

200 years a slavery

territory and memory : for over 200 years, slavery was a way of life in the USA.

UNIT 1

How is the legacy of slavery expressed in art?

AC LEGRAND – Lycee Alain

1- genially quizz : introduction aux grandes dates de l'esclavagisme :

<https://view.genial.ly/5efd91e6e16c3d0d2b1109bb/game-slavery-history-copie>

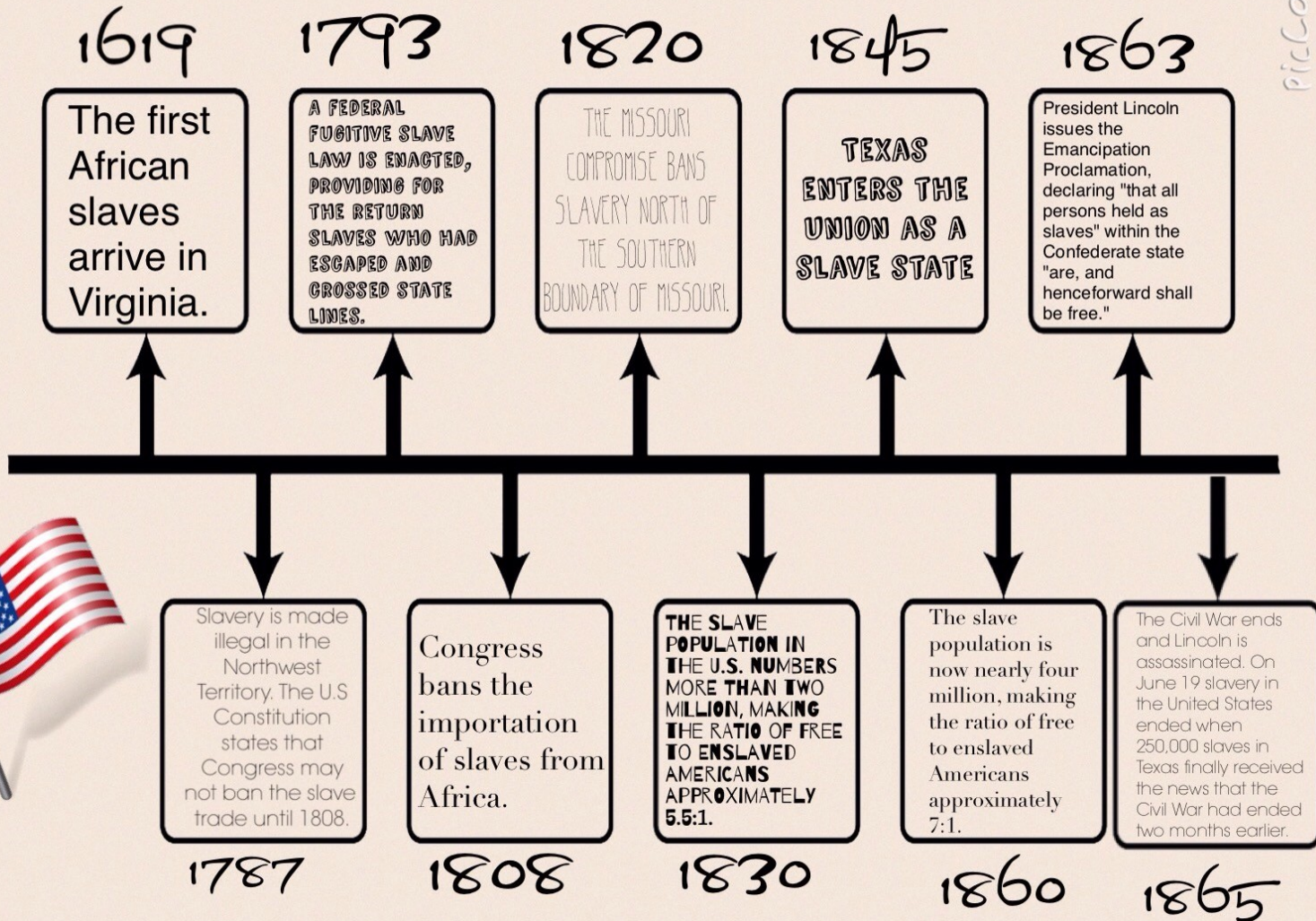
prise de parole autour des différentes dates, conclusion sur la longévité esclavagisme et son évolution (restruction des droits, relation Nord / Sud)

- 1619: The First 20 Slaves Arrive in America in Jamestown, Virginia.
- 1641: Massachusetts became the first colony to officially legalize slavery.
- 1793: Congress passed the Fugitive Slave Act allowing slave owners to catch escaped slaves in the North.
- 1794: Eli Whitney invented the cotton gin. increasing cotton production and the demand for slaves.
- 1852: Harriet Beecher Stowe wrote Uncle Tom's Cabin, which highlighted the evils of slavery and inspired many abolitionists.
- 1854: Congress passed the Kansas-Nebraska Act, which gave new state's the authority to choose if they would or would not have slavery.
- 1861: The Civil War Begins, lasting four years and costing 600,000+ deaths.
- 1863: Abraham Lincoln issued the Emancipation Proclamation, freeing slaves in Confederate states.
- 1865: Congress ratified the 13th Amendment, officially outlawing slavery.

travail autour des dates : discussion en groupes → most surprising, most striking

TIMELINE OF SLAVERY IN AMERICA

PICCOLLAGE



puis on écrit sur un papier 1 fact et on plie

on passe le papier jusqu'à ce qu'il y en ait 10, on déplie et en pairwork, on travaille autour Trace écrite en group work

2 : describing slavery in books :

Their 1st slave texte (doc 2 bridges 1ère p 92) => point of view of slave owner, *Queen*, Alex Haley and David Steven, 1993

Point of view of a slave owner -> 3 groupes, repérage des 3 personnages: feeling, opinion, action

échange en groupe - mise en commun autour des 3 points (American Dream, code sociaux, réalisation de leur acte)

écriture suite de l'histoire ou pt de vue du slave = écriture conseil aux nouveaux

ou

Travail sur les textes: Point of view of a slave owner -> 3 groupes, repérage des 3 personnages (James, Ephraim, Washington)

échange par groupes autour des mots clés: feeling opinion action

mise en commun

sujet au choix:

1) conseils donnés à James / Washington sur leur gestion de leur esclave

2) fin de l'histoire du point de vue de Washington ou James

3) fin de l'histoire du point de vue de Ephraim

barème:

1- 200 mots 1pt

2- histoire racontée 1 pt

3- intéressante 2 pt

4- cohérente avec le texte 2 pt

5- richesse lexicale : 4 pt

6 - richesse grammaticale: 4 pt

total: 12 pt

Doc 2 : point of view of slaves (Cotton Gin – Hit the Road 1ère doc 3) Cotton Gin, *12 Years a Slave*, Solomon Northup, 1853

travail appropriation libre: en groupe.

Accueil d'un nouveau: discussion / conseils entre 3 personnages → dialogue + utilisation

fiche voc : feeling + slavery (3 phrases + 2 synonymes, 2 antonymes)

échange entre les groupes, écriture de la fin de l'histoire.

