind the film *Hidden Figures*](#) *Science News Explores*, August 24, 2017

aware: *avoir conscience*

review : check - **nixed:** *ici, empêcher* - **bigwigs:** *important person*

heed : follow

Space Conquest: New role models – TEXT E

Shelia Nash-Stevenson is an aerospace engineer. When she received her doctorate in physics from Alabama A&M University in 1994, she became the first African-American woman to get a physics **PhD** in her state. Even before she got that degree, she worked as an electronics engineer at NASA's Marshall Space Flight Center in Huntsville, Alama. Today, she serves as a project manager for a space mission involving the United States and Brazil.

Before *Hidden Figures*, Nash-Stevenson had never heard about the female “computers” portrayed in the movie. But she's grateful to them for paving the way for her — and also for what they stand for.

“Every young girl needs to see this movie because it's a positive image of females,” she says. “It's not about outside appearance. It's about what you've got in your head. Young girls can see the work these women did and be inspired.” Nash-Stevenson just wishes she had role models like them when she was growing up.

Back then, she says, “I didn't know that anything I do now was possible for females — that it was okay to be different and that girls can do everything. There were so many possibilities I could have taken advantage of that I didn't know about.”

Nash-Stevenson grew up in rural Hillsboro, Alabama. As a child, she sometimes worked **weeding** cotton, earning \$5 a day. Early on, she knew she didn't want to spend the rest of her life in the cotton fields. So she focused on school. She loved math and science. She studied electronics engineering in college and eventually pursued a master's degree in physics. Then, over a 10-year **span** — all the while working full time and raising two children — she earned her PhD.

Her determination paid off in a job she loves. That's why she encourages students to take STEM classes. “They're not as hard as they appear to be,” she says. “And they open up so many opportunities.” Some schools offer engineering academies. “I wish they had that when I was growing up.”

Morehouse, a historically black college offers a New Math Program. It brings middle-school and young high-school students to the campus in summer. Even though Morehouse is a college for African-American men, its New Math Program is open to anyone.

NASA, too, offers many programs, including internships, to get students involved in STEM. For instance, it sponsors science projects such as the Team America Rocketry Challenge. And NASA's website offers a lot of STEM-based materials targeted from young kids to older teens.

Indeed, Nash-Stevenson recommends, teens today should take all the math and science they can. “Once you get started,” she says, “you'll realize that it's not difficult to make it in those fields. Even if you choose another route, you will at least have the background. And more options will be available to you.”

Correction: Glenn was not the first man to orbit Earth. Soviet Yuri Gagarin preceded him by nearly a year.

Gerri Miller, [Meet the people behind the film Hidden Figures](#) *Science News Explores*, August 24, 2017

PhD : High Academic Degree

weeding : ici, ramasser- **span** : ici, période s'établissant sur



OLI SCARFF



CLIVE ROSE

2c - Tom Daley Delights Fans by Knitting in the Stands at the Tokyo Olympics

British diver Tom Daley might be an Olympic gold medalist—but he's equally skilled at knitting and crocheting.

On Sunday, the 27-year-old athlete attended the women's 3-meter springboard diving final. On the stands, he was spotted working tirelessly on what appeared to be a pink, purple, and blue pouch. "There's Tom Daley—he's got his knitting needles out," one BBC commentator said during the competition, adding, "What do you reckon he's crafting there? I wonder who he's making that purple concoction for?"

On Monday morning, Daley returned to the pool to cheer on his fellow Olympians—and once again, he brought his knitting needles along. This time, though, he was working on a cream-colored sweater, decorated with the words "Team GB" as well as the Union Jack and Olympic rings.

The Crown's Claire Foy paid less than male co-star, producers admit

Foy, who starred as the Queen in hit series, earned less than Matt Smith who played Prince Philip



📷 Claire Foy and Matt Smith in a scene from The Crown. Photograph: Robert Viglasky/AP

Executive producers for the series made the disclosure when asked during a panel event in Jerusalem on Tuesday if Smith, who played a young Prince Philip in the first and second seasons, was paid more than Foy.

