

Dystopia: a warning for the future?

Passé dans le présent: Dystopia has been a recurrent literary genre over the years. How does it link past warning to present questioning?

	Is Dystopia a mean of warning?
At the end of the Unit, I will	Write a letter from my future self to my past self
What vocabulary will I need ?	- dystopia / utopia - comparison - society
What grammatical structure will I need ?	- supposition - modals - past tenses
What documents will be used ?	- the origin of utopias and dystopias - how dystopias covers many fields and themes - How dystopias are linked to the actuality
What will I learn about ?	<p>1) definition of dystopia</p> <ul style="list-style-type: none"> - 1a- drawing 1 : utopia vs dystopia - 1b- drawing 2 : utopia vs dystopia <p>2- A warning about our society</p> <ul style="list-style-type: none"> - 2a- Slow Descent in Dystopia, Véronica Roth, <i>Divergent</i>, 2011 - 2b- Hunger Games, Cornucopia scene, movie by Gary Ross, 2012 - 2c- Fighting to survive, Suzanne Collins, <i>Hunger Games</i>, 2008 <p>3- A warning about our education</p> <ul style="list-style-type: none"> -3a1: Another Brick In The Wall (Part 2) lyrics: + dialogs Pink Floyd, <i>The Wall</i>, 1979 - 3a2: video clip Another Brick In The Wall (Part 2), Pink Floyd, <i>The Wall</i>, 1979 - 3b1 Book brings knowledge (<i>illustration, undated, unknown</i>) -3b2- Fahrenheit 451 (<i>illustration, undated, unknown</i>) -3c - Ray Bradbury, <i>Fahrenheit 911</i>, 1953 <p>4- A warning about our expectations</p> <ul style="list-style-type: none"> 4a- Odd Man out, cartoon <i>untitled, unnamed</i> 4b- Designer Baby, cartoon by Dusan Reljic, <i>undated</i> <p>5- A warning about describing our planet</p> <ul style="list-style-type: none"> 5a-Time capsule found on the dead planet, Margaret Atwood, <i>2009</i> 5b- Man, Steve Cutts, <i>2014</i> (vidéo)
Final Task- EE	You have managed to find a way to send a letter to yourself, some 20 years ago. What warning will you trigger? Join a picture of your the world you are evolving in.

Instructions for your Final Task :

- 1) You will have one hour full to write your letter
- 2) Your letter will be sent to yourself from your future
- 3) it will have to describe a warning and ask for a change
- 4) it will need to cover at least two of the ideas developed in the unit.
- 5) You will need to illustrate it with a picture of your choice, which you will bring on D-day and hand in to your teacher

1) definition of dystopia

- 1a- drawing 1 : utopia vs dystopia (untitled, unknown, undated)
- 1b- drawing 2 : utopia vs dystopia (untitled, Dylan, undated)

travail en binôme: les dessins sont distribués, décrit et analysés en binôme puis les dessins sont ramassés. Les binômes sont mélangés: un dessin a avec un dessin b.

partage des informations: définition utopia / dystopia => partagée au tableau, on garde la meilleure, explication des symboles en commun.

2- A warning about our society

- 2a- Slow Descent in Dystopia, Véronica Roth, *Divergent*, 2011:

travail sur le texte: lecture en binôme: dessin de ce que l'on comprend - les dessins sont affichés ou passés avec un numéro, choix de celui qui est le plus proche, photographié puis affiché au tableau.

Écriture en binôme : sujet tiré au sort ou choisi: what happened for this society to evolve this way?

Ou what is going to happen next?

