

Slow Descent into Dystopia

SLOW DESCENT IN UTOPIA

Fiction and reality: Dystopia has been a recurrent genre over the years. Is it because it is a way to warn people?

| | |
|---|---|
| UNIT 1 | dystopia a sign of trouble time or a warning? |
| At the end of the Unit, I will be able to | <ul style="list-style-type: none"> - define utopia and dystopia - understand how society might be concerned - see how families could be impacted |
| What vocabulary will I need ? | <ul style="list-style-type: none"> - dystopia / utopia - comparison - society |
| What grammatical structure will I need ? | <ul style="list-style-type: none"> - supposition - modals - past tenses |
| What will I learn about ? | <ul style="list-style-type: none"> - the origin of utopias and dystopias - how dystopias covers many fields and themes - How dystopias are linked to the actuality |
| What documents will be used ? | <p>1) definition of utopia and dystopia 1a- drawing 1 : utopia vs dystopia 1b- drawing 2 : utopia vs dystopia 1c- Thomas Moore, <i>Utopia</i>, 1516 : summary video 1d- Utopia, drawing of the Island</p> <p>2- Society and Dystopia : 2a- Slow Descent in Dystopia, Véronica Roth, <i>Divergent</i>, 2011 2b- Hunger Games, Cornucopia scene, movie by Gary Ross, 2012 2c- Fighting to survive, Suzanne Collins, <i>Hunger Games</i>, 2008</p> <p>3- Family and Dystopia 3a- A family Unit, Lois Lowry, <i>The Giver</i>, 1993 3b- Producing embryos in the Central London Hatchery and Conditioning Centre , Aldous Huxley, <i>Brave New World</i>, 1932 Annexe : Brave New World – summary (videos)</p> <p>4- Thoughts and Dystopia 4a- Thought Police illustrated, capture from the movie 1984 by Michael Radford based on George's Orwell's 1984, 1984 4b: 1984, a summary (sparknotes, video) 4c- <i>A Father's pride</i>, George Orwell, 1984, 1949</p> |

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|------------|---|
| | <p>5- Education and Dystopia 5a- Book brings knowledge (<i>illustration</i>) 5b- Fireman (<i>illustration</i>) 5c- Ray Bradbury, <i>Fahrenheit 911</i>, 1953 (manuel let's meet up, LLCE) 5d: Pink Floyd, <i>Another Brick in the Wall</i>, The Wall, 1979</p> <p>6- Dystopia, a warning? Black Mirror, Season 4, Episode 5: "Metalhead", 2011</p> |
| Final Task | You were ask to produce the next Black Mirror script. Write the synopsis. |

INSTRUCTION FOR YOUR FINAL TASK :

- 1) Your synopsis is a Black Mirror episod: it must be dystopian
- 2) make sure your episode is precise enough for us to enter your story
- 3) Your story must cover different elements of the dystopia as seen in the unit but must be original
- 4) you will have one hour full to write your story in class
- 5) You will need to find a tiitle for your episod and you may illustrate it with a picture if you wish

RAJOUTER Margaret Atwood

1) definition of utopia and dystopia

a - Définition utopia / dystopia : description des 2 **dessins** (untitled for both, one known author: Dylan for the tree) => comparaison entre les éléments similaires et les éléments différents
 Conclusion: définition d'une utopie / dystopie

c- More : définition de l'utopie : travail sur vidéo + dessin island

<https://www.youtube.com/watch?v=pEkbos8TMZw>

auteur raconte sa discussion imaginaire avec un marin-philosophe portugais, Raphaël Hythloday qu'il a rencontré lors d'un voyage diplomatique à Anvers. L'explorateur met en exergue la vie sombre et réaliste de l'Angleterre à cette époque. [Thomas More](#), par l'intermédiaire de Raphaël émet divers critiques, notamment sur les lois injustes, la pauvreté, les ambitions princières, la guerre, mais également la vie de cour. Il fait l'analyse de nombreux phénomènes politiques tout en essayant de trouver une solution, notamment sur la pauvreté et expliquant ses causes, sur les raisons qui poussent les habitants au vol. Dans ce récit, le marin se pose diverses questions notamment sur la loi réprimandant les voleurs de la peine de mort en disant que la loi est absurde puisqu'elle ne respecte pas la valeur de vie et qu'elle punit de la même manière le voleur et le criminel. Elle est aussi inutile, car elle ne diminue pas le nombre de voleurs. La pauvreté est également très prise en compte dans l'ouvrage. Sa cause est clairement

identifiée : la propriété privée, du fait que le pouvoir reste toujours entre les mains de ceux qui sont économiquement forts en opprimant les faibles.

2books → one is more general and mentions the language, location and structure of Utopa + map
and book 2= description → 9 chapter :

- 1) Island, 54 cities, round island → cercle = perfection
- 2) garden : shared property, no private property, houses => everything is in common
- 3) Justice and government : rules, one representant for each village, one leader chosen => wise men
- 4) work : same for everybody, no money, no poor nor rich
- 5) family structure : father, wife, children, take care of their elderly and sick
right to divorce, more rights for women
- 6) no right to travel except under permission + everything is done in full view => no criminality
- 7) slaves : criminals or poor people from other cities
- 8) military : soldiers but not war if can be avoided
- 9) religion : many religions tolerated, so long as there is only one God

Soigner une société avec légèreté, humour, réfléchir d'une manière différente : voici toute l'idée, et toute la force de l'œuvre utopiste.

2- Society and Dystopia :

a) **divergent text pdf** : faire faire le dessin en pairwork tel que perçu : une personne a le texte, l'autre dessine.

