

**Generational Perspectives**

*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

	Are there some engaging dynamic in bridging the generation gap?
At the end of the Unit, I will	Embody a young or an old person and engage a conversation
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- Generation gap, Quote by George Burns</p> <p><b>2- Generation Gap</b>                      2a- Generation Gap cartoon                      2b- <i>most well known generations names years and characteristics</i>, genially by proflegrand78 based on <i>Myenglishteacher.edu</i>                      2c et 2d- Generation X, Y and then?, <i>le livre scolaire.fr</i>                      2e- <i>Freeky Friday</i>, Mark Waters, 2003</p> <p><b>3- Questionning our past</b>                      3a- <i>Father and Son</i>, Cat Stevens, 1970                      3b- <i>Hurt</i>, Christina Aguilera, 2006                      3c- <i>Cats in the Craddle</i>, Harry Chaplin, 1974, Animation                      3d- <i>My tongue is divided into two</i>, Quique Avilés, 2004</p> <p><b>4- Reuniting with the past</b>                      4a- <i>Time capsule found on the dead planet</i>, Margaret Atwood, 2009                      4b – <i>Freedom from what we want</i>, Norman Rockwell, 1943                      4c- <i>Back for Thanksgiving</i>, Norman Rockwell, 1945</p>
What will I learn about ?	Projecting myself in the future The never-ending questioning about time flow
Final Task	You are meeting a person you know. You will need to engage a conversation and share your opinion about life

## **INSTRUCTIONS FOR YOUR FINAL TASK :**

- 1- You will be working by group of 3 or 4
- 2- You will prepare before hand some topics on which to talk
- 3- You will need to organize your opinion: what could each person think about each topics?
- 4- you will embody one of theses characters: - a teenager
  - a young adult (25/35 years old)
  - an adult (40 / 50 years old)
  - an elderly (60/ 70 years old)but will be given your role only on D day so be ready to play any of these roles
- 5- You will need to talk for at least 6 minutes per group, maybe more if one of you isn't into it.

### **1- Young and old**

1a- Photo series by Tom Hussey

#### **travail sur les photos de Tom Hussey**

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

1a: travail sur les photos reflection: <https://digitalsynopsis.com/design/reflections-of-the-past-tom-hussey/>

1ère présentation: en binôme : distribution des moitiés des photos en binôme – appropriation de la photo.

Résumée en 3 mots clés

récupérer les photos, les afficher au tableau et les élèves doivent trouver leur binôme sans photo.

S'ils pensent être en binôme, ils s'assoient. Quand tous les binôme sont constitués, chacun récupère sa demi photo : on vérifie si ça correspond.

Remettre les binômes ensemble,

chaque groupe doit imaginer puis présenter un dialogue d'environ 2 minutes

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) – réaction

parallèle avec le doc 1c : quote

réaction

=> 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.

## 2- Generation Gap

2a- Generation Gap cartoon :

travail de description, écriture précise et détaillée en 150 mots en binôme.

Les caricatures sont mises à disposition au tableau, les descriptions redistribuées, doivent retrouver leur propriétaire. Vérification

2b- *most well known generations names years and characteristics*, genially by proflegrand78 based on *Myenglishteacher.edu*

travail sur le genially: questions réponses pour faire deviner à quelle génération on pense.

Rappel des règles de grammaire questions / réponses

2c- Generation X, Y and then?

distribution des textes travail de repérage dans un 1er temps

a. Which generation is referred to? b. What is specific about the way this generation communicates? How is it different from previous generations?

Useful vocabulary

*The generation at stake here is...*

*This excerpt is about / presents...*

*I can relate / identify...*

### travail en group work:

Compare the two generations. How are they different? Similar?

4

How do you imagine the future of communication?

5

Can you identify with one of these generations? Why or why not?

Useful vocabulary

*The two generations share things...*

*People from Generation X like...*

*In one or two decades...*

2d- *Freeky Friday*, Mark Waters, 2003

travail sur le movie trailer,  
identification des personnages – pb soulevés -  
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

après repérage : impro dialogue conseil de la mère à la fille, de la fille à la mère : avant le changement, pendant le changement, après le changement

passage en binôme pendant 4 minutes en commun

### 3- Questionning our past

En amont, donner à écouter les 3 chansons: repérages rythmes, description des clips, repérage mots / thèmes / impression lors de l'écoute.

