

SEQUENCE 1

➔ **Thématique : Arts et débats d'idées**

➔ **Axe d'étude 1 : Art et contestation**

✓ **Problématique : La littérature et les arts africains**

✓ **Problématique : And if it was time for Africa and its diaspora to regain their history? | Et s'il était temps pour l'Afrique et sa diaspora de se réapproprier leur histoire ?**

➔ **Supports :**

1. Culture tip

2. Fiche méthode : Décrire un tableau

3. Anticipation

4. Colonial vision of Africa

a. Compréhension écrite : One King, One Flag, One Fleet, One Empire

b. Compréhension écrite : Heart of Darkness

c. Compréhension écrite : Things Fall Apart

5. How can Africa retell its own story?

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6. Grammaire : le past perfect

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8. Phonologie : les deux consonnes L de l'anglais – l'accentuation en anglais

9. Reasserting Africanness

a. Compréhension écrite : Afrochella

b. Compréhension écrite : Decolonising the Mind

c. Compréhension orale : Swan Lake meets Africa

10. Traduction

Devoir à envoyer n°1

➔ **Objectifs :**

> **LEXIQUE** • Discrimination, vision biaisée, exposition, discours colonial et postcolonial, réaffirmation de l'identité africaine.

> **GRAMMAIRE** • Le pluperfect simple.

> **PHONOLOGIE** • Les deux consonnes l de l'anglais. • L'accentuation en anglais.

> **TRADUCTION** • Utiliser le dictionnaire unilingue.

1. Culture tip

English Speaking countries in Africa

> A map of Africa

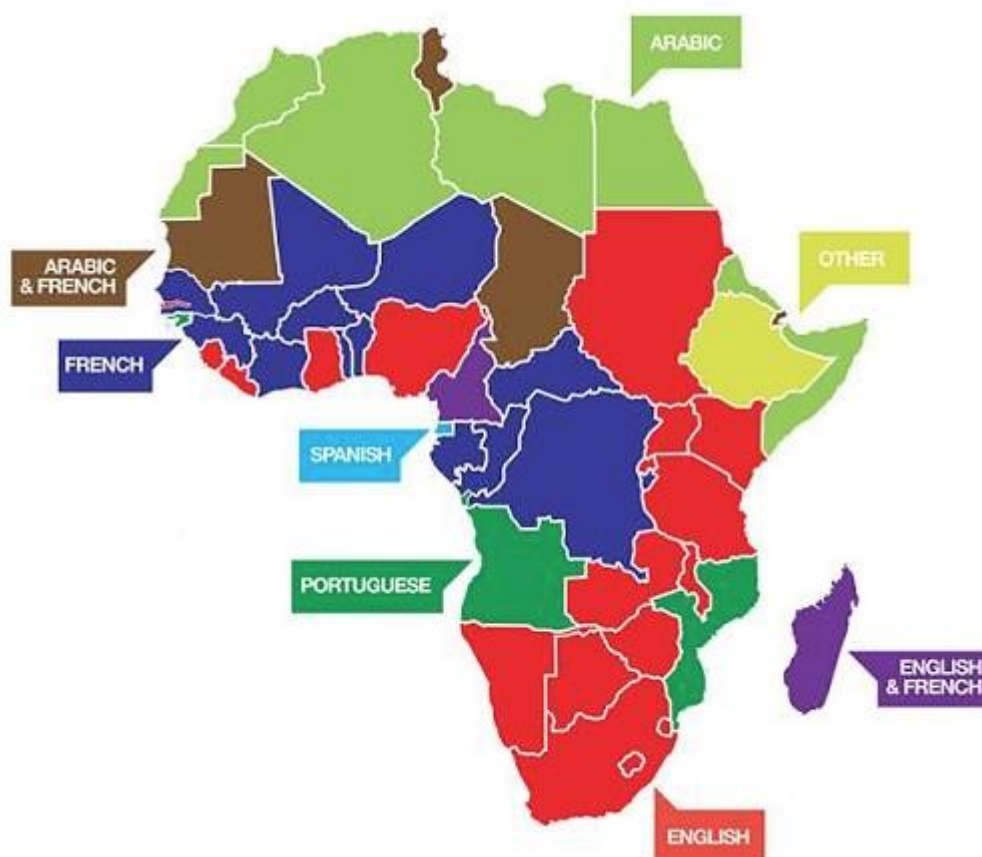


> English speaking countries in Africa

There are more than a dozen **African countries** where **English** is an official language. These include Zimbabwe, Uganda, Zambia, Botswana, Namibia, Kenya, Sierra Leone, Liberia, South **Africa**, and Nigeria. (voir carte page 15 de votre livret).



Étudiez aussi “Countries where English is the official language” page 306 de votre manuel.



History of Africa

> Ancient Africa

Scientists believe that Africa was the birthplace of mankind. By 100,000 BC modern humans lived by hunting and gathering with stone tools. From Africa, they spread to Europe.

By 5,000 farming had spread to North Africa. People herded cattle and they grew crops. At that time the Sahara Desert was not a desert. It was a green and fertile area. Gradually it grew drier and became a desert.

Farmers in Africa continued to use stone tools and weapons however about 600 BC the use of iron spread in North Africa. It gradually spread south and by 500 AD iron tools and weapons had reached what is now South Africa.

> Africa in the middle ages

In 642 the Arabs conquered Egypt. In 698-700 they took Tunis and Carthage and soon they controlled all of the coasts of North Africa. The Arabs were Muslims, of course, and soon the whole coast of North Africa converted to Islam. Ethiopia remained Christian but it was cut off from Europe by the Muslims.

After 800 AD organized kingdoms emerged in northern Africa. They traded with the Arabs further north. (Trade with the Arabs led to the spread of Islam to other parts of Africa). Arab merchants brought luxury goods and salt. In return, they purchased gold and slaves from the Africans.

One of the earliest African kingdoms was Ghana (It included parts of Mali and Mauritania as well as the modern country of Ghana). By the 9th century, Ghana was called the land of gold. However, Ghana was destroyed in the 11th century by Africans from further north.

By the 11th century the city of Ife in Southwest Nigeria was the capital of a great kingdom. From the 12th century craftsmen from Ife made terracotta sculptures and bronze heads. However, by the 16th century, Ife was declining.

Another African state was Benin. (The medieval kingdom of Benin was bigger than the modern country). From the 13th century, Benin was rich and powerful.

Meanwhile the kingdom of Mali was founded in the 13th century. By the 14th century, Mali was rich and powerful. Its cities included Timbuktu, which was a busy trading center where salt, horses, gold, and slaves were sold. However, the kingdom of Mali was destroyed by Songhai in the 16th century.

Songhai was a kingdom situated east of Mali on the River Niger from the 14th century to the 16th century. Songhai reached a peak of about 1500 AD. However, in 1591 they were defeated by the Moroccans and their kingdom broke up...

Meanwhile in the Middle Ages Ethiopia flourished. The famous church of St George was built about 1200.

Meanwhile the Portuguese were exploring the coast of Africa. In 1431 they reached the Azores. Then in 1445, they reached the mouth of the River Congo. Finally, in 1488 the Portuguese sailed around the Cape of Good Hope.

> Africa 1500-1800

In the 16th century Europeans began to transport African slaves across the Atlantic. However, slavery was nothing new in Africa. For centuries Africans had sold other Africans to the Arabs as slaves. However, the trans-Atlantic slave trade grew until it was huge.

In the 18th century ships from Britain took manufactured goods to Africa. They took slaves from there to the West Indies and took sugar back to Britain. This was called the Triangular Trade. (Many other European countries were involved in the slave trade).

Some Africans were sold into slavery because they had committed a crime. However many slaves were captured in raids by other Africans. Europeans were not allowed to travel inland to find slaves. Instead, Africans brought slaves to the coast. Any slaves who were not sold were either killed or used as slaves by other Africans. The slave trade would have been impossible without the co-operation of Africans many of whom grew rich on the slave trade.

> Modern Africa

In the 19th century European states tried to stop the slave trade. Britain banned the slave trade in 1807. On the other hand in the late 19th century Europeans colonized most of Africa!

In 1814 the British took the Dutch colony in South Africa. In 1830 the French invaded northern Algeria. However, colonization only became serious in the late 19th century when Europeans 'carved up' Africa. In 1884 the Germans took Namibia, Togo, and Cameroon and in 1885 they took Tanzania. In 1885 Belgium took over what is now the Democratic Republic of Congo. The French took Madagascar in 1896. They also expanded their empire in northern Africa. In 1912 they took Morocco and Italy took Libya. In 1914 the British took control of Egypt. By then all of Africa was in European hands except Liberia and Ethiopia. (The Italians invaded Ethiopia in 1896 but they were defeated by the Ethiopians).