-> conclusion: easy to draw because it is well described

Lecture du texte: atmosphere, sentiment de danger, solitude

explication mode de fonctionnement de cette société + peur de la guerre

rédaction: suite du texte: description

rédaction échangée, dessin puis retour à original: concluant?

travail sur le poster du film

rédaction de la suite (non noté)

b) **Hunger games** : extrait **video** scene de la corne d'abondance + **pdf**

visionner le film 2 fois, réécriture 1ère personne du singulier, en fonction de ce que l'on en perçoit, comparaison avec texte origine

Katniss - Peeta

comparaison avec le texte d'origine – texte pdf (2c)

3- Family and Dystopia

a) travail autour de la famille parfaite : what is a perfect family ? Travail de réflexion en groupe puis partage par un rapporteur dans chaque groupe

the Giver : **texte pdf** repérage / fonctionnement

saynète avant – pendant – jour d'après – 3 jours plus tard - 3 mois après (rôle attribué, barème)

b) **Brave New World** : **pdf** mass production texte ci-dessous

comparaison entre les 2 : propositions autre : what would be an ideal family in a utopia

annexe : https://www.youtube.com/watch?v=raqVySPrDUE&feature=emb_rel_pause

4- Thoughts and Dystopia

a) 1984 photo puis video puis pdf : family + freek control : contrôle de la pensée // avec the Giver : family under contrpl to control thoughts

Toughts Police : video <https://www.youtube.com/watch?v=h9JIKngJnCU>

travail en commun par les eleves : // entre les 2 textes : similarities, differences and purpose
conclusion : Thought control

b) Farenheit 451 : manuel p 64 controlling memory / past / books / cutlure =>

faire faire travail sur image: book knowledge et Farenheit 451

// avec polémique HBO Gone with the wind <https://edition.cnn.com/2020/06/10/media/gone-with-the-wind-hbo-max/index.html>

ou monumnet que l'on détruit (faire une CO) : <https://www.youtube.com/watch?v=l76veqvITZk>

travail oral en interaction => quel livre garder, quel livre bruler

travail de traduction

c) Arkangel (saison 4 épisode 2 – Netflix Black mirror: repérage et travail de comparaison avec 1984 Saynète (barème joint): improvisation. Consigne aux juges / policiers: you get to decide what happens next. All of them are witness (Trick – mère – amie d'enfance – Arkangel member – 1 policeman – 2 judges)

ou black mirror : metalhead

UNIT 1- SLOW DESCENT IN UTOPIA

Imaginaire (Utopie / dystopie) : Dystopia has been a recurrent literary genre over the years.

| | |
|---|--|
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| Final Task | As a leader, you address your people : will you warn them or make them believe they are in the best of all worlds? |

Instructions for your Final Task :

- 1) You’re delivering a speech: you will need to speak to your people for at least 2 minutes
- 2) Your world is that of a dystopian one : remember to make us understand what kind of world it is
- 3) That means you need to underline some dystopian elements and make us focus on it
- 4) And don’t forget to be convincing: after all, you are leader, addressing your people!

LLCE – Utopia / Dystopia

As a leader, you address your people : will you warn them or make them believe they are in the best of worlds?

| | | | | |
|-----------------------|-----------------------|--|---|--------------------------------|
| Adequation à la tâche | Pertinence du contenu | Recevabilité linguistique: prononciation et intonation | Richesse de la langue: grammaire et syntaxe | Richesse de la langue: lexique |
|-----------------------|-----------------------|--|---|--------------------------------|

| | | | | |
|---|---|--|---|--|
| <p>J'ai prononcé un discours</p> <p>0.5</p> | <p>J'ai détaillé le type de société dans lequel j'évoque</p> <p>1/2</p> | <p>Ma diction est globalement bonne même s'il m'arrive de faire des erreurs, j'ai un accent satisfaisant et je fais peu d'erreurs de phonétique</p> <p>4 B1-> B2</p> | <p>Il m'arrive de faire quelques fautes qui « sonnent », j'utilise un peu trop souvent les mêmes structures grammaticales, je sais me servir des modaux et j'essaie de complexifier mes phrases</p> <p>4 B1-> B2</p> | <p>Mon vocabulaire est assez élargi pour m'exprimer, je n'ai pas toujours remobilisé du vocabulaire, il m'arrive de me répéter</p> <p>3 B1-> B2</p> |
| <p>Je me suis adressé à des personnes qui dépendent de moi</p> <p>0.5</p> | <p>J'ai donné un cap à mon auditoire</p> <p>1</p> | <p>J'hésite un peu trop souvent, mes phrases sont parfois saccadées, mon accent n'est pas toujours très compréhensible mais dans l'ensemble je me fais comprendre</p> <p>2 / 3 B1</p> | <p>Mes phrases sont assez simples, je fais des erreurs mais je sais aussi me faire comprendre. J'utilise un peu trop souvent les mêmes structures de phrases</p> <p>2 / 3 B1</p> | <p>Il me manque du vocabulaire pour être fluide, je me répète parfois, je n'ai utilisé que très peu le vocabulaire vu en classe</p> <p>2 B1</p> |
| <p>j'ai défini mon type de société</p> <p>0.5</p> | <p>J'ai fait une référence claire à au moins l'un des documents vu en classe</p> <p>1</p> | <p>Je fais beaucoup de fautes de diction, j'ai un accent français un peu marqué, les accents parfois sont mal placés, j'ai un débit parfois saccadé, c'est parfois difficile de me comprendre</p> <p>1 A2 -> B1</p> | <p>C'est parfois difficile de me comprendre, ou mon anglais est un peu trop basique, je ne maîtrise peu de structures grammaticales</p> <p>1 A2 -> B1</p> | <p>Je cherche mes mots, j'ai un vocabulaire limité, je me répète souvent, je ne sais pas toujours comment répondre</p> <p>1 A2 -> B1</p> |
| <p>J'ai parlé pendant au moins 2 minutes</p> <p>0.5</p> | <p>J'ai répondu à la problématique de la séquence</p> <p>1</p> | <p>Je fais beaucoup de fautes de diction, j'ai un accent français trop marqué, les accents sont mal placés, j'ai un débit saccadé, c'est difficile de me comprendre</p> <p>0.5 A2</p> | <p>C'est difficile de me comprendre, ou mon anglais est vraiment trop basique, je ne maîtrise que très peu de structures grammaticales</p> <p>0.5 A2</p> | <p>Je reste trop souvent silencieux, je cherche à demander les mots tout le temps, je ne sais pas quoi dire</p> <p>0.5 A2</p> |
| <p>J'ai parlé moins d'une minute trente</p> <p>-1</p> | <p>J'ai été intéressant</p> <p>1 / 2</p> | <p>Je parle avec un accent très français, je ne fais visiblement que peu d'effort pour mon accent, on ne me comprends pas</p> <p>0</p> | <p>Je fais trop de fautes pour être compris, même avec les efforts nécessaires pour</p> <p>0</p> | <p>Il me manque beaucoup de vocabulaire pour être fluide, je me répète souvent je n'ai utilisé que très peu le vocabulaire vu en classe</p> <p>0</p> |

