



# unit 2

# A world of influence

## keywords

### Nouns

- goal = **purpose** ['pɜ:pəs]
- the **media** ['mi:diə]
- **media coverage** ['kʌvərɪdʒ]:  
*couverture médiatique*
- **TV viewer**: *téléspectateur*
- **TV series** ['sɪəri:z] / **show** / **channel** ['tʃænl]
- **listener**: *auditeur*
- **ratings**: *audimat*
- on (the) **air**: *à l'antenne*
- the **news**: *les informations*
- **report** [rɪ'pɔ:t] (on)  
(noun + verb)
- **event** [ɪ'vent]: *événement*
- **investigation**: *enquête*
- **anchorman** ['æŋkəmæn]  
(woman): *présentateur (trice)*
- **journalist** ['dʒɜ:nəlɪst] / **journalism**
- **propaganda** [prɒpə'gændə]
- **tabloid** ['tæblɔɪd]

### Adjectives

- **objective** [əb'dʒektɪv]  
≠ **subjective** [səb'dʒektɪv]
- **reliable** [rɪ'laɪəbl̩]: *fiable*
- **influential** [ɪnflu'ənʃəl]

- **sensational** [sen'seɪʃənl]
- **biased** ['baɪəst] ≠ **unbiased**:  
*impartial*
- **easily influenced**

### Verbs & expressions

- **broadcast**: *diffuser*
- **communicate** = **inform**
- **target** ['tɑ:ɡɪt]: *cibler*
- **convince** [kən'vɪns]
- **manipulate** [mənɪ'pjʊleɪt]
- **shape** (*modeler*) sb's opinion
- **trust** ≠ **mistrust**: *se méfier de*
- **criticize** sb for sth / V-ing
- **denounce** [dɪ'naʊns]
- **raise** sb's awareness  
[ə'weɪnɪs]:  
*faire prendre à qqn conscience*
- **make the headlines**:  
*faire les gros titres*
- **entertain** [entə'teɪn]:  
*amuser, divertir*
- **convey** (*faire passer*) a  
**message** ['mesɪdʒ]
- **achieve** [ə'tʃi:v] one's goal:  
*atteindre son but*

## menu

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1. Describe the picture and guess what kind of programme *American Idol* [ˈɑːdl] is.
2. Imagine these young people's motivations and feelings.
3. Do you enjoy watching similar programmes or not?
4. How do you explain the success of such programmes all over the world?

### T O O L B O X

#### Nouns

- **contestant** [kən'testənt]:  
*concurrent*
- **audience** [ˈɔ:diəns]: *public*
- **competition**
- **fame** = **glory**
- **in the spotlight**:  
*sous le feu des projecteurs*
- **teen**(age) **idol** / **icon** [ˈaɪkɒn]
- **role model** [ˈrəʊl ,mɒdl]

- **talented** ['tæləntɪd] = **gifted**
- **budding** ['bʊdɪŋ]: *en herbe*
- **favourite**
- **popular**

#### Verbs & expressions

- **be a hit**: *avoir un gros succès*
- **audition**
- **perform** [pə'fɔ:m]: *se produire*
- **dream of sth** / V-ing
- **fulfil** (*réaliser*) a dream
- **eliminate** sb  
= vote sb off / out

#### Adjectives

- **live**: *en direct*

domination  
influence  
opposition  
révolte



## Media power

A

## The blame game

1. Describe the photo and guess in which circumstances it was taken.
2. Find the equivalents of these words in the article (in the right order): *frappant* – *inondation* – *bouleversés* – *mettre en cause* – *pillages* – *sordide* – *accablant* – *brusquement* – *mettre en garde contre*.
3. What made reporters change their point of view on Katrina?
4. What did the media coverage of the hurricane [ˈhʌtrɪkən] reveal to the US and to the whole world?



## New Orleans, September 2005

There were striking flaws<sup>1</sup> in the coverage. For the first three days, few journalists mentioned what the pictures made glaringly obvious<sup>2</sup>: that most of the victims of the flooding were poor and black. And in those early days, when reporters were as overwhelmed as anyone by the disaster's magnitude, they seemed more intent on hopscotching<sup>3</sup> from disaster scenes to news conferences than in challenging the tragically slow government response. Only when the looting, fires, hunger, illness and squalid conditions in places like the Superdome became overwhelming did the coverage turn sharply negative and the reporters' questions more aggressive: Where were the buses, the planes,

the food, the police, the promised troops? Where was the planning for a catastrophe that news organizations had been warning about for years? [...] For once, reporters were acting like concerned citizens, not passive observers. [...] By Friday, the *New York Times* and *The Washington Post* were carrying front-page stories on the preponderance of poor and minority victims, many of whom could not afford to leave town in the face of warnings about hurricane Katrina.

*The Washington Post*, September 5, 2005

1. failles – 2. [ˈglɛərɪŋ]li ˈɒbvɪəs] d'une évidence aveuglante – 3. affairés à faire la navette (hopscotch: marelle)

B

## The Fourth Power

1. Read the text and the *Culture keys* about the Watergate scandal and say why the press is often referred to as "the Fourth Power". (The first three powers are the legislative, executive and judiciary powers.)
2. Do you think it is a good thing that the press should have such power? Why (not)?

In August 1972, Robert Woodward and Carl Bernstein, two *Washington Post* reporters, revealed the **Watergate** break-in<sup>1</sup>, which led to the resignation<sup>2</sup> of President Richard Nixon in August 1974. During their investigation, the journalists discovered a web<sup>3</sup> of political spying<sup>4</sup> which had all the elements of a Hollywood thriller. They won the **Pulitzer Prize** and wrote two bestsellers: *All the President's Men* (1974) and *The Final Days* (1976). *All the President's Men* soon became a film and a box-office success.

1. cambriolage – 2. [ˈreziɡˌneɪʃən] démission (resign [rɪˈzeɪn]: démissionner) – 3. réseau – 4. espionnage

## C A powerful medium

1. Describe this photo from a famous American film. Do you know its title?
2. Read the article and find the equivalents of (in the right order): *jeunes – réduire – plan – marque – chercheur – au hasard – être susceptible de V.*
3. What has the Hollywood film industry been asked to do? Why?
4. Have you ever been influenced by a film in any way?

Nearly 40 percent of United States adolescents who give cigarette smoking a try do so because they saw it in movies, a study said on Monday.

The study, described as the first national look at the influence of movie smoking on youths, urged<sup>1</sup> Hollywood to cut back on depictions<sup>2</sup> of smoking or shots of cigarette brands.

The industry also should consider adding a mention of smoking to movie rating data<sup>3</sup> that now mention explicit sex, violence and profanity<sup>4</sup>, it said. Researchers at Dartmouth Medical School asked 6,522 children aged 10 to 14 to identify films they had seen from a list of 50 randomly selected box-office hits released<sup>5</sup> in the United States from 1998 to 2000.

The study found that adolescents with the highest exposure to movie smoking were 2.6 times more likely to try it compared to those with the lowest



exposure. Of every 100 adolescents who tried smoking, 38 did so because they saw smoking portrayed in movies, said the report.

