

Ireland, a Land of Songs and History <i>Identities and Exchanges- “Music, is an act of love”, Pat Higgins</i>	
UNIT 1	How has Irish history helped creating a strong bounding, national feeling?
At the end of the Unit, I will	- know about the Irish history - understand the power of songs
What vocabulary will I need ?	- music - hunger - fight - immigration - protest
What grammatical structure will I need ?	- prétérit (simple et en -ing) - past perfect - for, since et ago
What documents will be used ?	<p>1-Recap : what do you know about Ireland ? 1a- Fun facts about Ireland, présentation Powton 1b- Irish Facts and figures</p> <p>2- The making of the Irish Identity 2a- The History Of Saint Patrick's Day - Animated Narration For Kids 2b- how Saint Patrick was made in America, <i>historyandheritage.cityofparramatta.nsw.gov.au</i> 2c- The harp, a symbol of resistance (<i>Hit the Road, manuel p 24</i>)</p> <p>3- The Great Famine 3a- The Irish Famine, The Irish Famine, Christopher Muscato, <i>Study.com</i> 3b- Singing the great famine, Siobhan Long, <i>The Irish Times</i>, October 2017 : Singing the great famine</p> <p>4- Singing the Irish Identity 4a- Disc sleeve, The Hungry Voices (illustration) 4b- <i>The Hungry Voices, Thousands are going to Amerikay</i>, Frank Harte/Donal Lunny + Lyrics 4c- Bruce Springsteen, <i>American Land 2006</i> + Lyrics</p> <p>5- The Irish Conflict 5a- The Irish Conflict explained (video) 5b- Photo of a young woman with a weapon 5c- The Troubles, worksheet from Hit the Road!</p> <p>6- Singing the Irish Conflict</p>

	<p>6a- U2, <i>Sunday Bloody Sunday</i>, 1983 +Lyrics</p> <p>6b- Bono discusses U2's <i>Sunday Bloody Sunday</i> for <i>Louder than Words</i>, 2016, video</p> <p>6c- The tragedy behind The Cranberries song 'Zombie' that made the Irish band a global sensation, Ilana Kaplan, <i>The Independent</i>, .co.uk, New York , Monday 15 January 2018</p> <p>6d- The Cranberries, <i>Zombies</i>, video, 1994 + Lyrics</p>
What will I learn about ?	<ul style="list-style-type: none"> - the origins of the Irish symbols - the British past of Ireland - the reasons for the Irish immigration - the way some songs carry strong messages - How Irish abroad still influence the Irish from Ireland
Final Task	<p>You will write your own song or poem and it will be sang, read or performed in class</p> <p>You will be interviewed to explain your piece of art.</p>

INSTRUCTIONS FOR YOUR FINAL TASK:

- 1) You may work as a group so long as you all answer the questions in the interview
- 2) Your Final Task may be performed lived or on video, as you best wish.
- 3) You will need to be able to show your Final Task on D-Day
- 4) an interview will be conducted in class by other classmates: be ready to explain your choices and your piece of art.
- 5) An interview will be conducted by all of you: be ready to ask questions to your classmates.

1) recap : what do you know about Ireland ?

<https://www.powtoon.com/online-presentation/eUEdFOmnJaL/?mode=movie#/>

powtoon + manuel p23 : repérage. puis prise de note: chacun note sur une feuille un évènement qui lui semblait important, on plie la feuille, on passe à la personne suivante 10/12 tours puis chacun récupère une feuille qui n'est pas à lui et on fait le recap (group work)

2- The making of the Irish Identity :

a- a famous holiday : St Patrick : origins and meaning ?

<https://www.youtube.com/watch?v=MqO0O8O8Gmk>

=> origine du Shamrock comme symbol, couleur verte + célébration : recap des connaissances

b- texte how St Patrick was made in America :

:Mise en pair work par chiffre : appropriation du texte

mise en commmun en groupe de 5, proposition d'un QCM par groupe qui doit couvrir l'ensmeble du texte

Anne Charlotte Legrand- Académie de Versailles

travail à 2 ou 4 pour la réponse, 10 questions, 3 propositions à chaque fois, correction par les membres du groupe original (prévoir 3 copies par groupes)

c- The harp, a symbol of resistance (manuel Hit the Road p 24) : travail sur l'image puis sur le texte => // avec symbol unique, acte de résistance et instrument de musique

travail en groupe:

travail sur la description de l'image 2c1 : sur une feuille, écrire 6 hypothèses au choix (dont au moins une dont vous êtes certains et une peu cohérente / improbable) sous forme de question.

Échange dans le groupe, discussion autour des hypothèses.

Recap oral : chacun doit être prêt à faire le CR sur une des hypothèses.

Lecture du texte : confirmation hypothèses → Trace écrite dans le cahier avec reprise au tableau des éléments essentiels

3- The Great Famine

3a- The Irish Famine : travail de lecture / repérage sur le texte.

Recap en mind mapping (2 exemplaires par groupe), redistribuer l'un des mind map et travail d'écriture / recap autour de ce qui nous paraît important.

3b-Siobhan Long, *The Irish Times*, October 2017 : the great famine.

Écriture high school article with Siobhan Long : article de promotion : un concert est prévu au sein du lycée.

Opinion + ou - imposée

travail sur voc opinion

4) Singing the Great Famine :

a) travail sur la couverture du disque The Hungry Voices

travail sur la pochette: un mot par élève à rajouter au tableau puis à justifier.

Chaque élève doit rebondir sur le mot précédent.

Puis 2nd tour, on retire les mots au fur et à mesure et on les explique brièvement (pas le droit de prendre le même)

travail repérage mots clé de la chanson (voc + image)

écoute

impression

puis on essaie de remplir et on échange copie, correction. (2nd écoute)

b) Chanson : Thousands are going to Amerikay (lyrics + travail sur rythme, ambiance -> mélancholie, accent, musicalité) [Frank Harte/Donal Lunny](#)

travail repérage mots clé de la chanson (voc + image)

écoute

impression

puis on essaie de remplir et on échange copie, correction. (2nd écoute)

travail sur les lyrics

=> immigration US (retour sur importance St Patrick's Day)

explication en // avec the Great Famine

c) // avec Bruce Springsteen : chanteur américain bien établi : American Land :

Anne Charlotte Legrand- Académie de Versailles

écoute : chacun essaie de saisir 3 mots, discussion en groupe puis explication générale.

Ecoute chanson : rythme, ambiance, accent, musicalité aux connotations irlandaise)

faire le parallèle avec la 1ère chanson puis

travail sur les paroles de la chanson : american dream, melting pot, immigration, from Heaven to Hell

5- The Irish Conflict

groupe de 3 : chacun doit s'occuper d'un doc et dicter aux autres ce qu'il a compris => video / texte / photo

mise en commun dans un écrit (lu en classe / corrigé)

recap ensemble

5a- The Irish Conflict explained

<https://www.youtube.com/watch?v=1kR11vn41XU&t=60s>

5b- photo jeune fille en jupe

5c- Cultural fact, Writing « Sunday Bloody Sunday » Hit The Road, p 26

1. Writing "Sunday Bloody Sunday", p. 26 -fiche pdf en annxe)

Cultural fact

The "Troubles" (1968 – 1998)

The conflict in Northern Ireland during the late 20th century is known as the "Troubles".

Loyalists (also known as Unionists, or Protestants) wanted Northern Ireland to remain part of the United Kingdom whereas the Republicans (also known as Nationalists, or Catholics) wanted Northern Ireland to become part of the Republic of Ireland, which had been independent since 1922.

Over the course of three decades, violence on the streets of Northern Ireland was commonplace and spilled over¹ into Great Britain, the Republic of Ireland and as far as Gibraltar.

Over 3,600 people were killed and thousands more injured, including victims from IRA attacks² and "Bloody Sunday"³ in 1972.

Several attempts to find a political solution failed until the Good Friday Agreement (10 April 1998), which restored self-government to Northern Ireland and brought an end to the "Troubles".

There are actually two "Bloody Sundays" in Irish history. The first one was in 1920 when British troops fired into the crowd at a football match in Dublin in retaliation for the killing of British undercover agents.

1. impact • 2. Irish Republican Army: extremist paramilitary republican group originally from 1919 which existed in various forms from then on. • 3. On 30 January 1972, British soldiers shot unarmed protesters during civil rights protest in Derry, Northern Ireland, resulting in 28 deaths including 13 Irish citizens.