Échange de nouveau, passage en lecture à voix haute

3 – giving a nostalgic image of slavery *Gone with the Wind*, movie 1936, [David O. Selznick](#) => article sur Livre + Pbtique

travail sur intro sur trailer

<https://www.youtube.com/watch?v=0dTsfSr6-X8> (trailer) (doc 4)

et intro :

<https://www.youtube.com/watch?v=K9VoLcP7xGI> ou image (doc 5)

discussion en groupe autour des 2 documents par 4 → questions que cela soulève, réaction

1 personne par groupe est désignée pour mettre au tableau recap idée générale

travail à partir de ce que les différents groupes ont trouvé, rédaction trace écrite

=> rebondir sur la Pbtique : love story or Confederate celebration ? (doc 6)) : Nikole Darnell - <https://bsudlr.wordpress.com/2015/03/30>

Travail sur extrait : KKK (doc 7)

4 – Remembering the Past : Basquiat : Slave Auction, travail sur le tableau powtoon : (doc 8)

<https://www.powtoon.com/s/fM0TfzC5dqy/1/m>

=> différent elements, 1982 et pourtant travail de mémoire très présent => dualité blanc / noir ths prédominante

5- Remembering the past : doc 9 a, b, c

travail sur 3 textes fireworks 1ère p 190 => group work par 3 puis mélange et présentation de chacun des textes

retour en group work : conclusion sur comment est remémoré l'esclavagisme (tentative de gommer la part des blancs) (doc 7)

Narrative of the life of Frederick Douglass, An American Slave, Frederick Douglass, 1845

Speech for the Celebration of July 4th, Frederick Douglass, 1852

Famous Speech Friday : Harriet Tubman's Fable on Colonizing Slaves, Denise Graveline, 2016

6- slave memorial : travail sur image x 7 : description, sentiment, lieu ? Passage au tableau sur mode volontariat (au moins un groupe)

need to remember, no African American who is not a slave descendant (diapo doc 10)

7- CO white house / DST : Hattie McDaniel receiving her oscar ? Pb *Gone with the Wind* sur Netflix

Unit 1- 200 years a slavery	
territory and memory : for over 200 years, slavery was a way of life in the USA.	
UNIT 1	How is the legacy of slavery expressed in art?
At the end of the Unit, I will	<ul style="list-style-type: none"> - understand how slavery shaped the face of the USA - know more about slavery in the USA - grasp how deep slavery is still anchored in American mentalities and how it influenced some artists' work.
What vocabulary will I need ?	<ul style="list-style-type: none"> -slavery - trade - escape - feeling
What grammatical structure will I need ?	<ul style="list-style-type: none"> - past perfect - obligation et permission au passé - expression de la volonté
What documents will be used ?	<p>1- Introducing slavery 1- genially Quizz: Slavery a history</p> <p>2- Stories of Slavery 2a- <i>Their first Slave</i>, Queen, Alex Haley and David Steven, 1993 2b- <i>Cotton Gin, 12 Years a slave</i>, Solomon Northup, 1853</p> <p>3- Glorifying Slavery? -3a1: movie poster <i>Gone With the Wind</i>, movie based on</p>

	<p>Margaret Mitchell's novel, 1936 by David O. Selznick</p> <p>-3a2 : Trailer <i>Gone With the Wind</i>, movie based on Margaret Mitchell's novel, 1936 by David O. Selznick</p> <p>-3a3: Movie's introduction to <i>Gone With the Wind</i>, movie based on Margaret Mitchell's novel, 1936, by David O. Selznick</p> <p>3a4 : script of the movie's introduction</p> <p>-3b :Introduction to Margaret Mitchell's "Gone With The Wind" , Nikole Darnell, <i>wordpress.com</i>, 2015</p> <p>3c : Extract from <i>Gone with the Wind</i>, Margaret Mitchell, 1936</p> <p>4- Remembering the Past :</p> <p>-4a1 : Basquiat, <i>Slave Auction</i>, 1982 (et 4a2 : powtoon by proflegrand78 à venir)</p> <p>- 4b1: <i>Narrative of the life of Frederick Douglass, An American Slave</i>, Frederick Douglass, 1845</p> <p>- 4b2 :Speech for the Celebration of July 4th, Frederick Douglass, 1852</p> <p>- 4c : <i>Famous Speech Friday : Harriet Tubman's Fable on Colonizing Slaves</i>, Denise Graveline, 2016</p> <p>- 4d : Slavery memorial all over the world</p> <p>Annexes :</p> <p>1a- 1b: crossword game + solutions</p> <p>2- Cotton and Chick Watts Blackface Minstrel Show Comedy</p> <p>3: Blackface: A cultural history of a racist art form</p>
What will I learn about ?	<ul style="list-style-type: none"> - what led to slavery and its consequences - how deep rooted this way of life is - how it is expressed in different artistic fields
Final Task	You will deliver a memorial speech, on the inauguration of a piece of art which is revealed to the public eye

Instructions for your Final Task :

- 1) You will deliver a 2' speech of in English
- 2) you will choose a piece of art before hand and show it to the class
- 3) You are free to choose any kind of artifact : poster, statue, drawing, object...
- 4) ... so long as this artifact is linked to part of the slavery history
- 5) Your speech is that of a memorial speech : remind people of what slavery was

200 YEARS, A SLAVERY

You will deliver a memorial speech, on the inauguration of a piece of art that is revealed to the public eye

Qualité du contenu	Pt	Expression	Pt	Correction	Pt	Richesse	Pt score
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		score	orale en continu	score	de la langue écrite	score	de la langue	
C1	J'ai parlé avec aisance, avec une utilisation très maitrisée de mes notes pendant plus de deux minutes trente , mes propos étaient très étayés, et illustraient avec justesse et de façon personnelle la notion.	30	J'ai développé mon discours sans note, de façon approfondie, synthétique et fluide, mon public était attentif à mes propos, j'ai fait preuve d'une connaissance personnelle approfondie du sujet, ma justification était très pertinente.	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	La mise en route de mon exposé a été rapide, j'ai montré l'oeuvre que j'ai commenté pendant près de deux minutes, sans trop utiliser mes notes, en m'adressant à mon public et en cherchant à les intéresser.	20	J'ai appuyé mon discours sur des connaissances concrètes de l'esclavagisme, issu du cours et personnel. J'ai su justifier mon choix d'oeuvre d'art et expliquer ce que représente celle-ci en relation avec l'axe étudié. J'ai intéressé mon public	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 servi de mes notes de façon continu, le choix de mon oeuvre n'était pas forcément très pertinent, j'ai cependant su mettre en relation mes propos avec la notion.	10	J'ai profité de ma présentation sur mon oeuvre d'art pour rappeler l'importance du travail de mémoire, j'ai rendu hommage, j'ai su chercher à intéresser mon public	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 présenté une oeuvre d'art mais le choix n'était pas pertinent, ma présentation peu convaincante ou pas assez longue (moins d'une minute 30)	5	J'ai traité le sujet en terme simple, mon discours était bref, et les éléments juxtaposés	5	Je produis un texte immédiatement compréhensible malgré des erreurs fréquentes.	5	Je peux produire un texte dont les mots sont adaptés à l'intention de communication	5

							tion, mais mon répertoire lexical est limité	
A1	J'ai amorcé le sujet mais sans l'approfondir par une présentation de l'œuvre très rapide	3	J'ai traité le sujet en terme très simple, mon énoncés est ponctué de pause, de faux démarrages, d'hésitation	3	Je produis un texte globalement compréhensible mais il n'est pas facile de me comprendre	3	Je peux produire un texte intelligible malgré un lexique pauvre.	3
Pré-A1	J'ai amorcé le sujet en présentant une oeuvre, je n'ai pas chercher à justifier mon choix.	1	J'ai pu amorcé un propos avec des mots mémorisé	1	Je produis un écrit mais il est peu intelligible.	1	Je peux produire quelques éléments stéréotypés	1

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

Their first slave 🙄

Nashville, USA, in the early 19th century. James and Washington, two young Irish immigrants, own a store and have decided to buy a slave to help them. Andrew Jackson, a friend of theirs, has offered to sell them Ephraim¹, a nine-year-old boy.