In response, the series' producers, Suzanne Mackie and Andy Harries, acknowledged the 35-year-old male English actor was paid more owing to his Doctor Who fame, but said the practice would be rectified in the future, according to the US entertainment magazine Variety "Going forward, no one gets paid more than the Queen," Mackie told the audience. Foy, who was reportedly paid \$40,000 (£29,000) an episode, will not appear in the third series of The Crown, which starts filming this summer, as every part on the show has since been recast. She won a Golden Globe in 2017 for her portrayal of the current monarch during the early years of her reign.

Olivia Colman will play the Queen in the third series.

Speaking to the Guardian before the launch of the second series of The Crown last year, Foy said she believed women were expected to follow pre-accepted norms.

"If all the women in the world suddenly went: 'I've just realised I can't be arsed with this any more'," she said.

"You're told as a young woman what's attractive, what's acceptable, what's the right or wrong way to be. I'm lucky I discovered acting as a way of expressing myself, but unless you're given the permission to do that, you can't get it out."

"So with my child, I'm like: 'Run around! Scream! Shout! Go on!' I wish there was a way of saying to girls: 'You don't have to be polite and pretty in order to survive and have people love you.' The idea that you should be like everybody else genuinely breaks my heart. And I'm going to have to do something about it."

The first season of The Crown, which received widespread critical acclaim, is understood to have been the most expensive series commissioned by Netflix at the time, reportedly costing the streaming company £100m.

Queen Charlotte and her lady in waiting, *Bridgerton* series, Netflix, 2020



***Bridgerton* Doesn't Need to Elaborate on Its Inclusion of Black Characters**

Historical accuracy shouldn't have to matter in a fantasy.

One of the hallmarks of a Shonda Rhimes production is a sprawling multiracial ensemble cast. As a viewer, I've watched sexy lawyers, Seattle doctors, and how to get away with murder-ers of all ethnicities command the screen. The fact that many of them were not white was just an added plus while bringing Shondaland's addicting creations over the years.

Rhimes' new Netflix hit, *Bridgerton*, is no different. Only this time, she's executive produced a Regency Era period drama based on a series of bestselling romance novels, and the cast represents the richest of the rich in 1813 London. *Bridgerton* raises the question of how diverse nobility could exist during a time when most Black and brown people in Britain were relegated to domestic work. For the record, according to romance novelist and historian Vanessa Riley, there were Black nobility. (Even a Black duke). But both the scale and level of acceptance of those people shown in *Bridgerton* is largely historically inaccurate—but purposefully so.

To translate, *Bridgerton* exists in a fictional 19th century London society where, unlike today, Queen Charlotte's race was never up for debate. In the show, she is a Black woman who ascended the throne, resulting in a more accepting world filled with equal opportunity where it wasn't radical to see Black elite and middle class people: a duke, footman, lady's maid, or even a respected boxer. Historical accuracy aside, showrunner Chris Van Dusen tells OprahMag.com they wanted *Bridgerton* to "reflect the world that we live in today."

To some, this understandably comes off as a far too simplistic way to **delve into** the very complex idea of race relations in 19th century Britain, particularly when *Bridgerton* was co-produced and written by Van Dusen—a white man. Critics not only address the implications of Black and brown people **mingling** with those who might have been their white oppressors, but also, the exclusion of darker skinned actors from leading roles.

But at the same time, Van Dusen explained to OprahMag.com that the series is in no way strictly history, but a **modern take** on a period drama that resulted in fantasy. And that fantasy happens to include that Black citizens and people of color can live their lives and succeed without question or elaboration.