Anne Charlotte Legrand- Académie de Versailles

recap en classe : contextualisation IRA 1960, début des troubles jeune fille en jupe : unionist (protestant) and Irish republicans. Irish Republican Army, after ICA, Rebellion in 1916 (Bloody Sunday with Connolly becoming a hero) : after death => IRA looked for reconciliation of Ireland The **Easter Rising** ([Irish: Éirí Amach na Cásca](#)),^[1] also known as the **Easter Rebellion**, was an armed [insurrection](#) in [Ireland](#) during [Easter Week](#), April 1916. The Rising was launched by [Irish republicans](#) to end British rule in Ireland and establish an independent [Irish Republic](#) while the United Kingdom was fighting the [First World War](#).

1960 : the Troubles lasted for over 30 years, ended with Good Friday Agreement 1998

Bloody Sunday= 1972, [mass shooting](#) on 30 January 1972 in the [Bogside](#) area of [Derry](#), [Northern Ireland](#), when [British soldiers](#) shot 26 unarmed civilians during a protest march against [internment without trial](#).

contextualisation IRA 1960, début des troubles jeune fille en jupe + légende : unionist (protestant) and Irish republicans

The gun the girl is showing was obtained by the IRA from the US in the early 1970s . In Ireland, there were females both in Republican groups such as the IRA, which are fighting against British forces in Northern Ireland, as well as in groups of Loyalists who are pro-state and support the continuation of British rule of the area. Usually the IRA women cadres performed certain non-military roles, in which they exploited traditional stereotypes of gender. They used to hide and carry weapons, as the British soldiers were loath to body search women because of the tremendous public revulsion it would create.

=> purpose of such images ? + retour sur la vérité : fake: identity not revealed, probably ran away.

6- Singing the Irish Conflict

6a- U2, *Sunday Bloody Sunday*, 1983 : travail sur la chanson => rythme, répétition, musicalité et sens => 1ère impression

CO : Bono : prise de note et recap en français de ce que l'on a compris.

Rédaction d'un pamphlet : 1- opinion 1pt 2 + 3- argumentation 4 pt (arguments interview + argument issus de la chanson) - 4) convincing 2 pt 5- richesse lexicale 4 pt, 6- richesse grammaticale 4pt 7-150 mots 1 pt BONUS: présentation

+ 1 TOTAL : 16 pt

6b- vidéo Bono :

SCRIPT VIDEO 7, unit 2 : manuel hit the Road, 1ère

Bono: But when we wrote "Sunday Bloody Sunday" I just tried as a lyricist. It's not much of a lyric, really. But it has one original thought which is that it contrasts Easter Sunday which was the rising in Ireland. It's a hundred years actually in 2016, a hundred years since 1916 when Ireland rose up at Easter in revolt against Britain. And it contrasts Sunday Bloody Sunday which was a massacre that happened in Derry in the early 70s where British paratroopers opened fire on a peaceful protest. It contrasts these events with the resurrection and that was, that was a bit of a trip. I think I think that was audacious at the very least to do that. And it has this martial beat, you know, and the great irony was that when our album "War" came out, a lot of people on the in the Republican side, you know, like Gerry Adams who ran Sinn Féin, which was the political wing of the paramilitaries, had a picture of "War" in his office. And they looked to this song "Sunday Bloody Sunday" which is reminding everyone of the injustice the British did to us. And then he found out, you know, that we're nonviolent and we were taking a very different approach, and things

changed for us a little bit with that community. Indeed, we then campaigned in the United States against NORAID. NORAID was an organization that raised money in the United States to send home to buy guns and bombs. And there was a very romantic view in America at the time with the Irish freedom fighters. "We have to support them" and not realizing we're blowing up kids and supermarkets. So, that song, as I say, was very misunderstood and then it had me in some live show that put out called "Under a Blood Red Sky", declaring it's not a rebel song, this is not a rebel song, which was quite rebellious

TE en commun : // entre perception chanson et vrai sens donné : Easter Sunday / Bloody Sunday

This is not a rebel song but a peace song / anthem. Bono thought that too many innocents had died and that it wasn't worth dying for the conflict. D. Pour les aider, on peut proposer aux élèves de retrouver dans les paroles p. 27 les expressions suivantes, ou les donner pour les classes les plus fragiles :- listen to the call → "heed the battle call" (l. 10)- to be in a difficult situation → "puts [someone's] back against the wall" (l. 12)- tranchée → "trench" (l. 18). Production possible : He can't believe his ears, what he hears is unbelievable, he is in shock, he is overwhelmed, appalled by the violence, he thinks this violence has to stop, people die or are injured for nothing, it leads nowhere (dead end metaphor). Even though the song uses a martial beat which evokes war and may seem paradoxical, the message is that this violence should stop, that there is no need to fight. U2 are nonviolent and believe in peace.

La VIDEO N°07 présente une interview de Bono, chanteur du groupe U2 depuis 1976. Elle a été réalisée en 2016 pour le Rock and Roll Hall of Fame de Cleveland, Ohio. Bono y évoque sa famille et le message porté par la chanson « Sun-day Bloody Sunday » (album War, 1983), qui a souvent été comprise à tort comme un appel à la révolte.

Pour une meilleure compréhension de la vidéo, il faudrait évoquer l'Easter Rising avant ou à la suite des premiers visionnages, ou proposer une recherche à la maison en amont. L'Easter Rising (du 24 au 29 avril 1916) est la plus grande révolte des républicains contre le joug britannique depuis celle de 1798. Au matin du lundi de Pâques, plus de 400 hommes et femmes occupent violemment la General Post Office (GPO), aujourd'hui encore située au début de O'Connell Street, à Dublin. Patrick Pearse, l'un des leaders de la révolte, y lit le texte de la Proclamation of the Republic. Après plusieurs jours de combats et des centaines de victimes, y compris parmi les civils, l'armée britannique met fin à la révolte et emprisonne les signataires de la Proclamation. Seize d'entre eux sont exécutés, la plupart à la prison Kilmainham, de nos jours transformée en prison-musée. Cet événement majeur est toujours largement commémoré en Irlande, et ses leaders présentés comme des héros de la République.

Production possible : U2 is an Irish band with Bono as its lead singer. The song evokes a bloody event: perhaps a rebel-lion or an attack.

B. La Worksheet n°06 (à télécharger sur <http://112605.site.magnard.fr/>) présente brièvement la période dite des « Troubles » qui a inspiré la chanson à Bono. Elle se trouve également en version modifiable sur le site enseignant si vous souhaitez la personnaliser. Production possible : The violent conflict known as "The Troubles" opposed Irish nationalists who were mostly Catholics to Unionists who were Protestants and wanted to remain part of the United Kingdom. It lasted 30 years, 3,600 people were killed, and finally ended in 1998 with the Good Friday Agreement. The song deals with the massacre which took place in Derry in 1972 when peaceful protesters were killed by British soldiers.

Anne Charlotte Legrand- Académie de Versailles

revenir sur mouvement de levée de fond US pour l'IRA : **Sinn Féin** (cf manuel) Mettre dans le netboard

+ annexe 6a- Lyrics A mettre sur le netboard

6b- interview of Dolores O'Riordan, manuel p 26

The Cranberries, *Zombies* : annexe 6b- Lyrics

6c- The Cranberries, *Zombies* : annexe 6b- Lyrics A mettre sur le netboard

12) Zombie : travail sur entretien puis chanson => retour sur bio de Dorothy O'riordan

• L'article relate des propos de la chanteuse et auteure-compositrice irlandaise Dolores O'Riordan (1971-2018) du groupe The Cranberries à propos de leur chanson « Zombie ». Très populaire depuis sa sortie en 1994, celle-ci évoque l'attentat de 1993 commis par l'IRA à Warrington et rend hommage aux deux jeunes victimes, Tim Parry (12 ans) et Jonathan Ball (3 ans).