Ephraim was thin and scrawny², simply dressed and barefooted. He kept his eyes
5 to the floor.

"There's no need to be frightened of me," Washington told him. "I'm not going to beat you."

Ephraim nodded, but didn't seem convinced.

"Are you hungry?" Washington asked him.

10 "Chile bin fed," Alfred said, but Ephraim looked up at Washington with large and sorrowful eyes. He had been well fed that morning, but he was always hungry. [...]

"I's allus hungry," he said.

"Thought so," Washington said cheerily. "I am too. Why don't you and I find some bread and cheese and get to know each other."

15 He led Ephraim to the back of the store, found some fresh bread and a lump of hard cheese, and the two sat together, munching happily, while Washington told Ephraim what was expected of him.

Alfred came to James, and put some papers on the counter.

"Sign here, Massa," he instructed James.

20 James signed where he indicated. It was official. He owned a slave.

"Dat a hunerd dollar you owe Massa Andrew," he said. "But he take it in kind³."

He tipped⁴ his hat, and left the store. James went to join Washington and Ephraim.

25 "Where is your mother, Ephraim?" Washington asked the little slave, who looked at the floor again, because he didn't understand the question.

"Yo' mammy." Washington had already picked a few words of the slaves' dialect. "Where is she?"

30 "Wi' Massa Jackson," Ephraim whispered. There was a tear in his eye. This big white man might be quite friendly, but he was his Massa and Massas could turn on nigger⁵ boys at any moment. And he missed his mammy. Although he had only been parted from her that morning, he did not expect to see her again.

35 "Well, I'll take you with me sometimes, when I go visit Massa Jackson's farm," Washington told him, for he missed his Mother. "And you can see your mammy."

Ephraim looked at him again, as if he couldn't quite believe his ears, or his luck.

"Now, let's go and look at your room," Washington said, and led Ephraim away.

40 James stayed in the store, beset by two conflicting emotions. He was quite proud of the fact that he now owned a slave, of some value. He was becoming a man of property and substance.

But he was also ashamed. It had not occurred to him that Ephraim might miss his mammy. Or even that he had one.



DOC 2 :

Doc 3 - Hit the Road 1ère

In the latter part of August begins the cotton picking season. At this time each slave is presented with a sack. A strap is fastened to it, which goes over the neck, holding the mouth of the sack breast high, while the bottom reaches nearly to the ground. Each one is also presented with a large basket that will hold about two barrels. This is to put the cotton in when the sack is filled. The baskets are carried to the field and placed at the beginning of the rows. When a new hand, one unaccustomed¹ to the business, is sent for the first time into the field, he is whipped up² smartly, and made for that day to pick as fast as he can possibly. At night it is weighed³, so that his capability in cotton picking is known. He must bring in the same weight each night following. If it falls short, it is considered evidence that he has been laggard⁴, and a greater or less number of lashes⁵ is the penalty. [...]

The day's work over in the field, the baskets are "toted"⁶, or in other words, carried to the gin-house, where the cotton

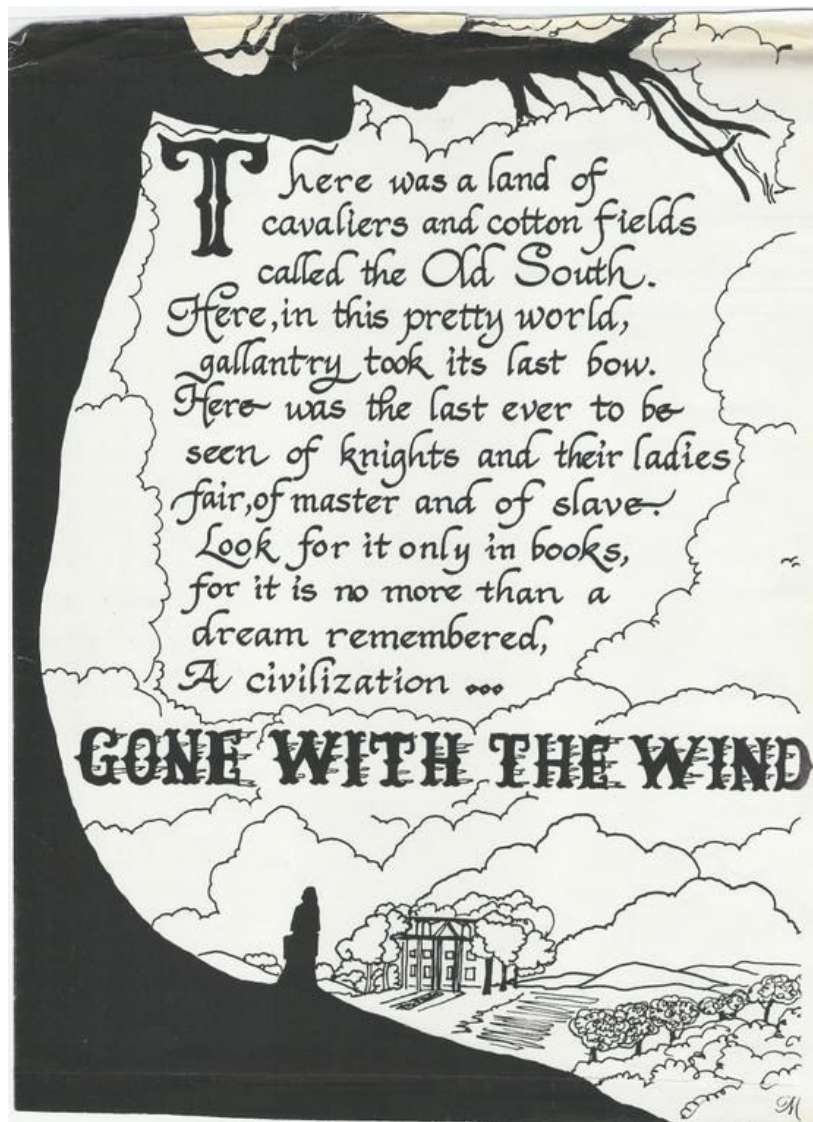
is weighed. No matter how fatigued and weary⁷ he may be – no matter how much he longs for sleep and rest – a slave never approaches the gin-house⁸ with his basket of cotton but with fear. If it falls short in weight – If he has not performed the full task appointed him, he knows that he must suffer. And if he has exceeded it by ten or twenty pounds, in all probability his master will measure the next day's task accordingly. So, whether he has too little or too much, his approach to the gin-hose is always with fear and trembling. Most frequently they have too little, and therefore it is they are not anxious to leave the field. After weighing, follow the whippings...