B Slow descent into dystopia¹

I walk in the middle of the road. The buses tend to hug the curb, so it's safer here. Sometimes, on the streets near my house, I can see places where the yellow lines used to be. We have no use for them now that there are so few cars. We don't need spotlights, either, but in some places they dangle precariously over the road like they might crash down any minute.

5 Renovation comes slowly through the city, which is a patchwork of new, clean buildings and old, crumbling ones. Most of the new buildings are next to the marsh, which used to be a lake a long time ago. [...]

10 The city is ruled by a council of fifty people composed entirely of representatives from Abnegation, because our faction is regarded as incorruptible, due to our commitment to selflessness. Our leaders are selected by their peers for their impeccable character, moral fortitude, and leadership skills. [...] It has been this way since the beginning of the great peace, when the factions were formed. I think the system persists because we're afraid of what might happen if it didn't: war.

Veronica Roth, *Divergent*, 2012.

1. ≠ utopia = imagined place or state in which everything is unpleasant or bad, typically a totalitarian or environmentally degraded one.

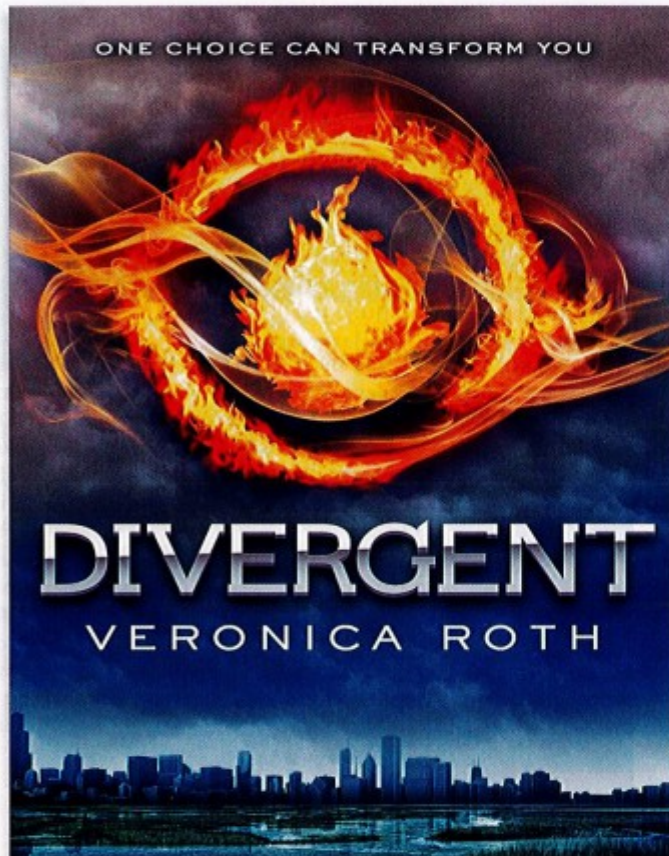
Read, look and speak

1. Pick out the elements in the text which show this is a fictional world.
2. What world is described here?
3. Comment on the dominant colours.
4. What do you make of the burning symbol?



Listen and speak

5. How safe is it to walk in this city?
6. Pick out references to the past. What happened?
7. How is this society organized?



C Fighting to survive

Sixty seconds. That's how long we're required to stand on our metal circles before the sound of a gong releases us. Step off before the minute is up, and land mines blow your legs off. Sixty seconds to take in the ring of tributes all equidistant from the Cornucopia, a giant golden horn shaped like a cone with a curved tail, the mouth of which is at least twenty feet high, spilling over with the things that will give us life here in the arena. Food, containers of water, weapons, medicine, garments, fire starters. Strewn around the Cornucopia are other supplies, their value decreasing the farther they are from the horn. [...]

But then the question is how quickly can I get out of there? By the time I've scrambled up the packs and grabbed the weapons, others will have reached the horn, and one or two I might be able to pick off, but say there's a dozen, at that close range, they could take me down with the spears¹ and the clubs². Or their own powerful fists. Still, I won't be the only target³. I'm betting many of the other tributes would pass up a smaller girl, even one who scored an eleven in training, to take out their more fierce adversaries. [...]