Further south the British took Zimbabwe, Zambia, Malawi, Uganda, and Kenya. The British also took control of Egypt. Angola and Mozambique remained Portuguese.

However in the early 20th century attitudes to imperialism began to change in Europe. Furthermore in Africa churches provided schools and increasing numbers of Africans became educated. They became impatient for independence. The movement for African independence became unstoppable and in the late 1950s and 1960s, most African countries became independent. In 1960 alone 17 countries gained their independence. However, Mozambique and Angola did not become independent until 1975.

In the early 21st century Africa began to boom. Today the economies of most African countries are growing rapidly. Tourism in Africa is booming and investment is pouring into the continent. Africa is developing rapidly and there is every reason to be optimistic.

Source : <http://www.localhistories.org/africanhistory.html>



Lisez aussi "From Colonialism to post-colonialism" page 29 de votre manuel.

Geography of Africa

Africa, the second-largest continent, is bounded by the Mediterranean Sea, the Red Sea, the Indian Ocean, and the Atlantic Ocean. It is divided in half almost equally by the Equator.

Africa has eight major physical regions: the Sahara, the Sahel, the Ethiopian Highlands, the savanna, the Swahili Coast, the rain forest, the African Great Lakes, and Southern Africa. Some of these regions cover large

bands of the continent, such as the Sahara and Sahel, while others are isolated areas, such as the Ethiopian Highlands and the Great Lakes. Each of these regions has unique animal and plant communities.



2. Fiche méthode

Comment décrire un tableau / une image en anglais



Révissez et retenez



Étudiez la fiche méthode 6 page 235 de votre manuel.

Un rapide guide de survie :

In the top left-hand corner

At the top

In the top right-hand corner

On the left-hand side

In the centre/middle

On the right-hand side

In the bottom left-hand corner

At the bottom

In the bottom right-hand corner

- It shows... / it represents...
- The scene takes place...
- It consists of... / It is composed of... / It is made up of...
- behind / in front of / to the right / above / under / etc.
- It was painted by Norman Rockwell
- The painting is moving / surprising...
- I find it funny / surprising
- In my opinion...

VOCABULARY



Apprenez le vocabulaire.

Attention ! si vous êtes capable, replacer historiquement le tableau dans un contexte historique.

- portrait
- landscape
- still life (*nature morte*)
- impressionism
- cubism
- realism / realistic
- romanticism / romantic
- classical
- a painter
- a provocator
- canvas (*toile*)
- oil (*huile*)
- watercolour (*aquarelle*)
- composition
- light / shade
- beautiful
- ugly
- shocking
- masterpiece
- work of art

Parler des couleurs et de l'éclairage

- light / dark: clair / sombre

- Bright / pale: vif / pale
- Blurry / crisp: flou / net
- Black and white: noir et blanc
- Chiaroscuro: clair-obscur
- Colorful: coloré
- Color photograph: photographie en couleurs
- Grainy: granuleux
- Sepia: sépia
- Washed-out: délavé (couleurs)

Vue d'une scène

- Extrême long shot: plan général (par exemple d'une ville entière)
- Wide shot / long shot: plan d'ensemble (par exemple d'un bâtiment entier)
- Full shot: plan large, montre les personnages de la tête au pied
- Medium shot: plan rapproché de plusieurs personnages, assis ou dont on ne voit qu'une partie du corps
- Sur un seul personnage
- Full shot: plan complet, de la tête au pied
- American shot: plan américain (cadre le personnage au niveau des cuisses)
- Medium shot: plan moyen ou plan taille (au niveau de la taille)
- Medium close-up: plan poitrine
- Close-up: gros plan (sur le visage)
- Extreme close-up / Italian shot: très gros plan (sur les yeux)

Décrire une image en donnant votre opinion

>> **Voici quelques expressions pour construire un argumentaire.**

- According to me: selon moi
- I think that...: je pense que...
- In my opinion: à mon avis
- I like/don't like this picture, because...: j'aime / je n'aime pas cette image, parce que...
- What I like/don't like about this picture is...: ce que j'aime / je n'aime pas dans cette image, c'est...
- This picture conveys a sense of...: cette image donne une impression de...

>> **Avec quelques adjectifs pour enrichir cet avis :**

- Amazing: incroyable
- Amusing: amusant
- Cheerful: joyeux
- Disturbing: dérangeant
- Fascinating: fascinant
- Funny: drôle
- Interesting: intéressant
- Intriguing: intrigant
- Provocating: provoquant
- Sad: triste
- Scary: effrayant
- Soothing: apaisant
- Striking: frappant
- Thought-provoking: qui inspire la réflexion

3. Anticipation

a. Citation :



Étudiez la citation page 18 de votre manuel.

b. Compréhension orale



Regardez la vidéo "Introducing the theme" page 18 de votre manuel.

Un fichier est fourni avec le livret > Fichier 01.

Compréhension écrite



Étudiez l'image page 18 de votre manuel.

VOCABULARY



Apprenez le vocabulaire.

- To catch up = rattraper le retard
- To covet = convoiter
- Slice = part
- Fortunately = heureusement
- Trend = tendance
- A scramble = un mélange

HELP

Do you know?

"The strange thing about Africa is how past, present and future come together in a kind of rough jazz if you like." Ben Okri

Ben Okri is a Nigerian poet born in 1959. After a few years of his childhood spent in London, he lives in Nigeria. He has published novels, short stories, essays and poems. The Famished Road, published in 1991, is one of his main novels.

This quotation illustrates the frenzy also depicted on the painting this double page. The African continent, in the image of its history, is in perpetual motion. We imagine sounds, colours, movements, smells. The rough jazz evokes a music based on improvisation. where the different instruments must stay tuned to each other of others to create a form of harmony, something vibrant, alive and energetic. The adjective rough also conveys the idea of something in its raw state, which is built without partition (for spinning the metaphor). Here, it is the present, the past and the future which must listen to each other if Africa is to be built.

The painting

Kofi Agorsor is a Ghanaian artist born in 1970. His work is colourful and often represents elongated shapes, in movement (here, we have characters who seem to be moving dancing in a circle, as if it were a traditional dance).

This colourful composition is reminiscent of the fabrics African. The shapes and colors of these so-called "wax" fabrics often mark a social rank. Modern, even abstract, the work of Kofi Agorsor has become increasingly valuable on the African art market.

The video

It is often said that Africa had no history and therefore the Africans were a people without history. They propagated the image of Africa as a 'dark continent'. ... It was argued at the time that Africa had no history because history begins with writing and thus with the arrival of the Europeans.

"The single story creates stereotypes, and the problem with stereotypes is not that they aren't true, but they are incomplete. They make one story become the only story."

Exercice autocorrectif n°1 - corrigé en fin de livret

1. Décrivez la peinture de Kofi (forme, couleurs, impression).
2. Après avoir étudiés les trois documents de la page d'ouverture, dites quel est le point commun entre ces trois documents.

4. A colonial vision of Africa**Compréhension écrite :**

Étudiez le document A « One King, One Flag, One Fleet, One Empire » page 20 de votre manuel.



Revoyez le cours « Décrire une image ».

HELP**Culture Tip**

This retro illustration dates from 1911, a few months after the accession to the throne of George V (1865-1936, Queen Victoria's grandson) in May 1910. Representatives of the British Empire pay tribute to Britannia, the personification of the United Kingdom and his empire.

Who is Britannia?

When Roman Britain was divided into four provinces in 197 AD, two were called Britannia Superior and Britannia Inferior. Britannia is the name given to the female personification of the island, and it is a term still used to refer to the whole island.



To recognize the characters of the illustration:

[https://commons.wikimedia.org/wiki/Category:Old_maps_of_the_British_Empire#/media/File:British_America_\(13973926836\).jpg](https://commons.wikimedia.org/wiki/Category:Old_maps_of_the_British_Empire#/media/File:British_America_(13973926836).jpg)

Exercice autocorrectif n°2 - corrigé en fin de livret

Répondez aux questions 1, 2, 3, 4 et 5 du document A page 20 de votre manuel.

3. Compréhension écrite :



Étudiez le texte, document B « Heart of Darkness » page 20 de votre manuel.



Lisez la biographie de Joseph Conrad page 28 de votre manuel.

VOCABULARY



Apprenez le vocabulaire page 21 de votre manuel.