*The Independent Online*, November 7, 2005

1. [ʒ:ɔʒ] conseiller vivement – 2. représentation –
3. [dɛrtɛ] données de classification – 4. blasphème –
5. [rɛ'li:s] sortir (un film)

### T,O,O,L,B,O,X

#### Nouns

- aftermath: *conséquences*
- motorboat [məʊtəbɔ:t]
- belongings: *possessions*
- the haves { *nantis* }  
≠ the have-nots
- aid / assistance [ə'sistəns]
- flood [flʌd] victims
- two-tier [tu:tiə] society: *société à deux vitesses*

#### Adjectives

- homeless
- destitute [dɛstɪtju:t]: *sans ressources*
- aware / conscious of / that
- guilty [gɪltɪ] of V-ing: *coupable de V*

- femme fatale [fæmfə'ta:l]
- high heels: *talons hauts*
- in the half-light: *dans la pénombre*
- lampshade [læmpʃeɪd]: *abat-jour*
- Venetian [vɛ'nɪ:ʃən] blind: *store*

#### Verbs & expressions

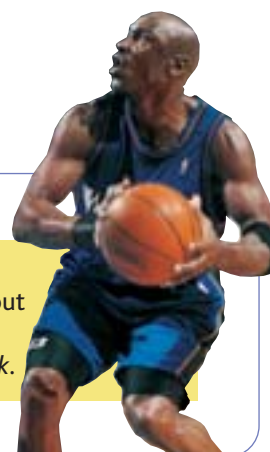
- escape from
- rescue [reskju:]: *secourir*
- reproach [rɪ'prɔ:tʃ] sb with sth / V-ing
- be lying: *être allongé*
- look up to sb = admire [əd'maɪə] sb
- have a deep impact on sb
- imitate = copy

## D

### A worldwide icon

Workbook p. 18-19

Listen to John Weigel, a sports journalist who wrote a book about a star basketball player. You will find some help in your *Workbook*.



on the web [www.watergate.info](http://www.watergate.info)

#### slides

- Milk (poster)
- A man of influence (photos)

#### video time

- Drop the Debt (advert)  
See p. 165

THE NATIONAL GEOGRAPHIC, an American monthly magazine, was first published in 1888, nine months after the National Geographic Society was born. Its goal was to increase and diffuse geographic knowledge. Today the magazine is available in 24 countries. The French version, first published in 1999, has two million readers.



([www.nationalgeographic.com](http://www.nationalgeographic.com))

1. [ma:z]
2. emphasize [emfəsaɪz]:  
souligner
3. wriggle out:  
sortir en rampant
4. glisten [glɪsn]:  
luire, scintiller
5. leather [leðə]: cuir
6. provide [prə'vaɪd]:  
fournir

# War of the Worlds 🤖

It was the day before Halloween, October 30, 1938. Henry Brylawski was on his way to pick up his girlfriend at her apartment in Washington, D.C. As he turned on his car radio, the 25-year-old law student heard some startling news. A huge meteorite had smashed into a New Jersey farm. New York was under attack by  
5 Martians. [...]

What radio listeners heard that night was an adaptation, by Orson Welles's Mercury Theater group, of a science fiction novel written 40 years earlier: *The War of the Worlds*, by H. G. Wells.

However, the radio play, narrated by Orson Welles, had been written and  
10 performed to sound like a real news broadcast about an invasion from Mars<sup>1</sup>.

Thousands of people, believing they were under attack by Martians, flooded newspaper offices and radio and police stations with calls, asking how to flee their city or how they should protect themselves from "gas raids". [...]

The hoax worked, historians say, because the broadcast authentically simulated  
15 how radio worked in an emergency.

"Audiences heard their regularly scheduled broadcast interrupted by breaking news," said Michele Hilmes, a communications professor at University of Wisconsin in Madison. Stations then cut to a live reporter on the scene of the invasion in New Jersey. [...]

Orson Welles and his team had previously dramatized novels such as *The Count of Monte Cristo* and *Dracula*. The introduction to *War of the Worlds* broadcast on CBS Radio emphasized<sup>2</sup> that it was based on the H. G. Wells novel. But many people didn't hear that introduction. [...] Having missed the introduction, they found themselves listening to "the music of Ramon Raquello and his Orchestra", live from  
25 New York's Hotel Park Plaza.

In reality, the orchestra was playing in a CBS studio. The dance music was soon interrupted by a series of increasingly alarming news bulletins. An astronomer, played by Welles, commented on reports that several explosions of "incandescent gas" had been observed on the planet Mars.

Then a news bulletin reported that a "huge flaming object" had struck a farm  
30 near Grovers Mill, New Jersey. A "newscaster" described seeing an alien crawl out of a spacecraft. "Good heavens – something's wriggling<sup>3</sup> out of the shadow," he reported. "It glistens<sup>4</sup> like wet leather<sup>5</sup>. But that face –  
35 it... it is indescribable." [...]

There is no doubt that radio held a unique power over its audience. For rural audiences, in particular, it was the primary point of contact with the outside world, providing<sup>6</sup> news, entertainment, and  
40 companionship. [...]

*War of the Worlds* also revealed how the power of mass communications could be used to create theatrical illusions and manipulate the public. Some people say the broadcast contributed to diminishing the  
45 trustworthiness of the media.



Stefan LOVGÉN, in *National Geographic News*, June 17, 2005

## Around the text

### A Warming up

Describe the picture (time, place, characters, feelings...) and imagine what these people are looking at. Then, read the title of the article and guess what it may be about.

### B Reading comprehension **Workbook** p. 20-21

Read the text with the help of your *Workbook*.

### C Key questions

- Sum up briefly what happened on October 30, 1938.
- Why did that radio programme cause such a panic?
- How do you think **Orson Welles** reacted after he learned about the panic? Why?
- Explain the sentence: *Some people say the broadcast contributed to diminishing the trustworthiness of the media.* (l. 43)

### T.O.O.L.B.O.X

#### Nouns

- flying saucer: *soucoupe volante*
- U.F.O. ['ju:foʊ]  
= Unidentified Flying Object
- alien ['eɪlɪən] (from outer space):  
*extraterrestre*
- mankind = the human race

#### Adjectives

- realistic [rɪə'lɪstɪk]

- sceptical ['skeptɪkəl]
- panic-stricken: *pris de panique*
- nationwide: *à l'échelle nationale*
- unexpected: *inattendu*
- stunned [stʌnd]: *stupéfait*

#### Verbs & expressions

- gather: *se rassembler*
- hold [tenir] sb in one's arms
- stare at: *regarder fixement*

- can't believe one's ears / eyes
- threaten ['θretn]: *menacer*
- invade
- make war on : *faire la guerre à*
- destroy = devastate ['devəstert]
- feel sorry about sth / V-ing
- apologize [ə'pɒlədʒaɪz]  
(to sb for sth / V-ing): *s'excuser*
- regret V-ing

### D Writing time

Do you think that a radio or TV programme could cause such collective panic today? Why or why not? (150-200 words)

- Rappelez brièvement dans l'introduction le déroulement de l'événement de 1938.
- Dans le développement, vous comparerez le rôle joué par les médias à l'époque et aujourd'hui. Utilisez les structures de **comparaison**, **opposition**, **cause**, **hypothèse**, **opinion** et **probabilité**. > Outils p. 230-233
- Pensez à introduire des **mots de liaison**. > Outils p. 235-236
- Utilisez le lexique de la *Toolbox* et des *Keywords* (p. 34). Les mots suivants vous seront également utiles: *trust* (faire confiance à) – *get informed* – *cheat* (tricher) – *deceive* (tromper).

