

SEQUENCE LLCE Niveau 1ère

Niveau du CECRL : B2

Classes concernées : 1ère

Thème(s) culturel(s) : Rencontres

Axe d'étude : Relation entre l'individu et le groupe

Activités langagières privilégiées : Expression orale

Autres activités développées : Compréhension orale et compréhension écrite

Problématique: To what extent can the encounter between the individual and the group be a disruptive element or a bonding experience?

Supports :

2 extraits d'œuvre littéraire : an excerpt from 'Clay' in Dubliners by James Joyce, 1941 (doc.annexe1)
an excerpt from 'The Great Gatsby' by F. Scott Fitzgerald, 1925 (doc.annexe 2)

1 peinture: "Nighthawks", by Edward Hopper

2 photographies: a photograph by Martin Parr from "The Last Resort", 1985
a photograph by Robert Franck "A Statement", 1958

3 extraits de documents audio: "Edward Hopper in 60 seconds" youtube.com/watch?v=K-CvKEwjxBU
" Martin Parr on photographing Britain" youtube.com/watch?v=digSCnp1RWk
" In unseen photos, a clearer picture of Robert Franck's America" youtube.com/watch?v=mQlmzbclz-k

2 extraits vidéo: the trailer for the film "Blue Jasmine" by Woody Allen
a scene from the film «The Great Gatsby» directed by Baz Luhrmann, 2013

1 témoignage: "Barack Obama on Why Travel Matters" from BBC Travel, 27 April 2019 (doc. annexe 3)

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1 tableau en mouvement: "The Encounter" by Bill Viola (video)

Déroulement de la séquence :

Mise en œuvre	
1	<p>Introduction de la thématique</p> <p>Etude d'images fixes: 1 photograph (Martin Parr) 1 photograph (Robert Franck) 1 painting (Edward Hopper)</p> <p>Travail de groupes: 1 image par groupe avec pistes proposées: how do you feel when you look at this document?/what do you see ? / How is the work organized? /what is happening? <i>I can't help feeling ... / this photo/painting reminds me of.. / It creates a sense of.... / people thrown together as a group but locked within themselves/ people cutting themselves off from the others/ deep in thought/ people looking straight ahead</i></p> <p>Mise en commun + what is the artist trying to say/show/illustrate? <i>loneliness (in a group) / separation / indifference/ estrangement</i></p> <p>Eléments de comparaison entre les trois situations exposées pour en tirer la thématique de la séquence.</p> <p>TE</p> <p>En fin de parcours ou en Homework, « How to know more about the artist in one minute » : répartition en 3 groupes : 1 artiste par groupe/ travail avec lecteurs mp4 et fiche d'éléments à repérer/ travail individuel sur lecteur et mise en commun au sein de chaque groupe puis désignation d'un représentant de chaque groupe qui présente l'artiste à la classe avec prise de notes des « listeners ».</p> <p>Mots-clés dégagés : loneliness/isolation/ alienation</p>
2	<p>An excerpt from 'Dubliners' : travail de CE</p> <ul style="list-style-type: none"> - Travail de repérage d'éléments factuels: personnages (Maria (<i>the main character</i>) and her family (<i>the Donnellys and their children</i>) + <i>the elderly gentleman+ the crowd and the young men</i>), lieux (<i>the streets, the tram, the cake-shop, the family home</i>), contexte (<i>family gathering for Hallow Eve</i>) + incident majeur (<i>the loss of the plum cake</i>). - Travail par S : repérage dans chaque S du type de relation que le personnage principal (= Maria) a avec les autres + état d'esprit du personnage - Conclusion quant aux différentes rencontres de Maria dans le passage : <i>disappointment/deception // the encounter with the group is either non-existent or difficult as Maria is not at ease or disappointed</i>