Spécifier qu'il ne faut pas chercher à avoir les paroles => elles seront distribuées en classe

En classe: les remettre par binôme pour échange sur les impressions, donner les paroles, leur donner un temps pour rentrer dans la chansons et fournir explication sous forme de mind map (un par élève même en binôme)

ensuite faire partager les binôme entre eux avec un paragraphe à rédiger (sera noté)  
relecture par le binôme original, vérification si ca marche avec la chanson, visionnage de l'ensemble des chansons en classe avec les lyrics partagés

conclusion commune sur l'ensemble des chansons

3a- *Father and Son*, Cat Stevens, 1970 : dialogue de sourd entre un père et son fils, conseils du père qui ne sont pas écoutés par le fils, mais même désir (voix double)

expérience vs l'envie de découverte, et pourtant les aspirations sont les mêmes : I have to go away / you have to go a way

=> nécessité de quitter le nid et pour autant omniprésence des anciens / des parents

Travail à faire: 20 ans après, le fils revient. Il a trouvé son chemin en partant (a way, away).  
Ecriture du dialogue entre le père et le fils

3b – *Hurt*, Christina Aguilera, 2006 : réalisation de la chanteuse que les années ont passés et que son père qui était là depuis le début a vieilli et est mort sans qu'elle n'ait pris le temps de le remercier pour tout ce qu'il lui a donné

Elle ne réalise que trop tard qu'elle a laissé derrière elle.

Symbolique du cirque: monde perdu, mise en lumière sur la trapéziste (travail dur, solitaire, plein de glamour)

travail à faire: 10 ans après le décès de son père, Christina Aguilera est interviewé. Ecriture du dialogue

3c- *Cats in the cradle*: admiration du fils pour le père qui travaille et cumule de l'argent mais ne prend aucun temps pour son fils.

A la fin de sa vie, le père veut rattraper le temps perdu avec son fils mais se rend compte que son fils a effectivement fait ce qu'il a dit qu'il voulait faire et et a marché dans ses pas => ne prend pas de temps pour le voir, lui, alors que le père le voudrait

travail à faire: 12 ans après le dernier coup de fil où le père demande à voir son fils, le fils a un enfant de 8 ans. Le grand-père et le petit fils parle ensemble. Ecriture du dialogue

3d - *-My tongue is divided into two*, Quique Avilés, 2004

étude du poème, dualité des cultures, dualité de la langue, place à prendre entre génération d'avant et sa génération, poids de l'héritage

#### 4- Reuniting with the past

4a- *Time capsule found on the dead planet*, Margaret Atwood, 2009 :

travail sur le texte : remise en ordre, explication des différentes étapes => quelles leçons? Quelles suites?

Documents 4b et 4c: distribution des documents, description et analyse puis confrontation en binôme: titre, message, points communs différence, conclusion en binôme rédigée

4b – *Freedom from what we want*, Norman Rockwell

4c- *Back for Thanksgiving*, Norman Rockwell, 1945

4b - générations qui se retrouvent pour Thanksgiving mais obligation: Freedom from what we want

obligation familiale

origine de la fête

4c- le soldat qui rentre, se comporte comme un enfant (pied relevés) souvenirs agréables, joie des retrouvailles

<https://www.livrescolaire.fr/page/6221920>

gen Z

<https://www.youtube.com/watch?v=abxMT7HJIT8>

film: Billy Elliot

<https://view.genially.com/626709a3fb19970018d2c0ab/interactive-content-most-well-known-generations-names-years-and-characteristics>

doc 2b:

#### Text document A

Millennials (and often Gen Xers and Gen Zers, too) are often derided by older generations for the way they communicate online and in text messages. The argument is that it's not grammatically correct; therefore, it's bad, wrong, and even an indication of the rapid decline of society and civilization as we know it. But as a viral tweet about [how millennials use language](#) demonstrates, that's actually not the case at all. In fact, I'd argue that millennials' use of language online is an indication that society and civilization are evolving — and that's a very good thing, indeed.

The tweet comes from copyeditor Deanna Hoak. “It's kinda cool [how our generation has created actual tone in the way we write online.](#)” [Another] user noted something their English teacher had said: “[What my teacher was really floored about](#) was that... we're ‘native speakers' of a whole new type of English.”

“This Viral Tweet About Millennial Language Demonstrates All Syntax And Tonal Shifts Millennials Have Developed For the Written Word”, *Bustle.com*, Lucia Peter, 2018.

#### Text document B

Generation Alpha have been born into “the great screenage” and while we are all impacted by our times, technology has bigger impacts on the generation experiencing the changes during their formative years.