## Entraînements

### E S'entraîner à traduire

Traduisez le passage de *It was the day...* (l. 1) à ... *by H. G. Wells.* (l. 8)

- Ne traduisez pas *day before* littéralement ; utilisez un seul mot.
- on his way* : comment Henry Brylawski circulait-il ?
- pick up* se traduira-t-il par « ramasser », « passer prendre » ou « cueillir » ?
- Étoffe *as* dans *as he turned on*.
- Ne traduisez pas *law* par « loi » ; trouvez un équivalent.
- Comment traduire *into* dans *had smashed into* : « dedans », « dans » ou « sur » ?
- under attack* : faites une transposition : préposition + nom → verbe.
- Étoffe *that night*.

### F Savoir prononcer 😊

1. *Tongue-twister* : prononciation de [ʃ] et [s]

- Lisez à haute voix : *Sheila said shyly she should soon shine Simon's shoes.*
- Vérifiez ensuite à l'écoute. **Rabat V**

2. Lisez le passage de *Thousands of...* (l. 11) à ... *New Jersey.* (l. 19)

a. Dans les verbes suivants, la **marque -ed** se prononce-t-elle [t], [d] ou [ɪd] ?  
*flooded* – *simulated* – *worked* – *scheduled* – *interrupted*

b. Comment se prononce la **marque -s** dans les mots suivants : [s], [z] ou [ɪz] ?  
*thousands* – *Martians* – *offices* – *stations* – *calls* – *themselves* – *gas* – *raids* – *historians* – *audiences* – *news* – *Hilmes* – *communications*

c. Prononcez les mots suivants en marquant bien l'**accent de mot** :

*believing* [bɪ'li:vɪŋ] – *attack* [ə'tæk] – *newspaper* ['nju:zpeɪpə] – *police* [pə'li:s] – *protect* [prə'tekt] – *broadcast* ['brɔ:dkɑ:st] – *authentically* [ɔ:'θentɪkəlɪ] – *emergency* [ɪ'mɜ:dʒənsɪ] – *regularly* ['regjʊləli] – *professor* [prə'fesə] – *University* [ju:nɪ'vɜ:sɪti] – *Wisconsin* [wɪs'kɒnsɪn] – *reporter* [rɪ'pɔ:tə] – *New Jersey* [nju: 'dʒɜ:zi]

d. Vérifiez votre lecture à l'écoute.

Pratiquer la grammaire

**A Le pluperfect** > Précis 8-43

1. Dans les énoncés suivants, relevez les verbes au *pluperfect* et ceux au *prétérit*.

- a. ... *the student heard* (1) *some startling news*. *A huge meteorite had smashed* (2) *into...* (l. 3)
  - b. ... *a news bulletin reported* (1) *that a "huge flaming object" had struck* (2) *a farm...* (l. 30)
- Pour chaque passage, indiquez si l'action 1 s'est produite avant, pendant ou après l'action 2. Par conséquent, le *pluperfect* exprime-t-il l'antériorité ou la simultanéité ?

2. De l. 9 à l. 29, relevez trois autres énoncés au *pluperfect*. Lesquels sont à la voix passive ?

3. Mettez le verbe entre parenthèses au *prétérit* ou au *pluperfect*. (Attention : certains verbes seront à la voix passive.)

- a. *In the morning, listeners (realize) that something extraordinary (happen) during the night.*
- b. *The reporter (tell) them that a huge spacecraft (find) in a field a few hours earlier.*
- c. *When they (hear) the news, listeners (think) that the planet (invade) by Martians.*

**B Articles THE et Ø** > Précis 21B-21C

1. Justifiez chaque emploi de *THE* et de *Ø* dans les passages en gras à l'aide des réponses suivantes :

- L'élément est connu de tous.
- Il a déjà été mentionné dans le texte.
- Il est défini par ce qui suit.
- Il exprime une idée générale.

- a. *For rural audiences, [...] it was the primary point of contact with the outside world, providing news, entertainment, and companionship.* (l. 37)
- b. *Some people say the broadcast contributed to...* (l. 43)

2. Complétez avec *THE* ou *Ø*

- a. *In ... late 1930s, about 80 percent of ... population owned ... radio sets.*
- b. *... impact of ... radio developed rapidly and it soon became ... main medium of ... mass communication.*
- c. *... new medium influenced ... nation for ... decades.*

**C SOME** > Précis 22

Comparez l'emploi de *SOME* dans les énoncés suivants.

- a. ... *heard some startling news.* (l. 3)
- b. *Some people say...* (l. 43)

Dans quel énoncé *SOME* signifie-t-il « certains » ? Lequel des deux *SOME* est accentué et se prononce [sʌm] et lequel se prononce [səm] ?

Enrichir son lexique

**D La surprise et la peur**

1. Trouvez dans le premier paragraphe du texte un adjectif exprimant la surprise. Trouvez ensuite dans le paragraphe de *In reality...* (l. 26) à *... the planet Mars.* (l. 29) un adjectif exprimant la peur.

2. Lisez les mots suivants et classez-les dans deux tableaux (voir ci-contre), selon qu'ils expriment la surprise ou la peur. Aidez-vous d'un dictionnaire si nécessaire.

- a. Un même mot peut être un nom et un verbe.
- b. Différenciez les adjectifs à sens passif (« qui éprouve de la surprise / peur ») et à sens actif (« qui provoque la surprise / peur »).
- c. Déduisez une règle sur les adjectifs en *-ed* et en *-ing*.

*fear – anxiety – surprising – ghastly – apprehension – terror – amazing – horror – awful – scare – surprised – dread – tremble – surprise – frightening – shake – shiver – frighten – amaze – terrify – appalling – astonished – afraid – astonish – bewildered – nervous – horrible – anxious – shaky – apprehensive – horrifying – frightened – horrified – dreadful – terrible*

