

Coordination pédagogique : Odile Martin-Cocher

Palier 2 - 2^e année

A2 → B1



Enjoy

English in

3^e



didier

Manuel numérique enrichi
de ressources multimédias

Bienvenue dans Enjoy English in 3^e

Une nouvelle année d'anglais commence !

Veux-tu savoir dans quels domaines de la vie, dans quelles situations tu sauras communiquer en anglais dans quelques mois ?

Voici ton année de 3^e en raccourci et en cinq temps :

● Si tu faisais la rentrée dans un pays anglophone ?

Il te faudrait savoir aborder toutes sortes de sujets pour te faire connaître, découvrir les autres... et organiser ta vie après les cours.

À l'issue de Book 1, tu seras équipé(e) pour t'intégrer sans peine, que ce soit dans une bande d'amis ou dans un club.

● Savoir négocier est une vraie compétence d'adolescent...

...pour réussir à faire plus souvent ce qu'on veut et moins souvent ce qu'on ne veut pas !

À l'issue de Book 2, tu sauras te présenter sous ton meilleur jour pour décrocher le petit boulot de ton choix dans un pays anglophone et tu seras devenu un vrai stratège de la négociation.

● On a tous grandi avec le cinéma américain !

Savoir parler des films ou des acteurs qui nous ont marqués, savoir raconter les péripéties et les émotions ressenties, c'est se donner les moyens de partager des moments forts, une passion peut-être. Tel est l'objectif de Book 3.

● Comment vivre une amitié si on ne sait pas se disputer et se réconcilier...

...en exprimant reproches et frustrations, regrets et promesses ? En amitié comme en amour, dans la vie comme dans la littérature, il y a des hauts et des bas.

Book 4 te fournira les outils pour vivre et échanger dans toutes ces situations.

● Prendre position, donner son avis sur le monde et ses dérapages...

...c'est commencer à prendre sa place dans la société. On peut ensuite s'engager pour agir, comme le font de nombreux jeunes dans les pays anglophones. Book 5 te propose de découvrir les grandes figures de la paix et de fourbir tes premières armes de citoyen du monde...

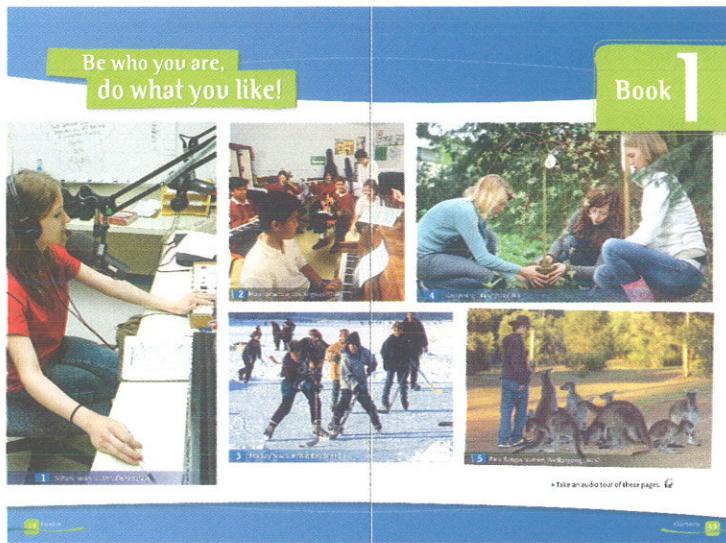
Nous pourrions te donner de nombreux conseils pour progresser et réussir cette année. Nous n'en garderons qu'un : plonge dans la langue ! En cours, participe en n'oubliant pas qu'écouter les autres, c'est déjà participer. En dehors des cours, lis et écoute autant d'anglais que possible, grâce à ton livre et à ton CD mais aussi en regardant des films en VO, en lisant des magazines, en apprenant les paroles des chansons que tu aimes...

Bonne année scolaire !

Les auteurs

Visite Guidée...

Dans *Enjoy English in 3^e*, tu vas apprendre l'anglais dont tu auras besoin dans des situations tirées de cinq grands domaines de la vie : la rentrée scolaire, les situations où il faut négocier avec des adultes, le cinéma, l'amitié, les causes qui te tiennent à cœur. C'est pourquoi le livre se compose de cinq **Books**, chacun divisé en deux **situations**.



Les pages introducitives des Books montrent l'univers dans lequel tu vas évoluer dans les situations qui suivent.



Les pages introducitives des situations t'annoncent ce que tu vas apprendre à faire en anglais dans chaque situation.

Preparation time

Chaque situation commence par des activités graduées et guidées d'écoute ou de lecture puis d'échange, pour fixer ce qu'on vient d'apprendre.

↓

Preparation time

1. Get ready!
Can you imagine why these young people are upset, cross, or fed up? That about 15 or 16 years old? Then tell your classmate(s).

2. Listen & react
Listen to conversation 1, pick the corresponding picture and spot what it is about. Then draw the two characters and divide them into "Sobies" and "Crosses".
Some people heard the conversation but did they understand it? Listen and tick.
Now swap our conversation 1.
Do the same with conversations 2 and 3.

Adverbs
Quand les gens parlent entre eux, ils utilisent souvent des adverbes pour exprimer leur état d'esprit ou leur manière de penser ou de parler. Ces adverbes sont très utiles pour décrire les personnes et leurs façons de réagir.

Now, speak!

