

## Unit 1- Younger self, older self

<i>Vivre entre générations</i> : It seems like one doesn't seem to remember what it was like to be young, and that the other doesn't expect himself to grow old...
--

UNIT 1 :	What if one could speak to his elder or younger self?
----------	---

### 1- Young and old

#### travail sur les photos de Tom Hussey

<https://digitalsynopsis.com/design/reflections-of-the-past-tom-hussey/>

1) mettre les élèves en groupe : 4 personnes => travail individuel dans un 1<sup>er</sup> temps : think about all what words you can use to speak about somebody

→ mise en commun dans le groupe, constitution d'une liste

→ mise en commun en classe entière : constitution d'une liste commune.

2) 1a: travail sur les photos reflection: <https://digitalsynopsis.com/design/reflections-of-the-past-tom-hussey/>  
1ère présentation: en binôme

puis moitié d'images sont de nouveau mélangée, une ½ est appelée au tableau et doit présenter son tableau, l'autre ½ doit retrouver sa moitié à lui

1b: Does age really matter ? Picture of a timeless skater vs portrait of a hiker in a unicorn uniform travail sur les 2 photos young woman and old man: alike / different

partage des mots de voc,

travail de rédaction: comparaison (retour grammaticale)

parallèle avec le doc 1c : quote

=> travail d'impro semi préparé: groupe A = rôle de la jeune fille, Groupe B = rôle du vieil homme, à charge pour eux d'imaginer ce qu'ils se diraient en se rencontrant.

passage en pair work mélangé et qqles passages devant la classe. Si impair, l'un d'entre eux écoute en attendant son passage.

activité suivante:

retour sur doc 1a: cf annexe

choix d'une photo sur le lien: préparation dialogue entre le jeune et le vieux: conseils du vieux au plus jeune, être prêt à le présenter en classe

attribuer des groupes en amont pour repérer certains passage en particulier (ils vont devoir travailler dessus)

passage en classe: prise de note des groupes concernés => travail écrit noté

rédaction notée: réponses du jeune au vieux sur ses conseils

1- respect du sujet 1pt

2- 120 mots 1pt

Anne-Charlotte LEGRAND – académie de Versailles

3- utilisation des mots de la liste imposée 2 pt

4- réponse intéressante 2 pt

5- réponse cohérente 2 pt

6- anglais richesse grammaticale 4 pt

7- richesse lexicale 3 pt

total : 15 pt

## **2- Questioning our future :**

A- travail when I'm 64 : distribution au hasard des feuilles voc + images, associée par les élèves puis accrochés au tableau

écoute de la chanson :é change à 2 supposition sur la chance.

Distribution du texte, on essaie de remplir avec les mots au tableau (il en manque un volontairement)

échange des feuilles, écoute + repérage des mots clés,

explications + pt grammaticale

rédaction réponse:

« send me a postcard, drop me a line, stating point of view... away » : écrire la carte postale et la réponse

lue en échange de groupe de 4

pt grammatical : Will et When I'm 64 → cf annexe

**\* Dans une subordonnée commençant par une conjonction de temps**

**( when, while, once, whenever, as soon as,etc.)**

**le futur est exprimé par un présent**

**Will = projection, une volonté forte**

rédaction d'un couplet pour la chanson → anonyme,

le plus original / le plus réaliste / le plus improbable => vote par la classe.

Ou rebondir sur send « send me a postcard, drop me a line, stating point of view...

away » : écrire la carte postale et la réponse

on échange les cartes postales: réflexion à ce que pourrait être la conversation entre les 2 à 64 ans => impro en groupe de 4, durée 3 min chacun

## **3- Génération Gap :**

a- travail sur les images → rédaction d'un texte descriptif, mise au tableau des images et distribution au hasard des textes. On retrouve image de son texte,

on récupère son image et on imagine une histoire qui commence par

'Now this is "generation Gap"'

## **B- Benjamin Button :**

extrait BD - explications de son image en pair work,

U- BD (p24-25) B - BD : p27: D -BD p28-29:K- BD p34-35: Q- BD p36 T- BD p 40 M- BD p 43:

C - BD p 58-59 S -BD p 62-63: L- BD p70-71: F -BD p74-75 – 76 R- Bd p 77 – 78-79

E - BD p 82 – 83 H -BD p 85 N -BD p 92 G -BD p104 – 105 A -BD p 106 – 107 I- BD p110

O -BD p 112 P- BD p 114 J - BD p 118

U- B - D :K- Q- T- M- C - S L- F - R- E H N - G – A - I- O P- J -

travail sur voc en amont, BD en désordre et à remettre dans ordre (pour s'appropriier les bd au max – faire deux trois fois)

en group work : 2 bd par groupe : on décrit sa bande dessinée.

Échange entre group work :

prise de note: histoire + lettre, ensuite on peut regarder les bd

proposition de mise en ordre au tableau

Travail d'hypothèse : on explique pourquoi on mettrait dans cet ordre là (pas tous mais on désigne au hasard, que ça soit juste ou faut).

Idem si proposition changement : on explique pourquoi.

Pls passages au tableau

Repérage bd avec texte => mise sur netboard + powtoon explicatif ou genially

travail sur qqles images mise de côté

C- Father and son : 4 paragraphes: déchiffrage, repérage → on identifie qui parle de quoi travail par groupe de 2, sur chaque paragraphe puis les groupes sont remélanger: 4 personnes, 4 paragraphe et on essaie de retrouver ordre chanson.

Écoute chanson, confrontation avec l'ordre trouvé, repérage rythme voix, message.

D- Hurt, Christina Aguilera :travail sur hurt: travail à 2: une personne face au tableau regarde la vidéo, la décrit au 2<sup>nd</sup> qui prend note

puis le 2<sup>nd</sup> lis et raconte les paroles pendant que le 1er tourne le dos et prend des notes mise en commun entre les 2 docs

// entre les 2 chansons: message?