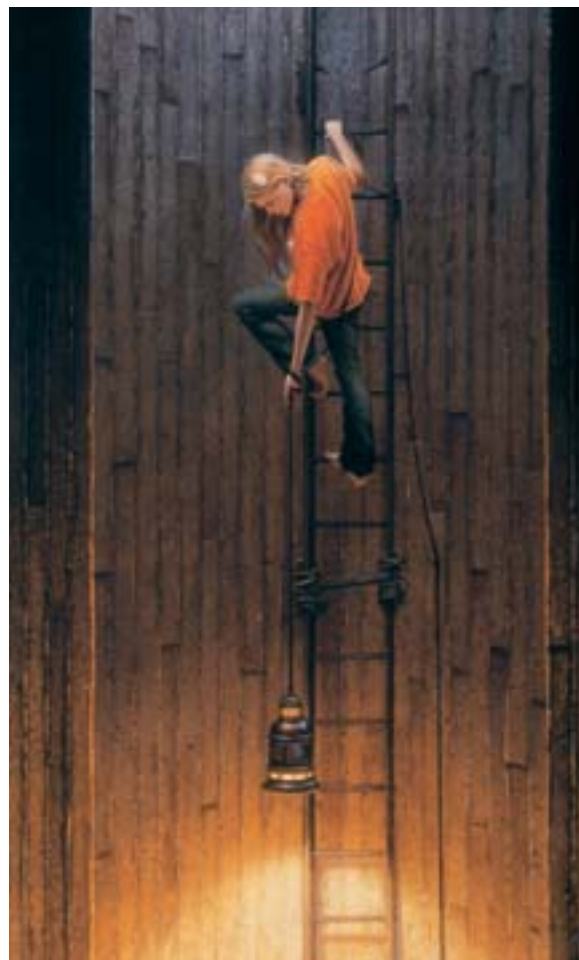
| Noms | Verbes | Adjectifs |        |
|------|--------|-----------|--------|
|      |        | Actif     | Passif |
|      |        |           |        |

## Speakers' corner

## A The scriptwriting contest

You are scriptwriters working for a film company. You have been asked to imagine and present a story based on this poster.

1. Describe the picture with the help of the *Toolbox*.
2. **Group work:** Invent a short story corresponding to the situation. You will have to think of a title, the characters and place(s), a plot (*intrigue*) and an outcome (*dénouement*).
3. Each group will present their story to the class (3 to 4 minutes). Remember that this is an oral contest and you need to captivate the jury...
4. Vote for the best story and justify your choice.



## B A man of influence 🗣️

1. Read the extract from **Nelson Mandela**'s speech, paying attention to the pronunciation of: *privileged* ['prɪvɪlɪdʒd] – *history* ['hɪstəri] – *obscene* [əb'si:n] – *apartheid* [ə'pɑ:tʰaɪd] – *social* ['səʊʃəl].
2. Which syllable will be stressed (*accentuée*) in the following words: *invitation* – *Campaign* – *retirement* – *injustice* – *inequality* – *international* – *solidarity*?
3. Listen to the recording twice and check your answers to question 2.
4. Learn the speech and deliver it to the class.

### T.O.O.L.B.O.X

#### Nouns

- ladder: *échelle*
- rung: *barreau*
- well: *puits*
- pit: *fosse*
- lantern: ['læntən]
- rope: *corde*

#### Adjectives

- deep: *profond*
- bottomless ['bɒtəmləs]: *sans fond*
- steep: *abrupt*
- wooden: *en bois*
- fair-haired: *blond*
- barefoot ['bɛəfʊt]: *nu-pieds*
- cautious ['kɔ:ʃəs]: *prudent*
- daring: *audacieux*
- risky = perilous ['perɪləs]

#### Verbs & expressions

- climb [klaɪm] up / down
- light: *éclairer*
- dangle: *suspendre*
- risk one's life
- be locked up: *être enfermé*
- escape
- reach: *atteindre*

I am privileged to be here today at the invitation of The Campaign to Make Poverty History.

As you know, I recently formally announced my retirement from public life and should really not be here. However, as long as poverty, injustice and gross<sup>1</sup> inequality persist in our world, none of us can truly rest<sup>2</sup>. [...]

Massive poverty and obscene inequality are such terrible scourges<sup>3</sup> of our times

that they have to rank alongside slavery and apartheid as social evils<sup>4</sup>. The Global Campaign for Action against Poverty can take its place as a public movement alongside the movement to abolish slavery and the international solidarity against apartheid.



Trafalgar Square, London, February 4, 2005

1. [grəʊs] *flagrante, grave* – 2. *se reposer* – 3. ['skɜ:dʒɪz] *fléaux* – 4. ['i:vlz] *maux*



# “Reality” television 🤔

**MSNBC** (a blend of *MSN* and *NBC*) was founded by Microsoft and General Electric. It is currently America's fourth most-watched cable news channel and

functions 24 hours a day. It is available in 83.6 million households in the US and consists of news and features from NBC News, *The Washington Post* and *Newsweek*, among others. ([www.msnbc.msn.com](http://www.msnbc.msn.com))



On a Wednesday evening, the last day in May, 2000, 16 strangers were stranded in the South China Sea, led only by their instincts and a khaki-clad<sup>1</sup> man who seemed capable only of reciting cheesy<sup>2</sup> phrases such as “the tribe has spoken.” They began to form a new society, and started to play a thrilling new game.

5 By the time “Survivor” concluded, the series had become a phenomenon. More than 50 million tuned in to its finale<sup>3</sup>, watching a middle-aged, overweight gay man named Richard Hatch win the game and \$1 million. [...]

During the summer, “Survivor” gained an odd little sibling<sup>4</sup>, “Big Brother,” which became a lesser kind of hit. Network television’s first accidentally interactive show imprisoned a group of strangers inside a house on CBS’ parking lot. But soon its viewers were actually paying for airplanes to fly over the house, conveying messages about the series, and about things they’d learned watching the houseguests 24 hours a day on live Internet feeds<sup>5</sup>.

10 Together, “Big Brother” and “Survivor” showed that reality was a capable and viable genre, and other networks quickly got to work doing what they do best: copying and building on one another’s programming. In the fall<sup>6</sup> of 2000, reality became a permanent member of primetime network television. [...]

While reality TV shows have a long history on American television, it was “Survivor,” delivered in a package well-crafted<sup>7</sup> by Mark Burnett, that hooked us. It 20 changed the game by showing America that real people could be just as (or even more) fascinating than scripted characters.

Today, five years later, reality TV’s influence is everywhere. The genre has given people of all backgrounds the opportunity to become idols and apprentices, the opportunity to remodel their homes or their faces, and has offered teenagers and 25 20-somethings a new way to make a living other than actually working or going to school.

Reality television is the talk of the nation, filling airtime on television and radio, in print and online, giving birth to new groups of friends who gather around their keyboards to share their reactions. It’s the new rehab<sup>8</sup> for celebrities whose careers 30 have faded. The genre has also unleashed<sup>9</sup> a whole new group of celebrities, known on a first-name basis, who now populate the covers of gossip and entertainment magazines and share media coverage with movie stars.

Reality TV has also taught us a lot about ourselves. [...] The reactions people have in 35 their everyday lives, in artificial environments, or in foreign situations are instructive, fascinating, and, most significantly, entertaining. [...] There’s a reason people turn on the TV instead of watching themselves for 44 minutes at a time. Unfiltered reality isn’t always that interesting.

Reality TV is incredibly fun to watch – and to destroy. We love to build people up 45 and tear them down, and reality TV is our

1. khaki-clad: *habillé en kaki*
2. cheesy (pop.): *ringard*
3. finale [fr'na:lɪ]
4. sibling: *frère*
5. feed: *transmission*
6. fall (US): *automne*
7. well-crafted: *bien élaboré*
8. rehab ['ri:hæb] = rehabilitation
9. unleash [ʌn'li:ʃ]: *ici, faire naître*



sandbox. That's part of its appeal: viewers are engaged and inspired, and aren't just passive consumers. We feel like we're a part of the entertainment we're consumed by, which explains why many people find themselves more engaged with reality TV than with, say, politics or their actual lives.