3. Practise your pronunciation
L'accentuation contrastive
Oral spontané (3) : protester et se plaindre

4. Let's have a "Protesting competition"
Look at your "Crosses" and "Sobies". But how good are you at protesting?
Work in pairs. You can act out a protest. Then choose the best protestor in the group. He or she will present it during a "Protesting Competition". With your class, decide the champion of the best one. Who will get the Gold Medal for Protesting?

Now, speak!

3. Practise your pronunciation
L'accentuation contrastive
Oral spontané (3) : protester et se plaindre

4. Let's have a "Protesting competition"
Sometimes life seems to be unfair!

Now, write!

3. Practise your spelling
Les orthographies britannique et américaine
La règle des "trois 1"

4. Create your article for My School Magazine
Your teacher will give you a figure. Get help to write!

Dans le *Now, speak!* on travaille la prononciation et l'intonation, puis on échange !

Dans le *Now, write!* on travaille l'orthographe, puis on écrit !

Practice time

Tu t'entraînes en vue d'une tâche précise, en compréhension et en production.

Tout au long des situations, les bulles "Astuces" attirent ton attention sur les stratégies à mettre en œuvre.

Astuce

Pour écrire une biographie claire et originale :

- organise les faits en préparant un plan et donne des titres aux différentes parties ;
- choisit plusieurs personnes pour mettre en avant les faits qui se semblent importants ou remarquables ;
- écrit une introduction et une conclusion « accrocheuses ».

Astuce

Practice time

1. Reading a biography... and getting it all!

• Movie mad! (à lire)

Before reading, look at the picture and the page 51 and 52. At the end, you can talk about this famous director.

• Read and think about everything you understand.

You will find subjects you notebook.

2. What makes a good biography?

• Find out what makes a biography clear, informative... and pleasant to read.

• Practice writing a biography.

A short text will give you a fact sheet about the famous director below.

→

Tim Burton

Astuces

Pour une biographie ou un texte d'origine :

- planifiez la ligne de développement de votre texte;
- utilisez des termes complexes pour décrire les personnes ou les événements que vous décrivez;
- ajoutez une conclusion ou une conclusion « accrocheuse ».



Steven Spielberg: a biography

By Jennifer Miller

One of the most influential directors in the history of film, Steven Spielberg is perhaps best known for his blockbuster movies of the mid-1980s, such as E.T., Indiana Jones and the Temple of Doom, and Gremlins.

But he's also won awards for more serious films like Schindler's List and Saving Private Ryan, and for his powerful documentaries such as Empire of the Sun and Schindler's List.

In this section, we take a closer look at the life and career of Steven Spielberg, from his early days as a boy interested in photography and dreams of being a movie director to the man he is today.

He was 13, he had already shot a 16mm movie and had his first break as an extra in a film. At age 19, Steven wrote and directed his first independent movie, a 140-minute science-fiction short called Amaze 'n' Haunt, which won him an audience award at the San Francisco International Film Festival.

While he was a student at California State University, Los Angeles, Steven had an idea for a movie which attracted the attention of Lucas and Star Wars. Though he was 22, he should have the right idea.

He realized he'd have to write a book which won him an Academy Award nomination. His book, "The Art of War," was published in 1995. It was his fifth book.

His first feature film was E.T., the Extra-Terrestrial, which released much earlier than Star Wars. Steven's next two films, Indiana Jones and the Temple of Doom and Indiana Jones and the Last Crusade, were box office successes and won him Oscar nominations. In 1992, he directed the first of his four Oscar-nominated films, Schindler's List.

After this highly acclaimed film, he became a household name, and his career took off. In 1995, he directed his second Oscar-nominated film, The Color Purple, which was nominated for five Academy Awards.

Since then, he has continued to work in movies, directing some of the most successful films ever made.

More than a director

Surprisingly, Spielberg always seems to be involved in other projects, in addition to his directing. In the late '70s, he co-founded a product test company. In the early 1990s, he became responsible for such hits as Jurassic Park and Schindler's List. Then, in the mid-'90s, he helped found DreamWorks SKG, a company that released such films as The Prince of Egypt (1998), The Italian Job (1999), and The Siege (1998). Now he works as a screenwriter and producer, and his recent movies include Steven Spielberg's War Horse (2011).

Steven Spielberg's credit as a screenwriter is no secret; he is one of the greatest screenwriters in entertainment.

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Enjoy your skills

Get in and out of an argument

Part 1: Help pupils get out of an argument.

MAY 23RD PREFECT TRAINING DAY

- You are in year 9
- You think values are important
- You have respect for people and staff
- You are considerate and responsible

**WHY DON'T YOU JOIN OUR TEAM
OF JUNIOR PREFECTS?**

No previous experience is required.



Part 2: Spend, fight & apologizing

- Being a teenager means being able to get in, but also, out of an argument in style! Use your skills to get out of it if you get better at it!

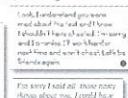
Rules of the game:

- First, differentiate for each side.
- work in pairs and change corners for every argument.
- the teacher will choose who goes first. If you have been chosen, start the fight / fight.
- use apologetics / 2 minutes (maximum) to end the fight and come to a conclusion.

CASE STUDY N°3:

Help pupils get out of an argument

- Lots of us argue between two parts, it's OK to sort things out.
- So what should we do if we argue? One part says "I feel you're lazy and I'm not", the other part says "I feel you're right and I feel you're wrong".
- If you are angry towards someone, tell them you're sorry.



→

Observe your friend:

Look! Look around you. Notice how your friend acts. See what they say. Observe how they move. Notice what they do.