Interview de Christina Aguilera suite au décès de son père:

1- dialogue (1 pt) 2- question intéressante (2 pts) 3) réponses développées (2pts) - 4) et intéressantes (2pts) \*5) 150 mots (1pt) 6) références aux paroles et vidéo (2pt) 7) richesse lexicale (4pt); richesse grammaticale (4ptd)

### E- Freaky Friday : repérage BO -

visionnage de la vidéo: 3 mots pour la décrire, 3 mots que l'on pense pouvoir caser, 3 mots qui n'ont aucun rapport.

partage des mots, prise de note en vue d'une présentation orale en utilisant les 9 mots : recap de la vidéo / de l'histoire

ou après repérage : impro dialogue conseil de la mère à la fille, de la fille à la mère

DST – Pink and willow cover me in sunshine?

2 sujets (noté) : imagine this would happen to you and one of your parents : what advices would he / she give you ? // What advices would you give him ?

### Warning from the eldest

a- Margaret Atwood

groupe de 5 : on s'approprié un morceau du texte,

on mélange groupe → on parle de son texte et on remet dans l'ordre

explication : mise en commun au tableau d'un mot direct par paragraphe (diviser le groupe par 5)

puis demander à aux élèves en groupes de 5 de donner sous division (par les mêmes groupes)

rédaction d'un recap à partir des mots autour de la question:

“Do you think Margaret Atwood’s story is a good warning? Why? (150 mots)

annexe : [https://prezi.com/vbhpg\\_v8rmgb/time-capsule-found-on-the-dead-planet/](https://prezi.com/vbhpg_v8rmgb/time-capsule-found-on-the-dead-planet/)

et <https://www.youtube.com/watch?v=SdZHvMhNnHE&feature=youtu.be>

en binome : partie 6, rédaction de la suite, 100 taine de mots, brassé ? Corrigé par les camarades ?

### B- Conseil du vieux au jeune

Retour sur image : vieux parle à son reflet => texte - (rebrassage adjectif de personnalité) donner

mot de voc au hasard : 2 (ou 3) mots à intégrer => le sont ou ne le sont pas

partage leur texte avec leur voisin.

Ramasser / corriger

DST : cf image sur les différences , texte I don't want to grow up

### Unit 1- Younger Self, Older Self

*Vivre entre générations* : It seems like one doesn't seem to remember what it was like to be young, and that the other doesn't expect himself to grow old...

UNIT 1 :	What if one could speak to his elder or younger self?
At the end of the Unit, I will	- be able to describe people and situation - have given a thought about how time flows - use a little bit of my imagination so far as time flow is concerned

What vocabulary will I need ?	- physical description - personality - advice
What grammatical structure will I need ?	- expressing the future - modals - prétérit
What documents will be used ?	<p><b>1- Young and old</b>                      1a- Photo series by Tom Hussey                      1b- Does age really matter ? Picture of a timeless skater vs portrait of a hiker in a unicorn uniform                      1c- Quote by George Burns</p> <p><b>2- Questioning our future</b>                      2- The Beatles, 1969, <i>When I'm 64</i></p> <p><b>3- Generation Gap</b>                      3a- Generation Gap cartoon                      3b- <i>The curious case of Benjamin Button</i> F.Scott Fitzgerald, <i>A Graphic Novel</i>, adapted by Nunzio DeFilippis &amp; Christina Weir, Illustrated by Kevin Cornell, 2018                      3c- <i>Father and Son</i>, Cat Stevens, 1970                      3d – <i>Hurt</i>, Christina Aguilera, 2006                      3e- <i>Freeky Friday</i>, Mark Waters, 2003</p> <p><b>4- Warning from the past</b>                      4a- <i>Time capsule found on the dead planet</i>, Margaret Atwood, 2009                      4b- Photo series by Tom Hussey (document 1)</p>
What will I learn about ?	Projecting myself in the future The never-ending questioning about time flow
Final Task	EE: You will write a letter to your future self. What special memory will you cherish, what piece of advice, what regrets will you express? OR Your old self writes a letter to your younger self. What warning will you adress him? What piece of advice? Which opportunity must he not miss?

INSTRUCTIONS FOR YOUR FINAL TASK :

- 1) Vous aurez une heure pour rédiger cette rédaction. .
- 2) Vous choisirez un des sujets qui sont proposés et en traiterez un seul.
- 3) vous pouvez vous préparer en amont en révisant les mots de vocabulaire, les différents éléments tels que vu dans le déroulé du cours, et la fiche conseil en annexe
- 4) un barème me sera distribué en début d'heure, rappez-vous y avant de solliciter le professeur

pour davantage d'explications : vérifiez que vous avez rempli tous les items mentionnés, faites-vous confiance ensuite.

5) Plonger mes interlocuteurs dans un monde imaginaire : donnez autant de détails que possible, essayez de faire vivre votre « old self » ou votre « young self » autant que possible.