Noté, ramassé:

- 1- J'ai écrit 150 mots 0.5 pt
- 2- J'ai respecté le sujet (suite ou avant) 0.5 pt
- 3- j'ai donné des éléments de description précision 2 pt
- 4- J'ai expliqué le changement 2 pt
- 5- J'ai partagé un point de vue sur la société dans laquelle j'évolue 1 pt
- 6- J'étais intéressant et cohérent dans mon récit 2 pt
- 7- Richesse lexicale 6 pt
- 8- Richesse grammaticale 6pt

- 2b- Hunger Games, Cornucopia scene, movie by [Gary Ross](#), 2012:

<https://www.youtube.com/watch?v=oISBveQNkzA&t=2s>

donner les mots de vocabulaire à partir de la photo, explication des personnages (qui est qui)

visionner le film 2 fois avec prise de note. Réécriture à 1ère personne du singulier, en fonction de ce que l'on en perçoit => pt de vue interne au choix, soit Katniss soit Peeta

- 2c- Fighting to survive, Suzanne Collins, *Hunger Games*, 2008: lire le texte d'origine et faire la comparaison avec le texte écrit et le film.

3- A warning about what we will grow into

- 3a1: **Another Brick In The Wall (Part 2) lyrics: + dialogs** Pink Floyd, *The Wall*, 1979

étude des paroles: compréhension générale => atmosphère, de quoi ça parle? Illustrer le temps fort de la chanson. Récupération des dessins anonymés

- 3a2: video clip **Another Brick In The Wall (Part 2)**, Pink Floyd, *The Wall*, 1979
 puis étude du clip: liste des éléments du passé / dystopique => message donné?

<https://www.youtube.com/watch?v=YR5ApYxkU-U>

distribution et comparaison avec un dessin => comparer le dessin reçu à un moment de l'histoire, justifié son choix ou au contraire en quoi cela ne correspond pas
 passage oral au tableau, aléatoire

- 3b1 Book brings knowledge (*illustration, undated, unknown*)

-3b1- Fahrenheit 451 (*illustration, undated, unknown*)

distribution des images en binôme composé au hasard. Temps d'appropriation => mots clés listé sur une feuille à côté.

Les dessins sont repris et les élèves doivent expliquer ce qu'ils ont compris de leur image à partir de leur mots clés: passage en face à face, 3 personnes différentes.

Les binômes de base sont remis en ensemble, rédaction en commun d'une explication sur ce que pourrait illustrer l'histoire *Fahrenheit 911*

partage des idées en classe. Les deux illustrations sont montrées au tableau puis mise en commun TE

-3c - Ray Bradbury, *Fahrenheit 911*, 1953

lecture du texte => émission de supposition sur signification du texte => rédaction d'une série de questions portant sur les points qui paraissent à développer.

Quel monde? Quel métier? Quel justification?

Les questions sont écrites sur un papier. Passage oral aléatoire : on pioche une question et on doit y répondre.

TE écrite en commun au fur et à mesure.

5- A warning about describing our planet

5a-Time capsule found on the dead planet, Margaret Atwood, 2009

travail sur le texte: remise en ordre des paragraphes, étude du texte

5b- Man, Steve Cutts, 2014 (vidéo):

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

prise de note des différentes étapes en binôme => un élève raconte ce qu'il voit, l'autre qui est dos au tableau prend des notes.

Recap à deux et présentation par une voix off. Passage au tableau aléatoire à partir d'un moment aléatoire.

DST idée: texte Gattaca

hand maid tale bd

Dystopia: a warning for the future?

You have managed to find a way to send a letter to yourself, some 20 years ago. What warning will you trigger? Join a picture of your the world you are evolving in.

	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
C2	J'ai rendu de fines nuances de sens en rapport avec un	30	j'ai produit un texte cohérent et construit sur	30	J'ai rédigé avec un très haut degré de	30	J'ai employé de manière pertinente un	30