Now pick a fight:

Attack your friend:



Then, write a note of apology... and give it to your partner. Read this or not, decide whether you accept his/her apology or not.

→

Enjoy your skills

La tâche finale te donne l'occasion de montrer ce que tu sais faire en anglais, comme dans la vie...

See the Bigger Picture

Prends de la hauteur ! Pour une découverte active des cultures anglophones, explore le thème du book sous un nouvel angle.

→

PEACE FIGHTERS

It's often more challenging to fight for peace through non-violent means. Throughout the world, people have struggled for national independence or for equal rights without resorting to violence, and they have managed to change the course of history...
→ Read the quotes and biographies of these peace fighters, then map their areas: their home and their achievements. You need to sift your information.

INDIA: Mahatma Gandhi (1869-1948)

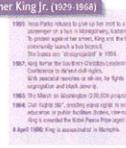


"The weak can never forgive. Forgiveness is the attribute of the strong." (1947)
"An eye for an eye will make the whole world blind." (1947)
"Nothing enduring can be built up violence." (1948)
"I regard myself as a soldier, though a soldier of peace." (1948)

1900: moves from India to London
1902-1913: lives in South Africa, leading the Indian resistance against the policies of the British colonial government.
1918: becomes President of the Indian National Congress
1919: leads a non-violent protest against British rule
1920: leads Salt March, protesting the British salt monopoly.
1930: launches Non-cooperation Movement.
1939: forms the Indian National Army
1942: leads Quit India Movement
1947: dies in Calcutta, India, before India's independence.

→

USA: the Reverend Martin Luther King Jr. (1929-1968)



1956: joins Civil Rights movement.
1960: leads the Bus Boycott in Atlanta.
1962: becomes president of Southern Christian Leadership Conference.
1964: receives Nobel Prize in Peace.
1965: leads the Selma-to-Montgomery march.
1966: leads the Poor People's March on Washington.

1968: assassinated in Memphis by James Earl Ray.

→



"The strength of the people is the strength of brothers
as we will stand together
as tools." (1963)
"To spite of temporary victories,
violence never brings
permanent peace." (1964)

"The time is always
ripe to do right." (1964)

"Darkness cannot drive out
darkness; only light can do that.
Hate cannot drive out hate;
only love can do that." (1963)

xx

five

5

Book 1

Be who you are, do what you like!

Se débrouiller dans les situations typiques d'un début d'année scolaire,
rencontrer de nouveaux amis, choisir ses activités.

Situation 1 pp. 14, 15 et 18

Knowing me, knowing you

Tâche finale

"My Gang - Your Gang" quiz



A2

- Comprendre un questionnaire destiné à la découverte de soi : personnalité, goûts, activités.



A2/B1

- Se présenter de manière précise, en fournissant divers types d'informations.



A2

- Rédiger un court questionnaire destiné à la découverte de l'autre.

Situation 2 pp. 16, 17 et 19

Life after school

Tâche finale

Join a club



A2

- Comprendre un écrit simple décrivant des faits (annonces, brochures...).



A2

- Expliquer brièvement un choix personnel dans une situation de la vie courante.



A2

- Créer un document simple, descriptif et factuel sur un sujet connu (clubs) en le structurant par points.

Book 2

Jobs and chores... how to negotiate

Pour décrocher un petit boulot, obtenir ce que l'on veut,
régler un désaccord... il faut savoir négocier.

Situation 1 pp. 23-31

Into the job market

Tâche finale

Get some great work experience!



A2/B1

- Comprendre des petites annonces d'emploi.
- Comprendre les points principaux d'une lettre sur un sujet prévisible (lettre de motivation).



A2/B1

- Suivre les étapes essentielles d'un échange sur un sujet prévisible (entretien d'embauche).



A2/B1

- Prendre part à un échange sur un sujet préparé (entretien d'embauche).



A2/B1

- Rédiger une lettre pour transmettre des informations personnelles et convaincre en mettant en avant qualités, aptitudes, expérience et motivation (lettre de motivation).



A2/B1

- Établir un contact social (salutations, remerciements...) adapté à la situation.

Situation 2 pp. 33-39

It's so unfair!

Tâche finale

Get a fair deal



A2/B1

- Comprendre une personne qui exprime son indignation.
- Comprendre les arguments avancés dans une conversation sur un sujet connu.



A2/B1

- Exprimer des sentiments (indignation, révolte) et les justifier brièvement.



A2/B1

- Échanger pour négocier et régler un désaccord sur un sujet de la vie quotidienne.

Read and Enjoy

• My first job

p. 22

• No way!

p. 32

See the Bigger Picture

The right to education

pp. 40-43

Stratégies

Compétences grammaticales, phonologiques et orthographiques

Compétences culturelles et lexicales

- Inférer le sens de mots inconnus grâce à leur antonyme ou leur morphologie.
- Se servir d'un dictionnaire unilingue.
- Gagner du temps pour réfléchir.

- Le présent simple.
- Les questions : quelques rappels.
- Someone who...*
- L'accent de mot : adjectifs
- Oral spontané (1) : apartés, exagérations et hésitations.

- Activités de loisir et tâches d'aide à la maison.
- Adjectifs de personnalité.
- Adverbes et locutions adverbiales de gradation.

TESTS

- Inférer grâce au contexte et à sa connaissance du monde.
- Repérer la structure d'un document informatif.
- Planifier la rédaction d'un document informatif en choisissant les points à traiter.

- L'opérateur *to*.
- Be able to*.
- Les orthographes du son /i:/.
- Les mots qui ressemblent au français.