A boy, I think from District 9, reaches the pack at the same time I do and for a brief time we grapple for it and then he coughs⁴, splattering my face with blood. I stagger back, repulsed by the warm, sticky spray. Then the boy slips to the ground. That's when I see the knife in his back. Already other tributes have reached the Cornucopia and are spreading out to attack. Yes, the girl from District 2, ten yards away, running toward me, one hand clutching a half-dozen knives. I've seen her throw in training. She never misses. And I'm her next target.

All the general fear I've been feeling condenses into an immediate fear of this girl, this predator who might kill me in seconds. Adrenaline shoots through me and I sling the pack over one shoulder and run full-speed for the woods. I can hear the blade whistling toward me and reflexively hike the pack up to protect my head. The blade lodges in the pack. Both straps on my shoulders now, I make for the trees. Somehow I know the girl will not pursue me. That she'll be drawn back into the Cornucopia before all the good stuff is gone. A grin⁵ crosses my face. Thanks for the knife, I think.

Suzanne Collins, *The Hunger Games*, 2008.

1. lances - 2. bâtons - 3. cible - 4. tousser - 5. sourire

Read and write

1. What special moment is described here?
2. How prepared is the heroine for the challenge?
3. Explain 'Thanks for the knife' (line 33).

VIDEO Watch and write

4. Comment on the choice of colours and music.
5. What elements of the book are not visible in the movie?
6. Is the story told from the same point of view?
7. Movie or book? Which has the strongest impact on you? Give your opinion.



Toolbox

- countdown: *compte à rebours*
- decisive moment = *crucial moment*
- tension = *suspense*
- take in = *understand*
- stab = *attack someone with a knife*
- run for your life = *run and hide not to be killed*
- prey upon = *hunt like a predator*

Notion recap

BAC → p. 78

1. What do dystopias say about our society?

File 3 Family life in the future

Dominante :
compréhension de l'écrit

A What's family?

'Family isn't blood. It's the people who love you.'
Cassandra Clarke, *City of Heavenly Fire*, 2014.

Read and write

1. What does this sentence mean?
2. Do you agree with it?

B A family unit

It was one of the rituals, the evening telling of feelings. Sometimes Jonas and his sister, Lily, argued over turns, over who would get to go first. [...]

He listened politely, though not very attentively, while his father took his turn, describing a feeling of worry that he'd had that day at work: a concern about one of the new children who wasn't doing well. Jonas's father's title was Nurturer. He and the other Nurturers were responsible for all the physical and emotional needs of every new child during its earliest life. [...]

10 "What gender is it?" Lily asked.

"Male," Father said. "He's a sweet little male with a lovely disposition. But he isn't growing as fast as he should, and he doesn't sleep soundly. We have him in the extra care section for supplementary nurturing, but the committee's beginning to talk about releasing him." [...]

15 Jonas and Lily both nodded sympathetically as well. Release of newchildren was always sad, because they hadn't had a chance to enjoy life within the community yet. And they hadn't done anything wrong.

There were only two occasions of release which were not punishment.

20 Release of the elderly, which was a time of celebration for a life well and fully lived; and release of a newchild, which always brought a sense of what-could-we-have-done. [...]

"Well," Father said, "I'm going to keep trying. I may ask the committee for permission to bring him here at night, if you don't mind. You know what the night-crew Nurturers are like. I think this little guy needs something extra."

25 "Of course," Mother said, and Jonas and Lily nodded. They had heard Father complain about the night crew before. [...] Most of the people on the night crew had not even been given spouses because they lacked, somehow, the essential capacity to connect to others, which was required for the creation of a family unit.

"Maybe we could even keep him," Lily suggested sweetly, trying to look innocent. The look was fake, Jonas knew; they all knew.

30 "Lily," Mother reminded her, smiling, "you know the rules." Two children – one male, one female – to each family unit. It was written very clearly in the rules.



Lois Lowry, *The Giver*, 1993.

Read and write

1. List all the characters; say how they are related.
2. What's the problem with the new child? What solutions are offered?
3. What's special about family in this society?
4. What possible development does the photo suggest? Give your opinion.

Toolbox

- mirror = reflect, represent
- bond = connection
- close ≠ distant
- strictly controlled = totalitarian
- care for = love
- look after = take care of
- put down = euthanize
- start over = begin a new life
- break away from = escape
- put up a fight = stand up against



C A father's pride

The scene takes place in a prison cell.

'YOU here!' [...] 'What are you in for?' said Winston.

'Thoughtcrime!' said Parsons, almost
 5 blubbing. The tone of his voice implied at once a complete admission of his guilt and a sort of incredulous horror that such a word could be applied to himself. He paused opposite Winston and began
 10 eagerly appealing to him: 'You don't think they'll shoot me, do you, old chap? They don't shoot you if you haven't actually done anything — only thoughts, which you can't help? I know they give you a fair hearing.'

15 Oh, I trust them for that! They'll know my record, won't they? You know what kind of chap I was. Not a bad chap in my way. Not brainy, of course, but keen. I tried to do my best for the Party, didn't I? I'll get off with five years, don't you think? Or even ten years? A chap like me could make himself pretty useful in a labour-camp. They wouldn't shoot me for going off the rails just once? 'Are you guilty?' said Winston.

20 'Of course I'm guilty!' cried Parsons with a servile glance at the telescreen. 'You don't think the Party would arrest an innocent man, do you?' His frog-like face grew calmer, and even took on a slightly sanctimonious expression. 'Thoughtcrime is a dreadful thing, old man,' he said sententiously. 'It's insidious. It can get hold of you without your even knowing it. Do you know how it got hold of me? In my sleep! Yes, that's a fact. There I was, working away, trying to do my bit — never knew I had any
 25 bad stuff in my mind at all. And then I started talking in my sleep. Do you know what they heard me saying?'