Partage autour de l'article : => reformulation (orale) et imaginer les mots dans la chansons

TE possible : Historical events: "The Troubles" weren't finished yet when the song was written and the attacks were commonplace / ordinary / always on the news. A terrible attack happened on 20 March 1993: two children were killed by a bomb, the world was in shock.- Feelings: She felt terribly sad about these children. It was unfair because these attacks could have killed anybody's child for no reason.- Inspiration: She was on tour when it happened and when she wrote the song on her acoustic guitar. By using an electric guitar it made the song more aggressive and contributed to creating a musical phenomenon.

www.youtube.com/watch?v=6Ejga4kJUts

Travail sur le clip : // veau d'or et déesse Egyptienne => esclave de leurs idéologies,

cupidons : ange, amour, au pied de la croix

scène avec les enfants qui se battent + un mort : guerre = perçu comme un jeu et pourtant casualties
image des street art + wall

feeling, rythm

+ paroles et rythmes « cassés » comme les phrases : words are skattered like Irish around the world and the deads. Retour sur Sinn Fein and the Americans : supported them without knowing why people would do that

13) : idée DST // avec Apartheid ? → en bas

Doc 1: <https://www.powtoon.com/online-presentation/eUEdFOmnJaL/?mode=movie#/>

Doc 2: <https://www.youtube.com/watch?v=MqO0O8O8Gmk>

IRELAND A LAND OF SONGS AND HISTORY

Write your own song or poem and sing, read or perform it. Be ready to interview and be interviewed.

Qualité du contenu	Pt score	Expression orale en interaction	Pt score	Correction de la langue orale	Pt score	Richesse de la langue	Pt score
--------------------	----------	---------------------------------	----------	-------------------------------	----------	-----------------------	----------

C2	j'ai rendu de fines nuances de sens en rapport avec le sujet complexe .J'ai su développé et articulé les arguments de mes camarades et les miens.	30	J'ai interagi avec aisance et spontanéité et contribué habilement à la construction de l'échange , y compris en exploitant des références (inter)culturelles et sur un sujet complexe.	30	J'ai utilisé avec une bonne maîtrise tout l'éventail des traits phonologiques de la langue cible , de façon à être toujours intelligible, même sur un sujet complexe .	30	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées même sur un sujet complexe .	30
C1+		25		25		25		25
C1	J'ai traité le sujet et produit un écrit fluide et convaincant, étayé par des éléments (inter)culturels pertinents, en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation de l'ensemble des arguments donnés.	20	J'ai interagi avec aisance et contribuer habilement à la construction de l'échange , y compris en exploitant des références (inter)culturelles. Mes questions étaient pertinentes, intéressantes et spontanée /	20	J'ai utilisé avec une assez bonne maîtrise tout l'éventail des traits phonologiques de la langue cible , de façon à être toujours intelligible. Les rares erreurs de langue ne donnent pas lieu à des malentendus.	20	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	20
C1-	Ma prestation démontrait une certaine musicalité, un réel travail dans l'usage des mots, des rythmes. J'ai su illustrer pleinement la notion.	15	Mes réponses étaient développées, pertinentes et creusées.	15		15		15
B2+		12		12		12		12
B2	J'ai traité le sujet de façon claire, détaillée et globalement efficace .	10	J'ai argumenté et cherché à convaincre . J'ai réagi avec pertinence et relancé la discussion . Mes questions étaient variées et ont permis de montrer une bonne compréhension de l'oeuvre telle que présentées /	10	 Mon accent subit l'influence d'autres langues mais n'entrave pas l'intelligibilité . Mes erreurs de langue ne donnent pas lieu à malentendu.	10	J'ai produit un discours et des énoncés assez fluides, l'étendue de min lexique est suffisante pour permettre précision et variété des formulations .	10
B2-	J'ai développé une certaine musicalité, j'ai montré une bonne connaissances de l'oeuvre. Ma prestation a duré au moins 3 minutes.	8	j'ai approfondi mes arguments, qui étaient variés et approfondi. J'ai répondu avec aisance à l'ensemble des questions.	8		8		8
B1+	Je me suis appuyé sur au moins trois facette de l'histoire de l'Irlande en les exploitant de façon approfondie.	6		6		6		6
B1	j'ai traité le sujet de façon intelligible et relativement développée . Je me suis appuyé sur au moins deux facettes de l'histoire de l'Irlande telle que vue en classe, ma prestation a duré au moins 2 minutes	5	J'ai engagé, soutenu et clos une conversation simple sur des sujets familiers . J'ai tenté de varier mes questions et de montrer ma compréhension de l'oeuvre de mes camarades /	5	Je m'exprime de manière intelligible malgré l'influence d'autres langues. J'ai une bonne maîtrise des structures simples .	5	J'ai produit un discours et des énoncés dont l'étendue lexicale relative nécessite l'usage de périphrases et répétitions .	5
B1-/A2+	j'ai tenté de proposer une œuvre harmonieuse et musicale	4	J'ai fait référence à des aspects du cours de façon pertinente.	4		4		4
A2	j'ai traité le sujet, ma production est courte (moins de 150 mots) et l'argumentation est trop superficielle. Je ne me suis appuyé que sur une facette du cours, je n'ai pas su apporté de musicalité ou d'harmonie à ma prestation, j'ai rendu mon sujet en retard.	3	J'ai répondu et réagi de manière simple . Mes questions manquaient de pertinence, n'étaient pas assez approfondis / Je n'avais pas beaucoup d'arguments, je me répétais beaucoup	3	Je m'exprime de manière suffisamment claire pour être compris, mais la compréhension requiert un effort de mes interlocuteurs .	3	J'ai produit un discours et des énoncés dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité .	3
A1	 J' ai simplement amorcé une production écrite en lien avec le sujet .	1	La communication repose sur la répétition et la reformulation .	1	J'ai utilisé un répertoire très limité d'expressions et de mots mémorisés de façon compréhensible.	1	J'ai produit des énoncés intelligibles malgré un lexique très limité .	1

2b- How Saint Patrick was made in America

1- St. Patrick's Day tradition

Every March 17, the [United States](#) becomes an emerald country for a day. Americans wear green clothes and quaff green beer. Green milkshakes, bagels and grits appear on menus. In a [leprechaun](#)-worthy shenanigan, [Chicago](#) even [dyes its river green](#).

Revelers from coast to coast celebrate all things Irish by hoisting pints of Guinness and cheering bagpipers, step dancers and marching bands parading through city streets. These familiar annual traditions weren't imported from [Ireland](#), however. They were made in America.

In contrast to the merry-making in the United States, March 17 has been more holy day than holiday in Ireland. Since 1631, [St. Patrick's Day](#) has been a religious feast day to commemorate the anniversary of the 5th-century death of the [missionary credited with spreading Christianity to Ireland](#). For several centuries, March 17 was a day of solemnity in Ireland with Catholics attending church in the morning and partaking of modest feasts in the afternoon. There were no parades and certainly no emerald-tinted food products, particularly since [blue, not green](#), was the traditional color associated with Ireland's patron saint prior to the 1798 Irish Rebellion.

2- The Origin of St. Patrick's Day

[Boston](#) has long staked claim to the first St. Patrick's Day celebration in the American colonies. On March 17, 1737, more than two dozen Presbyterians who emigrated from the north of Ireland gathered to honor St. Patrick and form the [Charitable Irish Society](#) to assist distressed Irishmen in the city. The oldest Irish organization in North America still holds an annual dinner every St. Patrick's Day.

Ironically, it was a band of Redcoats who started the storied green tradition of America's [largest and longest St. Patrick's Day parade](#) in 1762 when Irish-born soldiers serving in the British Army marched through lower Manhattan to a St. Patrick's Day breakfast at a local tavern. The March 17 parades by the Irish through the streets of [New York City](#) raised the ire of nativist, anti-Catholic mobs who started their own tradition of ["paddy-making"](#) on the eve of St. Patrick's Day by erecting effigies of Irishmen wearing rags and necklaces of potatoes with whiskey bottles in their hands until the practice was banned in 1803.

3- The Reason of St. Patrick's Day

After Irish Catholics flooded into the country in the decade following the [failure of Ireland's potato crop in 1845](#), they clung to their Irish identities and took to the streets in St. Patrick's Day parades to show strength in numbers as a political retort to nativist "Know-Nothings."

"Many who were forced to leave Ireland during the Great Hunger brought a lot of memories, but they didn't have their country, so it was a celebration of being Irish," says Mike McCormack, national historian for the [Ancient Order of Hibernians](#). "But there was also a bit of defiance because of the bigotry by the Know-Nothings against them."

McCormack says attitudes toward the Irish began to soften after tens of thousands of them served in the [Civil War](#). "They went out as second-class citizens but came back as heroes," he says. As the Irish slowly assimilated into American culture, those without Celtic blood began to join in St. Patrick's Day celebrations.

4- St. Patrick's tradition meal

The meal that became a St. Patrick's Day staple across the country—[corned beef and cabbage](#)—was also an American innovation. While ham and cabbage was eaten in Ireland, corned beef proved a cheaper substitute for impoverished immigrants. McCormack says corned beef became a staple of Irish-Americans living in the [slums of lower Manhattan](#) who purchased leftover provisions from ships returning from the tea trade in [China](#).