UNIT 1- Younger Self, Older Self								
sujet 1- You will write a letter to your future self. What special memory will you cherish, what piece of advice, what regrets will you express? OR Sujet 2 - Your old self writes a letter to your younger self. What warning will you adress him? What piece of advice? Which opportunity must he not miss?								
	Qualité du contenu	Pt score	Cohérence de la construction du discours	Pt score	Correction de la langue écrite	Pt score	Richesse de la langue	Pt score
C 1	J'ai traité le sujet et j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents.	30	Ma prestation était très convaincante, les conseils et regrets exprimés détaillés et en lien avec la notion. J'ai étayés mes propos par des exemples personnels et issus du cours.	30	J'ai une langue correcte grammaticalement, y compris lorsque je mobilise des structures complexes.	30	J'utilise de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	30
B 2	Les raisons que j'ai détaillées étaient précises et claires, intéressantes et pertinentes. Je me suis largement appuyé sur les documents vu en classe et j'ai apporté une touche personnelle.	20	Les évènements que j'ai décrit étaient précis, détaillés, intéressants. Les conseils ou regrets exprimés étaient pertinents, étayés, j'ai su m'appuyer sur le contenu du cours.	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus	20	Je produis un texte dont l'étendue du lexique et des structures sont suffisantes pour permettre des précisions et une variété des formulations.	20
B 1	J'ai écrits au moins 150 mots sous le format d'une lettre que je me suis adressé. Il était aisé de voir qui s'adressait à qui. J'ai essayé de détailler les raisons pour lesquelles je m'écris.	10	J'ai décrits le monde dans lequel j'évoluais, j'ai expliqué mes craintes, donnés des conseils, parlé de moi dans une lettre	10	Je maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture.	10	Je peux produire un texte mais je n'ai pas suffisamment de vocabulaire: je dois utiliser des périphrases et de répétitions	10
A 2	J'ai traité le sujet et produit un écrit court et peu étayé.	5	J'ai traité le sujet en terme simple, mon discours était bref, et les éléments juxtaposés	5	Je produis un texte immédiatement compréhensible malgré des erreurs fréquentes.	5	Je peux produire un texte dont les mots sont adaptés à l'intention de communication, mais mon répertoire lexical est limité	5

A 1	J'ai amorcer une production écrite en lien avec le sujet	3	J'ai traité le sujet en terme très simple, mon énoncés est ponctué de pause, de faux démarrages, d'hésitation	3	Je produis un texte globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un texte intelligible malgré un lexique pauvre.	3
P r é - A 1	J'ai rassemblé des mots isolés, en lien avec le sujet.	1	J'ai pu amorcer un propos avec des mots mémorisé	1	Je produis un écrit mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

Total point obtenus	0	1-4				5-12			13-18			19-22			23-31			32-39			40+		B1
	0	1-12				13-17			18-20			21-25			26-39			40-59			60+		B1-B2
	0	1-12				13-20			21-29			30-39			40-59			60-79			80+		B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20		

When I'm 64

When I get older losing my \_\_\_\_\_  
 Many years from now  
 Will you still be sending me a Valentine  
 \_\_\_\_\_ greetings bottle of wine

If I'd been out till quarter to \_\_\_\_\_  
 Would you lock the door  
 Will you still need me, will you still feed  
 When I'm sixty-four

you'll be \_\_\_\_\_ too  
 And if you say the word  
 I could \_\_\_\_\_

I could be handy, mending a fuse  
 When your \_\_\_\_\_ have gone  
 You can knit a sweater by the fireside  
 Sunday mornings go for a \_\_\_\_\_

Doing the garden, digging the weeds  
 Who could \_\_\_\_\_ for more  
 Will you still need me, will you still feed me  
 When I'm sixty-four

Every summer we can rent a cottage  
 In the Isle of Wight, if it's not too dear

We shall scrimp and save  
\_\_\_\_\_ on your knee  
Vera, Chuck and Dave

Send me a postcard, drop me a \_\_\_\_\_  
Stating point of view  
Indicate precisely what you mean to say  
Yours sincerely, wasting away  
Give me your answer, fill in a form  
Mine for evermore  
Will you still need me, will you still feed me  
When I'm \_\_\_\_\_

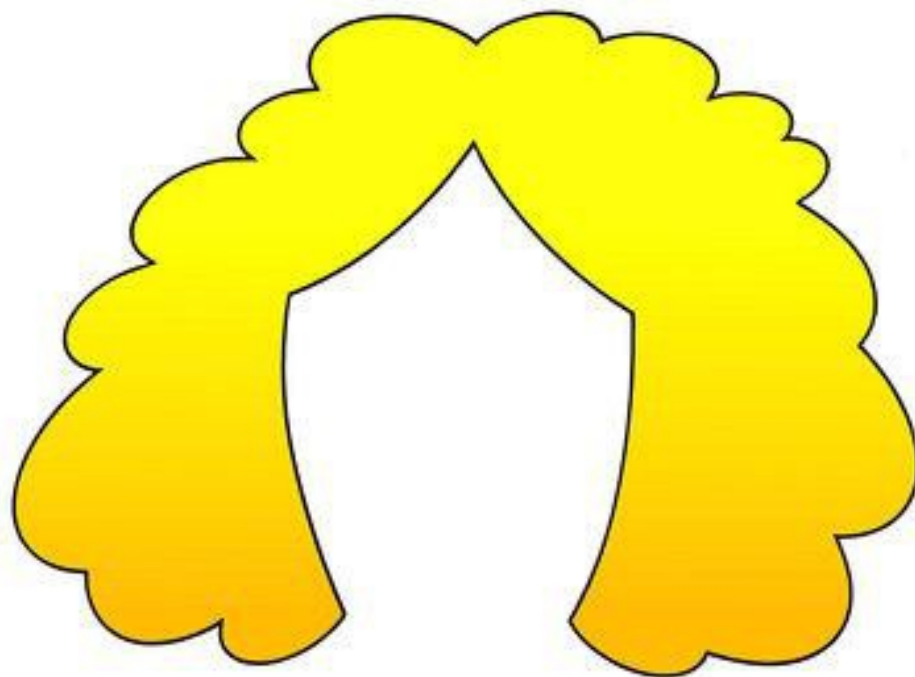
### **When I'm sixty- four**

When I get older losing my hair  
Many years from now  
Will you still be sending me a  
Valentine  
Birthday greetings bottle of  
wine  
If I'd been out till quarter to  
three  
Would you lock the door  
Will you still need me, will you  
still feed me  
When I'm sixty-four  
You'll be older too  
And if you say the word  
I could stay with you  
I could be handy, mending a  
fuse  
When your lights have gone  
You can knit a sweater by the  
fireside  
Sunday mornings go for a ride  
Doing the garden, digging the  
weeds