He sank his voice, like someone who is obliged for medical reasons to utter an obscenity.

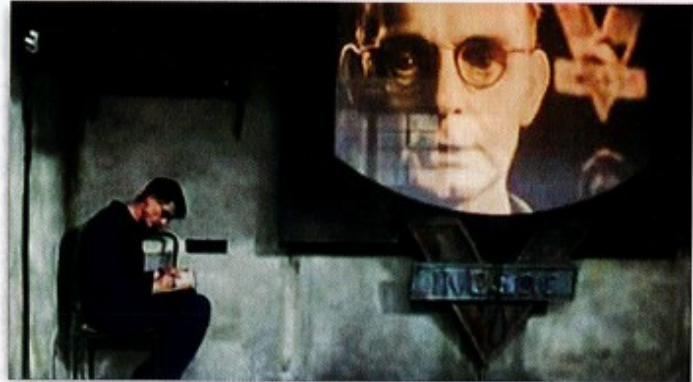
"Down with Big Brother!" Yes, I said that! Said it over and over again, it seems. Between you and me, old man, I'm glad they got me before it went any further. Do you know what I'm going to say to them
 30 when I go up before the tribunal? "Thank you," I'm going to say, "thank you for saving me before it was too late."

'Who denounced you?' said Winston.

'It was my little daughter,' said Parsons with a sort of doleful pride. 'She listened at the keyhole. Heard what I was saying, and nipped off¹ to the patrols the very next day. Pretty smart for a nipper² of seven,
 35 eh? I don't bear her any grudge for it. In fact I'm proud of her. It shows I brought her up in the right spirit, anyway.'

George Orwell, 1984, 1949.

1. (here) = told - 2. small child



1984: the telescreen is watching you.

Read and write

1. Why is Parsons in prison?
2. Why is his 'little daughter' (line 33) mentioned?
3. Explain the title given to this extract.
4. To what extent does he accept his arrest?
5. What sort of society is described here? Give your opinion.

Prep task

You are a member of a dystopian blog. Write the article that corresponds to the following title: *This is what family life will look like by 2050.*

Toolbox

- monitor = control
- oppressed = dominated
- begrudge ≠ welcome
- eavesdrop = listen secretly
- report = denounce

Notion recap

BAC → p. 78

1. Compare the societies depicted in these two texts.

L'idée de progrès

2. To what extent is family life going to change in the future, according to you?

PRODUCING EMBRYOES

A SQUAT grey building of only thirty-four stories. Over the main entrance the words, CENTRAL LONDON HATCHERY AND CONDITIONING CENTRE, and, in a shield, the World State's motto, COMMUNITY, IDENTITY, STABILITY.

"And this," said the Director opening the door, "is the Fertilizing Room."

Tall and rather thin but upright, the Director advanced into the room. He had a long chin and big rather prominent teeth, just covered, when he was not talking, by his full, floridly curved lips. Old, young? Thirty? Fifty? Fifty-five? It was hard to say. And anyhow the question didn't arise; in this year of stability, A. F. 632, it didn't occur to you to ask it.

"I shall begin at the beginning," said the D.H.C. "These," he waved his hand, "are the incubators." And opening an insulated door he showed them racks upon racks of numbered test-tubes. "The week's supply of ova. Kept," he explained, "at blood heat; whereas the male gametes," and here he opened another door, "they have to be kept at thirty-five instead of thirty-seven. Full blood heat sterilizes."

"Bokanovsky's Process. One egg, one embryo, one adult-normality. But a bokanovskified egg will bud, will proliferate, will divide. From eight to ninety-six buds, and every bud will grow into a perfectly formed embryo, and every embryo into a full-sized adult. Making ninety-six human beings grow where only one grew before. Progress.

"Essentially," the D.H.C. concluded, "bokanovskification consists of a series of arrests of development. We check the normal growth and, paradoxically enough, the egg responds by budding." He raised a hand; his expression was solemn. "Bokanovsky's Process is one of the major instruments of social stability!"

Standard men and women; in uniform batches. The whole of a small factory staffed with the products of a single bokanovskified egg.

"Ninety-six identical twins working ninety-six identical machines!" The voice was almost tremulous with enthusiasm. "You really know where you are. For the first time in history." He quoted the planetary motto. "Community, Identity, Stability." Grand words. "If we could bokanovskify indefinitely the whole problem would be solved."

Millions of identical twins. The principle of mass production at last applied to biology.

"But, alas," the Director shook his head, "we *can't* bokanovskify indefinitely."

Ninety-six seemed to be the limit; seventy-two a good average. From the same ovary and with gametes of the same male to manufacture as many batches of identical twins as possible—that was the best (sadly a second best) that they could do. And even that was difficult.

"For in nature it takes thirty years for two hundred eggs to reach maturity. But our business is to stabilize the population at this moment, here and now. Dribbling out twins over a quarter of a century—what would be the use of that?"

He rubbed his hands. For of course, they didn't content themselves with merely hatching out embryos: any cow could do that.

"We also predestine and condition. We decant our babies as socialized human beings, as Alphas or Epsilons, as future sewage workers or future ... Directors of Hatcheries.