- A sailor = un marin
- To witness = témoigner
- Inefficiency = inefficacité
- To be enslaved = être mis en esclavage
- Unearthly = surnaturel, mystérieux
- To leap (lept, leapt) = sauter
- To spin (spun, spun) = tourner
- Dim = faible
- To strip = enlever, se dépouiller, se déshabiller
- Cloak = manteau
- To mess about = s'occuper de, jouer
- Blanket = couverture
- Leaky = qui prend l'eau, qui fuit
- To squint = loucher, lancer un regard oblique
- A boiler = une bouilloire
- Thirst = soif

HELP**Do you know?**

The book was published at the very end of the 19th century (in 1899), this story tells of a journey to the heart of Africa, along the Congo River.

Charles Marlow, obsessed by this river, undertakes a trip to Africa during which he meets Kurtz who is trading ivory. Although he has witnessed the violence against Africans (linked to colonisation and British imperialism), Marlow is not particularly helpful to them.

Colonization of Africa - summary from mid-15th century to 1980:

<https://youtu.be/Fbb7nblUUEM>

Exercice autocorrectif n°3 - corrigé en fin de livret

Répondez aux questions 1, 2, 3 et 4 du document B page 20 de votre manuel.

Compréhension écrite :

Étudiez le texte, document C “Things Fall Apart” page 21 de votre manuel.



Lisez la biographie de Chinua Hachebe page 29 de votre manuel.

HELP**Do you know?**

Published in 1958, this novel criticizes colonization and racism and the primitive representation of Africans. This narrative narrates the life of Okonkwo who belongs to the Igbo tribe and the slow European and Christian invasion into the life of his village. The passage reproduced here is at the end of the novel, when Okonkwo returns to his home village after seven years of exile.

Exercice autocorrectif n°4 - corrigé en fin de livret

Répondez aux questions 1, 2 et 3 du document C page 21 de votre manuel.

5. How can Africa retell its own story?**Compréhension écrite :**

Étudiez le document A “Installation by Andrew Gilbert” page 22 de votre manuel.



Revoyez le cours « Décrire une image ».

HELP**Do you know?**

This installation, entitled British Infantry Advance on Jerusalem, 4th of July 1879, was created by the Scottish artist **Andrew Gilbert**.

It was presented at the Tate Britain at the exhibition Artist and Empire in November 2015. The work of Andrew Gilbert is focuses on the imprint left by colonialism on the Empire British and the world today.

Exercice autocorrectif n°5 - corrigé en fin de livret

Répondez aux questions 1, 2 et 3 du document A page 22 de votre manuel.

5. Compréhension orale :



Regardez le document B “Black Panther” page 22 de votre manuel.

Un fichier est fourni avec le livret > Fichier 02.



Lisez « Black Panther » page 28 de votre manuel.

HELP

Do you know?

Actresses **Lupita Nyong'o** and **Danai Gurira** promote the film *Black Panther* on The View, which is presented by four women including Whoopi Goldberg. Created in 1997 by Barbara Walters for the American network ABC, this show addresses a variety of social issues.

The film official trailer: <https://youtu.be/xjDjIWPwcPU>

Exercice autocorrectif n°6 - corrigé en fin de livret

Répondez aux questions 1, 2 et 3 du document B page 22 de votre manuel.

Compréhension écrite :



Étudiez le texte, document C “Visions of Africa” page 23 de votre manuel.

HELP

Do you know?

First published in The Guardian newspaper on the 27th July 2006, this text is an excerpt from Visions of Africa, an essay by **Mike Phillips**, former curator of the Tate Galleries in London. In this essay, Mike Phillips explores how colonialism has influenced art and thus our European vision of the continent. African.

Exercice autocorrectif n°7 - corrigé en fin de livret

Répondez aux questions 1, 2, 3 et 4 du document C page 23 de votre manuel.

6. Grammaire

Past perfect



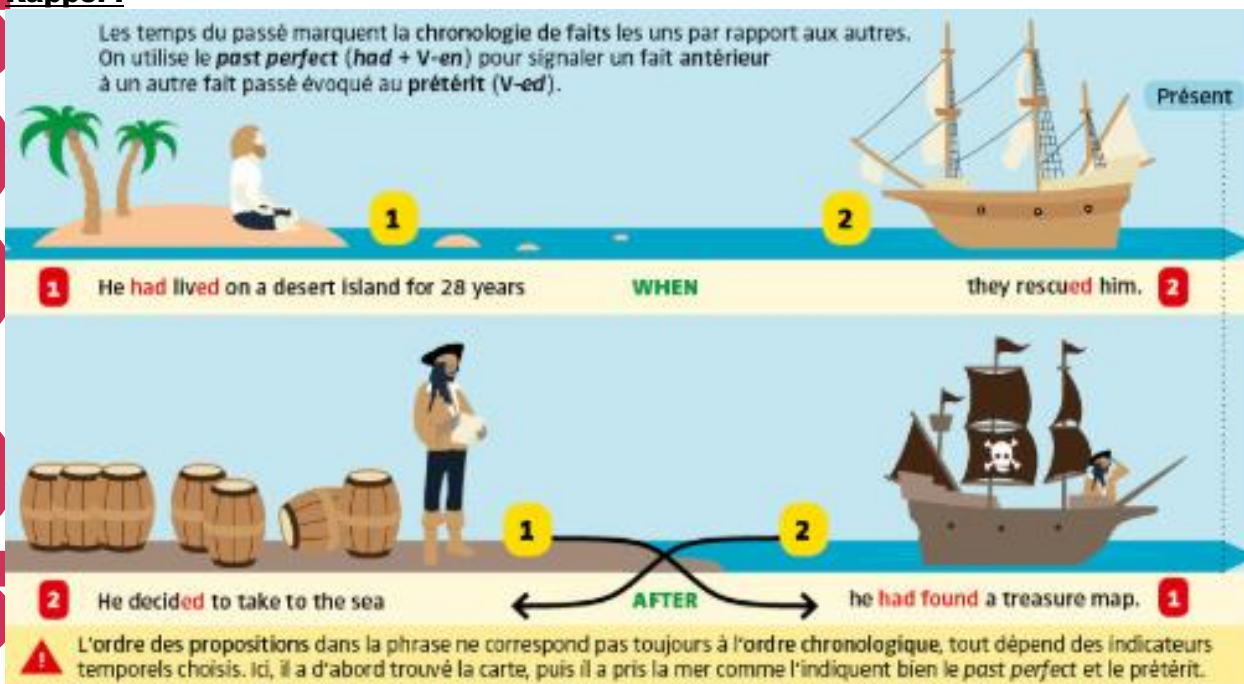
Révissez et retenez



Apprenez la leçon page 32 de votre manuel et le précis grammatical page 270 de votre manuel.

Rappel :

Les temps du passé marquent la chronologie de faits les uns par rapport aux autres. On utilise le **past perfect** (**had + V-en**) pour signaler un fait antérieur à un autre fait passé évoqué au **prétérit** (**V-ed**).



Exercice autocorrectif n°8 - corrigé en fin de livret

Faites les exercices 1 et 2 page 32 de votre manuel.

7. Out in Africa

Compréhension écrite :



Étudiez le texte, document A "Looking for Transwonderland: Travels in Nigeria" page 24 de votre manuel.

VOCABULARY



Apprenez le vocabulaire page 24 de votre manuel.

HELP

Culture Tip - Noo Saro-Wiwa

After grew up in London, he returned to Nigeria in order to write a travel guide. His account of Lagos, Abuja or Ibadan reveals a new look at Nigeria and Noo got rid of his own stereotypes about his native country.

In this novel published in 2012, his sharp look at the Nigerian society is very punchy.

Exercice autocorrectif n°9 - corrigé en fin de livret

Faites les exercices 1, 2 et 3 page 24 de votre manuel.

Compréhension écrite :



Étudiez la photo, document B “Embrace the Unknown” page 25 de votre manuel.



Lisez “Afrofuturism” page 28 de votre manuel.

HELP

Culture Tip - Design Indaba Festival 2018

Every year the Design Indaba Festival curates a pioneering programme of speakers, music artists, film and design exhibitions, showcasing the best of the global and African creative industries.

The Design Indaba Festival 2018, in Cape Town, South Africa, made it possible for the English designer Morag Myerscough to appropriate the space of the Artscape Theatre Piazza. Festival-goers could relax and have a space of their own, thanks to this installation called Embrace the Unknown. The sets were made by South African children. After the festival, a part of the structure was temporarily installed in a park, the rest was used to renovate a library.

Going further: <https://www.designindaba.com/events/design-indaba-festival-2018>

Exercice autocorrectif n°10 - corrigé en fin de livret

Faites les exercices 1 et 2 du document B page 25 de votre manuel.

Compréhension orale :



Écoutez l'audio “The danger of a single story”.
Un fichier est fourni avec le livret > Fichier 03.