1 pas habitué à • 2 fouetté • 3 pesé • 4 boiteux • 5 coups de fouet
• 6 totalisé • 7 las • 8 endroit où le coton est égrené

12 Years A Slave,
Solomon Northup, 1853



Doc 3 :



doc 6 :

Introduction to Margaret Mitchell's "Gone With The Wind"

When I was young, I fell in love with the beautiful dresses the Southern belles wore and the parties they went to and their various dances. I fell in love with Scarlett O'Hara: men wanted her and women wanted to be her. Nothing stood in her way: not Yankees, not Carpetbaggers, and certainly not that "scallywag" Rhett Butler. As I grew older, I began to appreciate Margaret Mitchell's writing style and the way that the book made me feel on an emotional level. My heart began to break for Scarlett because of all the challenges that she was forced to overcome at such a young age.



Yet, I also began to think beyond the character of Scarlett O'Hara and the people around her who weren't given nearly as much of a voice: her slaves. The book clearly presents a romantic view of the Old South and also unfortunately glorifies slavery. One can hardly think about *Gone with the Wind* without thinking of the old south and all that goes with it—slavery included. Although the major plantation owners in the book all own slaves, the issue of slavery is hardly even addressed. *Gone with the Wind* follows the notoriously vain Scarlett O'Hara and her adventures in the south during the Civil War and Reconstruction eras. Slaves are present throughout the pages, but don't play a major role in the story. In fact, even though the novel is well over a thousand pages, the word "slave(s)" only appears 82 times. It seems to me that a book that takes place in the Deep South during the 1860s would focus largely on slavery, but this isn't the case. The purpose of *Gone with the Wind* is to follow the life of a young girl who grows up during this time period.

Nikole Darnell - <https://bsudlr.wordpress.com/2015/03/30/slavery-in-margaret-mitchells-gone-with-the-wind/>

"Mammy was black, but her code of conduct and her sense of pride were as high as or higher than those of her owners. (2.5)"

"I do not know what the future will bring, but it cannot be as beautiful or as satisfying as the past." (11.16)

"Ah," said Melanie sadly, "what will the South be like without all our fine boys? What would the South have been if they had lived? We could use their courage and their energy and their brains. [...]"

"There will never again be men like them," said Carreen softly. "No one can take their places." (29.70-71)

The old days had gone but these people would go their ways as if the old days still existed, charming, leisurely, determined not to rush and scramble for pennies as the Yankees did, determined to part with none of their old ways.

Scarlett knew that she, too, was greatly changed. [...]

She could not ignore life. She had to live it [...]. (35.177-179)

"Slaves were neither miserable nor unfortunate. The negroes were far better off under slavery than they were now under freedom, and if she didn't believe it, just look about her!" (42.124)

Doc 5 :

The beginning of the KKK – Southern vision

abridged from *Gone with the Wind*, Margaret Mitchell- 1936

After the war, the hero Scarlett lives in Atlanta where she runs a mill. Her husband is Frank Kennedy, Ashley and Melanie are her friends and India is Ashley's sister whom she hates.

DOCUMENT A:

A negro who had boasted of rape had actually been arrested, but before he could be brought to trial the jail had been raided by the Ku Klux Klan and he had been quietly hanged. The Klan had acted to save the as yet unnamed victim from having to testify in open court. Rather than have her appear and advertise her shame, her father and brother would have shot her, so lynching the negro seemed a sensible solution to the townspeople, in fact, the only decent solution possible. But the military authorities were in a fury. They saw no reason why the girl should mind testifying publicly.

The soldiers made arrests right and left, swearing to wipe out the Klan if they had to put every white man in Atlanta in jail. The negroes, frightened and sullen, muttered of retaliatory house burnings. The air was thick with rumors of wholesale hangings by the Yankees should the guilty parties be found and of a concerted uprising against the whites by the negroes. The people of the town stayed at home behind locked doors and shuttered windows, the men fearing to go to their businesses and leave their women and children unprotected.

DOCUMENT B:

“Scarlett, perhaps we should have told you but — but — you had been through so much this afternoon that we — that Frank didn’t think — and you were always so outspoken against the Klan —”

“The Klan —”

At first, Scarlett spoke the word as if she had never heard it before and had no comprehension of its meaning and then:

“The Klan!” she almost screamed it. “Ashley isn’t in the Klan! Frank can’t be! Oh, he promised me!”

“Of course, Mr. Kennedy is in the Klan and Ashley, too, and all the men we know,” cried India. “They are men, aren’t they? And white men and Southerners. You should have been proud of him instead of making him sneak out as though it were something shameful and —”

“You all have known all along and I didn’t —”

“We were afraid it would upset you,” said Melanie sorrowfully.

“Then that’s where they go when they’re supposed to be at the political meetings? Oh, he promised me! Now, the Yankees will come and take my mills and the store and put him in jail — oh, what did Rhett Butler mean?”

India’s eyes met Melanie’s in wild fear. Scarlett rose, flinging her sewing down.


“If you don’t tell me, I’m going downtown and find out. I’ll ask everybody I see until I find —”

“Set,” said Archie, fixing her with his eye. “I’ll tell you. Because you went gallivantin’ this afternoon and got yoreself into trouble through yore own fault, Mr. Wilkes and Mr. Kennedy and the other men are out tonight to kill that thar nigger and that thar white man, if they can catch them. It’s all yore fault and thar’s blood on yore hands.”

Anger wiped out the fear from Melanie’s face as she saw comprehension come slowly across Scarlett’s face and then horror follow swiftly. She rose and put her hand on Scarlett’s shoulder.

“Another such word and you go out of this house, Archie,” she said sternly. “It’s not her fault. She only did — did what she felt she had to do. And our men did what they felt they had to do. People must do what they must do. We don’t all think alike or act alike and it’s wrong to — to judge others by ourselves. How can you and India say such cruel things when her husband as well as mine may be — may be —”

Text A

 I was born in Tuckahoe, near Hillsborough, and about twelve miles from Easton, in Talbot county, Maryland. I have no accurate knowledge of my age, never having seen any authentic record containing it. By far the larger part of the slaves know as little of their ages as horses know of theirs, and it is the wish of most masters within my knowledge to keep their slaves thus ignorant. [...] A want of information concerning my own was a source of unhappiness to me even during childhood. The white children could tell their ages. I could not tell why I ought to be deprived of the same privilege. I was not allowed to make any inquiries; [...] such inquiries on the part of a slave improper and impertinent, and evidence of a restless spirit.

Narrative of the Life of Frederick Douglass, An American Slave, Frederick Douglass, 1845.

Text B

What to the American slave is your Fourth of July? I answer, a day that reveals to him more than all other days of the year, the gross injustice and cruelty to which he is the constant victim. To him your celebration is a sham; your national greatness, swelling vanity; your sounds of rejoicing are empty and heartless; your shouts of liberty and equality, hollow mock; your prayers and hymns, your sermons and thanksgivings, with all your religious parade and solemnity, are to him mere bombast, fraud, deception, impiety, and hypocrisy—a thin veil to cover up crimes which would disgrace a nation of savages. There is not a nation of the earth guilty of practices more shocking and bloody than are the people of these United States at this very hour.