"It is what it is, and it's beautiful, and it's to be celebrated," says Golda Rosheuvel, who plays Queen Charlotte. "I'm biracial. I was brought up in England. My mother was crazy about period dramas, which made me crazy about them. I never thought that I'd be able to be in one. It was something that was far away. I couldn't touch it. Now we can rewrite that story for the little girl who's sitting at home. That cycle is stopping now"

"I like to represent the world we live in, the audience we're serving, and people who have always lived," Jean-Renée Page tells me. "It's not like people of color *existing* is a modern phenomenon. We've always been there, we are here, and we're gonna be there. I think one of the best ways to do that is to have conversations with people because there are unique concerns that affect how we navigate in society."

a viewer and romance fanatic, the concept of BIPOCs living freely without issue is difficult to grasp in 2020, particularly as those behind the Black Lives Matter movement are fighting everyday to ensure their community is heard. *Bridgerton* also raises the very real argument that instead of injecting brown people into a world that didn't actually accept them, it might be more productive for Hollywood to **peruse** and adapt from the **plethora** of acclaimed romance novels that are already inclusive. We've already spent decades saying as much. *Bridgerton* just reinforces it.

Adapted from McKenzie Jean-Philippe, *Oprahdaily.com*, Dec 29, 2020

delve into : *plonger dans*

Mingling : *mélange*

modern take : *ici, moderniser*

peruse : *explorer*

plethora: *pléthore, énormément*

First Woman to Officially Run Boston Marathon Makes Triumphant Return

In 1967, Kathrine Switzer made history when she defiantly became the first woman to run in the Boston Marathon. Fifty years later, she did it again.

By Sarah Amer and Kristen Dahlgren NBC news.com

In 1967, 20-year-old Kathrine Switzer made history when she defiantly became the first woman to officially run in the Boston Marathon — even as race officials tried to physically stop her.

Fifty years later, she finished the race again, donning the same number: 261.

"I just ran the fastest marathon I've run in 46 years," she told NBC News after crossing the finish line Monday.

It's an impressive feat for someone whose coach once told her, "No dame ain't ever run no marathon."

Her story is well-known, especially to female runners.

The first time around, as a Syracuse University student, she registered for the marathon as K.V. Switzer, and no one seemed to notice she was a woman until two miles into the race.

That's when Jock Semple, a race official, jumped off the press bus and ran after her.

"He grabbed me ... threw me back and he said, 'Get the hell out of my race and give me those numbers,'" Switzer recalled. "And he tried to pull my bib numbers off."



Kathy Switzer is roughed up by race official Jock Semple during the 1967 Boston Marathon. Boston Globe via Getty Images

Her boyfriend at the time intervened, pushing Semple away while Switzer continued doing what she was doing — running.

It was all captured in an iconic photograph that galvanized the women's movement and helped change the game for female athletes.

"It changed everything," she said. "It changed my life and it changed millions of women's lives." Switzer was, however, disqualified from the race and there was more backlash to come: Switzer said aggressive journalists approached her at the finish line, yelling, "Real women don't run." She was then expelled from the Athletic Federation, which meant she wasn't allowed to run. So she started her own club, and they ran in Canada, "just like draft dodgers," Switzer said. The club started putting on events, and eventually she got sponsored. Switzer then went on to create a global series of races in 27 countries with millions of women.

"It grew, grew, grew," she explained. "We could take the data and statistics from all of these events, took it to the International Olympic Committee, and we got the women's marathon included in the Olympic games."

Her success has continued through to present day. She's run 39 marathons, and when she made her return to the Boston Marathon on Monday, she was an honored guest whose original number, 261, was retired after she crossed the finish line.

"My message to young girls is that you can do much more than you ever can imagine," Switzer said. "The only way you can imagine it is to do it. To take the first step. And if you take the first step, you can then take three steps. And then you can take 10. And someday maybe you can run a marathon. And if you can run a marathon, you can do anything."

Sarah Ame

First day at school

The first black student to integrate William Frantz Public School, on November 14, 1960, was Ruby Bridges. In a book that Bridges published in 1999, she described her experiences.