HELP

Culture Tip

At this TED conference, Chimamanda Ngozi Adichie discusses the issue of the perception of Africa and stereotypes that persist about her. She's fighting this limited vision by humorously showing the absurdity of these ideas...

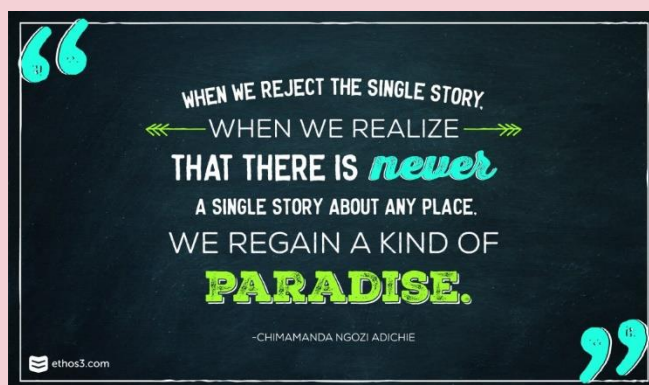
Chimamanda Ngozi Adichie is a Nigerian intellectual, author of best-selling novels (Americanah, Purple Hibiscus, Half of a Yellow Sun...) known for its feminist commitment. Her intervention “We Should All Be Feminists” at another TED conference has been published in trial form and has been partly covered by the singer Beyoncé in her title Flawless.

Adichie explains that if we only hear about a people, place or situation from one point of view, we risk accepting one experience as the whole truth. ... Instead, she explains, we must seek diverse perspectives — and in turn, writers must tell our own stories.

Adichie explains that the danger of the single story is that it 'creates stereotypes' and that these 'stereotypes are not untrue,' but 'they are incomplete. They make one story become the only story.

The single story is where the same story gets told over and over again about a people or a place we do not know first-hand. ... The single story is the opposite of what Chinua Achebe calls “the balance of stories”, where all people tell their own stories in their own words.

The purpose of this TED talk is to encourage us to broaden the scope of stories we consume about other people and cultures. But this isn't a high-level talk that spells out why this is important using stats and facts; it speaks to the heart by using storytelling examples.



The quote above is from the final lines of Chimamanda's talk. Because it encourages us to seek out alternative stories, it's a call to action that both beautifully summarizes her message as well as motivates the audience to perhaps read some of the writers she had mentioned like Chinua Achebe or Camara Laye. It's also open ended enough to be interpreted in different ways; maybe the audience has a book lying around in their bedroom they just haven't been motivated to read yet. Or maybe the audience could be interested in reading something by the speaker herself.

Exercice autocorrectif n°11 - corrigé en fin de livret

Faites les exercices 1, 2 et 3 du document C page 25 de votre manuel.

8. Phonologie

Les deux consonnes L de l'anglais - L'accentuation en anglais



Révissez et retenez

1. Les deux consonnes L de l'anglais



Apprenez la leçon page 33 et page 295 de votre manuel.

Rappel : Extrait de l'audio « the danger of a single story »

This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Locke, who sailed to west Africa in 1561, and kept a fascinating account of his voyage. After referring to the black Africans as “beasts who have no houses”, he writes, “They are also people without heads, having their mouth and eyes in their breasts.”



Écoutez l'audio à nouveau “The danger of a single story” et concentrez-vous sur la prononciation de la lettre l. Un fichier est fourni avec le livret > Fichier 03.

L clair

→ literature – London – Locke – black

L sombre

→ single – ultimately – called – sailed – also – people

2. L'accentuation en anglais



Apprenez la leçon page 33 et page 295 de votre manuel.

Rappel : Six principes faciles pour vous aider à bien accentuer les mots multi-syllabiques en anglais.

Ces règles ne tiennent pas compte de tous les mots en anglais ; en revanche, elles peuvent être appliquées à la grande majorité des mots anglais de 2, 3 ou 4 syllabes.

Où faut-il mettre l'accent sur les mots multi-syllabiques en anglais ?

Les Britanniques ne s'y trompent pas souvent, mais ils n'apprennent jamais de règles ! Donc logiquement, il doit y avoir quelques règles simples qui s'appliquent aux nombreux mots de 2, 3 ou 4 syllabes de la langue anglaise.

Voici les plus importantes :

-1- L'accent tonique d'un mot est placé par défaut sur la première syllabe, sauf s'il y a une raison de le placer ailleurs dans le monde.

-2- Les « raisons » peuvent être :

- soit des **suffixes** (comme **-ity**)
- soit des **préfixes** (comme **con-**, **dis-**, **ex-** ou **in-**).

-3- Si le suffixe (la terminaison) commence avec les lettres *i* ou *u*, ceci affectera la position de l'accent tonique. (sauf avec **-ist**, **-ism**, **-ize** et **-ish**)

- Suffixes concernés : **-ion**, **-ual**, **-ial**, **-ious**, **-ic**, **-ity...**

L'**accent** est placé sur la **syllabe précédant le suffixe**.

Ex. : **Atlant**ic, **com**ic, suffi**ci**ent, explana**ti**on, res**id**ual

Il n'y a que très peu d'exceptions à cette règle

-4- D'autres suffixes n'affectent pas la position de l'accent tonique.

- Suffixes concernés : **-al**, **-ous**, **-ly**, **-er**, **-ed**, **-ist**, **-ing**, **-ment ...**

Ex. : **Per**manent, **per**manently, **gov**ern, **gov**ernment

-5- Les préfixes ne sont pas accentués dans les mots de 2 syllabes, sauf dans le cas de quelques noms ou adjectifs.

Ex. : to ex**pan**d, to de**fend**, mais an **ex**pert, a re**port**

Hélas, il faut apprendre les substantifs au cas par cas.

Les préfixes sont accentués dans la grande majorité des noms et adjectifs trisyllabiques mais pas toujours accentués dans les verbes trisyllabiques.

Ex. : **Cont**inent, **in**cident, **ex**ercise, to **con**sider, to en**vis**age mais to **in**dicate.

Tous les verbes trisyllabiques terminant par **-ate** sont accentués sur la première syllabe.

-6- La règle 3 est prioritaire par rapport aux autres, notamment lorsqu'une terminaison « règle 3 » est suivie d'une terminaison « règle 4 ». (S'il y a deux terminaisons « règle 3 » dans un même mot, c'est la seconde qui détermine la place de l'accent).

Ex. : per**petu**ally, de**lici**ously, con**di**tional, con**di**tioner, ill**u**sionist, **na**tion, **na**tional, **na**tionally, **na**tionalist mais **na**tional**ist**ic.

Il suffit d'apprendre ces 6 principes pour réussir à bien placer l'accent dans la grande majorité des mots anglais.

Exercice autocorrectif n°12 - corrigé en fin de livret

1. Faites les exercices 1 et 2 page 33 de votre manuel.
2. Faites les exercices 3, 4 et 5 page 33 de votre manuel.

9. Reasserting Africanness**Compréhension écrite :**

Étudiez le texte, document A “Afrochella” page 26 de votre manuel.

VOCABULARY

Apprenez le vocabulaire page 26 de votre manuel.

HELP**Culture Tip**

Here is one of the posters of the **Afrochella festival** of 2019. Since 2017, this festival has taken place every year between Christmas and New Year's Day in Accra, capital of Ghana. It highlights African culture in all its forms (art, fashion, gastronomy, music) in celebrating both African artists or artists of African origin and entrepreneurship and development.

Going further: <https://afrochella.com>

Exercice autocorrectif n°13 - corrigé en fin de livret

Faites les exercices 1, 2 et 3 page 26 de votre manuel.

Compréhension écrite :

Étudiez le texte, document A “Decolonising the Mind” page 27 de votre manuel.

VOCABULARY

Apprenez le vocabulaire.

To tackle = s'attaquer à

A prey = une proie

To sweat = transpirer, s'inquiéter

Weigh = le poids

Alter = modifier

To suit = s'adapter

HELP**Culture Tip**

Ngugi Wa Thiong'o is an author and a critic Kenyan well-known for his plays and academic essays. His work includes essays on the issue of language and its role in building identity. It therefore puts forward in question the use of European languages in the production of African literature and denounces the lack of value attributed to African poets, playwrights and novelists who write in their native language.

Exercice autocorrectif n°14 - corrigé en fin de livret

Faites les exercices 1, 2 et 3 du document A page 27 de votre manuel.

Compréhension orale :

Regardez la vidéo "Swan Lake meets Africa" page 27 de votre manuel.
Un fichier est fourni avec le livret > Fichier O4.



Lisez la biographie de Dada Masilo page 29 de votre manuel.