- Les clubs dans les écoles britanniques.
- Les activités extra-scolaires.
- Vocabulaire des activités extra-scolaires : sport, arts...

TESTS

Stratégies

Compétences grammaticales, phonologiques et orthographiques

Compétences culturelles et lexicales

- Mobiliser le lexique du domaine abordé avant une écoute.
- S'appuyer sur l'intonation ou les mots interrogatifs pour repérer les questions.
- Utiliser les modèles fournis pour préparer et améliorer un écrit.

- How much, how long, how often.*
- Le present perfect.*
- Les modaux *will, would, could*.
- Be + adjectif + to.*
- L'accentuation et l'intonation des questions.
- Oral spontané (2) : augmenter le débit dans les questions.

- Les petits boulots en Grande-Bretagne.
- Les stages proposés dans les écoles en Irlande.
- Le vocabulaire du travail (services à la personne, commerce, etc.).
- Les adjectifs de personnalité liés au travail.

TESTS

- S'appuyer sur les mots fortement accentués pour comprendre.
- Anticiper à partir de situations vécues.
- Repérer les mots-clés pour émettre des hypothèses de sens.
- Prévoir les arguments avant une négociation.

- Les phrases avec : *want/expect/tell someone to + V.*
- make someone + V.*
- let someone + V.*
- L'obligation et l'absence d'obligation.
- L'accentuation contrastive.
- Oral spontané (3) : protester et se plaindre.

- Le droit à l'éducation et la législation du travail dans le passé et de nos jours.
- Le vocabulaire de la vie quotidienne : corvées, sorties...
- Notions de permission et d'interdiction.
- Les niveaux de langue.

TESTS

Book 3 Share your passion for stars and stories

Savoir parler du cinéma que l'on aime : les acteurs et réalisateurs qui nous ont marqués, les films qu'on n'oubliera jamais...

Situation 1 pp. 47-55

Who's who in American cinema? Create your own "who's who"



A2/B1

- Savoir communiquer quelques informations de base sur un personnage connu.



A2/B1

- Comprendre de courts articles de « fans » et les raisons de leur admiration.
- Comprendre de courtes biographies de personnes célèbres.



A2/B1

- Écrire une courte biographie sur une personne de son choix et justifier son admiration.



B1

- Améliorer un écrit en clarifiant la chronologie, en ajoutant précisions et détails, en utilisant les connexions logiques.

Situation 2 pp. 57-65

And then, what happened? Enter the "Striking Scene Competition"



A2/B1

- Savoir parler brièvement d'un film que l'on a vu.



A2/B1

- Comprendre le déroulement d'une scène d'action.
- Comprendre une conversation rapportée.



A2/B1

- Raconter une histoire courte avec rebondissement en décrivant les réactions et sentiments des personnages.



B1

- Raconter une scène ou un épisode d'une histoire en insérant des dialogues rapportés.

Read and Enjoy

The Front Row

p. 46

The Birth of the Tramp

p. 56

See the Bigger Picture

From History to story

pp. 66-69

Book 4

The ups and downs of friendship

Vivre une amitié avec ses hauts et ses bas : savoir se disputer, s'expliquer... et se réconcilier.

Situation 1 pp. 73-79

Get it off your chest! Get in and out of an argument: part 1



A2/B1

- Comprendre une personne qui exprime reproches, colère et désaccord sur un sujet familial.



A2/B1

- Exprimer reproches, désaccord ou réprobation et les justifier brièvement.



A2/B1

- Réagir et répondre à des reproches argumentés sur un sujet familial.



 A2/B1

- Utiliser des expressions idiomatiques pour exprimer réprobation, colère, incompréhension...

Situation 2 pp. 81-89

Patching things up Get in and out of an argument: part 2



A2/B1

- Comprendre de courts messages téléphoniques sur un sujet prévisible (messages d'excuses).



A2

- Comprendre les points principaux d'une lettre sur un sujet prévisible (lettre de réconciliation).



A2/B1

- Comprendre la description d'événements et de sentiments (regrets) dans une lettre personnelle.



A2/B1

- Rédiger une courte lettre personnelle pour se justifier et s'excuser.

Read and Enjoy

You said you'd keep the fire going!

p. 72

Overheard conversation on the way to school

p. 80

See the Bigger Picture

Literary friends

pp. 90-93

Stratégies

Compétences grammaticales, phonologiques et orthographiques

Compétences culturelles et lexicales

- Faire le point sur ses connaissances avant de lire.
- Repérer les différentes parties d'un article biographique.
- Structurer un écrit en paragraphes.
- Choisir les outils linguistiques appropriés en fonction de l'effet recherché.

- Le *pluperfect*.
- Le superlatif (rappel).
- Les phrases complexes (*who, which, where, when, though, while*).
- Les groupes nominaux complexes.
- Les orthographies britannique et américaine.
- La règle des « trois 1 ».

- Quelques figures marquantes du cinéma américain contemporain.
- Le vocabulaire du cinéma (jeu, réalisation, genres, récompenses, appréciation du public...).

TESTS

- Dans un récit, repérer les dialogues rapportés.
- Compenser l'inconnu en visualisant le déroulement de la scène.
- Planifier son récit en visualisant le déroulement de la scène.
- Choisir les outils linguistiques appropriés en fonction des différents moments d'un récit.

- Prétérit simple et prétérit *be -ing*.
- Le discours indirect.
- Le *pluperfect*.
- Les phrases complexes (*V-ing*).
- Mots terminés en *-y*.
- Adverbes en *-ly*.