Family talk- attendu B1

| Adequation à la tâche | Pertinence du contenu | Recevabilité linguistique: prononciation et intonation | Richesse de la langue: grammaire et syntaxe | Richesse de la langue: lexique |
|---|--|---|--|--|
| J'ai joué le rôle de : 0,5 | J'ai développé les idées en accord avec mon personnage 1 | J'hésite un peu trop souvent, mes phrases sont parfois saccadées, mon accent n'est pas toujours très compréhensible mais dans l'ensemble je me fais comprendre 3 B1 | Mes phrases sont assez simples, je fais des erreurs mais je sais aussi me faire comprendre. J'utilise un peu trop souvent les mêmes structures de phrases 3 B1 | Il me manque du vocabulaire pour être fluide, je me répète parfois, j'ai essayé d'utiliser le vocabulaire vu en classe 3 B1 |
| J'ai donné mon opinion 1 | Nous avons identifié le problème que posait le bébé 2 | Je fais beaucoup de fautes de diction, j'ai un accent français un peu marqué, les accents parfois sont mal placés, j'ai un débit parfois saccadé, c'est parfois difficile de me comprendre 2 A2 -> B1 | C'est parfois difficile de me comprendre, ou mon anglais est un peu trop basique, je ne maîtrise peu de structures grammaticales 2 A2 -> B1 | Je cherche parfois mes mots, j'ai un vocabulaire limité, je me répète souvent, je ne sais pas toujours comment répondre 2 A2 -> B1 |
| J'ai été en accord avec mon personnage 0,5 | Nous avons joué les règles de cette société 2 | Je fais beaucoup de fautes de diction, j'ai un accent français trop marqué, les accents sont mal placés, j'ai un débit saccadé, c'est difficile de me comprendre 1 A2 | C'est difficile de me comprendre, ou mon anglais est vraiment trop basique, je ne maîtrise que très peu de structures grammaticales 1 A2 | Je reste trop souvent silencieux, je cherche à demander les mots tout le temps, je ne sais pas quoi dire 1 A2 |
| J'ai su me rendre intéressant 0,5 | Notre saynète était cohérente avec le texte et intéressante 2 | Je parle avec un accent très français, je ne fais visiblement que peu d'effort pour mon accent, on ne me comprends pas 0.5 | Je fais trop de fautes pour être compris, même avec si mon interlocuteur fait les efforts nécessaires pour 0.5 | Il me manque du vocabulaire pour être fluide, je me répète beaucoup je n'ai utilisé que très peu le vocabulaire vu en classe 0.5 |
| | | Prononciation française très | C'est difficile de me comprendre, ou mon | Il me manque beaucoup de vocabulaire pour |

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| Que dois-je refaire ? | |
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Book brings knowledge



Fahrenheit



Another brick in the wall : <https://www.youtube.com/watch?v=YR5ApYxkU-U>

"You! Yes, you! Stand still laddy!"

When we grew up and went to school
There were certain teachers who would
Hurt the children any way they could

By pouring their derision
Upon anything we did
And exposing every weakness
However carefully hidden by the kids

But out in the middle of nowhere
When they got home at night, their fat and
Psychopathic wives would thrash them
Within inches of their lives

We don't need no education
We dont need no thought control
No dark sarcasm in the classroom
Teachers leave them kids alone

Hey! Teachers! Leave them kids alone!

All in all it's just another brick in the wall.

AC Legrand – Académie de Versailles

All in all you're just another brick in the wall.

We don't need no education
We dont need no thought control
No dark sarcasm in the classroom
Teachers leave them kids alone
Hey! Teachers! Leave us kids alone!
All in all it's just another brick in the wall.
All in all you're just another brick in the wall.

DST – UNIT 1, slow descent in Utopia

Prenez connaissance des documents A, B et C et traitez le sujet suivant en anglais:
Write a short commentary on the three documents(minimum 300 words): taking into account their specificities, analyse how the documents deal with the themes of procreation and perfection

DOCUMENT 1 : Human possibilities

GENETICIST stares into a high-powered microscope as ANTONIO, MARIA and 2-YEAR-OLD VINCENT are shown into the office by a NURSE. On the counter beside the Geneticist is a glass-door industrial refrigerator containing petri dishes arranged on racks several feet high.(...)

GENETICIST

Your extracted eggs... (noting the couple's names from data along the edge of the screen)...*Maria*, have been fertilized with... *Antonio's* sperm and we have performed an analysis of the resulting pre-embryos. After screening we're left with two healthy boys and two healthy girls. Naturally, no critical pre-dispositions to any of the major inheritable diseases. All that remains is to select the most compatible candidate.

Maria and Antonio exchange a nervous smile.

GENETICIST

First, we may as well decide on gender. Have you given it any thought?

MARIA

We would like Vincent to have a brother... you know, to play with.

The Geneticist nods. He scans the data around the edge of the screen.

GENETICIST

You've already specified blue eyes, dark hair and fair skin. I have taken the liberty of eradicating any potentially prejudicial conditions - premature baldness, myopia, alcoholism and addictive susceptibility, propensity for violence and obesity--

MARIA (interrupting, anxious)

--We didn't want--*diseases*, yes.

ANTONIO (more diplomatic)

We were wondering if we should leave somethings to chance.

GENETICIST (reassuring)

You want to give your child the best possible start. Believe me, we have enough imperfection built-in already. Your child doesn't need any additional burdens. And keep in mind, this child is still you, simply the *best* of you. You could conceive naturally a thousand times and never get such a result.

ANTONIO (squeezing Maria's hand)

AC Legrand – Académie de Versailles

He's right, Maria. That's right.

Maria is only half-convinced, but the Geneticist swiftly moves on.(...)

GENETICIST (injecting a note of levity)

I have to warn you, Mr Luca, he's going to be at least a head taller than you. Prepare for a crick in the neck in sixteen years time. Anything I've forgotten?

MARIA (hesitant about broaching the subject)

We want him--we were hoping he would get married and have children. We'd like grandchildren.

GENETICIST (conspiratorial smile)

I understand. That's already been taken care of.

Maria is staring at the four magnified clumps on the screen.

MARIA

What will happen to the others?