Anne Charlotte Legrand- Académie de Versailles

“When ships came into South Street Seaport, many women would run down to the port hoping there was leftover salted beef they could get from the ship’s cook for a penny a pound,” McCormack says. “It was the cheapest meat they could find.” The Irish would boil the beef three times—the last time with cabbage—to remove some of the brine.

5- From one Continent to the Other

While St. Patrick’s Day evolved in the 20th century into a party day for Americans of all ethnicities, the celebration in Ireland remained solemn. The *Connaught Telegraph* [reported of Ireland’s commemorations](#) on March 17, 1952: “St. Patrick’s Day was very much like any other day, only duller.” For decades, Irish laws prohibited pubs from opening on holy days such as March 17. Until 1961, the only legal place to get a drink in the Irish capital on St. Patrick’s Day was the Royal Dublin Dog Show, which naturally attracted those with only a passing canine interest.

The party atmosphere only spread to Ireland after the arrival of television when the Irish could see all the fun being had across the ocean. “Modern Ireland took a cue from America,” McCormack says. The multi-day [St. Patrick’s Day Festival](#), launched in Dublin in 1996, now attracts one million people each year.

The Irish are now adopting St. Patrick’s Day traditions from Irish America such as corned beef and cabbage, McCormack says. There are some American traditions, however, that might not catch on in Ireland, such as green Guinness.

As McCormack says, “St. Patrick never drank green beer.”

<https://historyandheritage.cityofparramatta.nsw.gov.au/>

Document 3a:

The Irish Famine

The Irish Famine of 1846 to 1850 is one of the darkest periods in Irish history and inspired a lot of stories, poems and songs.

In 1846, the potato crop in Ireland failed. For the next four to six years, the nation was plagued by starvation, poverty, and death on a massive scale. Up to a million people died, which at the time was roughly 1/8th of the total population. To understand the Irish Famine, we need to explore the causes of the famine, the response, and its aftermath.

Ireland had long before been conquered by England before 1846 and almost all of the land was owned by wealthy English lords and businessmen. These lords rented out land to Irish laborers, using them to harvest crops that the lords could sell for profit. Nearly all of the Irish people lived in this arrangement. As a result, Ireland was being managed by absentee landowners, creating a geographical division between the people who owned the land and those who lived on it. The English lords weren’t interested in the welfare of their Irish workers, just their profits, so they planted a single crop across the island: potatoes.

Around 1844, a potato disease called **blight** made its way into Ireland, and in 1846 that disease destroyed both the crops and the stores of potatoes used by Irish laborers for food. Without their main source of food, the Irish began to starve.

And what started as a matter of crop failure was magnified by the response of the British. Since England controlled Ireland, they were in charge of responding to the crisis.

Unfortunately, the British provided only minimal assistance to the Irish, letting a crop failure turn into full-scale famine.

Anne Charlotte Legrand- Académie de Versailles

The Irish maintained different cultural and religious beliefs from the British, and the lack of Irish desire to behave as proper English citizens convinced the Brits that Irish people were inferior. This in turn led to two prejudicial philosophies :- **providentialism** : the Irish were predominantly Catholic, while England adhered to the Anglican branch of Protestant Christianity. Therefore, many English saw the famine as an act of divine will against the heretical Catholics.

- **moralism** : Irish being lazy, they had brought this upon themselves, why should the English bother intervening?

And so under Queen Victoria's reign, the English let the Irish starve.

Christopher Muscato, Study.com

Singing the Great Famine :

With *Chronicles Of The Great Irish Famine*, Declan O'Rourke mines the darkest corners of the horrors of the Irish famine with a sensitivity that animates a raft of highly personal stories.

"Around 2000 or so, I learned that my granddad was born in a workhouse in Gort," O'Rourke recalls, recounting the intrigue he felt at that discovery. "I didn't really know what that meant but I wanted to find out more about it. About two months later, when I came across John O'Connor's *The Workhouses of Ireland* book. I opened it up on the bus on the way home that evening, and it hit me between the eyes. I had no idea that the workhouses had anything to do with the famine. I didn't know much about the famine at all, the same as everybody else.

"But the first page had this very human story about this family from Macroom: how this man carried his wife home from the workhouse, mile after weary mile. He got back to their little cottage. She was dying. He tried to keep her feet warm, holding them to his chest, and they found them both like that the next morning. I was just floored, and wanted to write about it straightaway."

As O'Rourke worked his way through the book, he encountered countless other personal stories and it dawned on him that one song wasn't going to do it.

O'Rourke just kept reading and reading. About 25 books in all. And the more he read, the more he came to the understanding that, as the late Dublin singer and song collector Frank Harte said: "Those in power write the history, while those who suffer write the songs."

Fear and loathing played no small part in colouring the historical accounts of that time, O'Rourke insists. And it was something he felt he could counter through his own writing.

"Most of the poor were illiterate, or not literate is a better way to say it, I think," he says. "It's understandable that people didn't want to talk about it: the fear of it happening again; the trauma. I only realised that recently when someone said to me that it'd be great to go around schools and teach this, and I thought 'how could you explain that to children? How could you actually describe hundreds of thousands of people starving to death all across the country?' And that's the first time I really understood why people didn't want to talk about it. Above all else, I consider myself a

Anne Charlotte Legrand- Académie de Versailles

storyteller. That's where I feel most natural, writing," he says. I don't know whether that's a cultural thing. I think it's our human way of communicating. And I think you have to be gripped by a story in order to be able to write about it yourself. You write about what moves you.

Adapted from *The Irish Time*, Mon, Oct 30, 2017, 11:06 Siobhan Long

A IMPRIMER EN MODE PAYSAGE

Thousands are sailing to Amerikay

will say

"Good bye Father dear, I am now going away"

Ah You brave Irish people where'er you may be

I pray, stand a moment and listen to

Their friends and relations,

Your sons and brave daughters are now going

And neighbours also,

away

they are packing their trunks and they're ready

And thousands are sailing to Amerikay

to go,

When the tears from their eyes will run down like

Ah good luck to them now and safe may they

the rain,

land

And the horses are prancing going off to the train.

They are pushing their way to a far distant

strand

CHORUS

For here in old Ireland, no longer can stay

And thousands are sailing to Amerikay

And it's now you will hear their very last cry,

and the handkerchiefs waving to bid them

Oh the night before leaving they're bidding good-

goodbye,

bye

The old man he tells them « Be sure for to

And it's early next morning their hearts give a

write »

sigh

And he watches the train till it goes out of sight

They will kiss their dear mothers and then they

Anne Charlotte Legrand- Académie de Versailles

They put their foot on the carriage just leaving the
stand

They give one look around at their old native land

Their hearts they are breaking at leaving the shore

“It's good-bye dear old Ireland we'll ne'er see you
more”

CHORUS

well it's God help the mother that rears up the
child

And likewise the father who labors and toils

He tries to support them, he works night and day

Ah but when they are ventured they must go
away

Ah good luck to them now and safe may they
land

They are pushing their way to a far distant strand

For here in old Ireland, no longer can stay

And thousands are sailing to Amerikay

Thousands are sailing to Amerikay

Ah You brave _____ where'er you
may be

I pray, stand a moment and _____

to

Your sons and brave daughters are now going

away

And thousands are sailing to Amerikay

**Ah good luck to them now and safe may they
land**

**They are pushing their way to a far
_____ strand**

For here in old Ireland, no longer can

And thousands are sailing to Amerikay

Oh the night before leaving they're

Anne Charlotte Legrand- Académie de Versailles

_____ They put their foot on the carriage just leaving the
And it's early next morning their hearts give a stand
sigh They give one look around at their old native land
They will _____ their dear mothers Their hearts they are breaking at leaving the
and then they will say _____
"Good bye Father dear, I am now going away" "It's good-bye dear old Ireland we'll ne'er see you
more"

Their friends and relations,

And _____ also,
they are packing their _____ and
they're ready to go,

CHORUS

When the tears from their eyes will run down like well it's God help the mother that rears up the
the rain, child
And the horses are prancing going off to the
_____.

And likewise the father who labors and toils
He tries to support them, he works night and day
Ah but when they are _____ they
must go away

CHORUS

And it's now you will hear their very last cry, Ah good _____ to them now and
and the _____ waving to bid them safe may they land
goodbye, They are pushing their way to a far distant strand
The old man he tells them « Be sure for to For here in old Ireland, no longer can stay
write » And thousands are sailing to Amerikay
And he watches the train till it goes out of sight

7- American Land *Bruce Springsteen 2006*

Whoa!