My mother took special care getting me ready for school. When somebody knocked on my door that morning, my mother expected to see people from the NAACP. Instead, she saw four serious-looking white men, dressed in suits and wearing armbands. They were U.S. federal marshals. They had to come to drive us to school and stay with us all day. I learned later they were carrying guns. I remember climbing into the back seat of the marshals' car with my mother, but I don't remember feeling frightened. William Frantz Public School was only five blocks away, so one of the marshals in the front seat told my mother right away what we should do when we got there.

"Let us get out of the car first," the marshal said. "Then you'll get out, and the four of us will surround you and your daughter. We'll walk up to the door together. Just walk straight ahead, and don't look back."

When we were near the school, my mother said, "Ruby, I want you to behave yourself today and do what the marshals say." We drove down North Galvez Street to the point where it crosses Alvar. I remember looking out of the car as we pulled up to the Frantz school. There were barricades and people shouting and policemen everywhere. As we walked through the crowd, I didn't see any faces. I guess that's because I wasn't very tall and I was surrounded by the marshals. People yelled and threw things. I could see the school building, and it looked bigger and nicer than my old school. When we climbed the high steps to the front door, there were policemen in uniforms at the top. The policemen at the door and the crowd behind us made me think this was an important place. It must be college, I thought to myself.

Once we were inside the building, the marshals walked us up a flight of stairs. The school office was at the top. My mother and I went in and were told to sit in the principal's office. The marshals sat outside. There were windows in the room where we waited. That meant everybody passing by could see us. I remember noticing everyone was white.

All day long, white parents rushed into the office. They were upset. They were arguing and pointing at us. When they took their children to school that morning, the parents hadn't been sure whether William Frantz would be integrated that day or not. After my mother and I arrived, they ran into classrooms and dragged their children out of the school. From behind the windows in the office, all I saw was confusion. I told myself that this must be the way it is in a big school.

That whole first day, my mother and I just sat and waited. We didn't talk to anybody. I remember watching a big, round clock on the wall. When it was 3:00 and time to go home, I was glad. I had thought my new school would be hard, but the first day was easy.

When we left school that first day, the crowd outside was even bigger and louder than it had been in the morning. There were reporters and film cameras and people everywhere. I guess the police couldn't keep them behind the barricades. It seemed to take us a long time to get to the marshals' car. Later on I learned there had been protestors in front of the two integrated schools the whole day. They wanted to be sure white parents would boycott the school and not let their children attend. Many of the boys carried signs and said awful things, but most of all I remember seeing a black doll in a coffin, which frightened me more than anything else.

After the first day, I was glad to get home. I wanted to change my clothes and go outside to find my friends. My mother wasn't too worried about me because the police had set up barricades at each end of the block. Only local residents were allowed on our street. That afternoon, I taught a friend the chant I had learned: "Two, four, six, eight, we don't want to integrate." My friend and I didn't know what the words meant, but we would jump rope to it every day after school.

My father heard about the trouble at school. That night when he came home from work, he said I was his "brave little Ruby." . . .

Ruby Bridges, *Through My Eyes*, 1990

NAACP : National Association for the Advancement of Colored People is an American civil rights organization formed in 1909 as an interracial endeavor to advance justice for African Americans

conclusion:

“From Where I Stand”

A Survey of Your Local Community Influencers and Decision Makers.

Fill in your survey by putting a cross in the relevant box.

	Female	Male
POLITICAL LEADERSHIP		
Your Prime Minister / President		
The person that represents you in your national parliament		
LOCAL LEADERSHIP		
The local leader of your district or town council / tribal chief / head of county / mayor etc.		
LOCAL COMMUNITY INFLUENCERS AND DECISION MAKERS		
Your head teacher		
Your doctor		
The boss of one of your parents		
The head of your local police		
Your local bank manager		
Newsreader on the TV news channel you watch or the editor of the newspaper you read		
The lead singer of your favourite song		
The coach of your sports team (optional)		

TOTAL:		
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Note: Some people may not identify as either of these particular genders, you can add an inclusive third column if you wish.