Andy DEHNART, in *MSNBC*, May 27, 2005

## Around the text

### A Warming up

Describe the cartoon briefly and say why the man is so angry.

### B Reading comprehension Workbook p. 22-23

Read the text with the help of your *Workbook*.

### C Key questions

1. Explain what "Survivor" and "Big Brother" are.
2. Why do TV channels try to copy each other's reality TV series?
3. How has reality TV evolved (*évoluer*) over the years?
4. Why do more and more people want to take part in such programmes?
5. What is the journalist's position on reality TV? Do you agree with him? Why or why not?

### D Writing time

Would you like to take part in a reality TV programme? Why or why not? (150-200 words)

1. Combien de parties votre développement aura-t-il ?
2. Donnez des exemples empruntés au texte et à votre expérience personnelle.
3. Pensez à utiliser le lexique des *Keywords* (p. 34) et de la *Toolbox*.

## TOOLBOX

### Nouns

- competition: *concurrence*
- craze [for sth]: *engouement*
- privacy [*praɪvəsi*]: *intimité*

### Adjectives

- interested in sth / fascinated by sth
- friendly: *convivial*
- shallow = superficial [*su:pə'fɪʃəl*]
- monotonous [*mə'notənəs*] / boring
- useless [*'ju:sləs*] ≠ useful
- harmful: *nocif, nuisible*
- short-lived: *éphémère*
- 24-7 {adverb}: *24 heures sur 24, 7 jours sur 7*

### Verbs & expressions

- make up for sth: *compenser qqch*
- deaden sb's mind: *abrutir qqn*
- fool / deceive [*dɪ'si:v*]: *tromper*
- channel-surf: *zapper*
- weigh [*weɪ*] the pros and cons [*prəʊz ən kɒnz*]: *peser le pour et le contre*
- take sides: *prendre parti*
- stand up for = defend [*dɪ'fend*]
- speak out against: *prendre parti contre*
- question: *mettre en cause*

## Entraînements


### E S'entraîner à traduire

Traduisez le passage de *Reality TV...* (l. 33) à ... *at a time*. (l. 40)

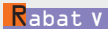
- a. *The reactions people have*: la traduction littérale est possible mais une transposition est préférable: proposition relative → complément de nom.
- b. *everyday*: ne traduisez pas par « de tous les jours »; utilisez un adjectif.
- c. *lives / environments / situations*: pas de pluriel en français.
- d. *significantly*: il n'y a pas d'adverbe correspondant en français; faites une transposition: adverbe → nom + adjectif: « de façon... »
- e. *a reason*: étoffez le nom à l'aide un adjectif.
- f. *a reason people*: il faut réintroduire un pronom relatif en français.
- g. *at a time*: la traduction littérale est impossible; trouvez une équivalence.

### F Savoir prononcer

1. *Tongue-twister*: prononciation de [ʃ] et [tʃ]

- a. Lisez à haute voix: *Shy Charlie from Chicago showed charming Sheila his shiny Chinese shoes*.
- b. Vérifiez à l'écoute. 

2. Lisez le passage de *Reality TV...* (l. 33) à ... *sandbox*. (l. 46) en prêtant attention aux points suivants, puis vérifiez à l'écoute:

- a. La voyelle **-u-** en gras dans ces mots se prononce-t-elle [ʌ], [jʊ], [ɪ] ou [ɜ:]? 
- b. Quelles sont les prononciations de **-ea-** dans *reason*, *instead* et *tear*?
- c. Lisez ces **transcriptions phonétiques**. Quels mots ne sont pas dans le passage?  
[ˈfɒrən] – [ri:'æktɪŋ] – [bɪld] – [ˈwɒʃɪŋ] – [ɛntə'teɪnɪŋ] – [ˌæʊə'selvz] – [tɔ:t] – ['ri:zn] – [riə'lɪstɪk]

## Pratiquer la grammaire

### A Relatifs > Précis 38

- Indiquez pour chaque relatif en gras s'il renvoie à un humain ou à un non-humain et s'il est sujet, complément d'objet ou s'il exprime la possession.
  - ... a *khaki-clad man* **who** *seemed capable...* (l. 2)
  - ... *an odd little sibling*, "*Big Brother*", **which** *became...* (l. 8)
  - ... *celebrities* **whose** *careers have faded.* (l. 29)
- Lequel des deux relatifs en gras renvoie à la proposition qui précède et lequel annonce ce qui suit ? Traduisez les deux énoncés.
  - ... *doing* **what** *they do best: copying...* (l. 15)
  - ... *we're a part of the entertainment [...]*, **which** *explains why...* (l. 47)
- Par quel relatif pourriez-vous remplacer Ø dans l'énoncé suivant : *WHO, THAT* ou *WHAT* ? Quelle est la fonction de ce relatif : sujet ou complément ?  
*The reactions* Ø *people have...* (l. 34)
- Complétez avec *WHO, WHICH, WHAT, WHOSE* ou Ø.
  - The game*, ... *was created by CBS*, *had a large media coverage.*
  - The people* ... *participated in that show* *became famous.*
  - "Survivors"* *was the only programme* ... *they enjoyed watching.*
  - ... *interested them most* *was the participants' reactions.*
  - The winner*, ... *name was Richard Hatch*, *became famous overnight.*

f. *Viewers were fascinated by the series*, ... *was a new phenomenon.*

### B Proposition infinitive en FOR > Précis 33B

- Qu'exprime la proposition en gras dans cet énoncé : le but ou la cause ?  
... *viewers were actually paying for airplanes to fly over the house...* (l. 11)
- Traduisez.
  - Nous l'avons fait pour que les gens s'amuse.
  - Ils ont envoyé des messages pour que tout le monde partage leurs émotions.

### C Groupe nominal complexe

- Observez le découpage en groupes de sens du passage suivant.  
*Network television's / first / accidentally interactive / show...* (l. 9)
  - Quel est le mot principal ? Se trouve-t-il au début ou à la fin ?
  - Sur quel(s) mot(s) portent respectivement *Network*, *first* et *accidentally* ?
  - Quelle est la nature de 's' ?
  - Traduisez ce passage.
- Découpez de la même manière les groupes nominaux suivants et traduisez-les.
  - ... *the South China Sea...* (l. 2)
  - ... *CBS' parking lot.* (l. 10)
  - ... *gossip and entertainment magazines...* (l. 31)

## Enrichir son lexique

### D Pluriels irréguliers et invariables

- Certains mots ont un pluriel irrégulier qui subit des modifications d'orthographe (*life* → *lives*) et ne prend pas toujours la marque -s (*child* → *children*). D'autres mots sont identiques au singulier et au pluriel : *means* (moyen) → *means* (moyens).
- En vous aidant d'un dictionnaire si nécessaire, donnez le singulier ou le pluriel des quatre mots suivants, extraits du texte.  
*series* (l. 5) – *phenomenon* (l. 5) – *basis* (l. 31) – *media* (l. 32)

- Écrivez le pluriel des mots suivants en vous aidant d'un dictionnaire si nécessaire.