What is this land America, so many travel there
I'm going now while I'm still young, my darling meet me there
Wish me luck my lovely, I'll send for you when I can
And we'll make our home in the American land
Over there all the women wear silk and satin to their knees
And children, dear, the sweets, I hear, are growing on the trees
Gold comes rushing out the rivers straight into your hands
When you make your home in the American land
There's diamonds in the sidewalk, the gutters lined in song
Dear, I hear that beer flows through the faucets all night long
There's treasure for the taking, for any hard working man
Who'll make his home in the American land

Whoa!

Whoa!

I docked at Ellis Island in the city of light and spire
I wandered to the valley of red-hot steel and fire
We made the steel that built the cities with the sweat of our two hands
We made our home in the American land

Go!

There's diamonds in the sidewalk, the gutters lined in song
Dear, I hear that beer flows through the faucets all night long
There's treasure for the taking, for any hard working man
Who'll make his home in the American land

Whoa!

Whoa! Whoa! Whoa! Whoa!

???

Come on!

The McNicholas, the Posalskis, the Smiths, Zerillis too
The Blacks, the Irish, Italians, the Germans and the Jews
They come across the water a thousand miles from home
With nothing in their bellies but the fire down below
They died building the railroads, they worked to bones and skin
They died in the fields and factories, names scattered in the wind
They died to get here a hundred years ago, they're still dying now
Their hands that built the country we're always trying to keep out
There's diamonds in the sidewalk, the gutters lined in song
Dear, I hear that beer flows through the faucets all night long
There's treasure for the taking, for any hard working man
Who'll make his home in the American land
Who'll make his home in the American land
Who'll make his home in the American land

Whoa!

Anne Charlotte Legrand- Académie de Versailles

Sunday Bloody Sunday, U2, 1983

U2

Yeah

I can't believe the news today

Oh, I can't close my eyes

And make it go away

How long?

How long must we sing this song?

How long, how long?

'Cause tonight, we can be as one

Tonight

Broken bottles under children's feet

Bodies strewn across the dead end street

But I won't heed the battle call

It puts my back up

Puts my back up against the wall

Sunday, Bloody Sunday

Sunday, Bloody Sunday

Sunday, Bloody Sunday, Sunday, Bloody Sunday (alright)

And the battle's just begun

There's many lost, but tell me who has won

The trench is dug within our hearts

And mothers, children, brothers, sisters torn apart

Sunday, Bloody Sunday

Sunday, Bloody Sunday

How long?

How long must we sing this song?

How long, how long?

'Cause tonight, we can be as one

Tonight, tonight

Sunday, Bloody Sunday

(Tonight, tonight) Sunday, Bloody Sunday (let's go)

Wipe the tears from your eyes

Wipe your tears away

Oh, wipe your tears away

I'll, wipe your tears away (Sunday, Bloody Sunday)

I'll, wipe your blood shot eyes (Sunday, Bloody Sunday)

Sunday, Bloody Sunday (Sunday, Bloody Sunday)

Sunday, Bloody Sunday (Sunday, Bloody Sunday)

And it's true we are immune

When fact is fiction and TV reality

And today the millions cry

We eat and drink while tomorrow they die

Anne Charlotte Legrand- Académie de Versailles

the real battle just begun
(Sunday, Bloody Sunday) to claim the victory Jesus won
On
Sunday Bloody Sunday, yeah
Sunday Bloody Sunday
Source: [LyricFind](#)

Zombie
[The Cranberries](#)
Another head hangs lowly
Child is slowly taken
And the violence, caused such silence
Who are we mistaken?
But you see, it's not me
It's not my family
In your head, in your head, they are fighting
With their tanks, and their bombs
And their bombs, and their guns
In your head, in your head they are crying
In your head, in your head
Zombie, zombie, zombie-ie-ie
What's in your head, in your head
Zombie, zombie, zombie-ie-ie, oh
Du, du, du, du
Du, du, du, du
Du, du, du, du
Du, du, du, du
Another mother's breaking
Heart is taking over
When the violence causes silence
We must be mistaken
It's the same old theme
Since nineteen-sixteen
In your head, in your head, they're still fighting
With their tanks, and their bombs
And their bombs, and their guns
In your head, in your head, they are dying
In your head, in your head
Zombie, zombie, zombie-ie-ie
What's in your head, in your head
Zombie, zombie, zombie-ie-ie
Oh oh oh oh oh oh, ay, oh, ya ya

Source : [LyricFind](#)
Paroliers : Dolores Mary O'Riordan
Paroles de Zombie © Warner Chappell Music, Inc

The tragedy behind The Cranberries song 'Zombie' that made the Irish band a global sensation

The story behind the song that made The Cranberries massive



The Cranberries. Credit: JOEL SAGET / AFP / GETTY IMAGES

While **The Cranberries** were already on the rise thanks to ballads like "Dreams" and "Linger," it was the explosive track "Zombie" that made them an international success. After the Irish four-piece released their multi-platinum debut album *Everybody Else Is Doing It So Why Can't We?*, it seemed as if fans knew exactly where The Cranberries were headed.

Their music was known for being ethereal, shimmering alt-rock in a sea of grunge. That is until the band released the explosive hit "Zombie" in 1994: the band shifted its image to reveal a somber anti-war song that featured lead singer Dolores O'Riordan's tenacious yodelling.

The ferocity of the song made sense: O'Riordan was singing about the violence happening in Northern Ireland that were making constant headlines.

On March 20, 1993, a bomb was planted in a trash bin in Warrington city centre by Irish republicans. It exploded, killing 12-year-old Tim Parry, three-year-old Jonathan Ball, and injuring dozens of people. The attack appalled the UK, Ireland and O'Riordan.

"I remember at the time there were a lot of bombs going off in London and the Troubles were pretty bad," she told *Team Rock*. "I remember being on tour and being in the UK at the time when the child died, and just being really sad about it all. These bombs are going off in random places. It could have been anyone, you know?"

She then added, "It's a tough thing to sing about, but when you're young you don't think twice about things, you just grab it and do it. As you get older you develop more fear and you get more apprehensive, but when you're young you've no fear."

O'Riordan wrote "Zombie" alone in her apartment in between tours rather than a collaborative effort.

The song was originally written on acoustic guitar, but then it was translated onto an electric guitar as it became a pure rock track.

Of the track, O'Riordan said, "That was the most aggressive song we'd written." "Zombie" was recorded in Dublin with producer Stephen Street, and while it definitely elevated the band's sound, they weren't making a song just to be a part of the grunge movement.

Anne Charlotte Legrand- Académie de Versailles

Directed by Samuel Bayer who made the visuals for Nirvana's "Smells Like Teen Spirit" and Blind Melon's "No Rain," the video for "Zombie" was interspersed with footage of soldiers and children in the streets of Northern Ireland.

Ilana Kaplan, *The Independent*,.co.uk, New York , Monday 15 January 2018

BROADEN YOUR VOCABULARY :
IRELAND A LAND OF SONG AND HISTORY

DEFINITIONS OF MUSIC

Pick your favorite words :

Synonyms	Melody, tune acoustic harmony, measure plainsong, ragtime refrain, song, strain, swing, a cappella lullaby, lyric, melody anthem air, lay, melody, strain, tune, warble
Words Related to	cadence, measure, meter, rhythm ballad, hymn, lyric, croon, harmonize, hum, chant, intonate, intone bellow, roar, chime, chorus
Antonyms	Prose be quiet
Phrases / expressions	Preaching to the choir Blowing your own trumpet Like a broken record Music to my ears Change your tune Don't harp on about it It's not my forte Fit as a fiddle
Quotes	"Without music, life would be a mistake" — Friedrich Nietzsche "Music gives a soul to the universe, wings to the mind, flight to the imagination and life to everything." — Plato " <i>Music is the shorthand of emotion.</i> " — Leo Tolstoy "Music expresses that which cannot be said and on which it is impossible to be silent." — Victor Hugo

BROADEN YOUR VOCABULARY : IRELAND

DEFINITIONS OF FIGHT :

- 1) to oppose (someone) in physical conflict
- 2) to strive to reduce or eliminate
- 3) to refuse to give in to

Pick your favorite words :