	sujet complexe.		un sujet complexe		correction grammaticale , y compris en mobilisant des structures complexes sur un sujet complexe.		très vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées même sur un sujet complexe	
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.	20	J'ai produit un récit ou une argumentation complexe en démontrant un usage maîtrisé de moyens linguistiques de structuration et d'articulation.	20	J'ai maintenu tout au long de sa rédaction un haut degré de correction grammaticale, y compris en mobilisant des structures complexes	20	J'ai employé de manière pertinente un vaste répertoire lexical incluant des expressions idiomatiques, des nuances de formulation et des structures variées..	20
C1-		15		15		15		15
B2+		12		12		12		12
B2	J'ai traité le sujet de façon claire, détaillée et globalement efficace :	10	J'ai produit un texte structuré : Mes idées étaient développées, intéressantes à lire et témoignaient d'une grande maîtrise du sujet tel que développé dans le cours.	10	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures complexes ne donnent pas lieu à des malentendus.	10	j'ai produit un texte dont l'étendue du lexique et des structures est suffisante pour permettre précision et variété des formulations.	10
B2-	: j'ai écrit une lettre de 200 mots, étayée d'éléments qui concernait le monde dans lequel j'évolue. J'ai approfondi deux, trois facettes du cours telles que développées dans l'unité.	8		8		8		8
B1+		6		6		6		6
B1	j'ai traité le sujet de façon intelligible et relativement développée :	5	J'ai rendu compte j'ai exposé et illustré un point de vue j'ai raconté une histoire de manière cohérente. Mes idées bien construites, j'ai su me mettre en garde contre les dérives à venir	5	J'ai démontré une bonne maîtrise des structures simples et courantes. Les erreurs sur les structures simples ne gênent pas la lecture. .	5	j'ai produit un texte dont l'étendue lexicale relative nécessite l'usage de périphrases et de répétitions. .	5
B1-/A2+	J'ai écrit une lettre de 150 mots, étayée d'éléments qui concernait le monde dans lequel j'évolue. Je me suis appuyé sur au moins deux facettes du cours telles que développées dans l'unité	4		4		4		4
A2	j'ai traité le sujet, ma production est courte. ma production était courte et peu étayée. Je n'ai pas apporté de photos / dessin	3	j'ai exposé une expérience ou un point de vue en utilisant des connecteurs élémentaires.	3	J'ai produit un Mon texte était immédiatement compréhensible malgré des erreurs fréquentes.	3	j'ai produit un texte dont les mots sont adaptés à l'intention de communication, en dépit d'un répertoire lexical limité	3
A2-		2		2		2		2
A1	J' ai simplement amorcé une production écrite en lien avec le sujet.	1	J'ai énuméré des informations	1	J'ai produit un texte globalement compréhensible mais dont la lecture est peu aisée.	1	J'ai produit un texte intelligible malgré un lexique très limité.	1

Points score	0	: 1-5 pt				6-8 pt			: 9-12 pt			13-15 pt			16 – 17 pt			18-19pt			20 et +	B1
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

2a- Slow Descent in Dystopia, Véronica Roth, *Divergent*, 2011

B Slow descent into dystopia¹

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

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

10 The city is ruled by a council of fifty people composed entirely of representatives from Abnegation, because our faction is regarded as incorruptible, due to our commitment to selflessness. Our leaders are selected by their peers for their impeccable character, moral fortitude, and leadership skills. [...]

15 It has been this way since the beginning of the great peace, when the factions were formed. I think the system persists because we're afraid of what might happen if it didn't: war.

20

Veronica Roth, *Divergent*, 2012.