*sheep* – *mouse* – *analysis* – *foot* – *crisis* – *axis* – *synopsis* – *diagnosis* – *hypothesis* – *fish* – *goose* (oie) – *stimulus* – *ox* (bœuf) – *criterion* – *species* – *curriculum* (programme) – *wolf* – *shelf* (étagère) – *calf* (veau / mollet) – *half* – *thief* – *knife* – *wife*

- Quel est le pluriel des mots terminés par -sis ?

# The guiding star

■ Which person (famous or not) has played a major role in your life or has had a great influence on your choices? (150-200 words)

## A Préparez-vous

1. Établissez une liste des trois personnes qui vous ont le plus influencé ou ont joué un rôle important dans votre vie, en expliquant brièvement pourquoi. Ne rédigez pas tout de suite : écrivez uniquement des mots-clés.

2. Choisissez la personne sur laquelle vous avez écrit le plus d'éléments.

## B Organisez vos idées

1. La première partie de votre développement sera consacrée aux circonstances de votre rencontre (virtuelle ou réelle) et à la présentation de cette personne : nom (facultatif), âge, sexe, caractère, métier, qualités...

2. Dans une deuxième partie, vous expliquerez en quoi cette personne a marqué votre vie ou influencé vos choix. Était-ce par ses actions, son métier, sa personnalité, son charisme, ses compétences, sa disponibilité, son aide, ses conseils?...

## C Mobilisez les structures et le lexique

1. Utilisez les **mots de liaison** appropriés afin de bien organiser vos idées. ➤ **Outils p. 235-236**

2. Vous devrez utiliser des énoncés exclamatifs (Gr. 31) :

*What a + GN – He / She is such a + GN –*

*How + adjectif – He / She is so + adjectif...*

3. Vous aurez sans doute besoin des structures suivantes : **aimer, désir et souhait, cause, conseil, capacité et résumer ses idées.** ➤ **Outils p. 230-233**

4. Vous pouvez également vous aider de la **Toolbox**.



### TOOLBOX

#### Nouns

- personality
- charisma
- accomplishment: *talent*
- values
- ideal
- role model

#### Adjectives

- fascinated by
- unforgettable: *inoubliable*
- close to: *proche*
- exceptional
- outstanding: *remarquable*
- gifted = talented
- understanding: *compréhensif*
- kind: *bon*
- courageous
- generous = unselfish

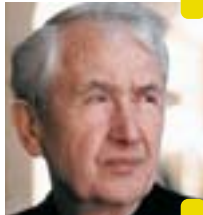
#### Verbs & expressions

- succeed in V-ing  
= manage to V

- inspire
- dream of V-ing
- be filled with admiration for
- look up to = admire
- respect
- have a great impact on
- follow sb's example
- impress
- change sb for the better
- dedicate oneself to sb / sth:  
*se consacrer à qqn / qqch*
- devote one's life [*consacrer sa vie*] to sb / sth / V-ing
- rely on: *compter sur*
- be thankful / grateful to sb for V-ing
- share: *partager*
- listen to: *être à l'écoute de*
- identify with
- look like sb
- feel like V-ing: *avoir envie de V*

## High hopes 🙄

Frank McCourt was born in New York City (1930) and grew up in Ireland. At the age of 19 he returned to the US and earned a degree from New York University. For thirty years he was a high-school teacher in New York City. He received the Pulitzer prize and National Book Award for his bestselling memoirs: *Angela's Ashes* [1996]. *'Tis* is the sequel to *Angela's Ashes*.



*Nineteen-year-old Frank McCourt has come to New York City in the late forties to escape from poverty in Ireland. He had hoped to make it in America, but life is far from what he had expected and he has to struggle to find even low-paid jobs.*

There are days the rain is so heavy I have to spend a dime<sup>1</sup> on the subway<sup>2</sup> and I see people my own age with books and bags that say Columbia, Fordham, NYU, City College, and I know I want to be one of them, a student.

I know I don't want to spend years in the Biltmore Hotel setting up banquets and meetings and I don't want to be the houseman cleaning up in the Palm Court. I don't even want to be a busboy<sup>3</sup> getting a share of the waiters' tips which they get from the rich students who drink their gin and tonic, talk about Hemingway and where should they have dinner and should they go to Vanessa's party on Sutton Place, it was such a bore<sup>4</sup> last year.

I don't want to be houseman where people look at me as if I were part of a wall.

I see the college students in the subway and I dream that some day I'll be like them, carrying my books, listening to professors, graduating with a cap and gown, going on to a job where I'll wear a suit and tie and carry a briefcase, go home on the train every night, kiss the wife, eat my dinner, play with the kids, read a book, go to sleep so that I'll be rested and fresh the next day.

I'd like to be a college student in the subway because you can see from the books they're carrying their heads must be stuffed<sup>5</sup> with all kinds of knowledge<sup>6</sup>, that they could sit down with you and chat forever about Shakespeare and Samuel Johnson and Dostoyevsky. If I could go to college I'd make sure to ride the subways and let people see my books so that they could admire me and wish they could go to college, too. I'd hold up the books to let people see I was reading *Crime and Punishment* by Fyodor Dostoyevsky. It must be grand to be a student with nothing to do but listen to professors, read in libraries, sit under campus trees and discuss what you're learning. It must be grand to know you'll be getting a degree that puts you ahead of the rest of the world, that you'll marry a girl with a degree and you'll be sitting up in bed the rest of your life having great chats about the important matters.

But I don't know how I'll ever get a college degree and rise in the world with no high school diploma. Some old Irishmen tell me there's nothing wrong with hard



1. 10 cents
2. métro (US)
3. aide-serveur
4. rasoir
5. truffées
6. connaissances
7. à la sueur de son front
8. rang social
9. péchés capitaux
10. type (fam.)

50 work. Many a man made his way in America by the sweat of his brow<sup>7</sup> and his strong back and it's a good thing to learn your station<sup>8</sup> in life and not be getting above yourself. They tell me that's why God put pride at the top of the Seven Deadly Sins<sup>9</sup> so that young fellas<sup>10</sup> like me won't be getting off the boat with big notions.