Synonyms	battle, clash (with), combat, scrimmage (with), skirmish (with), war (against), battle, compete, brawl, controvert, dispute, buck, defy, oppose, repel, resist, withstand
Words Related to	duel, bang, batter, beat, bludgeon, hammer, hit, knock, paste, pound, punch, slam, slap, smack, strike, swat, swipe, battle, combat, counter, oppose,
Near Antonyms	give up, submit, surrender, abide, bear, endure, suffer advocate, endorse support, uphold engage, play, jockey, jostle, maneuver, go out, try out
Antonyms	coexist, get along, accept, agree, assent, consent bow (to), capitulate (to), give in (to), knuckle under (to), submit (to), succumb (to), surrender (to), yield (to)
Phrases / expressions	To not <u>give up without a fight</u> <u>a</u> fight to the finish a fighting chance a straight fight an uphill fight fight for your life be fighting mad fight (one's) own battles fight (one's) way out of (something) fight (someone or something) hammer and tongs fight (something) through fight a losing battle

Quotes	<p><i>“Older men declare war. But it is youth that must fight and die.” – Herbert Hoover</i></p> <p><i>“It is easier to fight for one’s principles than to live up to them.” – Alfred Adler</i></p> <p><i>“You may have to fight a battle more than once to win it.” – Margaret Thatcher</i></p>
--------	--

BROADEN YOUR VOCABULARY : IRELAND

DEFINITIONS OF PROTEST

- 1) The act of objecting or a gesture of disapproval
- 2) a complaint, objection, or display of unwillingness usually to an idea or a course of action

Pick your favorite words :

Synonyms	<p>challenge, complaint, objection, question, remonstrance, affirm, allege, assert, claim, declare, insist, profess, clamor declaration difficulty voice</p>
Words Related to	<p>doubt, distrust, incertitude, misdoubt, mistrust, argument, conflict, debate, dispute, hassle, quarrel, censure, criticism defiance, disobedience, rebellion reservation, skepticism, suspicion, uncertainty uneasiness reluctance, unwillingness</p>
Near Antonyms	<p>Willingness, approval, sanction acceptance, agreement, assent, compliance, obedience abandon, disavow, disclaim, reject, challenge, dispute, question disprove, refute, contradict,</p>
Antonyms	<p>Agreement, answer calm, calmness harmony, peace flattery, praise acceptance, approval deny,</p>
Phrases / expressions	<p>To complain about, object to, or vocally disapprove of someone or something.</p>

	ripple of protest under protest
Quotes	<p>“Nothing strengthens authority so much as silence.” — Leonardo da Vinci</p> <p>One has a moral responsibility to disobey unjust laws.” — Martin Luther King Jr.</p> <p>“Those who make peaceful revolution impossible will make violent revolution inevitable.” — John F. Kennedy</p> <p>“If I were to remain silent, I'd be guilty of complicity.” — Albert Einstein</p>

BROADEN YOUR VOCABULARY : IRELAND

DEFINITIONS OF HUNGER :

- 1) a feeling of emptiness or weakness caused by lack of food
- 2) desire or craving

Pick your favorite words :

Synonyms	Craving, desire, famine, greed longing, lust, itch, thirst, greediness, starvation , yearning , ache appetence emptiness, vacancy, void famishment gluttony, greediness, hungriness, ravenousness, voracity
Words Related to	rapaciousness, rapacity, ravenousness, voraciousness, malnutrition, starvation, undernourishment hunger strike gluttony, greed, hoggishness compulsion, impulse, impulsion, will, liking, love, taste, weakness eagerness, impatience, want, wish necessity, need, requirement obsession
Near Antonyms	glut, repleteness, repletion, satiety, surfeit dislike, disliking, distaste, hatred, loathing, nausea, repugnance, repulsion, revulsion apathy, indifference, nonchalance, unconcern
Antonyms	fill, fullness, satiation, satisfaction

	inappetence apathy, indifference
Phrases / expressions	To have a sweet tooth a stomach for big eyes bottomless pit to have a hunger for from hunger (<i>Not very good, interesting, or appealing</i>)
Quotes and idioms	Hunger drives the wolf from the wood “An empty stomach is not a good political adviser.” — Albert Einstein hunger is a good sauce

BROADEN YOUR VOCABULARY : IRELAND

DEFINITIONS OF IMMIGRATION

travel into a country for the purpose of permanent residence there

Pick your favorite words :

Synonyms	Exodus travel colonization crossing, departure, exile expatriation journey, movement, peregrination relocation, resettlement, settling, shift voyage moving reestablishment, uprooting
Words Related to	arrive, come, show up, lodge, remain, settle, stay, alien, foreigner, noncitizen, outsider nonnative, colonist, newcomer, squatter migrator, pioneer pilgrim, colonist migrant newcomer, settler adoptive citizen (un)documented alien incomer naturalized citizen
Near Antonyms	emigrate, migrate, relocate, resettle begone, clear out, depart, go, move, quit, take off, walk out

Antonyms	citizen national native local
----------	--

DST- UNIT 1 : Ireland, a land of songs and history

DOCUMENT A : Apartheid fought by musicians

Every aspect of life in South Africa was influenced by apartheid; culturally, music functioned as a popular initiative and response to the political repression of that era. As a result, apartheid shaped the lyrics, tones, and styles of most African music produced during this era, leaving in its wake a class of performers who produced some profoundly moving and powerful music that both helped to unite black Africans, and educate people around the world of the dire political circumstances.

As revealed in Anne Schumann's essay, [*The Beat that Beat Apartheid: The Role of Music in the Resistance against Apartheid in South Africa*](#), music initially started as a mirror reflecting the popular experience. However, as time went on and resistance movements started to emerge, music and creative expression started to become a hammer with which to "shape reality." In this sense, [*music in South Africa*](#) went from "reflecting common experiences and concerns in the early years of apartheid" to "eventually functioning as a force to confront the state and as a means to actively construct an alternative political and social reality."

During the apartheid era, it was difficult for black musicians in South Africa to perform, especially as a means of formal employment. Black musicians were not seen as equals and were denied opportunities and rights. At the same time, performances by white musicians who were outspoken about apartheid, or those who performed alongside black musicians, were often subject to police raids. However, their talent and music was indeed still heard; many of these musicians fought hard to oppose the political limitations, and their resistance is a vital part of the story of South Africa's resistance and recovery during and after the apartheid years.

Sarah Mitchell, Culture Trip, 2004

Document 2 : 'Les Mis' anthem as the soundtrack of their Hong Kong Protester movement

"Do You Hear the People Sing?" is the iconic, theme-defining center of [*the 1985 stage musical Les Misérables*](#). Adapted from [*the 1862 novel*](#) of the same name by [*writer and activist Victor Hugo*](#), the story details the struggles and injustices faced by common people amid a backdrop of the French Revolution. The song is used in the production as a literal rallying call for people to take action against oppression. "It is the music of a people who will not be slaves again," it declares.

Hong Kongers have taken to the tune with a frenzy. It's obviously a volatile period in the peninsula, which has had its own economy and government separate from that of mainland China since Britain "[*handed over*](#)" the region in 1997. A series of moves by the Communist Party in Beijing, however, has challenged Hong Kong's sovereignty over the past five years, [*culminating*](#) this year with a fight over a now-defunct extradition bill that would have given Beijing [*unprecedented*](#) power.

Anne Charlotte Legrand- Académie de Versailles

Though that bill is now off the table, protesters are demanding Hong Kong police to be investigated for [brutality](#) and [overreach](#) and more democratic rights. This isn't just about governance — it's about cultural independence. And the protest movement, led by mostly young people who have kept singing, in English and Cantonese, in airports and shopping centers and central streets.

[Marva Barnett](#), a University of Virginia professor who is [an expert](#) on Hugo and *Les Mis*, tells me that the musical makes for good protest material because of Hugo's own philosophy on life: That people's humanity, love and strength for each other can overcome anything, as long as we pay attention. Hugo wrote the novel to shine a light on the plight of common people everywhere, Barnett says, with sweeping, relatable themes to anchor the characters.

The musical debuted in 1980 as a French production, with the English version following in 1985. Ironically, lyricist [Herbert Kretzmer](#) didn't realize his adaptation could become such an iconic and recognized song. "The original French lyrics for the signature song warned of the 'will of the people.' To me, that felt like political grandstanding — so I rewrote it to link the idea of liberty and democracy with the song title itself," Kretzmer wrote in the [Daily Mail](#). "But I never imagined 'Do You Hear the People Sing?' might become an anthem for protesters everywhere."