HELP**Culture Tip**

This report was broadcast on the Voxafrica channel in the cultural program AfroBuzz (which deals with all the current cultural news, including in Cameroon and its diaspora). Dating from July 2014, this document is an interview with South African choreographer and dancer Dada Masilo interrupted by film clips from the Swan Lake Ballet.

It was filmed during her visit to Sadler's Wells in London to play his ballet, on June 17 and 18, 2014.

This is *Swan Lake* as you have never seen before. The best-known work of South African dancer-choreographer Dada Masilo, *Swan Lake* overturns the traditional love story and hijacks the codes of classical ballet. Here, African dance styles rub shoulders with ballet and contemporary moves, and both men and women are swans. In between arabesques, there are stomping bare feet, swaying hips and energetic hoots against a score by Tchaikovsky, Steve Reich and Arvo Pärt.

Masilo breathes new life into this classic story with a powerful reflection on prejudice and freedom. Against their wishes, Odette and Siegfried are forced into an arranged marriage. But Siegfried struggles to speak the truth that he longs for the male swan Odile. Trapped within the conventions their society has enforced, the trio search to reconcile their hopeless situation expressed through poetic choreography.

Swan Lake will evoke laughter and tears.

Swan Lake, the original ballet: <https://youtu.be/Xd2nTXsivHs>

Exercice autocorrectif n°15 - corrigé en fin de livret

Faites les exercices 1, 2, 3 et 4 du document C page 27 de votre manuel.

10. Traduction**Traduire de l'anglais en français**

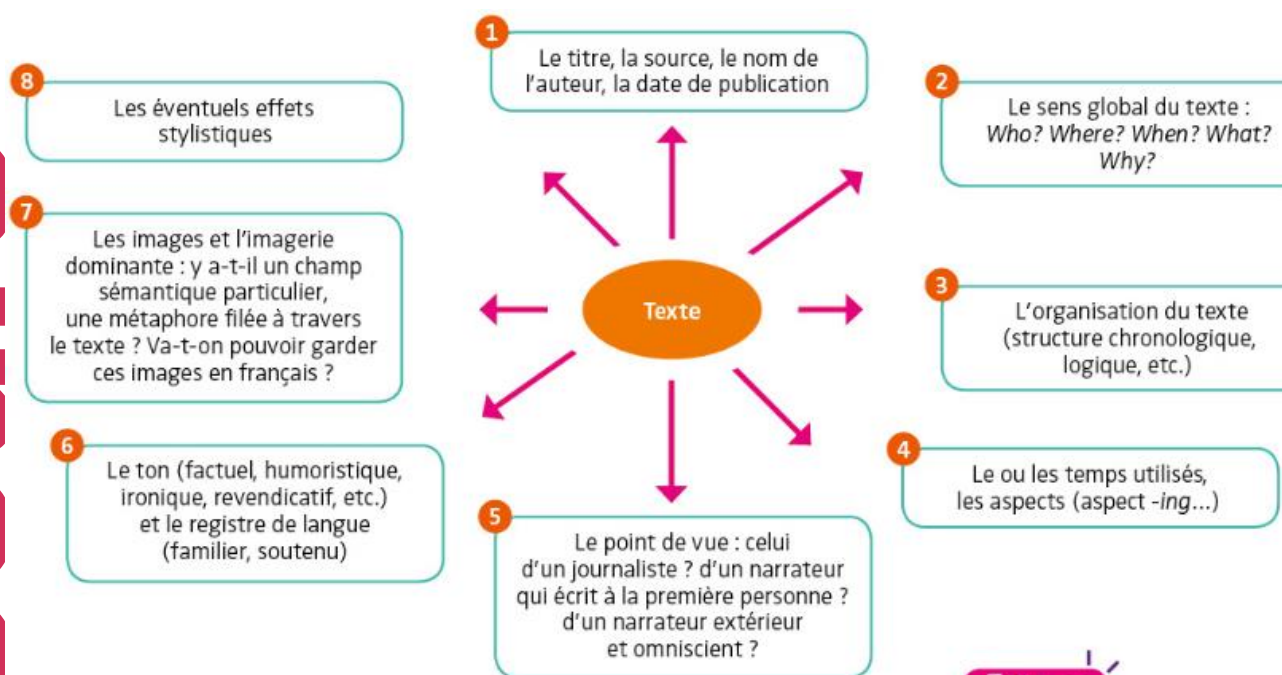
Révissez et retenez



Apprenez la fiche méthode 12 page 244, 245 et 246 de votre manuel.

1. Analyser et comprendre le texte

Avant de te lancer dans la traduction de l'extrait, **relis plusieurs fois** le texte entier et **analyse** les éléments suivants.

**HELP**

- Surligner les connecteurs pour t'aider à repérer la structure du texte.
- Repère les temps verbaux avec des crayons de couleurs différentes pour faire ressortir la structure temporelle.
- S'il y a des mots ou expressions que tu ne connais pas dans le texte, essaie d'en déduire le sens à partir de la racine ou de la formation du mot ou du contexte. En dernier recours, sers-toi d'un dictionnaire unilingue.

2. Traduire

L'objectif de la traduction est de fournir une « photocopie » du texte en français : on garde exactement le même sens et on restitue le plus possible les images et les effets de sens que l'auteur a créés.

- **Fais un premier brouillon** de ta traduction en essayant d'éviter les écueils suivants :
 - Le « mot à mot » qui aboutit souvent à une phrase incompréhensible. La traduction implique parfois de changer l'ordre des mots ou d'avoir recours à des expressions de même sens mais formulées différemment.
 - Le non-respect du texte, c'est-à-dire une traduction qui « réécrit » le texte de départ.
- **Relis ensuite attentivement ton brouillon** en prenant garde à :
 - L'orthographe et la ponctuation
 - La qualité du français : cohérence des temps, accords, respect des règles de grammaire...

HELP

Attention aux faux-amis dont la forme est proche ou semblable à celle des mots français mais dont le sens est différent.
Quand tu as un doute, appuie-toi sur le contexte.

HELP

Boost your translation!

La ponctuation

- Les signes de ponctuation sont les mêmes en anglais ou en français, sauf :
 - les guillemets : " ... " ou '...', (anglais) ≠ « ... » (français)
 - le tiret à valeur d'incise : — (anglais) ≠ - (français)
- Dans les dialogues en anglais, la virgule ou le point se placent avant la fermeture des guillemets pour marquer une incise. Chaque passage à la ligne marque l'intervention d'un nouvel interlocuteur.

Exercice autocorrectif n°16 - corrigé en fin de livret



Lisez « utiliser le dictionnaire unilingue » page 34 de votre manuel.

Faites les exercices 1, 2, 3 et 4 page 34 de votre manuel.



Devoir n°1 – à envoyer à la correction

Durée : 4h

Partie écrite

- **Objectifs** : L'épreuve vise à évaluer la maîtrise par le candidat des attendus du programme de l'enseignement de spécialité langues, littératures et cultures étrangères et régionales pour le cycle terminal.

- **Structure** : élaboration d'une synthèse d'un dossier documentaire, guidée par trois ou quatre questions ou consignes, en environ 500 mots. Le dossier documentaire est composé de trois ou quatre documents, dont au moins un texte littéraire et un seul document iconographique, adossés à l'une des thématiques au programme de l'enseignement de spécialité du cycle terminal. La longueur cumulée des textes est comprise entre 5 000 et 6 000 signes, blancs et espaces compris.

Traduction en français d'un passage d'un des textes du dossier d'environ 600 signes, blancs et espaces compris.

Matériel autorisé : l'usage du dictionnaire unilingue non encyclopédique est autorisé.

-1- Traduction

Votre sujet « Pour l'écrit du bac » page 35, 36 et 37 de votre manuel.

Répondez aux questions 1 et 2 page 36.

-2- Synthèse documentaire

Thématique : « Arts et débats d'idées »

Axe 1 : Art et contestation

Les documents

- Document 1 : Texte de Rebecca Anne Proctor, artnet.com (2019)
- Document 2 : Poème « Do not fear the past » Zuhura Seng'enge
- Document 3 : Photo "I Came Apart at the Seams" de Mary Sibande

Write a commentary on the three documents.

Use the following guidelines and take into account the specificities of the documents (500 words).

- a. Explain how art helps link the past, present and future.
- b. Analyse how modern art illustrates Africa's development.
- c. Show how art is a powerful tool to create a new Africa.

HELP

Comment répondre aux exigences de l'épreuve écrite ?

1. Étudiez les trois documents
2. Lisez le sujet. Les questions sont là pour vous guider.
3. Lisez la fiche méthode « Faire une synthèse de documents - conseils pour l'épreuve écrite » page 254 de votre manuel.