Who could ask for more  
Will you still need me, will you  
still feed me  
When I'm sixty-four

Every summer we can rent a  
cottage  
In the Isle of Wight, if it's not  
too dear  
We shall scrimp and save  
Grandchildren on your knee  
Vera, Chuck and Dave  
Send me a postcard, drop me a  
line  
Stating point of view  
Indicate precisely what you  
mean to say  
Yours sincerely, wasting away  
Give me your answer, fill in a  
form  
Mine for evermore  
Will you still need me, will you  
still feed me  
When I'm sixty-four

# HAIR



# BIRTHDA

Y

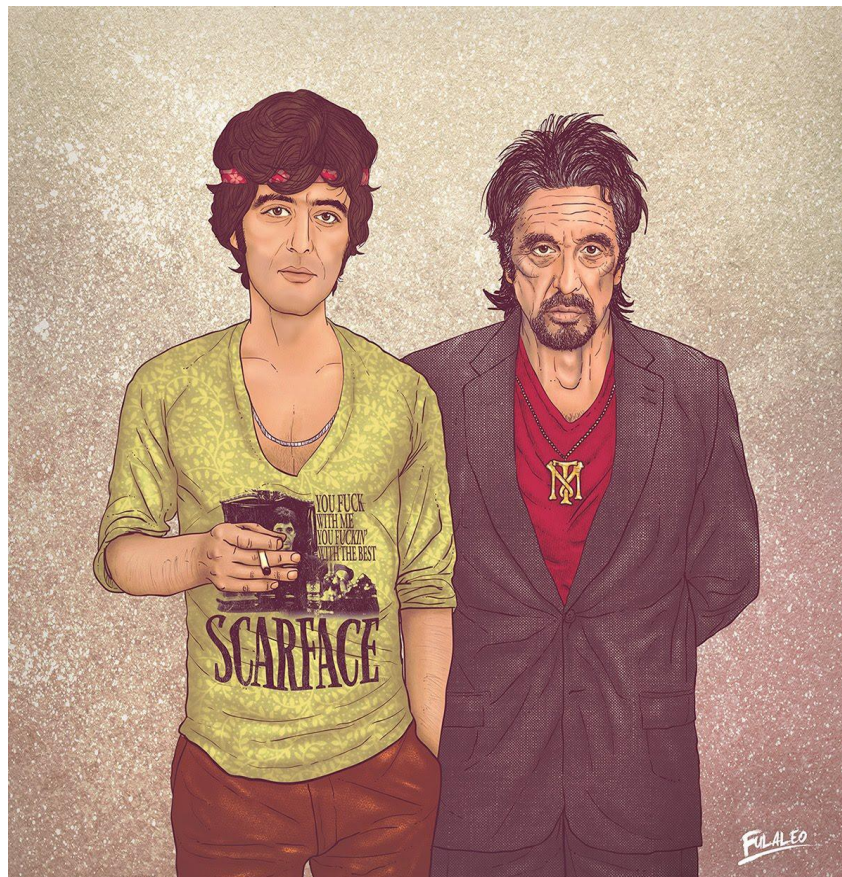


# THREE



Anne-Charlotte LEGRAND – académie de Versailles

# OLDER

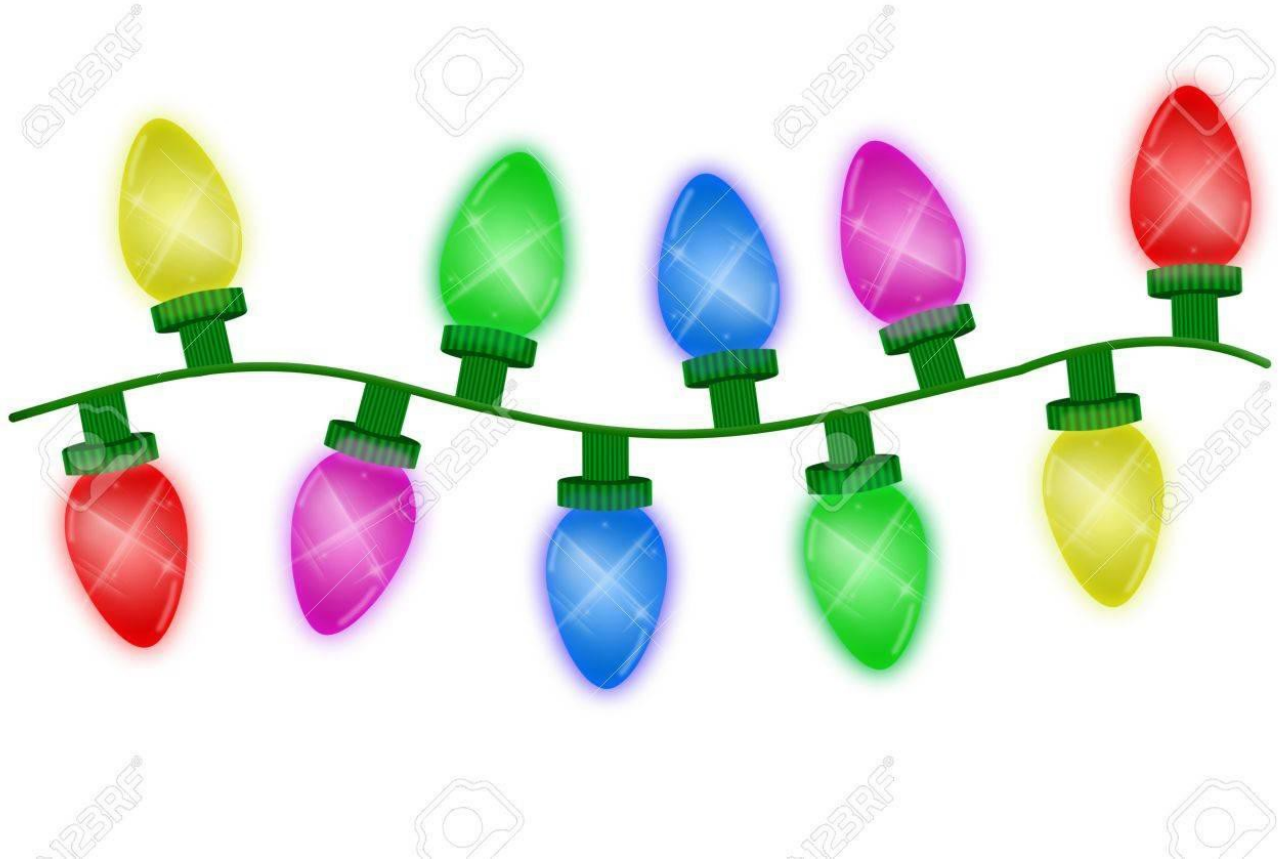


Anne-Charlotte LEGRAND – académie de Versailles

# STAY



# LIGHTS



# RIDE



ASK



GRAND-

Anne-Charlotte LEGRAND – académie de Versailles

CHILDREN

LINE

SIXTY-FOUR



 alamy stock photo

R3Y2BR  
www.alamy.com

(3) retour sur les 3 / 4 images : what could your younger self tell to your older self ?  
Échange en binôme, mélange des binome → compte rendu en nouveau groupe et écrits, relecture par son binome : is it what you meant ? )

Anne-Charlotte LEGRAND – académie de Versailles

activité Benjamin Button :

ordre BD + mot:

U9-B7-D11-K5-Q8-T17-M7-C18- S10- L19- F6- R12- E13- H2 – N15 - G4- A14- I16- O3 – P13  
– J1

ORDRE pour correction :

A14 / B7 / C18 / D11 / E13/ F6/ G4 / H2/ I16 / J1 / K5 / L19 / M7 / N15 / O3 / P13 / Q8/ R12 / S10 /  
T 17/ U9

MOTS a IMPRIMER:

9- clothes - babies' supply – boys' department

7 - dummy – wonder -

11 - to be made a monkey

5- indignation – flabbergasted – unwavering – compromise –  
efforts

8- conceal – blue haze – spank – resistance

17- company – effort – attempt

7- wrinkles - scrutinize

18- love at first sight – start – beautiful as a sin

10- fifty is the mellow age – passion – glory

19- disapproval – stubbornness – victory

6- victory – tiresome – family

12 - war – victory – rewardness

13- anxiety – youth - lack of love

2- ill-matched – age difference

15- light-weighted – frail – freshman – sophomore – mistaken

4- army – come to attention – mistaken

14- orders – head quarters – escort

16- birth – torment – grand-father

3 - kindergarten – fright – teacher

13 - nurse – Elyphant – fight – oatmeal

1 crib – nurse – dim - fade

## **Time capsule found on the dead planet by Margaret Atwood**

In December world leaders will gather in Copenhagen to try to reach a global deal to tackle climate change. To support the launch of the 10:10 campaign to reduce carbon emissions, the Review asked some of our greatest artists, authors and poets to produce new work in response to the crisis

*Margaret Atwood*