It most definitely has. In fact, Hong Kong is just the latest example. In just the last decade alone, the anthem has been used in the U.S., Turkey, Korea, Ukraine and beyond.

Eddie Kim, 2019

1- Use the following questions to explain, in English, using your own word what you have understood of the power of music as described in the text.

- 1) What role does music play in both text ?
- 2) To what extent can music be called international ?
- 3) Why is it a powerful weapon ?
- 4) how can it be used as protest ?

2- Conclude your work by linking it to what you have learned in class.

DST- UNIT 1: IRELAND PREMIERE EURO

Using the following documents, explain in English and by using your own word what you have understood of the power of music.

- 1- What can music convey?
- 2- how can it become a weapon?
- 3- what can music do?

DOCUMENT A: The wearin' of the Green The tune of "The Wearing of the Green" was first published in *The Citizen, or Dublin Monthly Magazine*, vol. III, January–June 1841

Oh, Paddy dear and did you hear the news that's goin' round?
The shamrock is by law forbid to grow on Irish ground
Saint Patrick's Day no more we'll keep his colours can't be seen
For they're hangin' men and women for the wearin' of the green

I met with Napper Tandy and he took me by the hand
He said: "How's dear old Ireland and how does she stand?
She's the most distressful country that you have ever seen
For they're hangin' men

Anne Charlotte Legrand- Académie de Versailles

and women for the wearin' of the green" Chorus: For the wearin' of the green For the wearin' of the green They're hangin' men and women For the wearin' of the green Then since the colour we must wear is England's cruel red Sure Ireland's sons will ne'er forget the blood that they have shed You may take the shamrock from your hat and cast it on the sod But 'twill take root and flourish there though underfoot 'tis trod

My father loved his country and sleeps within its breast While I that would have died for her must never so be blessed Those tears my mother shed for me how bitter they had been If I had proved a traitor to the wearin' of the green CHORUS But if at last our colours should be torn from Ireland's heart Her sons with shame and sorrow from the dear old isle will part I've heard a whisper of a land that lies beyond the sea Where rich and poor stand equal in the light of Freedom's Day

Oh Ireland must we leave you driven by a tyrant's hand And seek a mother's blessing from a strange and distant land Where the cruel cross of England shall never more be seen And in that land we'll live and die still wearing Ireland's green

CHORUS x 2

Document B : ‘Les Mis’ anthem as the soundtrack of their Hong Kong Protester movement “Do You Hear the People Sing?” is the iconic, theme-defining center of the 1985 stage musical *Les Misérables*. Adapted from the 1862 novel of the same name by writer and activist Victor Hugo, the story details the struggles and injustices faced by common people amid a backdrop of the French Revolution. The song is used in the production as a literal rallying call for people to take action against oppression. “It is the music of a people who will not be slaves again,” it declares. Hong Kongers have taken to the tune with a frenzy. It’s obviously a volatile period in the peninsula, which has had its own economy and government separate from that of mainland China since Britain “handed over” the region in 1997. A series of moves by the Communist Party in Beijing, however, has challenged Hong Kong’s sovereignty over the past five years, culminating this year with a fight over a now-defunct extradition bill that would have given Beijing unprecedented power. Though that bill is now off the table, protesters are demanding Hong Kong police to be investigated for brutality and overreach and more democratic rights. This isn’t just about governance — it’s about cultural independence. And the protest movement, led by mostly young people who have kept singing, in English and Cantonese, in airports and shopping centers and central streets. Marva Barnett, a University of Virginia professor who is an expert on Hugo and *Les Mis*, tells me that the musical makes for good protest material because of Hugo’s own philosophy on life: That people’s humanity, love and strength for each other can overcome anything, as long as we pay attention. Hugo wrote the novel to shine a light on the plight of common people everywhere, Barnett says, with sweeping, relatable themes to anchor the characters. The musical debuted in 1980 as a French production, with the English version following in 1985. Ironically, lyricist Herbert Kretzmer didn’t realize his adaptation could become such an iconic and recognized song. “The original French lyrics for the signature song warned of the ‘will of the people.’ To me, that felt like political grandstanding — so I rewrote it to link the idea of liberty and democracy with the song title itself,” Kretzmer wrote in the *Daily Mail*. “But I never imagined ‘Do You Hear the People Sing?’ might become an anthem for protesters everywhere.” It most definitely has. In fact, Hong Kong is just the latest example. In just the last decade alone, the anthem has been used in the U.S., Turkey, Korea, Ukraine and beyond. Eddie Kim, 2019

CE- UNIT 1 : Ireland, a land of songs and history

Using the following documents, explain in English and by using your own word what you have understood of the power of music. 1- What can music convey? 2- how can it become a weapon? 3- what can music do?

	Identification du contexte ou	Pt	Identification des réseaux de	Pt	Identification des	Pt
--	--------------------------------------	-----------	--------------------------------------	-----------	---------------------------	-----------

	de la situation d'énonciation	score	sens	score	stratégies de communication	score
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte : révolte contre la tyrannie britannique explicite qui dure depuis trop longtemps, mise en garde contre ceux qui souhaiterai abandonner le combat trop rapidement. Parallèle avec la dictature chinoise, dans un contexte ou Hong Kong est une ancienne colonie britannique	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. Universalité de la musique qui travers les frontières et les temps, jeu de mot sur les misérables repris en Chine	30	J'ai identifié l'articulation entre les documents, la tonalité des propos. Fierté des résistants fierté de l'auteur de la chanson. Le côté international et intemporel de la musique fait écho à Bono des années plus tard.	30
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) appel clair à la révolote : couleur Irlandaise et référence à la révolution française, symbole de la liberté. Courage des hommes ordinaires qui utilise la musique comme un vecgteur commun	20	J'ai identifié la cohérence globale du document ou du dossier : appel à la révolte par une chanson populaire, assemble les gens autour d'un combat commun, faire fi des contraintes et des lois imposées. Écho fait d'une nation à l'autre : même idéaux à travers les âges, désir de liberté et pas ne pas baisser les bras	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 : point de vue des révoltés : chanson irlandaise + titre « do you hear the people sing ») journal : information donnée, chanson destinée à être partagée	20
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : musique comme élément de résistance et de moquerie, contre le régime en place (Britannique et Chinois)	10	j'ai relevé l'essentiel des éléments porteurs du sens : musique comme élément de résistance et de moquerie, contre le régime en place (Britannique et Chinois)	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents :	10
A2	j'ai relevé des informations explicites sur le texte : chanson,appel à la résistance, en Irlande et en Chine.	5	j'ai compris globalement le document ou le dossier.	5	J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu.	5
A1	j'ai relevé des informations isolées, simples et les articuler les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou familiers.	1	J'ai relevé quelques informations isolées, simples..	1

Total point	0	1-5	6-9	10-12	13-15	16-22	23-29	30+	B1
-------------	---	-----	-----	-------	-------	-------	-------	-----	----

obtenus	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	

NAME:

Class: DST-

UNIT 1: IRELAND, A LAND OF SONG AND MUSIC

Using the following documents, explain in English and by using your own word what you have understood of the power of music and its use. 1- What can music convey? 2) What role does music play ? 3) how can it be used ? DOCUMENT 1: The Harp

DOCUMENT 2: Andrew Moore, August 10, 2020 Ireland-calling.com While the shamrock is probably the most widely recognised symbol of Ireland, it's the harp that has the accolade of being the official emblem. Over the centuries, it's come to reach across all areas of Irish life, from passports to Ryanair's tail fin to bottles of Guinness. It's an understandable choice. Harp music has been a major part of Irish culture for at least a thousand years. No royal court or wealthy home was complete without a resident harpist in the Middle Ages. The skill of these harpists was widely acclaimed across Europe. Gerald of Wales found little to impress him while visiting Ireland in the 12th century, except for the harp playing: "The only thing to which I find that this people apply a commendable industry is playing upon musical instruments, in which they are incomparably more skilful than any other nation I have ever seen." (...) Henry the VIII of England was the first person to adopt the harp as the official emblem of Ireland. In 1531, he declared himself King of Ireland as well as England. He liked Irish harp music so much he adopted it as the official symbol of Ireland, even stamping it on Irish coins. It remained the most popular instrument among Irish musicians long before the fiddle and the whistles came to prominence. Harpists like Turlough O'Carolan produced some of the best Irish music ever written and it is still popular today. (...) In this way, harp music became a symbol of Irish identity, but that's a dangerous quality in a country where the English rulers were trying to impose English laws, culture and identity. At various times the English banned harp music along with other Irish icons like the shamrock and the colour green. In 1603, Queen Elizabeth ordered her officials in Ireland "to hang the harpers, wherever found, and destroy their instruments." This attempt to stamp out Irish culture was mocked in songs like The Wearing of the Green, which were performed as an act of defiance in the 19th century. The harp (...) retained its role as a symbol of Irish identity despite, or possibly because of, the attempts by the English to suppress it. What better way to assert your identity than by adopting an emblem your oppressor tried ban? The role of harp as the official Irish emblem was completed when the newly formed Free State government started using it on official documents, even placing it on the Presidential Seal. It still retains pride of place today.