GENETICIST (reassuring)

They are not babies, Maria, merely "human possibilities".

JEROME (VOICE OFF) *That's how my brother, Anton, came into the world - a son my father considered worthy of his name.*

Gattaca, script movie by Andrew Niccol, 1997

DOCUMENT 2 : Conceived for a purpose

A group of genetically-engineered children study at an English boarding school called Hailsham. They have no parents, no surnames.]

Miss Lucy was the only guardian present. She was leaning over the rail at the front, peering into the rain like she was trying to see right across the playing field. [...] I remember actually convincing myself there was nothing unusual in all this – that she was simply anxious for the rain to stop. Then a few minutes later, when I'd forgotten all about Miss Lucy and was laughing my head off at something, I suddenly realised things had gone quiet around us, and that Miss Lucy was speaking. [...]

“No, no, I’m sorry, I’m going to have to interrupt you,” she was saying, and I could see she was talking to two boys sitting on the benches immediately in front of her. Her voice wasn’t exactly strange, but she was speaking very loudly, in the sort of voice she’d use to announce something to the lot of us, and that was why we’d all gone quiet. “No, Peter, I’m going to have to stop you. I can’t listen to you any more and keep silent.”

Then she raised her gaze to include the rest of us and took a deep breath.

“All right, you can hear this, it’s for all of you. It’s time someone spelt it out.”

We waited while she kept staring at us. “Boys, you must forgive me for listening. But you were right behind me, so I couldn’t help it. Peter, go on. Please tell the others what you were just saying.”

Peter shrugged. “We were just talking about what it would feel like if we became actors. What sort of life it would be.”

“Yes,” Miss Lucy said, “and you were saying to Gordon you’d have to go to America to stand the best chance.”

Peter J. shrugged again and muttered quietly: “Yes, Miss Lucy.”

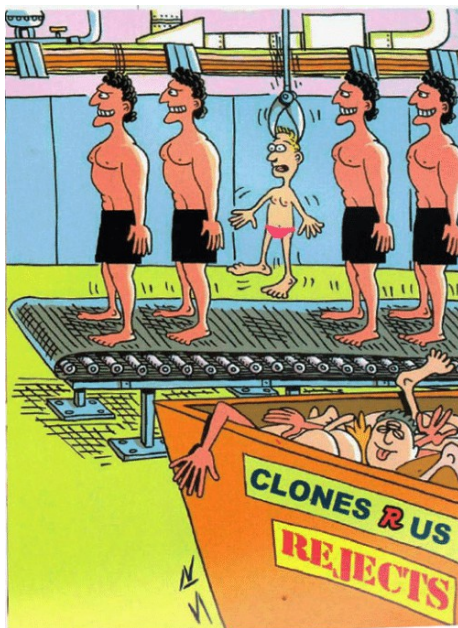
But Miss Lucy was now moving her gaze over the lot of us. “I know you don’t mean any harm. But there’s just too much talk like this. I hear it all the time, it’s been allowed to go on, and it’s not right.”

“If no one else will talk to you,” she continued, “then I will. The problem, as I see it, is that you’ve been told and not told. You’ve been told, but none of you really understand, and I daresay, some people are quite happy to leave it that way. But I’m not. If you’re going to have decent lives, then you’ve got to know and know properly.

None of you will go to America, none of you will be film stars. And none of you will be working in supermarkets as I heard some of you planning the other day. Your lives are set out for you. You'll become adults, then before you're old, before you're even middle-aged, you'll start to donate your vital organs. That's what each of you was created to do. You're not like the actors you watch on your videos, you're not even like me. You were brought into this world for a purpose, and your futures, all of them, have been decided. So you're not to talk that way any more. You'll be leaving Hailsham before long, and it's not so far off, the day you'll be preparing for your first donations. You need to remember that. If you're to have decent lives, you have to know who you are and what lies ahead of you, every one of you."