Remarque : votre devoir ne doit pas comporter une réponse aux questions sous la forme

- a)
- b)
- c)

Vous devez rédiger une synthèse avec une introduction, un développement, une conclusion.

Extrait de cours

SEQUENCE 1

Exercices autocorrectifs - Correction

Exercice autocorrectif n°1 - correction

1. Décrivez la peinture de Kofi (forme, couleurs, impression).

On this painting we can see characters who are dancing. They are moving among the different colours and seem to be moving in a circle.

The colours are bright and typical of the African art. They seem to be moving.

This painting is an abstract work and gives the impression that the artist has lost something or that he does not really have an identity. He may be looking for the history of his country.

2. Après avoir étudiés les trois documents de la page d'ouverture, dites quel est le point commun entre ces trois documents.

The common point of these three documents is that now Africa must regain its identity, its history. The time has come.

Exercice autocorrectif n°2 - correction

Répondez aux questions 1, 2, 3, 4 et 5 du document A page 20 de votre manuel.

Question 1. Focus on the group of people on the left. Explain what they represent.

- Representatives of the British Empire - each country symbolised by its outfit - importance of clothes representing one country - stretching their hands - waving - looking in the same direction - celebrating - looking up

- Some characters can easily be identified / matched:

- the man in the middle: colonial soldier - pith helmet - uniform - gaiters - cartridges on a shoulder strap - rifle (African / Indian colonies). – the man in red: uniform - kilt - long socks (= hose + flashes) - cartridges on a shoulder strap - red jacket - bearskin hat = Scotland.

- the man in blue at the back: blue jacket - blue turban with brooch (= India). – the man at the back: feather headdress - wrap skirt (American Indian = USA). – the man in the foreground: fur hat - jacket with a fur collar (= Canada).

Question 2. Explain who the person at the top is and imagine what the woman and the lion symbolise.Comment on the layout of the drawing.

- The person at the top: King George V = became King in 1910 - died in 1936 - photography = real person - laurel wreath = honour Portrait of George V in the centre

- The woman: Britannia = allegory of the UK / female personification of the UK - standing above the men

- stretching her hand = expecting something - Union Jack on her shield - same level as the lion - smile

The lion: power - king of the animals - symbol of England / Scotland

Question 3. Show how the motto illustrates the background. One king, one flag, one fleet, one empire →

supremacy - power - unity - vast world - journeys - discoveries - Saint Paul's Cathedral in London = center of the Empire - world map - the Empire "on which the sun never sets"

Question 4. Make the intention of the artist clear. celebration of a new monarch - supremacy over the world - greatest Empire - glory - recognition from different countriesQuestion 5. Imagine what Britannia, the female personification of the British Isles, says to these people.

Give her speech to the class. Toute production prenant en compte le contexte et le symbolisme de Britannia sera acceptée. Les élèves devront prêter une attention particulière à la mise en forme du discours, au style linguistique et à l'intonation.

Exercice autocorrectif n°3 - correction

Répondez aux questions 1, 2, 3 et 4 du document B page 20 de votre manuel.

Question 1. Read the first paragraph and pick out the elements referring to Africans. Conclude on the impression conveyed and the narrator's feelings.

shackled - conquered monster - a thing monstrous and free - not inhuman - howled - leaped - spun - wild and passionate uproar – ugly

We have the impression that the narrator is describing animals, incapable of speech or coherent thoughts. The narrator feels disgusted to consider they are both human beings. He definitely feels superior to Africans. He despises them and their “wild”, savage behaviour.

Question 2. “They were not inhuman”: explain in your own words what the narrator means and what he expected Africans to be.

The use of a double negation is interesting as it seems the narrator cannot conceive that African people are human, so he uses the negative adjective with a negation. He expected them to be even less human, only enslaved empty-headed creatures.

Question 3. Read the second paragraph and compare the “fireman” to the earlier description. Show what differences the narrator establishes and how he considers this man.

improved specimen - a few months of training - hard at work - improving knowledge - useful - instructed
The fireman is more considered as a man because he seems smarter. He is educated, understands the white man's world and rules. As he is useful to Marlow, he is not despised completely like the others.

Question 4. Imagine the description of the white narrator by the African fireman.

Marlow is a thirty-two-year-old sailor who has always lived at sea. The novel's narrator presents Marlow as “a meditating Buddha” because his experiences in the Congo have made him introspective and to a certain degree philosophic and wise. He has a symbolic role in the novel. He symbolizes the spirit of adventure and a love of knowledge. He stands for the thoughtful observer of human life and a student of human nature. But the African fireman sees him differently.

The African fireman may think that Marlow is a white man who has come to Africa to rob the wealth of the country and to enslave the population. He can't consider him as a kind man who has come to help them.

Exercice autocorrectif n°4 - correction

Répondez aux questions 1, 2 et 3 du document C page 21 de votre manuel.

Question 1. In the first paragraph, pick out the change Umuofia had undergone and show how it had spread.

Appearance of the Christian church. The church had first attracted the low cast, the outcast of society = sort of a shelter for those who were rejected by their own community. But now it is invading the more “respectable” people i.e. Ogbuefi Ugonna. This is seen as a success of the Christian mission as they are spreading God's Word and values in all the social classes of the village.

Question 2. Explain why the justice system was not fair. High-handed because the messengers are “foreigners”.

The court of justice is ignorant. They must judge cases with the white men's perspective, moral and set of values. They must not take into account the local beliefs and system of punishment.

Question 3. List the arguments explaining how colonisation happened so smoothly.

The white men and missionaries are presented as clever as they managed to enroll black people into their ranks. Africans were welcoming, naïve and never anticipated that the white men would tear them apart and thus conquer territory and impose their values.

Exercice autocorrectif n°5 - correction

Répondez aux questions 1, 2 et 3 du document A page 22 de votre manuel.

Question 1. Describe this installation.

4 figures standing on a carpet of sand looking in the same direction - 4 British soldiers - colourful uniforms - helmets - headdress - feathers - musical instruments - spear - sunshade - pair of jeans / trousers - tartan kilt - long blonde hair - wig - high-heeled boots - handbags - Union Jack - to march - spoof parade

Question 2. Pick out unexpected elements in the installation and say why they are strange.

contrast British uniforms / African elements contrast modern clothes / traditional uniforms contrast modern installation / classical paintings masculine vs. feminine - blurring of genders: high-heeled boots - kilts no faces - no facial expressions

Question 3. Imagine the artist's message.

Satire of colonialism and British Empire - make fun of British soldiers and imperialism - link between history of colonialism and modern history - need to retell the story of colonialism

Exercice autocorrectif n°6 - correction

Répondez aux questions 1, 2 et 3 du document B page 22 de votre manuel.

Script

Journalist: When I first saw this movie, I've seen it twice now, I wanted to move to Wakanda because I was like: this is what the world can look like, this is what I want to do. And it takes place in a fictional African country. But the language that is used, you told me, is actually an African language from where Nelson Mandela...

Lupita Nyong'o: Yes, it's from the very southern cape of South Africa, actually the southernmost point of the continent, the Cape region where Nelson Mandela is from.

Journalist: Yes, so it's actually very, very African. Lupita, you grew up in Kenya, Danai, you grew up in Zimbabwe. And what does it mean to both of you to see African cultures celebrated in this way?

Danai Gurira: It's so liberating, I mean, you know, we come from a continent of great wealth but a continent that has been assaulted and abused, very often... and exploited. And so, oftentimes what colonialism did is that it rewrote our history and you know changed our narrative. And so our narrative, our global narrative is one of poverty and strife. The wealth of the continent is very seldom seen on such a global scale. So what this film does really... it looks cool, it looks futuristic, but it's drawing from ancient cultures on the continent. Very specifically, the diversity in this film is specifically from the continent, inspired by the continent, and like accelerated into a future. And Wakanda is special because it was never colonised. So what we can see there, for all of us, it's a reimagining of what would have been possible had Africa not been... had Africa been allowed to realise itself for itself, you know. And that's a beautiful...

Question 1. Pick out words referring to colonialism and show how it has tainted people's vision of the African continent.

Colonialism = assault - abuse - exploitation. So it created a vision of the African continent as a poor, uncivilised continent.

Question 2. List the positive elements Lupita Nyong'o is trying to put forward about the African continent. Use the movie poster to illustrate your arguments. wealth - ancient cultures - diversity on the poster = warriors - green mountains - protecting their land

Question 3. Read Let's focus on... Black Panther (p. 28) and explain why Wakanda is so special.

It was never colonised, it offers a vision of the African continent if it hadn't been colonised; it offers a vision of the possible evolution of Africans without colonialism.

Exercice autocorrectif n°7 - correction

Répondez aux questions 1, 2, 3 et 4 du document C page 23 de votre manuel.