Speech for the celebration of July 4th, Frederick Douglass, 1852.

Text C

Harriet Tubman's speech at a meeting of the New England Colored Citizens' Convention, where the audience had voted to condemn the proposed repatriation of slaves to Africa, Boston 1859. She told the story of a man who sowed onions and garlic on his land to increase his dairy productions; but he soon found the butter was strong and would not sell, and so he concluded to sow clover instead. But he soon found the wind had blown the onions and garlic all over his field. Just so, she said, the white people had got the "nigger" here to do their drudgery, and now they were trying to root 'em out and send 'em to Africa. "But," she said, "they can't do it; we're rooted here, and they can't pull us up."

"Famous Speech Friday: Harriet Tubman's Fable on Colonizing Slaves", Denise Graveline, 2016.

1. BROADEN YOUR VOCABULARY :

- slavery
- trade
- escape

DEFINITIONS OF FEELING

- 1) a subjective response to a person, thing, or situation
- 2) an idea that is believed to be true or valid without positive knowledge

Pick your favorite words :

Synonyms	<p>1) chord, emotion, passion, sentiment</p> <p>2) belief, conviction, judgment (or judgement), opinion, persuasion, sentiment, verdict, view</p>
Words Related to	<p>1) impression, perception, sensation, sense angle, attitude, outlook, perspective, standpoint, viewpoint, belief, conviction, opinion, view</p> <p>2) impression, perception, hint, suggestion, touch</p>
Near Antonyms	insensitiveness, insensitivity, unfeelingness
Antonyms	Apathy, insensibility, numbness, unconsciousness
Phrases / expressions	<p>Spaced out : daydreaming.</p> <p>Shaken up : to be shocked or very surprised.</p> <p>and needles : feeling anxious or nervous.</p> <p>Beat/Bushed : exhausted</p> <p>Head over heels / madly in love.</p> <p>Fed up : Whenever you feel really frustrated about something and no longer want to deal with it,</p> <p>Chilled out, chill out 'relaxed' 'relax' (informal expression)</p> <p>Under the weather : not feeling well, a little sick</p> <p>Expressing happiness :</p> <p>1. Flying high : very happy.</p> <p>2. Pumped up : very excited about something.</p>

	<p>3. Fool's paradise : a situation when someone is happy because they're ignoring a problem or fail to realize its existence.</p> <p>Sadness :</p> <ol style="list-style-type: none"> 1- Be down in the dumps : to feel unhappy or without hope. 2. Be at the end of your rope (American); Be at the end of your tether (British) : to feel very upset because you're no longer able to deal with a difficult situation. 3. Grief-stricken: extremely sad. <p>Expressing Anger :</p> <ol style="list-style-type: none"> 1. Bite someone's head off : to respond with anger to someone. 2. Black mood : to be irritable, angry or depressed. 3. Drive up the wall : to annoy or irritate someone. <p>Expressing fright :</p> <ol style="list-style-type: none"> 1. Have/get/feel butterflies in your stomach : to feel very nervous or excited about something t you have to do 2. To be afraid of your own shadow: to be very easily frightened. 3. to be petrified of : to be extremely frightened, especially so that you cannot move or decide what to do. <p>Expressing Confusion :</p> <ol style="list-style-type: none"> 1. Feel out of it: to not feel in a state of one's normal mind. 2. To puzzle over : to think carefully about someone or something for a long time and try to understand them. 3. to be ambivalent about: feeling two different things about someone or something at the same time, for example, that you like them and dislike them.
Quotes	<p>"I don't want to be at the mercy of my emotions. I want to use them, to enjoy them, and to dominate them. – Oscar Wilde</p> <p>"A person will be just about as happy as they make up their minds to be." – Abraham Lincoln</p> <p>"Where there is love there is life." – Mahatma Gandhi</p> <p>"Never play with the feelings of others, because you may win the game, but the risk is that you will surely lose the person for life time." – William Shakespeare</p> <p>"There is no instinct like that of the heart." – Lord Byron</p>

2. BROADEN YOUR VOCABULARY : SLAVERY

DEFINITIONS OF SLAVERY

- 1) the practice of **slaveholding**
- 2) submission to a dominating influence

Pick your favorite words :

Synonyms	bondage, captivity, enslavement, labor serfdom, servitude, servility subjugation
Words Related to	Restraint, subjection work bullwork chains constraint menial labor
Antonyms	freedom, independance, liberty mastery
Phrases / expressions	Should be avoided as they connote a heavy past and racism
Quotes	<p>“Those who deny freedom to others, deserve it not for themselves” — Abraham Lincoln</p> <p>“Disobedience is the true foundation of liberty. The obedient must be slaves.” — Henry David Thoreau</p> <p>“Today as always, men fall into two groups: slaves and free men. Whoever does not have two-thirds of his day for himself, is a slave, whatever he may be: a statesman, a businessman, an official, or a scholar.” — Friedrich Nietzsche</p>

3. BROADEN YOUR VOCABULARY : TRADE

DEFINITIONS OF TRADE

- 1) the business of buying and selling or bartering commodities
- 2) to give one thing in exchange for another

Pick your favorite words :

Synonyms	Business, commerce contract, deal, exchange enterprise industry, market trafic, transaction
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Words Related to	customers dealing, interchange, swap sales merchantry bargain, barter, horse-trade, negotiate, transact auction, exchange, swap merchandise (also merchandize), rebuy, resell,
Near Antonyms	boycott
Antonyms	disagreement unemployment
Quotes	You have to be very rich or very poor to live without a trade. Albert Camus

4. BROADEN YOUR VOCABULARY : ESCAPE

DEFINITIONS OF ESCAPE

1) to get free from a dangerous or confining situation

Pick your favorite words :

Synonyms	break out (of), clear out, flee, fly, get out, run away, run off
Words Related to	avoid, elude, evade, lose, depart, elope, exit, go, leave, move, pull out, quit, sally (forth), shove (off), take off, walk out disentangle, extricate emancipate, enfranchise, free, liberate, redeem, release, rescue, unbind, uncage, unchain spring,
Near Antonyms	abide, dwell, hang around, linger, remain, stay, stick around, come back, return
Antonyms	Arrival coming entrance stay

	<p>staying capture</p>
Phrases / expressions	<p>run for one's life : To attempt to escape an extremely bad situation</p> <p>break out : prison escape</p> <p>bust out : to escape (from), break out</p> <p>chickens coming home to roost : people visited upon someone who originally had appeared to escape them.</p> <p>A Close Shave : To escape a dangerous situation very closely or to avoid some errors with a slight margin</p> <p>do a bunkTo escape or flee under incriminating circumstances.</p> <p>a bulletTo have a narrow escape; to avoid injury or disaster.</p> <p>duck outTo move or act so as to achieve avoidance, escape, or evasion.</p> <p>do a bunkTo escape or flee under incriminating circumstances.</p> <p>Dodge a bullet : To have a narrow escape; to avoid injury or disaster.</p> <p>duck out : To move or act so as to achieve avoidance, escape, or evasion.</p> <p>make a break for it : To attempt to escape; to flee; to run away.</p> <p>make a run for it : To attempt to escape; to flee; to run away.</p> <p>play possum : To feign death; to remain quiet and still to escape attention or remain undetected; to lay low.</p> <p>spring out : To break out; to escape</p> <p>under lock and key : Imprisoned with little or no chance of escape.</p> <p>slip through the cracks : To escape notice</p>

	or lack sufficient attention.
Quotes	<p>“Books don't offer real escape, but they can stop a mind scratching itself raw.” — David Mitchell</p> <p>“How did I escape? With difficulty. How did I plan this moment? With pleasure.” — Alexandre Dumas, The Count of Monte Cristo</p> <p>“It isn't running away they're afraid of. We wouldn't get far. It's those other escapes, the ones you can open in yourself, given a cutting edge.” — Margaret Atwood, The Handmaid's Tale</p> <p>“A good traveller is one who knows how to travel with the mind.” — Michael Bassey Johnson</p>