Sat 26 Sep 2009 00.05 BST

1. In the first age, we created gods. We carved them out of wood; there was still such a thing as wood, then. We forged them from shining metals and painted them on temple walls. They were gods of many kinds, and goddesses as well. Sometimes they were cruel and drank our blood, but also they gave us rain and sunshine, favourable winds, good harvests, fertile animals, many children. A million birds flew over us then, a million fish swam in our seas.

Our gods had horns on their heads, or moons, or sealy fins, or the beaks of eagles. We called them All-Knowing, we called them Shining One. We knew we were not orphans. We smelled the earth and rolled in it; its juices ran down our chins.

2. In the second age we created money. This money was also made of shining metals. It had two faces: on one side was a severed head, that of a king or some other noteworthy person, on the other

face was something else, something that would give us comfort: a bird, a fish, a fur-bearing animal. This was all that remained of our former gods. The money was small in size, and each of us would carry some of it with him every day, as close to the skin as possible. We could not eat this money, wear it or burn it for warmth; but as if by magic it could be changed into such things. The money was mysterious, and we were in awe of it. If you had enough of it, it was said, you would be able to fly.

3. In the third age, money became a god. It was all-powerful, and out of control. It began to talk. It began to create on its own. It created feasts and famines, songs of joy, lamentations. It created greed and hunger, which were its two faces. Towers of glass rose at its name, were destroyed and rose again. It began to eat things. It ate whole forests, croplands and the lives of children. It ate armies, ships and cities. No one could stop it. To have it was a sign of grace.

4. In the fourth age we created deserts. Our deserts were of several kinds, but they had one thing in common: nothing grew there. Some were made of cement, some were made of various poisons, some of baked earth. We made these deserts from the desire for more money and from despair at the lack of it. Wars, plagues and famines visited us, but we did not stop in our industrious creation of deserts. At last all wells were poisoned, all rivers ran with filth, all seas were dead; there was no land left to grow food.

Some of our wise men turned to the contemplation of deserts. A stone in the sand in the setting sun could be very beautiful, they said. Deserts were tidy, because there were no weeds in them, nothing that crawled. Stay in the desert long enough, and you could apprehend the absolute. The number zero was holy.