- Quelques scènes et films célèbres du cinéma contemporain.
- Épisodes marquants de l'histoire des pays anglophones.
- Le vocabulaire des scènes d'action (déplacements, langage corporel, réactions...).
- Verbes introductifs du discours rapporté.

TESTS

Stratégies

Compétences grammaticales, phonologiques et orthographiques

Compétences culturelles et lexicales

- Moduler sa voix, accentuer certains mots, voire exagérer pour mieux faire passer son message.
- S'appuyer sur les intonations pour comprendre les intentions.
- Prendre en compte les réactions des interlocuteurs.

- Prétérit simple / *present perfect*.
- Les exclamatives (*so / such*).
- Le présent *be -ing* avec *always*.
- Le *present perfect be -ing*.
- La durée avec *for*.
- Oral spontané (4) : insister (*so et such*).
- Oral spontané (5) : l'accent emphatique.
- Interro-négatives : le reproche.

- Quelques œuvres de la littérature anglophone du 18^e siècle à nos jours. La place de l'amitié dans ces œuvres.
- Le vocabulaire de l'amitié et des disputes.

TESTS

- Repérer la structure de phrases longues pour mieux comprendre.
- Suivre le plan d'une lettre et faire ressortir les points principaux.

- *Should/could/would + have + part. passé*.
- *I wish I had...*
- Les phrases complexes avec *that*.
- *So + adjectif + that...*
- La réduction des mots grammaticaux.
- Oral spontané (6) : accents et pauses dans un monologue.

- Les formules dans la correspondance personnelle.
- Le vocabulaire de l'amitié, du regret et des excuses.

TESTS

Book 5 Be a citizen of the world!

Savoir convaincre, à l'écrit ou à l'oral, pour défendre une cause qui nous tient à cœur.

Situation 1 pp. 97-105

Make yourself heard! Tâche finale → Promote an issue



- Comprendre l'essentiel d'une intervention courte sur un problème du monde.



- Donner brièvement les raisons et explications de ses opinions sur l'actualité ou le monde.



- Comprendre les idées principales d'un discours authentique.



- Prendre la parole en public quelques minutes pour défendre une cause.



- Créer un poster pour promouvoir une cause.

Situation 2 pp. 107-113

Get involved! Tâche finale

Put together an action plan for a volunteering mission in your community



- Suivre des étapes de découverte et de réflexion sur le thème du bénévolat : répondre à un questionnaire en puisant des informations dans divers documents (tableaux, statistiques, sondages,...).

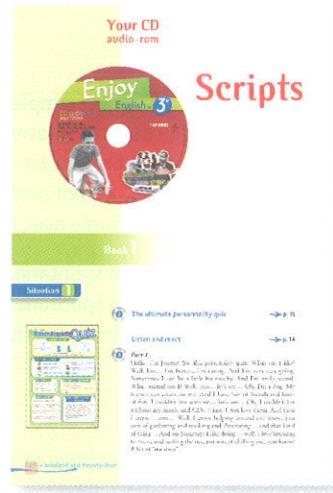
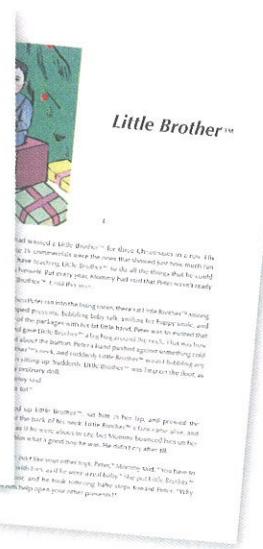


- Rédiger un dossier de projet d'action bénévole.



- Mobiliser l'ensemble de ses compétences et exploiter toutes ses stratégies pour réussir sa mission.

Tu trouveras aussi dans ton livre...



Des textes à lire pour le plaisir,
dont une nouvelle en fin de livre.

Short Story: Little Brother™ pp. 120-123

Tous les textes enregistrés
sur la partie audio de ton CD.

Scripts pp. 124-138

Stratégies

Compétences grammaticales, phonologiques et orthographiques

Compétences culturelles et lexicales

-  S'appuyer sur les mots-clés pour repérer les idées fortes et la structure d'un discours.
 -  Préparer un discours à partir de notes.
 -  Utiliser l'intonation pour convaincre.

- Le passif.
 - *Make someone + adjetif.*
 - Les subordonnées en "if".
 - Le passif avec *could*.
 - Accentuation des mots en *-ion*.
 - L'accent britannique et l'accent américain.
 - Oral spontané (7) : hésitations, interjections et connecteurs.

- Les organisations humanitaires.
 - Les grandes figures de la paix (Gandhi, Martin Luther King Jr., etc.).
 - Les grands problèmes du monde (racisme, faim, pauvreté, pollution, etc.).

• Vocabulaire des problèmes environnementaux et des grandes causes humanitaires.