CO B2

TOTAL

/12

<p>Correction :</p> <p>Il s'agit d'un reportage dans l'état de Virginie aux USA où suite aux violences policières dont a été victime George Floyd, un appel a été fait pour enlever les monuments dédiés aux victoires et aux grandes figures Confédérés. Le reportage commence à Richmond, ancienne capitale des états confédérés, où la statue du général Robert E. Lee trônait depuis plus de 130 ans. Le gouverneur de l'état de Virginie a demandé à ce qu'elle soit retiré, ainsi que des 4 autres statues confédérés de la ville. Cependant, sur 776 monuments dédiés aux confédérés, seul 61 ont été enlevés ce qui est peu. Certaines personnes comparent ce déboulonnage à un véritable progrès (comme pour la chute du mur de Berlin), d'autres en revanche trouvent cela inutile car les statues ne sont pas responsable des injustices et de la violence policières. Amanda Chase, figure politique républicaine, membre du sénat, a partagé son indignation sur les réseaux sociaux, parlant de volonté d'effacer le passé blanc des Américains et trouve cela dommageable. Cela n'empêche pas beaucoup de villes telle que Minneapolis de prendre ce genre de mesure, ce qui réjouit un conseiller municipale de la ville qui rappelle que cela est bien dans la mouvance du meurtre de George Floyd, tué par un policier blanc.</p>	
<p>Identification du contexte ou de la situation d'énonciation</p>	<p>Déboulonnage, statues confédérées, Général Lee Richmond, Virginia, ancienne capitale des états confédérés</p> <p>prise de position pour ou contre décision d'enlever la statue dont se réjouit le maire, Amanda Chase, sénatrice, contre.</p>
<p>NIVEAU ATTEINT :</p>	

Identification des réseaux de sens	Utilisation médias à grande échelle pour diffuser opinion dans la suite de la mort de George Floyd déjà fait auparavant encore beaucoup de statue comparaison avec le mur de Berlin (progrès, changement sociétal) défense du point de vue historique : les statues ne sont pas responsables des violences policières encore beaucoup de statues en place (trop? Reportage se veut neutre)
NIVEAU ATTEINT :	
Identification des stratégies de communication	2 points de vue exprimés mais : maire noir pro, femme blanche contre Sénatrice Chase utilise facebook comme média => population visée = plus âgée (vidéo tournée pendant qu'elle conduisait) fin du reportage sur la mort de George Floyd : surf sur l'émotion suscitée
NIVEAU ATTEINT :	
TOTAL :	

Cf video découpée bringing down statues

UNIT1- 200 years a slavery

Use the following documents to explain, in your own words, in English, what you have understood of

Document 1 : Hattie Daniel *Gone with the Wind* Mama to receive her award in a segregated hotel

The 12th Academy Awards were held at the famed Coconut Grove nightclub in The Ambassador Hotel. McDaniel then was escorted, not to the *Gone With the Wind* table — where Selznick sat with de Havilland and his two Oscar-nominated leads, **Vivien Leigh** and **Clark Gable** — but to a small table set against a far wall, where she took a seat with her escort, **F.P. Yober**, and her white agent, **William Meiklejohn**. With the hotel's strict no-blacks policy, Selznick had to call in a special favor just to have McDaniel allowed into the building.

A list of winners had leaked before the show, so McDaniel's win came as no shock. Even so, when she was presented with the embossed plaque given to supporting winners at the time, the room was rife with emotion, wrote syndicated gossip columnist **Louella Parsons**: "You would have had the choke in your voice that all of us had." The daughter of two former slaves gave a gracious speech about her win: "I shall always hold it as a beacon for anything I may be able to do in the future. I sincerely hope that I shall always be a credit to my race and the motion picture industry."

But Hollywood's highest honor couldn't stave off the indignities that greeted McDaniel at every turn. White Hollywood pigeonholed her as the sassy Mammy archetype, with 74 confirmable domestic roles ("I'd rather play a maid than be a maid," was her go-to response). The **NAACP** disowned her for perpetuating negative stereotypes. Even after death, her Oscar, which she left to Howard University, was deemed valueless by appraisers and later went missing from the school — and has remained so for more than 40 years. Her final wish — to be buried in Hollywood Cemetery — was denied because of the color of her skin.

Hollywood Reporter [Seth Abramovitch](#), 2015

DOCUMENT 2 : Robert E Lee statue: Virginia governor announces removal of monument

Virginia's Governor Ralph Northam has announced that a statue of Confederate General Robert E Lee will be removed from the state capital. At a news conference, a round of applause erupted when Governor Northam said the 12-ton statue would be removed.

"In Virginia, we no longer preach a false version of history," the governor said. "In 2020, we can no longer honour a system that was based on enslaving people. That statue has been there a long time. But it was wrong then, and it's wrong now. So we're taking it down."

Referencing Gen Lee's own words, Governor Northam said "I think it wise not to keep open the sores of war".

The Robert E Lee statue is the largest of five Confederate statues along Richmond's Monument Avenue. They have been rallying points during protests in Virginia in recent days, and have been tagged with graffiti, including messages that say "end police brutality" and "stop white supremacy".

Hundreds of statues of Lee, General Thomas "Stonewall" Jackson and other famous figures of the Confederacy - the southern states that revolted against the federal government - exist in the US. Some see the memorials, as well as Confederate flags, as markers of US history and southern culture. But to others they serve as an offensive reminder of the country's history of slavery and racial oppression.

Rev Robert W Lee IV, great-great-grandson of the Confederate general, gave his blessing for the monument to be removed at Thursday's news conference. He said the world was watching Virginia and the US as protests over the death of Mr Floyd convulsed the country, asking: "If today is not the right time, when will it be the right time [to remove the statue]?"

1- Use the following questions to explain, in English, using your own word what you have understood of how slavery is commemorated or should be commemorated.