5. You who have come here from some distant world, to this dry lakeshore and this cairn, and to this cylinder of brass, in which on the last day of all our recorded days I place our final words:

Pray for us, who once, too, thought we could fly.

**Benjamin Button:** For what it's worth: it's never too late or, in my case, too early to be whoever you want to be. There's no **time** limit, stop whenever you want. You can change or stay the same, there are no rules to this thing.

## Father And Son, Cat Stevens

.  
It's not time to make a change  
Just relax, take it easy  
You're still young, that's your fault  
There's so much you have to know

Anne-Charlotte LEGRAND – académie de Versailles

Find a girl, settle down  
If you want you can marry  
Look at me, I am old, but I'm happy  
I was once like you are now  
And I know that it's not easy  
To be calm when you've found  
Something going on  
But take your time, think a lot  
Think of everything you've got  
For you will still be here tomorrow  
But your dreams may not

How can I try to explain?  
When I do he turns away again  
It's always been the same, same old story  
From the moment I could talk  
I was ordered to listen  
Now there's a way  
And I know that I have to go away  
I know I have to go

It's not time to make a change  
Just relax, take it slowly  
You're still young, that's your fault  
There's so much you have to go through  
Find a girl, settle down  
If you want you can marry  
Look at me, I am old, but I'm happy

All the times that I've cried  
Keeping all the things I knew inside  
It's hard, but it's harder to ignore it  
If they were right I'd agree  
But it's them they know, not me  
Now there's a way  
And I know that I have to go away  
I know I have to go

Source: [Musixmatch](#)

Songwriters: Cat Stevens / Yusuf Islam

Father And Son lyrics © Cat Music Ltd., Cat Music Limited, Cat Music Ltd

Anne-Charlotte LEGRAND – académie de Versailles

travail sur hurt: travail à 2: une personne face au tableau regarde la vidéo, la décrit au 2<sup>nd</sup> qui prend note et paragraphe à deux.

Lecture de qqles un au hasard.

Travail sur les paroles de la chanson à trou? Avec multi choix?

// entre les 2 chansons: message?

## **Hurt**

[Christina Aguilera](#)

Seems like it was yesterday when I saw your face  
You told me how proud you were but I walked away  
If only I knew what I know today  
Ooh, ooh  
I would hold you in my arms  
I would take the pain away  
Thank you for all you've done  
Forgive all your mistakes  
There's nothing I wouldn't do  
To hear your voice again  
Sometimes I wanna call you  
But I know you won't be there  
Oh I'm sorry for blaming you  
For everything I just couldn't do  
And I've hurt myself by hurting you  
Some days I feel broke inside but I won't admit  
Sometimes I just wanna hide 'cause it's you I miss  
And it's so hard to say goodbye  
When it comes to this, ooh, ah  
Would you tell me I was wrong?  
Would you help understand?  
Are you looking down upon me?  
Are you proud of who I am?  
There's nothing I wouldn't do  
To have just one more chance  
To look into your eyes  
And see you looking back  
Oh I'm sorry for blaming you  
For everything I just couldn't do  
And I've hurt myself, ohh  
If I had just one more day  
I would tell you how much that I've missed you  
Since you've been away  
Ooh, it's dangerous

Anne-Charlotte LEGRAND – académie de Versailles

It's so out of line  
To try and turn back time  
I'm sorry for blaming you  
For everything I just couldn't do  
And I've hurt myself  
By hurting you

Source: [Musixmatch](#)

Songwriters: Christina Aguilera / Linda Perry / Mark Ronson  
Hurt lyrics © Universal Music - Careers, Xtina Music

video: <https://www.youtube.com/watch?v=wwCykGDEp7M>

Key traits of Generation Z:

DST Generation gap cf texte + CO ?

### **DST- Younger Self, Older Self / CE**

I am your inner polar bear. Find me before it's too late.

There's a photograph of me rafting an iceberg, the melted sea all around, the sea that should have been solid. I am thinking about the end of the world because I am a polar bear, and the world will end for me faster than it will for you, and you'll put some of me in zoos and special chill nature reserves, but what you will really be excited about is oil and trade and who controls the North West Passage.

When you take my world away from me I'm going to come and live with you. All your science will be on the outside, along with all your trade and aid. Inside, there will be me. Your inner polar bear - the weight of me. I will be everything you have lost. I will be everything you neglected. I will be everything you forgot. I will be the wild place sold for money.

You see, when I lived far away, you knew I was there, and I kept something for you, even though you had never seen a polar bear. Even though you are not adapted to my conditions. I kept your wild, your cold, your **raw**. And the lion keeps something for you, and the **mangrove swamp** and the coral and the spider and the birds.

You think I am a stupid polar bear? Go up into space and look back at this diamond cut planet. It is one planet, one place, and there is nothing else like it anywhere in the solar system. When you see it whole, you remember that it's not polar bears over there, and snakes over here; it's one place, one strange special place. It comes as a whole or not at all.

You will live longer than us - my kind, not just my polar bear kind but all of us who need a home and you so envious that you want all the homes, leaving nothing you can't sell. Enclosure of the whole world.

Anne-Charlotte LEGRAND – académie de Versailles

Sixty-five million years ago the dinosaurs disappeared and something like a man began. All I can comfort myself with, as the ice melts under me, is that you are as stupid as they were. What's the difference between a dinosaur and a human being? A dinosaur destroys everything - but doesn't call it progress. I wonder how many millions of years it will be before a wiser species than Homo sapiens inhabits the earth? And I wonder if I will ever come home? When the earth re-evolves herself, after the plagues, the bombs, the wipe-outs, the lights-out, will there be polar bears? And lions? And birds?