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

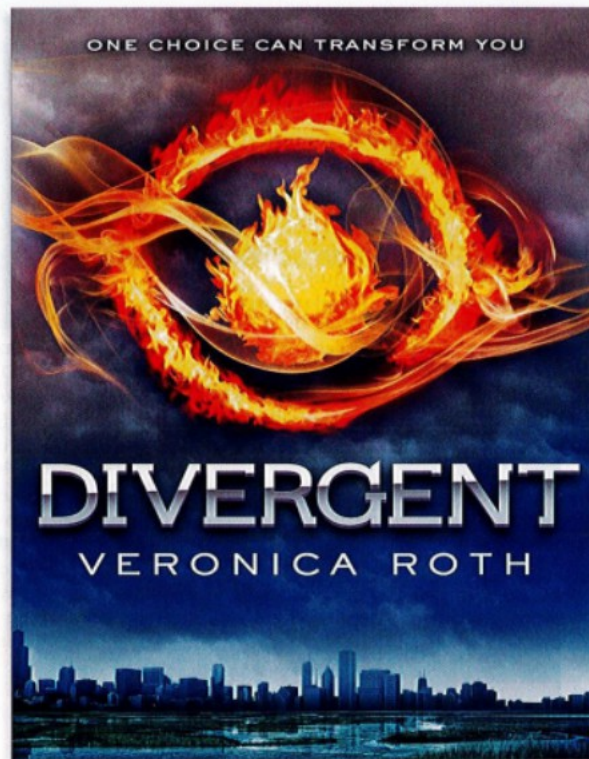
Read, look and speak

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



Listen and speak

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



- 2c- Fighting to survive, Suzanne Collins, *Hunger Games*, 2008

C Fighting to survive

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

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

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

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

Suzanne Collins, *The Hunger Games*, 2008.



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

3a- Another Brick in the Wall, Pink Floyd, full Lyrics, The Wall, 1979

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

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 No dark sarcasm in the classroom
 Teachers leave those kids alone
 Hey! Teachers! Leave those kids alone
 All in all you're just another brick in the wall
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"Wrong, do it again!"
 "If you don't eat yer meat, you can't have any pudding

How can you have any pudding if you don't eat yer meat?"

"You! Yes, you behind the bike sheds, stand still laddy!"

-3c - Ray Bradbury, *Fahrenheit 911*, 1953

- Guy Montag is a fireman whose job is not to put out fires, it is to burn books. He lives in a closely monitored world where it is dangerous to think and where books are forbidden. Captain Beatty (Montag's boss) talks to Montag about their community.

“You must understand that our civilization is so vast that we can't have our minorities upset and stirred¹.
5 Ask yourself. What do we want in this country, above all? People want to be happy, isn't that right? Haven't you heard it all your life? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation²? And you must admit our culture provides plenty of these.”

“Yes.”

15 Montag could lip-read what Mildred was saying in the doorway. He tried not to look at her mouth, because then Beatty might turn and read what was there too.

20 “Colored people don't like *Little Black Sambo*. Burn it. White people don't f

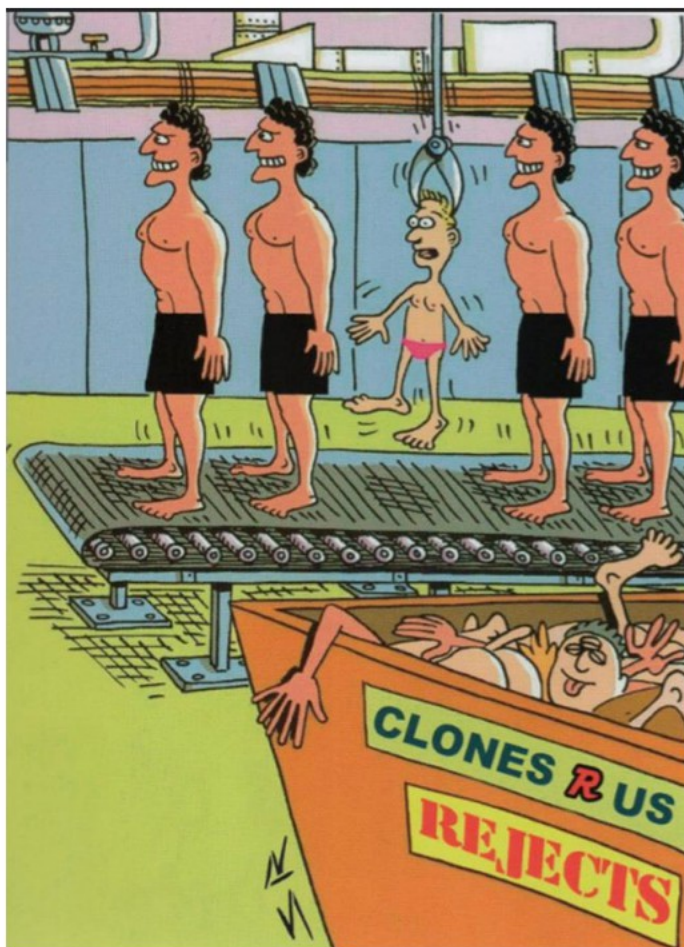
Cabin. Burn it. Someone's written a book on tobacco and cancer of the lungs³? The cigarette people are weeping? Burn the book. Serenity, Montag. Peace, Montag. Take your fight outside. Better yet into the incinerator. Funerals are unhappy and pagan? Eliminate them too. 30 Five minutes after a person is dead he's on his way to the Big Flue, the Incinerators serviced by helicopters all over the country. Ten minutes after death a man's a speck⁴ of black dust. 35 Let's not quibble⁵ over individuals with memoriams⁶. Forget them. Burn all, burn everything. Fire is bright and fire is clean.”