3	<p>The trailer for 'Blue Jasmine' , by Woody Allen</p> <ul style="list-style-type: none"> - Repérage : personnage principal et personnages secondaires = Jasmine and her ex-husband , her sister and her boyfriend <p>Contraste: Jasmine's previous situation and current one: a spoilt "wife"/ lived in the lap of luxury / was wealthy /well-off whereas now she is broke/ alone/ "homeless" / takes refuge at her sister's home in SF /depressed / looks neurotic/ takes tranquillizers / screwed-up</p> <p>Encountering people from another social background: Reactions?</p> <p>°°°from Jasmine's point of view: she has blinkers/ refuses to face reality/ clings to her past/self-centered</p> <p>°°°from the others' point of view : open-minded first / understanding/ sympathize with her then lose patience/ are straightforward/ do not mince their words / make it clear to her that she is an opportunist</p> <p>= conflictual relationships / dead-end / refusal + impossibility to adapt to a new environment</p> <p>An encounter between two different worlds which implies distrust, hypocrisy, rejection, contempt, lies and deceit</p>
4	<p>"The Great Gatsby": Introduction avec la scène video film: de 22:45 à 24:25 pour planter le décor: one of Gatsby's glittering parties</p> <p>Repérage de ce que l'on voit: the place/the guests/ the atmosphere = cars crammed with people who are coming to party/ Gatsby's mansion/universe = a display of colours/ it's like a carnival/ a magic, an enchanted world which makes you feel dizzy / a place teeming with people who are apparently having a great time/ who are enjoying themselves to the full</p> <p>Puis avec la voix-off repérage: the guests = people coming from every corner of New York city, from every walk of life /gossip columnists, gangsters, governors, film stars, Broadway directors = people from various backgrounds</p> <p>Gatsby's place = a place where people from different horizons are brought together, exchange greetings and telephone numbers and become friends just for an evening = a bonding experience but just for a short time /a world of illusion</p> <p>Film de 27:30 à 28:12: Focus on Daisy's friend's companion " Rich girls don't marry poor boys", which brings us/Nick back to</p>

reality = social class barrier / a hindrance to "bonding experiences"

°° "an illusory bonding experience": idée reprise dans l'extrait du roman: Chapter 3 (travail en binômes et mise en commun)

Focus on the guests: how they are depicted + the way they behave

They are likened to "moths": like moths they live at night / as if they had no entity

Their behaviour = characterized by "laughter", "chatter", "enthusiastic meetings" and "introductions forgotten on the spot"

= superficiality or shallowness + hypocrisy "laughter spilled with prodigality"

° groups "change", "swell", "dissolve" / girls "weave here and there", "glide" .. = ephemeral / not lasting relationships/ superficial surface encounters.

The characters are just moving about= an echo of the changing society, the social mores of the time

5 The Encounter by Bill Viola

° Mise en commun petite recherche préalable sur "Bill Viola" ou présentation par 1 élève = a contemporary video artist/ his artistic expression is based on electronic sound, image technology in New Media (with computers). His works focus on birth, death and human experiences.

° 1er visionnage : 1ères impressions

› How puzzling it is! / what a strange scene! / I can't help feelingon seeing this.....

° 2e visionnage : repérages : setting/characters/movements and gestures

› In the desert/ a blurred background / two women dressed in loose-fitting clothes/ they are both looking straight ahead/ moving toward us/ walking at the same pace / Then, each woman turns either to the right or to the left and are facing each other / looking into each other's eyes / Afterwards, the older woman takes the other woman's hands in hers and the younger one is looking down. Then they remain motionless for a while without taking their eyes off each other. Lastly they separate and go in opposite directions / they turn their backs on each other and don't look back

° Symbolism of the scene / of the encounter

Physical contact embodies friendship/ brotherhood

the passing of wisdom from one generation to the next

a positive encounter / a meaningful one / a real bonding experience

the two women represent two different groups/generations = symbols

6	<p>Synthèse : Mise en parallèle des différents documents avec problématique : the encounter between the individual and the group : a disruptive element or a bonding experience ? Travail de groupe et mise en commun à l'oral puis rédaction d'une synthèse collective à partir des notes prises par des « secrétaires » désignés.</p> <p>Travail en binômes : recherche d'une œuvre d'art (peinture, gravure, sculpture, photographie, extrait d'œuvre cinématographique ou roman graphique, chanson) ayant pour thématique la rencontre. Consigne: Present this work of art/the artist briefly, describe it or sum up the main facts, then explain how the encounter between the individual and the group is depicted/shown.</p>
7	<p>Suite et fin travail binômes avec enregistrement : Travail oral à partir de notes</p> <p>« Barack Obama On Why Travel Matters » : Document qui peut servir de conclusion et d'ouverture (Axe d'étude : « Amour et amitié) : témoignage d'une rencontre fortuite / d'un moment de partage, d'amitié au cours d'un voyage..</p>

Documents qui pourraient être proposés en évaluation

Documents iconographiques : 1 painting by Edward Hopper 'Hotel Lobby' (1943)
1 photograph by Martin Parr

Textes : 1 excerpt from « Moon Palace » by Paul Auster (1989) (doc. annexe 4)
1 excerpt from « The Essence of the City » by Henry L. Lennard (1991) (doc-annexe 5)

Consigne : Analyse how the documents present the encounter between the individual and the group