The year they began being born was the year the iPad was launched, Instagram was created and App was the word of the year. For this reason, we also call them Generation Glass because the glass that they interact on now and will wear on their wrist, as glasses on their face, that will be on the Head Up Display of their driverless cars, or that will be the interactive surface of their school desk, will transform [how they work](#), shop, learn, connect and play.

Not since Gutenberg transformed the utility of paper with his printing press in the 15th Century has a medium been so transformed for learning and communication purposes as glass- and it has happened in the lifetime of Generation Alpha.

“Generation Next: Meet Gen Z And the Alphas”, Ashley Fell, *McCrindle*, 2018.

idée DST:

*Rebeka Taft is the main character of “Project Code-X”, the science fiction thriller book series by Sarah J. Robinson. At the end of the book, as an addendum, there are excerpts from her secret journal. It reveals important information about the plot and helps you understand it.*

Two children is the legal maximum child quota for every family in Yuropia. This was a national law, brought into effect in June 2066, to stop the population from getting out of control in the newly-established Nation of Yuropia. It was actually a decree enacted worldwide, as part of a global clampdown on population growth, only each nation was allowed to impose further

restrictions depending on its current population. Yuropia and Ameron had the privileged status of allowing two children, but in Aziana and Afrikana, families had a quota of one child per family. In Ozan, the Government accessed supply and demand, and families were only allowed a second child if the sex of the child was favourable to what the Government required at the time. All children that were conceived after each family had reached its child quota had to be aborted.

After the consolidation of the Five Nation States in 2065, child quotas were introduced as a matter of urgency. Global population growth needed to be reduced instantly, and so far, it has worked very effectively. Before 2065, the human population was accelerating at an exponential rate, but with this new legislation imposed worldwide, the global population started to slow-down year after year. It decreased gradually until the rebellions started in '77, then rumblings of war broke out internationally, and, for the first time ever, the global population began to decline significantly.

An additional excerpt from Rebeka's journal: "Not only was I privileged as a Yuropian to have two children, but I was also considered extremely fortunate to have the perfect balance of a boy and a girl. It was strange how society and its perceptions and norms were changing so rapidly. In Yuropia, a family of two children was what society called 'the perfect gentleman's family.' Truthfully though, I hadn't wanted any more children than that. The notion had just been made so alien to me by the society I lived in today. It had become unheard of these days. Even though I myself was from a family of three children, I had been socially conditioned to not want more than two. Two was ideal, two was even, two was balanced. It had been all the maternity time I could have taken away from my work anyway. My work involved a lot of social conditioning, and it was very important to the powers-that-be that I not be distracted from it unnecessarily with too many long absences."

"My children had come along at the most inopportune of times, but I had been given a concession by the Yuropian Institute of Advanced Science (YIAS) because my research had been considered so important. My concession hadn't really been to benefit me, it had been to benefit the YIAS, but they had made it seem as though the concession was all for my benefit. The YIAS made out that they were doing me a favour by reducing the normal two years of mandatory maternity leave to one year. I would take one year's leave for each child and would be given a nurse to assist me in the second year so I could return to work. This nurse had been paid for by the same mysterious outside interest that had paid for my research scholarship. So my children were trained in all of the basics by myself and my nurse before they started mandatory boarding school at the age of two, while I was absent from my research for no more than a year each time. It was in this way, I completed my four-year research doctorate over six years rather than eight. From time to time, I had regretted not taking the full two years of maternity leave for both Nathaniel and Cassandra. I had often wondered if that extra year with each of them would have allowed a stronger bond to form between us. I knew it was my own fault. I had contented myself in being a passive observer of their lives – in noticing the changes which were taking place, but never really engaging myself (even partially) in those moments that defined them. I had always protected myself from getting too close. But even if I had remained a cool and detached observer up until then, that didn't mean I wasn't going to try to protect them now... and at any cost."

Sarah J. Robinson

# 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*

\_\_\_\_\_ *In the xxxxxxxxxxxxxxxxxxxx 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.*

\_\_\_\_\_ 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.

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.

\_\_\_\_\_ In the xxxxxxxxxxxxxxxxxxxx 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.

\_\_\_\_\_ In the xxxxxxxxxxxxxxxxxxxx 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.

\_\_\_\_\_ In the xxxxxxxxxxxxxxxxxxxx age we created money. This money was also made of

Anne-Charlotte Legrand – Académie de Versailles

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.