Fahrenheit 451, Ray Bradbury, 1953 ■

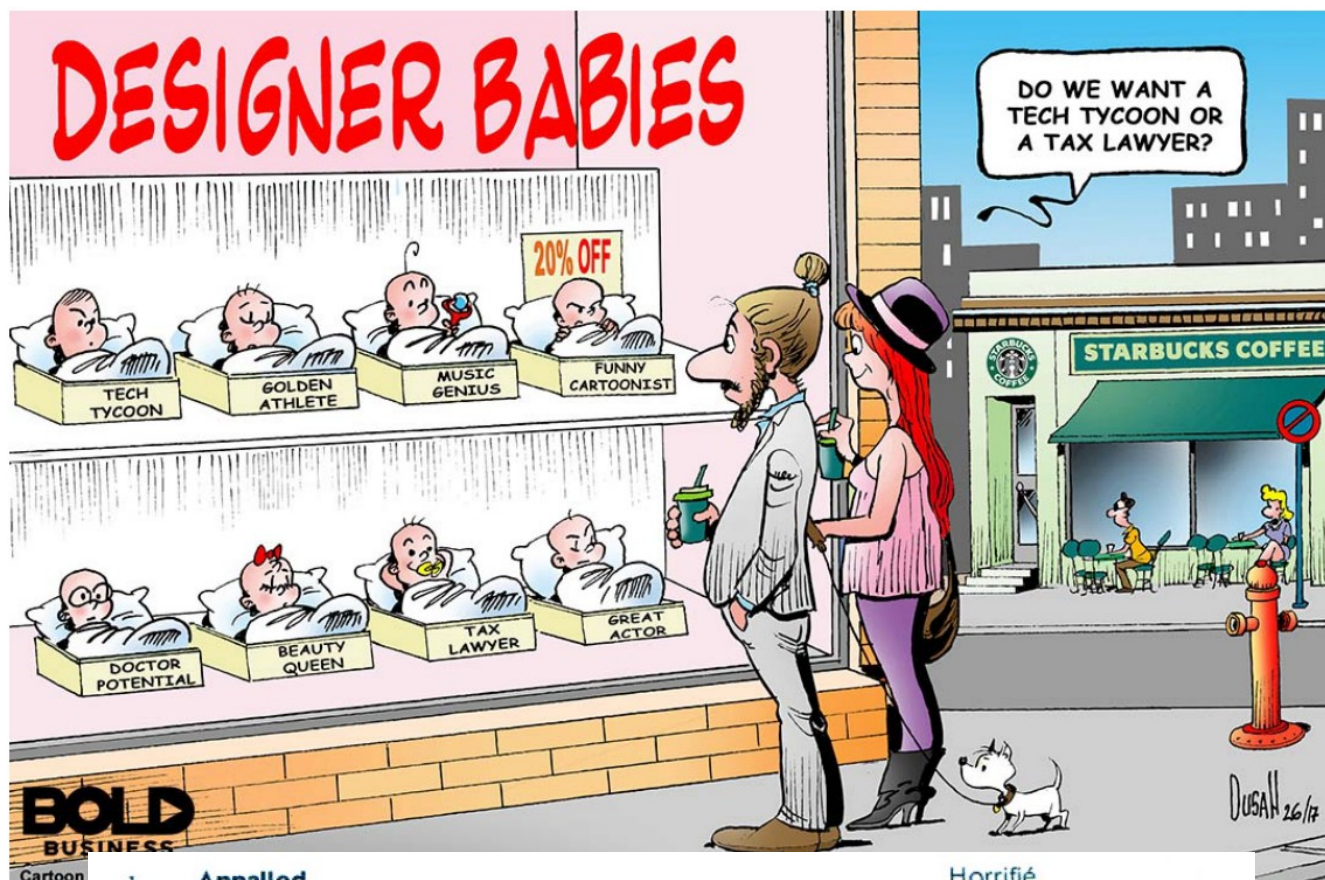
- 1. stirred: agitated - 2. titillation: excitation
- 3. lungs: organs in the chest for breathing
- 4. speck: a very small particle - 5. quibble: argue