- a) How is the view on slavery perceived ?**
- b) What is the purpose of memorials ?**
- c) Have things evolved over time ?**

Conclude by giving your opinion about the evolution of slavery over the years.
CE → B2

	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	<p>J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte reconnaissance de l'évolution du temps et des mœurs qui est nécessaire, par des acteurs différents, points de vue étayés par des journalistes qui se font écho = neutralité de l'information</p>	30	<p>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 retour en arrière difficile, contexte qui explique cette difficulté (H. Daniels comme n'aidant pas sa communauté, prise de conscience ou difficulté du fait d'une crise sanitaire)</p>	30	<p>J'ai identifié l'articulation entre les documents, la tonalité des propos. Envie de dépasser le côté un peu stérile du débat, mise en valeur du devoir de mémoire</p>	30
B2	<p>J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : contexte de white supremacy à Hollywood et rejet de la communauté noire, capacité à regarder en arrière et apprendre de ses erreurs, désir de transmission du devoir de mémoire</p>	20	<p>J'ai identifié la cohérence globale du document ou du dossier : relecture après coup : peu de reconnaissance reçue par Hattie Daniels malgré ses compétences d'actrice, l'impossibilité de glorifier les anciens héros sous forme de statue, la nécessité quel que soit le contexte de ne pas oublier</p>	20	<p>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 : rappel historique : à chaque époque sa polémique et ses difficultés</p>	20
B1	<p>j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : journée de commémoration, importance du poids de l'histoire, polémique autour des avancées vers une meilleure reconnaissance</p>	10	<p>j'ai relevé l'essentiel des éléments porteurs du sens : impossibilité de comprendre sur le coup les conséquences à long terme auparavant (doc 1 et 2) vs l'importance accordée de nos jours à ce devoir de mémoire, reconnaissance des souffrances</p>	10	<p>J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents : deux articles de journaux et une photo article relatant un épisode passé et un article plus récent photo prise lors de la crise de la COVID</p>	10
A2	<p>j'ai relevé des informations explicites sur le texte</p>	5	<p>j'ai compris globalement le document ou le dossier.</p>	5	<p>J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu :</p>	5
A1	<p>j'ai relevé des informations isolées,</p>	3	<p>J'ai construit une amorce de compréhension en</p>	3	<p>J'ai relevé quelques données</p>	3

	simples et les articuler les unes aux autres.		relevant des mots ou des expressions.		caractéristiques évidentes du / des documents.	
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

idée DST: dumapouzi

cf vieux manuel

Spotlight on: Slavery Remembrance Day

Published By: Richard Benjamin, *Head of the International Slavery Museum*

Slavery Remembrance Day falls on 23 August. The date is chosen by UNESCO – the United Nations Educational, Scientific and Cultural Organisation – to commemorate a significant uprising of enslaved African men and women on the island of Saint-Domingue (modern Haiti) in 1791. This was instrumental to the downfall of the transatlantic slave trade.

Slavery Remembrance Day pays homage to the many lives lost as a result of the Transatlantic Slave Trade, it remembers Liverpool's role as the main European slaving port, and it also celebrates the survival and development of African and Caribbean cultures.

Liverpool has been at the forefront of Slavery Remembrance Day commemorations since they began in 1999. Since then National Museums Liverpool has marked the day, along with Liverpool City Council, with free events to commemorate, celebrate and remember this key date in history. Slavery Remembrance Day is a vital event not only for the International Slavery Museum but for Liverpool and the country as a whole. It not only commemorates the lives and deaths of millions of Africans enslaved during the period of the transatlantic slave trade, but recognises their resilience and resistance too.

We also live with the legacies of transatlantic slavery and enslavement, such as racism and discrimination and ongoing inequalities, injustices and exploitation and that is why The International Slavery Museum is a campaigning museum - promoting social justice through its work.

Gone With the Wind's Removal From HBO Max Isn't Censorship

06.11.2020 **Kate Knibb wired.com**

This week when HBO Max removed the Civil War drama *Gone With the Wind* from its roster, backlash commenced immediately. The film is still one of the most financially successful blockbusters ever, and actress Hattie McDaniel was the first black person to win an Oscar for her role in it.

Many of the prominent people complaining about the loss of *Gone With the Wind* characterized the programming choice as a troubling act of censorship. This anger isn't just tied to the fact that *Gone*

With the Wind is gone; it's also tied to the reason HBO Max decided to yank it. The streaming service cited the film's racist depictions as the impetus for its momentary removal. (...) "We felt that to keep this title up without an explanation and a denouncement of those depictions would be irresponsible," an HBO spokesperson says."

The movie's nostalgia for the antebellum South and its portrayals of black characters as derogatory slave stereotypes were controversial even upon its release. This is far from the first contemporary debate over whether and how to show *Gone With the Wind*. Programmers, film critics, fans, and academics have been talking about what *Gone With the Wind*'s place in the cultural conversation should be since it hit theaters in 1939. This week's events are just the latest chapter.

Although some of the chatter has made it sound like HBO is trying to memory-hole *Gone With the Wind* forever, it is planning to return the film to its roster soon. A spokesperson tells WIRED that HBO will include "a discussion of its historical context" and a denouncement of the film's racist depictions. As to what exactly that will look like, the company hasn't elaborated, but there are models out there already. Disney+, for example, places warnings about "outdated cultural depictions" on some of its older movies. Charles Tabesh, the programmer for Turner Classic Movies, agrees with the decision to add context. "It was smart of them to temporarily pull it in, but also smart of them to put the proper context around it and then bring it back," he says. (...) "We will always acknowledge in the introduction that it's a fundamentally racist premise to the film," Tabesh says. "That doesn't mean it shouldn't be seen."

It's very hard to find a controversial, successful Hollywood film that has truly been disappeared forever. For example, the much-loathed 1915 film *The Birth of a Nation*, which glorifies the Ku Klux Klan, is available to stream on Sling and Kanopy, it has been uploaded for free to YouTube, and DVDs and Blu-rays are available from major retailers like Amazon.

Last year, film critic Aramide A. Tinubu suggested that it would be more educational to present *Song of the South* and other racist parodies from Disney's past on the Disney+ service under a parental lock and with a disclaimer. "Unpacking how, why, and when these projects were made would provide context for newcomers and those who haven't seen these films in decades. It would offer an opportunity for growth, conversation, and healing," Tinubu writes. "But, by sweeping these issues under the rug, Disney suggests they would rather shut the door on their past atrocities than take the time and space to learn, grow, and evolve from them."

This is a compelling argument, and if Time Warner was attempting to lock *Gone With the Wind* away entirely, it would certainly be one worth discussing. But that is not what is happening here.

Efforts to contextualize *Gone With the Wind* for modern audiences are certainly worth discussing and debating. Is it illiberal babying to insist that viewers sit through a spiel about how being racist is bad before settling in to watch Scarlett O'Hara traipse around Atlanta for 7,000 hours? Maybe! Attempts to bowdlerize racist, misogynistic, or sexually explicit art are often corny failures. They can make audiences feel like they are being condescended to. But in this case, where the film is widely available elsewhere, and HBO Max does not intend to alter the original film, these efforts cannot be called censorship.