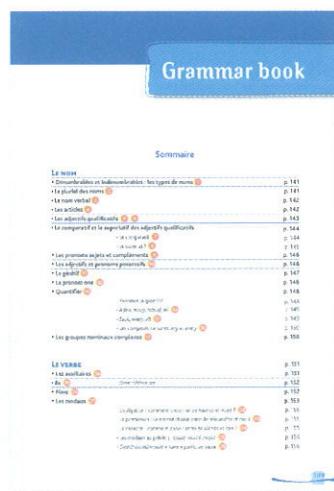
Read and Enjoy

- "I have a dream" p. 96
 - Talia for president! p. 106

See the Bigger Picture

- Peace fighters* pp. 114-117

TESTS



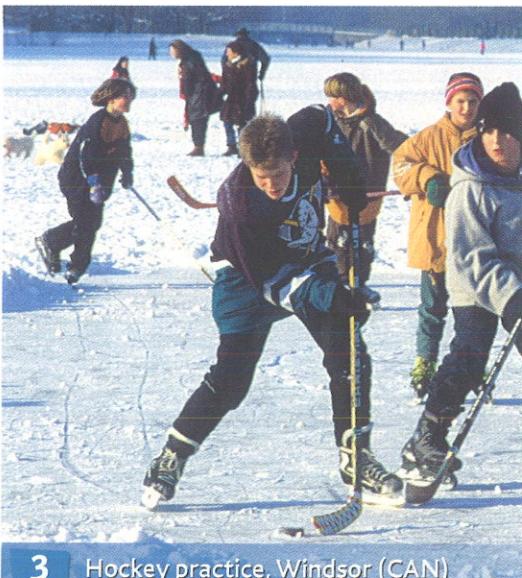
Un précis grammatical

- | | |
|--------------------------|-------------|
| Grammar Book | pp. 139-175 |
| Verbes irréguliers | pp. 176-177 |

Un lexique bilingue

- | | |
|--------------------------------|-------------|
| Lexique anglais-français | pp. 178-183 |
| Expressions | pp. 184-185 |
| Lexique français-anglais | pp. 186-191 |

Be who you are, do what you like!



Book 1



4 Gardening Club, York (UK)



5 Park Ranger trainee, Wollongong (AUS)

► Take an audio tour of these pages.

Situation 1

Knowing me, knowing you

1. Get ready!

- Read the personality quiz on page 15 and guess the meaning of the words you don't know. p.3

2. Listen and react

- Listen to three young people and fill in their personality quizzes. Script p.124 WB p.5
- Speak about them and check your answers with your classmates.

You: Jeremy's quite...

Astuces

Comprendre un mot ne veut pas dire pouvoir en donner immédiatement une traduction.

- Entraîne-toi à deviner le sens des mots nouveaux en t'a aidant de leur ressemblance avec le français ou de la formation de ces mots.
- Tu peux aussi utiliser un dictionnaire unilingue qui en donnera une définition.

Now, speak!

3. Practise your pronunciation

- L'accent de mot : l'exemple des adjectifs
 Oral spontané (1) : apartés, exagérations et hésitations

4. Get to know one another

- Think of one or two more questions you would like to ask your friends. Tell the class.
• Use the personality quiz and your friends' questions to speak about you!

Think about it!

- Généralités et définitions : le présent simple
• Les questions : quelques rappels
• Someone who...

Enjoy your skills

"My Gang - your Gang" quiz

- Who could be part of your gang?
Create a quiz to find out.
- Hand out your quiz to five classmates you would like to know better and answer the quizzes you get... Who do you have most in common with?

The Ultimate Personality Quiz

What are you like?

I am...
patient; responsible;
caring; outgoing;
honest; flexible;
easy-going; hard-working;
polite; bold



I am...
impatient; irresponsible;
selfish; shy;
dishonest; stubborn;
touchy; lazy;
impolite/rude;
easily scared



not... at all not very a bit quite extremely + too

What animal are you?



a lion - a born leader



a turtle - you like peace
and harmony



a dog - your friends can count
on you!



a dove - you have a happy-go-lucky
approach to life



a monkey - you love it when you
are the centre of attention



others

Do you have...

loads of friends? Yes No

loads of fun? Yes No

loads of secrets? Yes No

loads of dreams? Yes No

What can't you live without?

- my music and CDs
- my books and magazines
- my techy stuff (Mp3, computer, mobile phone...)
- my pet(s)
- others

Do you enjoy...

developing your artistic skills?

Yes No

looking after your brothers and sisters,
neighbours' babies or pets?

Yes No

helping around the house, gardening,
cooking, decorating?

Yes No

finding out about or learning about...
anything and everything in the world?

Yes No

What do you like doing on
a Saturday?

- listening to music, surfing the net, reading,
watching TV, playing video games
- playing football (basketball...) and
scoring loads of goals for your team
- hanging out with your friends downtown
- rushing out to the latest show,
movie, or concert
- others

Situation 2

Life after school

1. Get ready!

You want to organize your life after school...

Why not join a club? Think about it.

WB
p. 13

2. Read and react



- Read about the five clubs on page 17 and concentrate on what you understand.
- Spot the following words in the documents, then guess and explain their meanings:

available – catch up – opportunity(ies) –
fee – rehearsals



- Choose one or two clubs and tell your friends why you are or aren't interested.

You: I think I'll join... / I'd like to attend...
/ I won't go to... because...

Astuces

Avant de lire, demande-toi toujours :

- pourquoi tu vas lire le document ;
- ce que tu veux y trouver.

Quand tu lis :

- appuie-toi sur les mots que tu connais ou reconnais (transparents ou proches du français) ;
- pour deviner le sens d'un mot inconnu, sers-toi du contexte (ce qui vient avant et après), de ta logique et de ta connaissance du monde.

Now, write!



3. Practise your spelling

WB
p. 13-15

- Les orthographies du son /i:/ : meet, team, magazine...
- Les mots qui ressemblent au français

4. Start up your own club

WB
p. 15-16

- Decide what club you want to start up.
- Create your club leaflet.