Question 1. Give the vision people often have of Africa. Quote examples from the text.

land of safaris, wildlife, Masai - indigenous - native - tainted vision of Africa "images of wildlife and nature reserves to the spears and hair styles of the Masai" (l. 2-3) "biological determinism [...] repressed and perverse sexuality" (l. 12-13) "romanticised and polemical vision" (l. 14) "colonising gaze" (l. 36)

Question 2. Explain where this vision came from and what it resulted in.

Origin of the vision: paintings and works of art of artists who brought back their vision to Europe - role of Africanistes "we interpret what we see in a way that is conditioned and determined by a specific visual history, a fact that is all too often forgotten or ignored when we look at real people in our current presentations and explorations of 'diversity'" (l. 6-9)

"visual guide to the traumas and psychological complexities of race and racial science in the 19th and 20th centuries" (l. 30-31)

"attitudes and beliefs that were the background to the imperial division of the continent into a patchwork of colonial states as agreed among the European powers at the Berlin conference of 1884-5" (l. 31-34) "a sort of dialogue between the colonising gaze and the development of attitudes and beliefs in Europe about the essential nature of the African continent and its people." (l. 35-37)

"psychological confrontation" (l. 44-45) Result: preconceived vision of Africa - wrongs images - stereotypes - misunderstandings

Question 3. List the different types and origins of the artworks Out in Africa p. 24-25 presented and show how meaningful they are.

selection of paintings and sculptures owned by an African American collector, a British collector – "lesser-known work of prominent artists" (l. 24-25) – "obscure figures about whom little is known" (l. 25) famous and unknown artists – variety of expressions and points of view

Question 4. Justify the name given to the Tate exhibition: "Seeing Africa".

Comment on the need for such an exhibition. seeing Africa differently - seeing Africa as it really is - for a new vision of Africa - retelling its own story - need to correct the bias of colonialism

Exercice autocorrectif n°8 - correction

Faites les exercices 1 et 2 page 32 de votre manuel.

1. Okonkwo was banished from Umuofia for seven years because he had accidentally killed a clansman. When he returned to his village, he realised that it had changed a lot. Obierika, his best friend, explained that the white man had come in and (had) begun converting men to Christianity. It was too late to drive the Europeans out because many of the clansmen had joined the white man's side and (had) renounced their traditional titles.

2. Obierika said that the white man was very clever. He explained he had come quietly and peaceably with his religion. He added that he and the other villagers / they had been amused at his foolishness and had allowed him to stay. He added that the white man had put a knife on the things that had held them together and they had fallen apart.

Il faut être attentif à transposer les temps mais également certains pronoms (we).

Exercice autocorrectif n°9 - correction

Faites les exercices 1, 2 et 3 page 24 de votre manuel.

1. Pick out information about Victoria Island and share your impressions on this new modern Africa.

most expensive part of Lagos - inaccessible blur of nightclubs, boat clubs and neon-lit restaurant - proper pavement – supermarkets - global brands - air conditioning - residential mansions - 4x4s - jet skis - foreign banks - art galleries - cultural center-cum-restaurant - embassies - immaculate gardens - Lagos skyline

→ Described as a wealthy neighbourhood, with all the commodities: looks immaculate and it is unexpected to have such a description of an African place. It contrasts with the poverty, dirt / squalor that people tend to associate with Africa.

The economic global development and the importance of culture is striking in this extract as it shows another face of Africa.

2. List the elements which underline what still needs to be improved in Nigeria.

“reacquaint myself with proper pavements, supermarkets, familiar global brands and air conditioning” (l. 15-17) → it is not always like that in other parts of the country.

“new engines would have to be imported” (l. 41) → engines can’t be repaired in Nigeria.

Still discrimination on the part of the British expats → old representation and interaction still exist.

A two-paced country as not everyone can afford to pay a \$18 lunch

3. Explain how art also symbolises an evolution in Africa.

presence of a cultural life: sculptures, paintings, photographs, plays... great variety of art forms link past and present: the “ancient abstract sculptures” (l. 65-66) vs. “modern portraiture” (l. 62-63) It shows art has always been important in Nigeria. The evolution to more modern forms of art is interesting.

Exercice autocorrectif n°10 - correction

Faites les exercices 1 et 2 du document B page 25 de votre manuel.

1. Describe the photo. Point out the elements that you traditionally associate with African art.

geometrical elements - colourful - rainbow-like - Rainbow Nation - dynamic - set in the middle of a city - contrast between colours / sky / cityscape

2. “My whole thing about being is about belonging and making work that people feel part of and they belong to and they can relate to.” Read Let’s Focus on... Afrofuturism (p. 28) and explain how this quote by Morag Myerscough and her installation Embrace the Unknown can illustrate Afrofuturism.

mixing traditions and modernism - to embrace the unknown - need for newness - to go forward - a new vision of the African city - a possible vision of the future of African city - need for a place you belong to - to make the place your own - to rewrite your own story Definition of Afrofuturism: coined by American writer Mark Dery, Afrofuturism is the expression of blackness, black struggles and black ideas, through the imagining of new, advanced and hopeful futures or worlds. It enables to understand the past and present, by crafting futures we can trust.

Exercice autocorrectif n°11 - correction

Faites les exercices 1, 2 et 3 du document C page 25 de votre manuel.

Script

Years later, I thought about this when I left Nigeria to go to university in the United States. I was 19. My American roommate was shocked by me. She asked where I had learned to speak English so well, and was confused when I said that Nigeria happened to have English as its official language. She asked if she could listen to what she called my "tribal" music, and was consequently very disappointed when I produced my tape of Mariah Carey. She assumed that I did not know how to use a stove. What struck me was this: she had felt sorry for me even before she saw me. Her default position toward me, as an African, was a kind of patronising, well-meaning pity. My roommate had a single story of Africa. A single story of catastrophe. In this single story there was no possibility of Africans being similar to her, in any way. No possibility of feelings more complex than pity. No possibility of a connection as human equals. I must say that before I went to the U.S. I didn't consciously identify as African. But in the U.S. whenever Africa came up people turned to me. Never mind that I knew nothing about places like Namibia. But I did come to embrace this new identity. And in many ways I think of myself now as African. Although I still get quite irritable when Africa is referred to as a country. The most recent example being my otherwise wonderful flight from Lagos two days ago, in which there was an announcement on the Virgin flight about the charity work in "India, Africa and other countries". So after I had spent some years in the U.S. as an African, I began to understand my roommate's response to me. If I had not grown up in Nigeria, and

if all I knew about Africa were from popular images, I too would think that Africa was a place of beautiful landscapes, beautiful animals, and incomprehensible people, fighting senseless wars, dying of poverty and AIDS, unable to speak for themselves, and waiting to be saved, by a kind, white foreigner. I would see Africans in the same way that I, as a child, had seen Fide's* family. This single story of Africa ultimately comes, I think, from Western literature. Now, here is a quote from the writing of a London merchant called John Locke, who sailed to west Africa in 1561, and kept a fascinating account of his voyage. After referring to the black Africans as "beasts who have no houses", he writes, "They are also people without heads, having their mouth and eyes in their breasts." Now, I've laughed every time I've read this. And one must admire the imagination of John Locke. But what is important about his writing is that it represents the beginning of a tradition of telling African stories in the West. A tradition of Sub-Saharan Africa as a place of negatives, of difference, of darkness, of people who, in the words of the wonderful poet, Rudyard Kipling, are "half devil, half child". And so I began to realise that my American roommate must have, throughout her life, seen and heard different versions of this single story, as had a professor, who once told me that my novel was not "authentically African". Now, I was quite willing to contend that there were a number of things wrong with the novel, that it had failed in a number of places. But I had not quite imagined that it had failed at achieving something called African authenticity. In fact I did not know what African authenticity was. The professor told me that my characters were too much like him, an educated and middle-class man. My characters drove cars. They were not starving. Therefore they were not authentically African.

**Fide était le fils de la servante dans la famille de Chimamanda Ngozi Adichie. Il a inspiré un personnage de Americanah.*

1. Pick out words showing how Africans are commonly seen by Americans.

For her roommate, they don't speak English, they can't use a stove, they listen to tribal music. Vision of "safari Africa", patronising vision, full of catastrophes (wars, AIDS...).

2. List the novels and people she mentions and define what "African authenticity" is according to them.

John Locke - Rudyard Kipling: vision of people with not even a human body. The professor: unique vision of Africa as poor, uneducated, starving.

3. Explain what it means to be "African" for Chimamanda Ngozi Adichie.

Being African means embracing diversity (not a country, but a full continent), but it is also similar to being a Westerner (Mariah Carey, English as an official language, driving a car...)