remony

4a- Odd Man out, cartoon *untitled*, *unnamed*



4b- Designer Baby, cartoon by Dusan Reljic, undated



Cartoon

1. Appalled	Horrié
2. Benefit from	Tirer profit de
3. Cure	Guérir
4. Designer baby	Bébé sur mesure
5. Draw the line	Fixer des limites
6. Fail to	Echouer à
7. Innovative	Innovant
8. Jeopardize	Mettre en danger
9. An outcast	Un exclu
10. Outstanding	Remarquable
11. Raise the issue of	Soulever le problème de
12. Relieve	Soulager
13. Revolutionary	Révolutionnaire
14. Scientific breakthrough	Avancée scientifique
15. Screen for	Rechercher, dépister
16. Set a precedent	Créer un précédent
17. To succeed in	Réussir à
18. Weak	Faible

- 3b1 Book brings knowledge (illustration, undated, unknown)



-3b1- Fahrenheit 451 (illustration, undated, unknown)



-3c - Ray Bradbury, *Fahrenheit 911*, 1953

■ *Guy Montag is a fireman whose job is not to put out fires, it is to burn books. He lives in a closely monitored world where it is dangerous to think and where books are forbidden. Captain Beatty (Montag's boss) talks to Montag about their community.*

“**Y**ou must understand that our civilization is so vast that we can't have our minorities upset and stirred¹.
5 Ask yourself. What do we want in this country, above all? People want to be happy, isn't that right? Haven't you heard it all your life? Don't we keep them moving, don't we give them fun? That's all we live for, isn't it? For pleasure, for titillation²? And you must admit our culture provides plenty of these.”

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Cabin. Burn it. Someone's written a book on tobacco and cancer of the lungs³? The cigarette people are weeping? Burn the book. Serenity, Montag. Peace, Montag. Take your fight outside. Better yet into the incinerator. Funerals are unhappy and pagan? Eliminate them too.
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1. stirred: agitated - 2. titillation: excitation
3. lungs: organs in the chest for breathing
4. speck: a very small particle - 5. quibble: argue
6. memoriam: memorial ceremony

Time capsule found on the dead planet by Margaret Atwood

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

Margaret Atwood

Sat 26 Sep 2009 00.05 BST

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

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

2. In the second age we created money. This money was also made of shining metals. It had two faces: on one side was a severed head, that of a king or some other noteworthy person, on the other face was something else, something that would give us comfort: a bird, a fish, a fur-bearing animal. This was all that remained of our former gods. The money was small in size, and each of us would carry some of it

with him every day, as close to the skin as possible. We could not eat this money, wear it or burn it for warmth; but as if by magic it could be changed into such things. The money was mysterious, and we were in awe of it. If you had enough of it, it was said, you would be able to fly.

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

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

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

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

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