Frank McCOURT, *'Tis* (1999)

## COMPRÉHENSION

### Read the whole text.

1. What kind of text is it? ←
2. What do we learn about the hero (age, social class, dreams)? (20 words)

### Read from the beginning to ... part of a wall. (l. 22)

3. Guess why Frank has to spend a dime on the subway. (20 words)
4. Why doesn't Frank like being a houseman and why wouldn't he like to be a busboy? (30 words)
5. Quote two elements showing that Frank makes fun of rich students.
6. Choose the best title for this part: *New York colleges – Refusing one's station in life – A houseman's life.*

### Read from I see... (l. 23) to ... important matters. (l. 46)

7. Explain why the words *book*, *college* and *student* are repeated several times. (30 words)
8. True or false? (Justify briefly.) → Frank wants to live an exceptional life.
9. Why would Frank like to be a *student in the subway*? What does it show about his character? (50 words) ←
10. According to Frank, what are a student's main occupations? Quote four verbs.
11. Why is getting a degree so important to Frank? Quote a sentence and explain it. (40 words)
12. Choose the best title for this part: *Jealousy – Daydreams – Great Writers.*

### Read from But I don't know... (l. 48) to the end.

13. What is praised (*loué*) in this part? (several answers) Justify your choice. (40 words)  
*the value of hard work – the power of money – the impact of religious beliefs – the importance of pride – the American Dream – the power of words*
14. According to Irish values, what is the only accepted way of succeeding? What is not accepted? ←
15. Choose the best title for this part: *Injustice – Social classes – Reality.*

## EXPRESSION

### Choose one of the two subjects. (250 words)

1. Are you fascinated by books? Do you read much? Explain why or why not.
2. To what extent is this text (and Frank McCourt's biography) an illustration of the American Dream? ←

## TRADUCTION

### Translate from *It must be grand...* (l. 42) to ... important matters. (l. 46) ←

## Hints

Définissez la nature du passage : (first / third person) narrative, dialogue, press article, biography, novel, diary...

Mots utiles : *proud – envious – show off – success – admire*

Les expressions *station in life* et *above yourself* seront des éléments essentiels de votre réponse.

*The American Dream is the idea, held by many in the USA, that through hard work, courage and determination, one can achieve prosperity.*

Comment traduirez-vous *grand* : « grand », « majestueux » ou « fantastique » ?

## Expressions du futur

Sanbona Wildlife Reserve  
20th June, 2006

Dear David,

I am pleased to confirm that you've been accepted on our programme as of January 2007. Now that you're one of our team, you're going to need a full information package. We'll also send you your air ticket in a few weeks, as soon as you've decided which route  
5 you're going to take. You'll need medical insurance as you'll be working with sick animals that are likely to cause trouble at times. (Frankly, we won't really relax until our new vet arrives next month.) Full-scale operations are to start when you arrive in January to join the group of volunteers.

I can't give you a detailed job description for the moment but don't worry, when you  
10 get here you're sure to adapt quickly. We're about to start building housing for volunteers but I don't know when it will be ready so you'll have to share a tent as long as building work is in progress.

Yours sincerely,  
Johann Karmy

## WILL et BE GOING TO &gt; Précis 10A

1. ... *you're going to need* ... (l. 3)
2. *We'll also send you your air ticket* ... (l. 4)
3. ... *which route you're going to take*. (l. 4)

Associez à chaque emploi de **WILL** ou **BE GOING TO** une de ces trois propositions :

- a. l'action est située dans l'avenir grâce à un repère temporel dans le texte (précisez lequel) – b. la prédiction est liée à la connaissance que l'on a de la situation présente (précisez) – c. la forme exprime l'intention.

## Subordonnée de temps

## et interrogative indirecte &gt; Précis 10C-39B

1. ... *when you arrive in January*... (l. 7)
2. ... *I don't know when it will be ready*... (l. 11)

- Quelle subordonnée en **WHEN** est une interrogative indirecte ? Laquelle est une subordonnée de temps ? Traduisez.
- Dans quel cas peut-on utiliser **WILL** dans la subordonnée ?

## AS SOON AS, UNTIL et AS LONG AS

1. ... *as soon as you've decided*... (l. 4)
2. ... *until our new vet arrives*... (l. 6)
3. ... *as long as building work is in progress*. (l. 11)

- Quel est le sens de chaque élément en gras ?
  - a. durée (« tant que ») – b. point de départ (« dès que ») – c. point d'arrivée (« jusqu'à ce que »)
- Qu'exprime le **present perfect** en 1 : un fait accompli au moment où l'on parle ou un fait qui sera accompli dans l'avenir ?
- Traduisez ces trois phrases et résumez les différences entre le français et l'anglais.

## Autres expressions du futur &gt; Précis 10B

1. ... *that are likely to cause trouble*... (l. 6)
2. ... *operations are to start* [...] in January... (l. 7)
3. ... *you're sure to adapt quickly*. (l. 10)
4. *We're about to start building*... (l. 10)

- Associez à chaque expression en gras une explication :
  - a. c'est prévu dans nos plans ;
  - b. c'est sur le point de se produire ;
  - c. il y a de fortes chances pour que cela se produise ;
  - d. il est certain que cela se produira.
- Traduisez ces quatre phrases.

## Pratiquer

A Complétez avec **WILL** ou le présent / present perfect lorsque **WILL** est impossible.

1. I wonder when they ... (call) me.
2. As soon as you ... (finish), you'll join a new team.
3. Send us the details as soon as you ... (have) them.

B Complétez avec **AS LONG AS, UNTIL** ou **AS SOON AS**.

1. You'll start ... you get here.
2. We won't send you any other information ... we've received your mail.
3. You'll be able to stay ... you wish.

## C Traduisez.

1. Il y a de fortes chances que le programme commence dès que vous serez arrivé.
2. Je suis sur le point de partir et je n'ai pas l'intention de retarder (*postpone*) mon départ.
3. Il est prévu que les volontaires se rencontrent à Londres en décembre.

# Everyday life

## Directions

### A Listen 🙄

1. Where is Paul? Where does he want to go? How can he get there?
2. Did you hear the expressions corresponding to the following sentences?
  - a. « *Cela vous prendra au moins 40 minutes.* »
  - b. « *C'est à l'angle de la 5<sup>e</sup> Avenue et de la 34<sup>e</sup> Rue.* »
3. Listen to the conversation again and give as many details as you can about Paul's itinerary in Manhattan.

### B Your turn

**Pair work:** With the help your teacher will give you, ask for directions in the following situations:

- you are in Washington Square Park in Manhattan and you want to go to Battery Park to take a ferry to Ellis Island and the Statue of Liberty;
- you are at the Empire State Building and you want to have a picnic in Central Park;
- you have done some shopping in Little Italy and you want to visit the American Museum of Natural History.



### A FEW TIPS

#### Places

- downtown / city centre ['sentə] (*centre ville*)
- train = railway station
- bus station / stop / route [ru:t] (*trajet*)
- ticket ['tɪkɪt] office [*guichet*]
- ticket machine [mæ'ʃi:n] (*distributeur*)
- tourist information office
- museum [mju:'ziəm] / restaurant ['restrɒnt] / cinema
- reach [ri:tʃ] (*atteindre*)
- be on one's way to [*se diriger vers*]

#### Asking for information / help

- Excuse me, I'm a bit lost. Can / Could you tell me the way to ... / how to get to ... ?
- I'm sorry to bother you, but do you know the way to...?
- How long does it take to get to ... ?
- Do you know where I should get off (*descendre*)?
- Can you tell me how to get to the downtown area from here, please?
- I'd like to go from ... to ... .
- Where is the nearest tube [*tju:b*] / subway station?
- Where can I buy a bus / subway / train ticket?

- How long will it take me to get to ... ?
- How far is it to ... ?

#### Giving information

- Turn left / right.
- Take the first turning on the left / right.
- Walk straight ahead. [*Allez tout droit.*]
- Continue down ... street for about ... metres [*mi:təz*] / minutes [*mi:nɪts*].
- Walk about ... minutes and then ... .
- Follow ... street until you get to ... .
- Carry straight on as far as ... / Go ahead to ... [*Allez tout droit jusqu'à ...*]
- You will pass ... on your right / left.
- You can't miss it!