Exercice autocorrectif n°12 - correction

1. Faites les exercices 1 et 2 page 33 de votre manuel.

/ clair	/ sombre
English • pleasure • glass • aloud • like • lecturer • cleaner • club	tall • milk • told • shelves • bald • until

1.

Correction : Un fichier est fourni par les caf > Fichier 04.

/ clair	/ sombre
colonial • enslaved	colonial • people • shackled • compelled • ill-treated

2.

Correction : Un fichier est fourni par les caf > Fichier 04.

2. Faites les exercices 3, 4 et 5 page 33 de votre manuel.

colonial • imperialism • European • arrogant • customs
• company • village • missionary • religion • government •
foolishness

3.

African countries were gradually given their independence
after WW2, partly because of the rapid growth of local
independence movements.

4.

university • diversity • humanity • identity • capacity •
personality
*On peut en déduire la règle suivante : tous les mots se
terminant par le suffixe -ity sont accentués sur la syllabe qui
précède immédiatement cette terminaison.*

5.

Exercice autocorrectif n°13 - correction

Faites les exercices 1, 2 et 3 page 26 de votre manuel.

1. Guess what Afrochella could be and justify with elements from the poster.

Concert (stadium = large place = large audience / visitors) - parallel Coachella in L.A. / Afrochella - culture
- fashionable recent venue

2. Explain how this event can bring people together, from and within Africa.

large festival - avant-garde fashion - African festival

3. Afrochella's "purposes are to tell the New Africa story from a native's perspective". Comment on this statement.

to let young new African artists have a voice in the story of Africa - to gather artists from different African
countries - to turn Africa into an international stage - to tell Africa's story from the inside - to be more
powerful - to give an African vision of Africa - emergence of a new African dynamics - Afrofuturism

Exercice autocorrectif n°14 - correction

Faites les exercices 1, 2 et 3 du document A page 27 de votre manuel.

1. Explain why Okara thinks literal translations are better.

Literal translations are closer to the original meaning, culture and context. Okara thinks that distorting the
English (or any European language) is not a problem as it allows a better understanding of the original
meaning and mindset.

2. Comment on Ngũgĩ Wa Thiong'o's use of rhetorical questions and its impact on the reader.

Rhetorical questions help us understand he doesn't completely agree with the authors he is citing. It allows
him to give time to the readers to reflect on the point and build his own opinion, while suggesting that he
values African languages because it shows a complete decolonisation of the mind and the way of thinking

**3. Conclude on how the English language is perceived. Contrast the views of the three authors (Okara,
Thiong'o and Achebe).**

Okara: English language needs to be manipulated to fit the original language. Literal translation.

Nugi Wa Thiong'o: English language = language of colonisation. Language is a reflection of the culture.
African writers should write in their native languages.
Chinua Achebe: English needs to adapt and evolve in Africa = African English

Exercice autocorrectif n°15 - correction

Faites les exercices 1, 2, 3 et 4 du document C page 27 de votre manuel.

1. Explain why staging Swan Lake was symbolic for choreographer Dada Masilo.

first ballet she saw when she was 12 - reason for her love for ballet and tutus

2. Pay attention to the extracts of the ballet. Underline the contrasts you come across and indicate how they make this ballet original and avant-garde.

- modern clothes (down jacket) vs. tutus
- men in tutus / prince dancing in tutu, only one dancing on pointe
- short-haired or bald ballerinas - no buns - no ballet shoes - barefoot
- choreography: softness, grace and lightness of classical ballet vs. massive, into the ground African dance / stern movements - to stamp - to trample - to jump - to sway your hips - to shout • challenging choreography of two different cultural dances • male, gay prince - androgyny

3. Comment on the stereotype about Africa Dada Masilo denounces in this ballet. Explain how it focuses on identity.

Double cliché: according to Dada, people think that many African males are gay (mainly due to the spreading of AIDS in Africa) + any male dancer is gay → play with gender stereotypes - fight against homophobia really present in South Africa - "a homophobe's worst nightmare" - everything is possible - you can be whoever you want, whoever you are - homophobic audience - need to open people's mind.

4. Show how the choreographer makes her African identity clear in this ballet.

traditional African dance mixed with classical ballet - dance barefoot - Afro-infused ballet

Exercice autocorrectif n°16 - correction



Lisez « utiliser le dictionnaire unilingue » page 34 de votre manuel.

Faites les exercices 1, 2, 3 et 4 page 34 de votre manuel.

1. Les réponses varieront en fonction du dictionnaire utilisé.

- Humdrum a pour synonyme monotonous, boring, tedious. Il faut noter qu'il s'agit normalement d'un adjectif, or dans le texte il est utilisé comme nom. On pourra le traduire par « monotonie » ou par « ennui ».
- Wealthy a pour synonyme l'adjectif rich. On peut le traduire par « riche » ou « fortuné ».
- A blur of + GN désigne un ensemble de choses confuses, difficiles à distinguer les unes des autres. On pourra le traduire par « un méli-mélo de », « une succession floue de » ou par « une suite confuse de ».
- Crave a pour synonyme le verbe desire. On peut le traduire par « désirer ardemment » ou « avoir très envie de ». Notons que le verbe peut se construire sans préposition ou avec la préposition for (comme dans le texte).

2. Les réponses varieront en fonction du dictionnaire utilisé. Ici, il faut être attentif si la définition s'applique à une chose ou à une personne.

- Genuine: real, not false, authentic. Le mot peut qualifier une personne (et dans ce cas signifier « sincère »). Ici, il faudra le traduire par « véritable » ou « vrai ».
- Proxy : ce mot désigne souvent une personne (« mandataire »). On utilise aussi ce terme dans un contexte électoral (« procuration »). Ici, on pourrait le traduire par « un substitut », « un ersatz », « un succédané ».

3. Il est bien sûr impossible de former en français un adverbe en -ment à partir de l'adjectif frustrant. Ici, il s'agit d'évoquer la frustration des enfants qui ne vont jamais sur Victoria Island. On peut proposer des étoffements du type : « pour notre plus grande frustration », « à notre grande frustration » ou une relative « ce qui était frustrant ».

4. Il s'agit d'évoquer des « étés d'enfance ». Il est envisageable d'avoir recours à une proposition subordonnée de temps : « lorsque j'étais enfant, je passais mes étés », un complément de temps introduit par une préposition : « durant mon enfance, je passais mes étés », ou une simple apposition : « enfant, je passais mes étés ». Il est bien sûr possible de traduire par un complément du nom : « je passais les étés de mon enfance ».

Proposition de traduction du texte

While I spent my childhood summers in a modest house on the periphery of a quiet neighborhood in the humdrum of Port Harcourt, some of my wealthy Nigerian schoolmates were living my dreams in Victoria Island, the most expensive part of Lagos, once a genuine island, by now joined by a land bridge to the mainland. Their lives were an inaccessible blur of nightclubs, boat clubs and neon-lit restaurants – far more exciting than England. VI, as it is known, might even have been an adequate proxy for all those Caribbean holidays I craved for but, frustratingly, my father never took us to Lagos.

Lorsque j'étais enfant¹, tandis² que je passais mes étés dans une modeste maison de la périphérie d'un quartier calme et monotone de Port Harcourt³, certains de mes camarades de classe nigériens⁴ fortunés vivaient mes rêves à Victoria Island. Il s'agissait du quartier le plus cher de Lagos, autrefois une vraie⁵ île, mais désormais reliée au continent⁶ par un pont terrestre. Leurs vies étaient un méli-mélo⁷ inaccessible de boîtes de nuit, de clubs nautiques et de restaurants éclairés par des néons... bien plus enthousiasmants que l'Angleterre. VI, telle qu'on la surnomme, aurait même pu être un substitut⁸ convenable à ces vacances antillaises que je désirais ardemment, mais, pour notre plus grande frustration, mon père ne nous emmenait jamais à Lagos.

(1) Ou « durant mon enfance ». (2) While peut avoir un sens temporel ou exprimer un contraste. La conjonction « tandis que » présente la même ambiguïté en français. (3) On remarquera la cascade de compléments du nom introduits par des prépositions : a modest house on the periphery of a quiet neighbourhood in the humdrum of Port Harcourt. Pour ne pas trop alourdir la phrase déjà très longue, on peut par exemple transposer le nom humdrum en adjectif (« monotone »). (4) Ne pas confondre « nigérian » (originaire du Nigeria) et « nigérien » (originaire du Niger). (5) Ou « véritable ». (6) Ou « à la côte ». (7) Ou « une suite confuse de » / « une succession floue de ». (8) Ou « succédané » / « ersatz ».

Extrait de cours