DOCUMENT C : Apartheid fought by musicians Apartheid was a political regim when the Blacks and the Whites were not given the same rights in South Africa during the 20th century Every aspect of life in South Africa was influenced by apartheid; culturally, music functioned as a popular initiative and response to the political repression of that era. As a result, apartheid shaped the lyrics, tones, and styles of most African music produced during this era, leaving in its wake a class of performers who produced some profoundly moving and powerful music that both helped to unite black Africans, and educate people around the world of the dire political circumstances. As revealed in Anne Schumann's essay, The Beat that Beat Apartheid: The Role of Music in the Resistance

against Apartheid in South Africa, music initially started as a mirror reflecting the popular experience. However, as time went on and resistance movements started to emerge, music and creative expression (...) went from “reflecting common experiences and concerns in the early years of apartheid” to “eventually functioning as a force to confront the state and as a means to actively construct an alternative political and social reality.” During the apartheid era, it was difficult for black musicians in South Africa to perform, especially as a means of formal employment. Black musicians were not seen as equals and were denied opportunities and rights. At the same time, performances by white musicians who were outspoken about apartheid, or those who performed alongside black musicians, were often subject to police raids. However, their talent and music was indeed still heard; many of these musicians fought hard to oppose the political limitations, and their resistance is a vital part of the story of South Africa’s resistance and recovery during and after the apartheid years. Sarah Mitchell, Culture Trip, 2004

DST – Ireland, a land of song and music

	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 : lutte intemporelle contre les discriminations	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 : musique omniprésente quelle que soit les cultures et les époques, instrument de lutte car facile à exporter, facile à retenir et facile à échanger ironie de l'Histoire entre la fille et son père, responsable de la mort de sa mère.	30	J'ai identifié l'articulation entre les documents, la tonalité des propos. Article en faveur de la lutte contre les discriminations: prise de position claire contre l'Angleterre et contre l'Apartheid.	30
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : retour au source avec l'importance de la musique dans la culture Irlandaise et les raisons pour lesquelles elle l'est, parallèle avec l'Apartheid	20	J'ai identifié la cohérence globale du document ou du dossier : pouvoir de la musique comme élément fédérateur universalité de la musique, aspect fédérateur. Parallèle entre Henri VIII qui impose la harpe et sa fille qui la supprime, un même métier dévalorisé par rapport à son appartenance	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 : logo + phrases qui soulignent l'importance de la harpe article décrivant la place de la harpe dans la culture irlandaise afin de justifier qu'elle en devienne le symbole de l'Irlande, instrument de lutte repris dans d'autres cultures, rappel historique dans les 2 textes	20
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : omniprésence de la musique dans la culture Irlandaise,	10	j'ai relevé l'essentiel des éléments porteurs du sens : importance de la musique dans la lutte, outils de propagande, lutte variée	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les	10

	retrouvée dans la lutte contre l'Apartheid				documents : article de journal qui valorise la culture irlandaise (orientée), article de journal à visée pédagogique	
A2	j'ai relevé des informations explicites sur le texte	5	j'ai compris globalement le document ou le dossier.	5	J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu :	5
A1	j'ai relevé des informations isolées, simples et les articuler les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou familiers.	1	J'ai relevé quelques informations isolées, simples..	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		

DST- Ireland, a land of songs and history 1ère Euro								
"Music can change the world because it can change people." — Bono Do you agree with Bono ? Explain why or why not.								
	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
C1	J'ai traité le sujet et j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents.	30	J'ai produit un récit ou une argumentation complexe, cela m'a permis de démontrer d'un usage d'une langue et d'un raisonnement structurés.	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
B2	J'ai produit une argumentation claire, étayée de connaissances personnelles et	20	Mes arguments étaient intéressants, en lien direct avec les connaissances acquises, étayée	20	J'ai une bonne maîtrise des structures simples et courantes. Les erreurs sur les	20	Je produis un texte dont l'étendue du lexique et des structures sont	20

	issues du cours dans un écrit de 200 mots ou plus.		d'exemples concrets, cohérent et intéressants.		structures complexes ne donnent pas lieu à des malentendus		suffisantes pour permettre des précisions et une variété des formulations.	
B1	Je me suis appuyé sur mes connaissances issu du cours pour étayer mes propos. J'ai chercher à argumenter et à répondre au sujet en environ 150 mots.	10	J'ai cherché à intéresser mon lecture en présentant une argumentation cohérente et étayée d'exemple. J'ai parfois été un peu maladroit dans leurs mise en relation.	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
A2	J'ai traité le sujet et produit un écrit court et peu étayé.	5	J'ai exposé une expérience ou un point de vue en utilisant des connections élémentaires	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
A1	J'ai amorcer une production écrite en lien avec le sujet	3	J'ai énuméré des informations simples et brèves.	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
Pré-A1	J'ai rassemblé des mots isolés, en lien avec le sujet.	1	J'ai rassemblé des notes, non articulées	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									

DST- Ireland, a land of songs and history 1ère

Do you think music has a power of its own ? Why or why not ?

	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
	J'ai traité le sujet et	30	J'ai produit un récit ou	30	J'ai une langue	30	J'utilise de	30

C1	j'ai produit un écrit fluide, convainquant, étayés par des éléments (inter)culturels pertinents.		une argumentation complexe, cela m'a permis de démontrer d'un usage d'une langue et d'un raisonnement structurés.		correcte grammaticalement, y compris lorsque je mobilise des structures complexes.		manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées.	
B2	J'ai produit une argumentation claire, étayée de connaissances personnelles et issues du cours dans un écrit de 200 mots ou plus.	20	Mes arguments étaient intéressants, en lien direct avec les connaissances acquises, étayée d'exemples concrets, cohérent et intéressants.	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
B1	Je me suis appuyé sur mes connaissances issues du cours pour étayer mes propos. J'ai cherché à argumenter et à répondre au sujet en environ 150 mots.	10	J'ai cherché à intéresser mon lecteur en présentant une argumentation cohérente et étayée d'exemple. J'ai parfois été un peu maladroit dans leur mise en relation.	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
A2	J'ai traité le sujet et produit un écrit court et peu étayé.	5	J'ai exposé une expérience ou un point de vue en utilisant des connexions élémentaires	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
A1	J'ai amorcé une production écrite en lien avec le sujet	3	J'ai énuméré des informations simples et brèves.	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
Pré-A1	J'ai rassemblé des mots isolés, en lien avec le sujet.	1	J'ai rassemblé des notes, non articulées	1	Je produis un écrit mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés.	1

Anne Charlotte Legrand- Académie de Versailles

[Verse 1]

Another head hangs lowly
Child is slowly taken
And the violence caused such silence
Who are we, mistaken?

[Pre-Chorus]

But you see, it's not me, it's not my family
In your head, in your head, they are fightin'
With their tanks and their bombs and their bombs and their guns
In your head, in your head, they are cryin'

[Chorus]

In your head, in your head
Zombie, zombie, zombie-ie-ie
What's in your head, in your head?
Zombie, zombie, zombie-ie-ie-ie, oh

[Post-Chorus]

Doo, doo, doo, doo
Doo, doo, doo, doo
Doo, doo, doo, doo
Doo, doo, doo, doo

[Verse 2]

Another mother's breakin'
Heart is takin' over
When the violence causes silence
We must be mistaken

[Pre-Chorus]

It's the same old theme, since 1916
In your head, in your head, they're still fightin'
With their tanks and their bombs and their bombs and their guns
In your head, in your head, they are dyin'

[Chorus]

In your head, in your head
Zombie, zombie, zombie-ie-ie
What's in your head, in your head?
Zombie, zombie, zombie-ie-ie-ie
Oh-oh-oh-oh, oh-oh-oh, eh-eh-oh, ya-ya

[Instrumental Outro]