When earth begins again I would like to slide down into an icy **untamed** sea and swim through the cold where there will be others like me. A place to be.

Once upon a time there was a polar bear. He had nowhere to live so he came to live in your head. You started to think polar bear thoughts about icyness and wilderness. You went shopping and looked at fish. At night you dreamed your skin was fur. You sought loneliness. You wanted to see the sun rise after a night that lasted as long as all the things you have done wrong. You wanted to see the sun come up and no one to be near you. But you live in the city and the rest is gone.

And all the longings and all the loss can't bring back the dead. The most beautiful place on earth was everywhere, precarious, unlikely, our polar bear home.

*Adapted from A Short story by Jeanette Winterson, 2009*

## **ERMIS II - the project helping people with reduced mobility enjoy the beach**

<https://www.euronews.com/2021/09/13/ermis-ii-the-project-helping-people-with-reduced-mobility-enjoy-the-beach>



### **COMMENTS**

By **Aurora Velez** • Updated: 13/09/2021

In partnership with **The European Commission**

Copyright euronews

### **SHARE THIS ARTICLE**



Anne-Charlotte LEGRAND – académie de Versailles

The beauty of Cypriot beaches is well known, but what is less common knowledge is how they are increasingly [accessible for people with reduced mobility](#).

Avros Shiathas is paraplegic. Four years ago, he had an accident at work and he has needed a wheelchair ever since. He is one of the many people who now use the Paralimni beaches' access for people with reduced mobility. He finds these beaches adapted to his needs using an app on his phone.

Thanks to the European project ERMIS II, five beaches in Cyprus and two in Syros in Greece now have ramps, rest areas and remote-controlled wheelchairs on rails to help people get directly into the water unassisted.

The beaches that have this access in Greece are Vari and Voulgari, in Cyprus they are Agia Triada, Kalamies, Vyzakia, Vrysoudia and Vrysi 2.

### **DST- Younger Self, Older Self / CE**

I am your inner polar bear. Find me before it's too late.

There's a photograph of me rafting an iceberg, the melted sea all around, the sea that should have been solid. I am thinking about the end of the world because I am a polar bear, and the world will end for me faster than it will for you, and you'll put some of me in zoos and special chill nature reserves, but what you will really be excited about is oil and trade and who controls the North West Passage.

When you take my world away from me I'm going to come and live with you. All your science will be on the outside, along with all your trade and aid. Inside, there will be me. Your inner polar bear - the weight of me. I will be everything you have lost. I will be everything you neglected. I will be everything you forgot. I will be the wild place sold for money.

You see, when I lived far away, you knew I was there, and I kept something for you, even though you had never seen a polar bear. Even though you are not adapted to my conditions. I kept your wild, your cold, your **raw**. And the lion keeps something for you, and the **mangrove swamp** and the coral and the spider and the birds.

You think I am a stupid polar bear? Go up into space and look back at this diamond cut planet. It is one planet, one place, and there is nothing else like it anywhere in the solar system. When you see it whole, you remember that it's not polar bears over there, and snakes over here; it's one place, one strange special place. It comes as a whole or not at all.

You will live longer than us - my kind, not just my polar bear kind but all of us who need a home and you so envious that you want all the homes, leaving nothing you can't sell. Enclosure of the whole world.

Anne-Charlotte LEGRAND – académie de Versailles

Sixty-five million years ago the dinosaurs disappeared and something like a man began. All I can comfort myself with, as the ice melts under me, is that you are as stupid as they were. What's the difference between a dinosaur and a human being? A dinosaur destroys everything - but doesn't call it progress. I wonder how many millions of years it will be before a wiser species than Homo sapiens inhabits the earth? And I wonder if I will ever come home? When the earth re-evolves herself, after the plagues, the bombs, the wipe-outs, the lights-out, will there be polar bears? And lions? And birds?

When earth begins again I would like to slide down into an icy **untamed** sea and swim through the cold where there will be others like me. A place to be.

Once upon a time there was a polar bear. He had nowhere to live so he came to live in your head. You started to think polar bear thoughts about icyness and wilderness. You went shopping and looked at fish. At night you dreamed your skin was fur. You sought loneliness. You wanted to see the sun rise after a night that lasted as long as all the things you have done wrong. You wanted to see the sun come up and no one to be near you. But you live in the city and the rest is gone.

And all the longings and all the loss can't bring back the dead. The most beautiful place on earth was everywhere, precarious, unlikely, our polar bear home.

*Adapted from A Short story by Jeanette Winterson, 2009*

## **ERMIS II - the project helping people with reduced mobility enjoy the beach**

<https://www.euronews.com/2021/09/13/ermis-ii-the-project-helping-people-with-reduced-mobility-enjoy-the-beach>



### **COMMENTS**

By **Aurora Velez** • Updated: 13/09/2021

In partnership with **The European Commission**

Copyright euronews

### **SHARE THIS ARTICLE**

A blue rectangular area containing social sharing icons for various platforms, including Facebook, Twitter, LinkedIn, and others. The icons are arranged in two rows, with the top row having five icons and the bottom row having four icons.

Anne-Charlotte LEGRAND – académie de Versailles

The beauty of Cypriot beaches is well known, but what is less common knowledge is how they are increasingly [accessible for people with reduced mobility](#).

Avros Shiathas is paraplegic. Four years ago, he had an accident at work and he has needed a wheelchair ever since. He is one of the many people who now use the Paralimni beaches' access for people with reduced mobility. He finds these beaches adapted to his needs using an app on his phone.

Thanks to the European project ERMIS II, five beaches in Cyprus and two in Syros in Greece now have ramps, rest areas and remote-controlled wheelchairs on rails to help people get directly into the water unassisted.