#### Taking the bus / the taxi (cab) / the train / the metro

- metro [*metrəʊ*] = subway [US]  
= the tube / the Underground [London]
- fare [*fɛə*] [*prix d'une course, d'un billet / ticket*]
- one-way ticket / single [*billet simple*]
- round-trip / return ticket [*billet aller-retour*]



Workbook p. 24-26



# Prononcer les phrases

## A. Accent de phrase (accent syntaxique)

Écoutez les deux phrases ci-dessous et repérez les mots accentués. À votre avis, pourquoi sont-ils accentués ?

1. *What do you know about the history of England?*
2. *She saw him when she was in London.*

Tous les mots d'une phrase ne sont pas accentués. On accentue seulement les mots **nécessaires à la compréhension du message**. En fait, l'accentuation des mots dépend de plusieurs éléments : la catégorie syntaxique, la place des mots dans la phrase et la nouveauté de l'information.

### 1. Catégorie syntaxique

- **Les mots porteurs de sens sont accentués.** Ces mots sont les noms, verbes, adjectifs qualificatifs, adverbes, démonstratifs, mots interrogatifs, auxiliaires avec négation, pronoms possessifs, prépositions de plus d'une syllabe et les mots *yes, no, not*.

- **Les mots-outils ne sont pas accentués.** Ces mots-outils sont les articles, conjonctions, auxiliaires sans négation, déterminants possessifs, coordinations, pronoms personnels, relatifs et prépositions d'une syllabe.

➤ *What would you have **done** if he had **talked** to you in the **street**?*

### 2. Place des mots dans la phrase

Comment prononcerez-vous le mot *at* ci-dessous dans chaque cas : forme pleine ou réduite ? Vérifiez à l'écoute.

*Look **at** the girl he is staring **at**!*

Les **mots-outils** d'une seule syllabe se prononcent de deux manières, en fonction de leur place dans la phrase.

- La voyelle se prononce avec la forme **pleine** en **début** ou **fin de phrase**.

- La voyelle se prononce en forme **réduite** (en général [ə]) pour **toute autre place dans la phrase**.

➤ Exemples de formes pleines et réduites.

| Forme pleine                            | Forme réduite                           |
|---|---|
| <i>Do it when you <b>can</b> [kæn].</i> | <i>I <b>can</b> [kən/kn] do it now.</i> |
| <i>Who were you waiting for [fɔːr]?</i> | <i>I was waiting for [fə] you.</i>      |



### 3. Nouveauté de l'information

Quels mots porteurs de sens ne seront pas accentués dans ces phrases ? Pourquoi ? Vérifiez à l'écoute.

POLICEMAN: *Show me your driving licence.*

DRIVER: *I don't have a driving licence...*

Pour être accentué, un mot doit apporter quelque chose de nouveau. Si une information est répétée, les mots porteurs de sens ne sont pas accentués quand ils réapparaissent.

➤ JANET: *Did you like **living** in the **country**?*

➤ FRANK: *Oh, yes. I just **loved** living in the country.*

La deuxième fois, les mots *living* et *country* ne sont pas accentués parce qu'ils sont répétés. Le mot *loved* est le dernier mot accentué (appelé « pivot »). Les mots qui suivent le pivot sont des mots prononcés sans accentuation car ils n'apportent pas d'information nouvelle.

## B. Liaisons

Quelles liaisons ferez-vous dans la phrase ci-dessous ? Vérifiez à l'écoute.

*Come over as soon as possible. I need all of you.*

En général, on fait la liaison entre deux mots lorsque le premier mot se termine par une consonne ou un -e muet et que le second mot commence par une voyelle (le plus souvent non accentuée). Ainsi *Switch it off* semble se prononcer *switchitoff*.

➤ *I think I heard a noise. – What is she afraid of? – I'm scared of the dark.*

## C. Intonation

Écoutez les phrases ci-dessous. Dans quelles phrases l'intonation est-elle montante / descendante ?

1. *Has your sister arrived? When will she visit us?*
2. *Don't listen to him!*
3. *You're welcome.*

### 1. Intonation descendante (↘)

Elle traduit une idée de certitude : la voix descend.

- Déclarations positives ou négatives
  - *She's been waiting for hours.* ↘
- Interrogations ouvertes (*wh-* questions)
  - *Why did you refuse to do it?* ↘
- Ordres
  - *Stop arguing!* ↘
- Formules de politesse
  - *Don't mention it.* ↘
- Quand le *tag* n'est pas une vraie question
  - *He can speak German, can't he?* ↘

### 2. Intonation montante (↗)

Elle traduit une idée d'inachèvement, de sous-entendus ou de doute : la voix monte.

- Interrogations fermées (*Yes / No questions*)
  - *Are you flying to London?* ↗
- Nuance d'amabilité
  - *Good morning.* ↗
- Pour faire répéter une réponse
  - *How many people?* ↗
- Quand le *tag* est une vraie question
  - *She came yesterday, didn't she?* ↗
- Énoncé non achevé, énumération
  - *They saw Peter ↗... Judith ↗...*

## D. Mise en relief

Selon vous, quels mots seront particulièrement mis en relief dans les phrases ci-dessous ? Vérifiez à l'écoute.

1. *He likes her but she doesn't like him.*
2. *You didn't see me, but I was there.*

Dans un contexte particulier, tout mot peut être porteur d'un accent fort accompagné d'une intonation descendante. Un mot peut être accentué afin d'obtenir un effet de contraste, d'insistance ou pour montrer la surprise.

- *I did it. **You** didn't.*
- *This is **great!***
- *It isn't **that** interesting!*
- *She's not his **wife**. She's just a **friend**.*

Cette mise en relief sera d'autant plus marquée que la voix opère une chute plus grande depuis l'aigu vers le grave.

## E. Groupes de sens

Écoutez les deux phrases ci-dessous. Quelle phrase avez-vous entendue en premier, 1 ou 2 ?

1. *Oliver said, "Martha is fantastic."*
2. *"Oliver," said Martha, "is fantastic."*

• Une phrase est divisée en **groupes de sens**. Ces segments de phrase sont suivis d'une pause plus ou moins marquée (schématisée ci-dessous par / [pause facultative] ou // [pause obligatoire]). En français comme en anglais, ces pauses sont essentielles pour dégager le sens de la phrase.

• La ponctuation est une aide précieuse pour délimiter un groupe de sens. Les problèmes apparaissent quand les phrases dépassent une douzaine de syllabes et qu'il n'y a pas de virgule. Il faut alors comprendre le contexte pour savoir où marquer les arrêts et donner du sens à la phrase.

• Écoutez les passages ci-dessous en prêtant attention aux pauses dues aux groupes de sens.

- *All I have to do // is type in / the address.*
- *Holes in the wall // where windowpanes should have been // sent a chill through the room.*
- *"You've got to // loudly and strongly / and probably with all kinds of paper // tell the White House / what you need," // said Florida Governor Lawton Chiles / after the hurricane.*