Think about it!

WB
p. 17-18

- L'opérateur to
- Be able to

★★★
Anybody wanting to start up a Club should come up with their suggestion by September 30th



Enjoy your skills

Join a club



- Read your classmates' club leaflets and pick the club(s) you would like to join.
- Fill in and hand back the form(s).

WB
p. 18

LEARNING ZONE

A place to relax, a place to meet new friends, a place to chat or read, a place to catch up with homework...

When? Lunchtimes

Monday, Tuesday,
Wednesday, Thursday

Where? Room 3-03

Who for?

Open to all years.

Who can help?

One teacher and two
assistants are there
to help.

What for? To help you with homework, studies
or just to chat.

Books, comics and magazines are available.



COMPUTER CLUB

Time:

Lunchtime: Mondays in room 1.06

Thursdays in room 1.15

Also open after school on Tuesdays and
Thursdays

Who for? Open to all pupils

What you can do: In the club you have
the opportunity to develop your IT skills
in multimedia presentation, web design,
programming etc.

You can check your email or use the Web
to find information for homework.

You'll also be able to help with the
school's website.

Fencing club



Open to all pupils.
Coaching available
on Wednesdays from
3.30 pm to 6 pm in
the Gym.

A fee (£2) is charged
on a weekly basis.
Opportunities to
enter competitions
at local and national
level.

DANCE

Each dance group meets once
a week after school in the gym
and works on a number of
modern dance routines.



There are plenty of opportunities to perform at public
shows if you wish, or you can just enjoy the fun.

Meetings:

Fridays 4.15 - 5.15 for Years 6 to 8

Tuesdays 4.00 - 5.30 for Years 9 to 12

Rock Band

The Rock Band is open
to pupils in all years and
performs at all the major
school concerts as well as
other events outside school.

Rehearsals:
Thursdays 3.30 - 4.55 pm
in the Music Room



Exercises

→ Grammar book 3 28 47

- 1** Réécris ces phrases de manière à ce qu'elles soient vraies pour toi, en te servant des expressions suivantes : *not... at all / not very / a bit / quite / extremely / too*
- I am honest.
 - I am shy.
 - I am impatient.
 - I am easy-going.

- 2** Complète ces phrases en parlant de toi :

- I really enjoy...
- At home, I hate...
- I don't really like...

- 3** Fiona présente son amie Sharon à sa classe puis se présente elle-même. Complète en conjuguant les verbes entre parenthèses.

Right, let's start with Sharon. She (*love*) helping other people so she ... (*be*) quite helpful. But she ... (*not/like*) doing her homework, so she ... (*be*) a bit lazy. She ... (*have*) loads of friends and she ... (*hang*) out with them every weekend. Now, about me: I ... (*be*) extremely touchy but I ... (*not/think*) I ... (*be*) selfish. I ... (*hate*) gardening but I... (*enjoy*) decorating the house. Sharon and I ... (*be*) best friends and we ... (*have*) loads of fun together.

- 4** Imagine les questions que Paul a pu poser à Greg. Lis bien les réponses et sois logique !

Paul: ...

Greg: On Saturday nights? Well, I enjoy going to the pictures.

Paul: ...

Greg: No, not really. I don't like it. It's boring.

Paul: ...

Greg: Oh, no! I am not! My friends can always count on me!

Paul: ...

Greg: Er... with my best friend Dan, I think. Yes, Dan and I have lots in common.

Paul: ...

Greg: Oh, that's easy. I can't live without music!

Les verbes de goût sont souvent suivis de noms verbaux : V-ing

Présent simple

• Forme affirmative :

I/you/we/they	<i>like</i>
he/she/it	<i>likes</i>

• Forme négative :

I/you/we/they	<i>don't like</i>
he/she/it	<i>doesn't like</i>

• Forme interrogative :

<i>Do</i>	I/you/we/they <i>like?</i>
<i>Does</i>	he/she/it <i>like?</i>

Have au présent

I/you/we/they	<i>have</i>
He/she/it	<i>has</i>

Ordre des mots

dans les questions fermées :

auxiliaire - sujet – verbe – suite...

Ordre des mots

dans les questions ouvertes :

Wh- - aux. - sujet - verbe - suite...

Attention : la préposition se place en fin de question.

5 The Word Corner

"Personality traits"

Choisis cinq personnes, amis ou famille, et attribue à chacun un adjectif de personnalité et son degré.

Révise ton vocabulaire CD-rom

Enrichis ton vocabulaire et améliore ton accent grâce aux fiches et activités :

- Personality traits

Exercises

1 Exprime les souhaits ou décisions de cet élève britannique à propos des clubs proposés dans son école :

- a) I hate chess! ... the Chess club!
- b) The Drama Club sounds fun! ...
- c) A Tennis Club? Oh, I'm no good at tennis! ...
- d) There's a computer club! Great! I think ...

2 Tu as créé un club de jeux de société (*board games*) ouvert à tous les élèves, de 16h à 18h le mardi, salle 12, pour découvrir de nouveaux jeux et s'amuser. Complète ton affiche :

BOARD GAME CLUB

Who for? ...
When? ...
Where? ...
What for? ...

JOIN NOW!

3 Complète avec *can* ou *be able to* :

- a) In the Art Club, you'll ... create your own comics.
- b) I'm free on Thursdays after school so I ... join the computer club.
- c) In our club, everybody ... come and learn baseball.
- d) You are making good progress! Next month, you'll ... join the Jazz Band.