Idée DST :

DST – Term Euro (remembrance day gone with the wind hbo- pix slavery day)

	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 contexte justifie que l'on s'adapte : que ce soit pour le film ou à cause du Covid, évolution du devoir de souvenir	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 changement d'époque qui suscite des incompréhensions	30	J'ai identifié l'articulation entre les documents, la tonalité des propos. Envie de dépasser le côté un peu stérile du débat, mise en valeur du devoir de mémoire	30
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : différence entre censure et mémoire, besoin de se remémorer quoi qu'il arrive côté international de l'esclavagisme, adaptation en fonction de l'air du temps	20	J'ai identifié la cohérence globale du document ou du dossier : accepter le besoin de commémoration, date justifiée par l'UNESCO => côté international que l'on retrouve dans la diffusion du film : à l'époque et maintenant ne pas laisser les jeunes générations oublier importance du rappel	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 : explication de cette journée du souvenir / de pourquoi la polémique est née besoin de pédagogie	20
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : journée de commémoration, importance du poids de l'histoire, polémique autour de ce rappel	10	j'ai relevé l'essentiel des éléments porteurs du sens : polémique vs besoin de se commémorer question de comment et du sens de la commémoration	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents : article du musée, une photo un article de journal	10
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
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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 UNIT 1- TERMINALE Euro									
Do you think our society must change its way of remembering slavery ?									
	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. J'ai justifié mes prise de positions	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. Mes exemples étaient variés	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	30
B2	J'ai produit une argumentation claire, étayée de connaissances personnelles et issues du cours dans un un écrit de 300 mots ou plus. J'ai opposé les différents points de vue	20	Mes arguments étaient intéressants, en lien direct avec les connaissances acquises, étayée d'exemples concrets, cohérent et intéressants. J'ai développé mes exemples pour qu'ils appuient mes arguments	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	20
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 200 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	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	5	Je produis un texte immédiatement compréhensible malgré des erreurs	5	Je peux produire un texte dont les mots sont adaptés à	5	5

			élémentaires		fréquentes.		l'intention de communication, mais mon répertoire lexical est limité	
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
Pr é-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 UNIT 1- TERMINALE T10											
According to you, can Art be used to commemorate slavery or is Art too controversial ?											
	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 suage 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 issues du cours dans un un écrit de 200 mots ou plus. J'ai cité des œuvres concrètes	20	Mes arguments étaient intéressants, en lien direct avec les connaissances acquises, étayée d'exemples concrets, cohérent et intéressants. Les œuvres citées ont été décrite et utilisée de façon pertinentes	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 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 UNIT 1- TERMINALE										
Should we forbide some piece of Art because they do not match our present belief ?										
	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 suage 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	30		

							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. J'ai cité des exemples concrets d'oeuvre controversées	20	Mes arguments étaient intéressants, en lien direct avec les connaissances acquises, étayée d'exemples concrets, cohérent et intéressants. J'ai développé mes exemples, de façon intéressantes et je les ai utilisé à bon escient	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 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
Pr é- 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 Rattrapage – Terminale unit 1

Use the following documents to explain, in your own words, in English, what you have understood of how slavery is remembered and its consequences

1- how is slavery remembered ?

2- What issues are we confronted with ?

3- What role each of us have

DOCUMENT A- Spotlight on: Slavery Remembrance Day

Published By: Richard Benjamin, *Head of the International Slavery Museum*

Slavery Remembrance Day falls on 23 August. The date is chosen by UNESCO – the United Nations Educational, Scientific and Cultural Organisation – to commemorate a significant uprising of enslaved African men and women on the island of Saint-Domingue (modern Haiti) in 1791. This was instrumental to the downfall of the transatlantic slave trade.

Slavery Remembrance Day pays homage to the many lives lost as a result of the Transatlantic Slave Trade, it remembers Liverpool's role as the main European slaving port, and it also celebrates the survival and development of African and Caribbean cultures.

Liverpool has been at the forefront of Slavery Remembrance Day commemorations since they began in 1999. Since then National Museums Liverpool has marked the day, along with Liverpool City Council, with free events to commemorate, celebrate and remember this key date in history. Slavery Remembrance Day is a vital event not only for the International Slavery Museum but for Liverpool and the country as a whole. It not only commemorates the lives and deaths of millions of Africans enslaved during the period of the transatlantic slave trade, but recognises their resilience and resistance too.

We also live with the legacies of transatlantic slavery and enslavement, such as racism and discrimination and ongoing inequalities, injustices and exploitation and that is why The International Slavery Museum is a campaigning museum - promoting social justice through its work.

DOCUMENT B- Gone With the Wind's Removal From HBO Max Isn't Censorship, 06.11.2020 Kate Knibb for www.wired.com

This week when HBO Max removed the Civil War drama *Gone With the Wind* from its roster, backlash commenced immediately. The film is still one of the most financially successful blockbusters ever, and actress Hattie McDaniel was the first black person to win an Oscar for her role in it.

Many of the prominent people complaining about the loss of *Gone With the Wind* characterized the programming choice as a troubling act of censorship. This anger isn't just tied to the fact that *Gone With the Wind* is gone; it's also tied to the reason HBO Max decided to yank it. The streaming service cited the film's racist depictions as the impetus for its momentary removal. (...) "We felt that to keep this title up without an explanation and a denouncement of those depictions would be irresponsible," an HBO spokesperson says."

The movie's nostalgia for the antebellum South and its portrayals of black characters as derogatory slave stereotypes were controversial even upon its release. This is far from the first contemporary debate over whether and how to show *Gone With the Wind*. Programmers, film critics, fans, and

academics have been talking about what *Gone With the Wind*'s place in the cultural conversation should be since it hit theaters in 1939. This week's events are just the latest chapter.

Although some of the chatter has made it sound like HBO is trying to memory-hole *Gone With the Wind* forever, it is planning to return the film to its roster soon. A spokesperson tells WIRED that HBO will include “a discussion of its historical context” and a denouncement of the film’s racist depictions. As to what exactly that will look like, the company hasn’t elaborated, but there are models out there already. Disney+, for example, places warnings about “outdated cultural depictions” on some of its older movies. Charles Tabesh, the programmer for Turner Classic Movies, agrees with the decision to add context. “It was smart of them to temporarily pull it in, but also smart of them to put the proper context around it and then bring it back,” he says. (...) “We will always acknowledge in the introduction that it's a fundamentally racist premise to the film,” Tabesh says. “That doesn’t mean it shouldn’t be seen.”

It’s very hard to find a controversial, successful Hollywood film that has truly been disappeared forever. For example, the much-loathed 1915 film *The Birth of a Nation*, which glorifies the Ku Klux Klan, is available to stream on Sling and Kanopy, it has been uploaded for free to YouTube, and DVDs and Blu-rays are available from major retailers like Amazon.

Last year, film critic Aramide A. Tinubu suggested that it would be more educational to present *Song of the South* and other racist parodies from Disney’s past on the Disney+ service under a parental lock and with a disclaimer. “Unpacking how, why, and when these projects were made would provide context for newcomers and those who haven’t seen these films in decades. It would offer an opportunity for growth, conversation, and healing,” Tinubu writes. “But, by sweeping these issues under the rug, Disney suggests they would rather shut the door on their past atrocities than take the time and space to learn, grow, and evolve from them.”

This is a compelling argument, and if Time Warner was attempting to lock *Gone With the Wind* away entirely, it would certainly be one worth discussing. But that is not what is happening here.

Efforts to contextualize *Gone With the Wind* for modern audiences are certainly worth discussing and debating. Is it illiberal babying to insist that viewers sit through a spiel about how being racist is bad before settling in to watch Scarlett O’Hara traipse around Atlanta for 7,000 hours? Maybe! Attempts to bowdlerize racist, misogynistic, or sexually explicit art are often corny failures. They can make audiences feel like they are being condescended to. But in this case, where the film is widely available elsewhere, and HBO Max does not intend to alter the original film, these efforts cannot be called censorship.

DOCUMENT C : Hattie Daniels receiving her Oscar for a role as « Mama » in *Gone with the Wind*, 1939