The beaches that have this access in Greece are Vari and Voulgari, in Cyprus they are Agia Triada, Kalamies, Vyzakia, Vrysoudia and Vrysi 2.

### **DST – Younger Self, Older Self**

**Base yourself on the 2 following documents to explain what is so difficult in the relation of old and young people.**

**1- what difference do they meet?**

**2- What image they have of one another?**

**3- What could they do to understand each other?**

#### **DOCUMENT A: I don't want to grow up, The Ramones, 1995**

When I'm lyin' in my bed at night	I don't wanna have the biggest amount
I don't wanna grow up	I don't wanna grow up
Nothin' ever seems to turn out right	Well when I see my parents fight
I don't wanna grow up	I don't wanna grow up
How do you move in a world of fog	They all go out and drinking all night
That's always changing things	And I don't wanna grow up
Makes me wish that I could be a dog	I'd rather stay here in my room
When I see the price that you pay	Nothin' out there but sad and gloom
I don't wanna grow up	I don't wanna live in a big old Tomb
I don't ever wanna be that way	On Grand Street
I don't wanna grow up	When I see the 5 o'clock news
Seems like folks turn into things	I don't wanna grow up
That they'd never want	Comb their hair and shine their shoes
The only thing to live for	I don't wanna grow up
Is today...	Stay around in my old hometown
(...)	I don't wanna put no money down
I don't wanna have to shout it out	I don't wanna get me a big old loan
I don't want my hair to fall out	Work them fingers to the bone
I don't wanna be filled with doubt	I don't wanna float a broom
I don't wanna be a good boy scout	Fall in love and get married then boom
I don't wanna have to learn to count	How the hell did I get here so soon

I don't wanna grow up

**DOCUMENT B:**

My parents had a very different upbringing to what I have today... it's like we grew up in parallel universes. They were from Ireland, and grew up in secure homes, in the middle of the countryside with no cares in the world. I live in inner-city Birmingham, and with peer pressure, school stress and lots of other things to deal with, I think that I have a much tougher life than they had.



Times have definitely changed. We have a lot of responsibility as teenagers, and we have to act like adults. It depends on where you have grown up and who you hang around with, but I think most people start drinking alcohol around the age of 13 and lose their virginity around the age of 14. There isn't a definite age that most people try drugs. I am nearly 16 years old and I have never tried any, but I know plenty of people who have. This really depends on who you hang around with and how much will-power you have to say no.

I think that a lot of teenagers are discriminated against wrongly by adults. A few days ago I was on my way home in a rush because I was late, it was very dark and I was running. I ran past a middle-aged woman, and as I went past I brushed her shoulder. She let out a scream and grabbed a tight hold of her handbag. I found this really funny; she thought I was going to mug her.

Most teenagers have part-time jobs, which creates responsibility and the premature need to behave in an adult way. I've been working since I was about 13 (I look older than I am, and can lie about my age) but most teens start at around 15.

We need to have a certain level of trust put in us. We need to feel wanted and important, and not constantly targeted and victimized by the media. After all, if the media is constantly attacking teens and branding them as thugs, then that is the way we will act.

Kate Brown

DST – Younger Self, Older Self

	Identification du contexte ou de la situation d'énonciation	Pt score	Identification des réseaux de sens	Pt score	Identification des stratégies de communication	Pt score
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte	30	J'ai identifié et analysé la logique interne du document ou dossier en distinguant le cas échéant ce qui est de l'ordre de la digression	30	J'ai identifié l'articulation entre les documents, la tonalité des propos.	30
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : désire d'écouter de ce que l'autre a envie, de se différencier et de reconnaître la différence qu'il y a entre les personnes plus âgées et les plus jeunes	20	J'ai identifié la cohérence globale du document ou du dossier : incapacité à s'écouter image dévalorisée, projection fausses temps qui passe qui fait qu'on ne peut pas s'identifier acceptation de la différence	20	J'ai repéré l'intention en distinguant l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation entre les documents : caractère un peu provocateur : clichés bien ancrés qui servent de base à la critique. Les 2 textes ne s'adressent pas au	20

					même public et n'ont pas le même objectif.	
B1	<b>j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles :</b> peur de grandir pour devenir à l'image des adultes vs peur des jeunes à qui on colle une image qui ne correspond pas à la réalité	10	<b>j'ai relevé l'essentiel des éléments porteurs du sens :</b> incapacité à s'écouter qui mène à image dévalorisée, différence de contexte non prise en compte	10	<b>J'ai identifié l'expression de points de vue, souhaits, perspective.</b> <b>J'ai identifié la nature de l'articulation entre les documents :</b> une chanson et un témoignage : on s'adresse à un public plus large dans l'espoir de faire bouger les lignes	10
A2	<b>j'ai relevé des informations explicites sur le texte :</b> generation gap, différence d'éducation, point de vue de personne plus jeunes	5	<b>j'ai compris globalement le document ou le dossier.</b> Dialogue impossible, basé sur trop de clichés / vécu personnel	5	<b>J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu :</b> chanson / témoignage	5
A1	<b>j'ai relevé des informations isolées, simples et les articuler les unes aux autres.</b>	3	<b>J'ai construit une amorce de compréhension en relevant des mots ou des expressions.</b>	3	<b>J'ai relevé quelques données caractéristiques évidentes du / des documents.</b>	3
pré-A1	<b>j'ai relevé quelques données.</b>	1	<b>J'ai relevé des mots transparents et / ou familiers.</b>	1	<b>J'ai relevé quelques informations isolées, simples..</b>	1

Total point obtenus	0		1-5			6-9			10-12			13-15			16-22			23-29			30+			B1
	0		1-5			6-13			14-17			18-22			23-29			30-49			50+			B1-B2
	0		1-11			12-15			16-20			21-29			30-39			40-59			60+			B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20			