Kazuo Ishiguro, *Never Let Me Go*, 2005

Document C : Odd man out

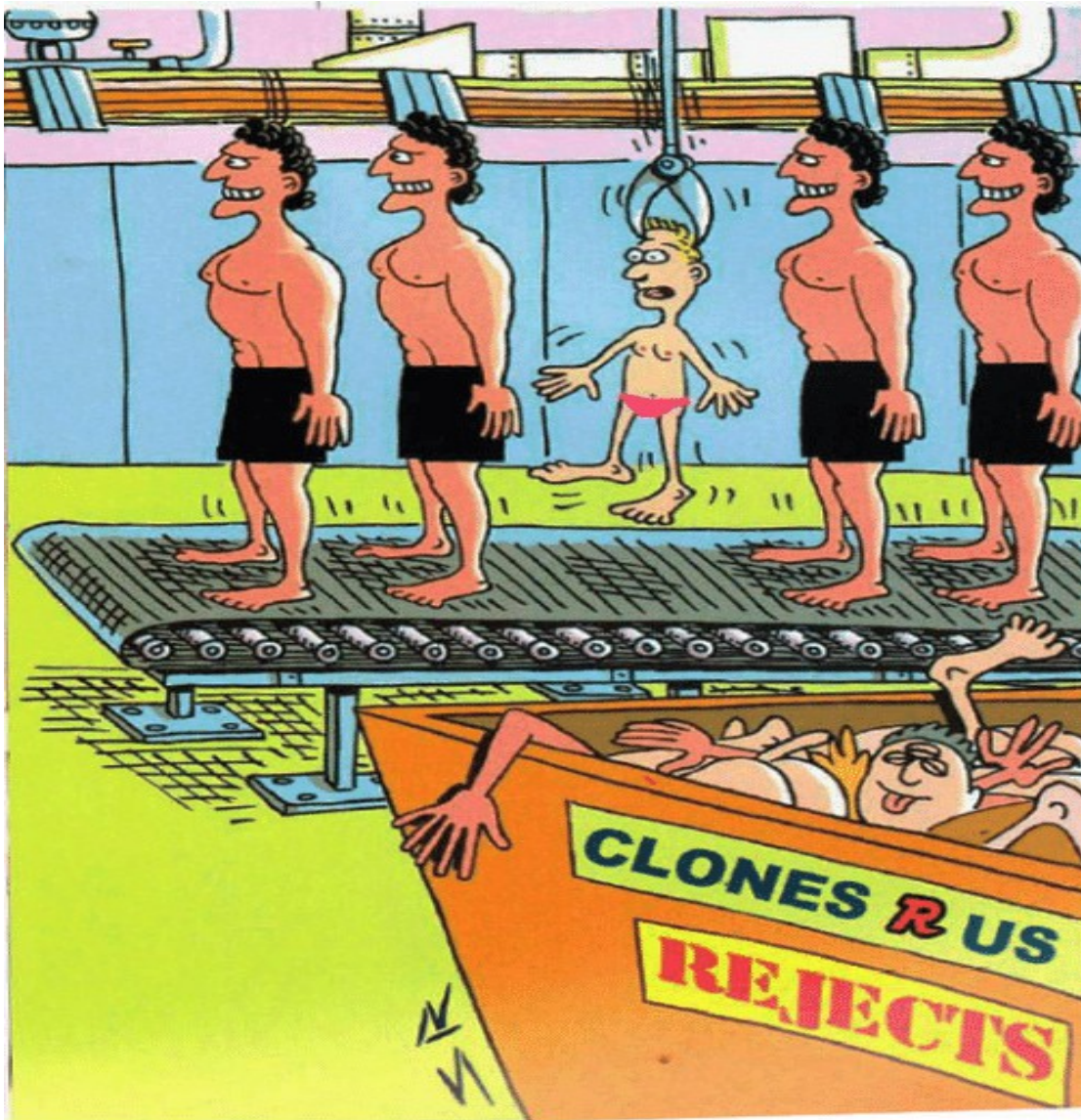


ame :

| | Identification du contexte ou de la situation d'énonciation | Identification des réseaux de sens | Identification des stratégies de communication | Richesse de la langue: grammaire et syntaxe | Richesse de la langue: lexique |
|-----------|---|--|--|--|--|
| B1 | <p>J'ai su relever des informations détaillées sur le contexte : qui parle ? à qui ? Où se passe l'action ? Quand ? Dans quel circonstance ?</p> <p>Who are the people ? Their relationship ? When does the action take place ? Where ?</p> <p style="text-align: center;">4</p> | <p>J'ai su relever l'essentiel des éléments porteurs de sens, suivre les points principaux, identifier des liens de causalité simples. (les différents points de vue, le plan général, l'articulation entre les idées, la chronologie...)</p> <p>What are the common points ? What will happen to the different people</p> <p style="text-align: center;">4</p> | <p>J'ai su identifier l'expression de points de vue, souhaits et/ou perspectives : fonction du document, visée de l'auteur → perspective (objective, informative, critique, emotion ...)</p> <p>What is familiar? What is new ? What's the aim in all 3 documents ? Why were they chosen ?</p> <p style="text-align: center;">4</p> | <p>Mes phrases sont assez simples, je fais des erreurs mais je sais aussi me faire comprendre. J'utilise un peu trop souvent les mêmes structures de phrases</p> <p style="text-align: center;">4 B1</p> | <p>Il me manque du vocabulaire pour être fluide, je me répète parfois, je n'ai utiliser que très peu le vocabulaire vu en classe</p> <p style="text-align: center;">4 B1</p> |

| | | | | | |
|---------------|---|---|---|--|---|
| A2 | J'ai pu relever des informations explicites sur le contexte (thème, lieux, personnes, événements, etc.). 3 | Je peux comprendre globalement un document ou dossier: identifier le sujet principal, regrouper des termes d'un même champ lexical 3 | Je sais identifier la nature du document et la mettre en lien avec quelques éléments du contenu 3 | C'est parfois difficile de me comprendre, ou mon anglais est un peu trop basique, je ne maîtrise peu de structures grammaticales 3 A2 -> B1 | J'ai un vocabulaire limité, je me répète souvent, je réinvesti peu le vocabulaire vu en classe 3 A2 -> B1 |
| A1 | J'ai pu relever des informations isolées simples et les articuler en partie les unes aux autres. 2 | Je sais construire une amorce de compréhension en relevant des mots ou expressions. 2 | Peut relever quelques données ou caractéristiques évidentes d'un document (dates, titres, paragraphes, bande son, etc.). 2 | C'est difficile de me comprendre, ou mon anglais est vraiment basique, je ne maîtrise que très peu de structures grammaticales 2 A2 | j'ai peu de vocabulaire je me répète souvent, je réinvestis très peu le vocabulaire vu en classe 2 A2 |
| Pré A1 | Peut relever quelques données. 1 | Peut relever des mots transparents et/ou familiers. 1 | Peut relever quelques informations isolées simples. 1 | C'est difficile de me comprendre, ou mon anglais est vraiment trop basique, je ne maîtrise que très peu de structures grammaticales Je fais trop de fautes pour être compris, même avec si mon interlocuteur fait les efforts nécessaires pour 1 | Il me manque beaucoup de vocabulaire, je me répète beaucoup je n'ai utilisé que très peu le vocabulaire vu en classe 1 |

| BILAN | |
|--------------------------|--|
| Qu'est-ce qui m'a aidé ? | |
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Muh genetic modification