4 Traduis :

- a) Dans ce club, vous pouvez bavarder ou lire des BD.
- b) L'orchestre de rock se réunit une fois par semaine.
- c) Un professeur est là pour vous aider.
- d) Il y a plein d'occasions de développer vos compétences.

5 The Word Corner

"Work and fun"

Peux-tu nommer ces sports ou activités de loisir ? Choisis-en trois autres que tu aimes particulièrement ou que tu pratiques. Recherche ces mots dans les fiches « Team sport », « Athletics & gymnastics » et « Fun activities » des archives.

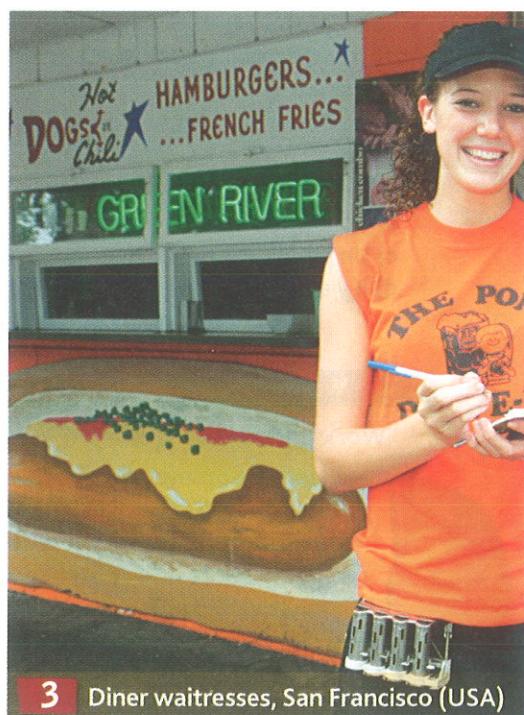
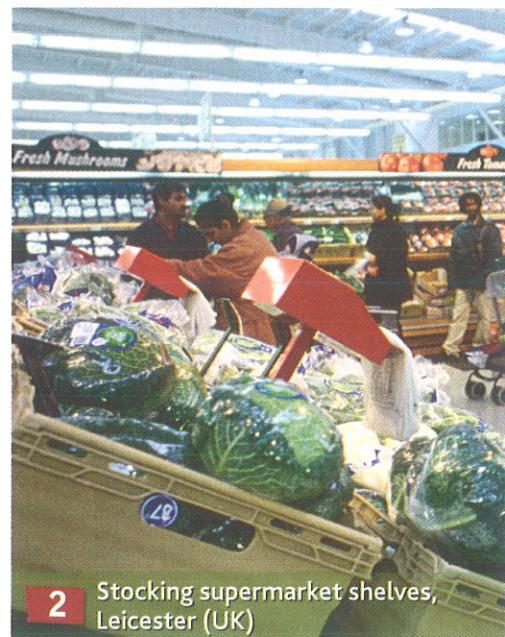


Révise ton vocabulaire CD-rom

Utilise les fiches des archives :

- Work and Fun 1 → Athletics & gym
- 2 → Team sport
- 3 → Fun activities

Jobs and chores... How to negotiate



Book 2



4 Paper round, Philadelphia (USA)



5 Dog walker, Stouffville (CAN)

► Take an audio tour of these pages.

My First Job

The author was born in Amsterdam in 1935. As a child, she emigrated to America to start a new life after WWII. She remembers her first job, in Chicago, when she was thirteen.

1 This summer I'll have my first part-time job like a real American girl. One of my older friends used to work for a lady with two little girls. She's recommended me because she isn't free this summer. The lady works as a waitress. She doesn't have a husband and the girls are six and four. I find the apartment on the second floor facing a busy street. [...] She interviews me and tells me what I have to do. [...] I have to be there at noon and she'll come home just after eight. The little girls play outside with a gang of other kids, or sit on the stoop¹ drinking kool-aid. The six-year-old is easy and helpful. The four-year-old [...] doesn't always do what I tell her to do. I know how to give them supper because their mother always leaves hot dogs or peanut butter, jelly, and bread ready for them. I know how to help them wash their hands and face and get ready for bed. I know how to sing a song with them. What I don't know is what to do when something unusual happens.

One hot afternoon I look around for the littlest one and can't see her. I look up and down the block², ask her sister, ask the other kids. No one has seen her. Has she run away, did she get run over³? Oh God, did she get kidnapped? Panicked, I ask some of the kids to help me look and I run around to the next street trying to find her, calling "Patricia!" over and over. [...] Where is she? We look and look for what seems forever.

15 20 25 Much later among another little group of playing kids I see her. She did go around the corner to another street. Her sister and I tell Patricia how she must never, never, ever again go away like that.

In the evening after the little girls are asleep, I finally absorb the relief⁴ and thankfulness that nothing had happened to Patricia. But now I marvel at the poverty of this lady who has to have someone as young and unknowing as me take care of her little girls.



Suzanne Mehler Whiteley, *Appel is Forever: A Child's Memoir*, 1999

1. steps outside the house - 2. pâté de maison - 3. se faire renverser - 4. soulagement



To help you read and enjoy this text,
ask your teacher for the activity sheet.

Situation 1



into the job market...

Your task

Get some great work experience!

In this situation, you will learn how to read ads for odd jobs, ask for information about the job you are interested in, write a cover letter and go through a job interview.



Memo p. 28

Exercises p. 29

Grammar book pp. 139-177

Preparation time

1. Get ready!



- Imagine you live in Great Britain and you want to make some pocket money.

Read these ads. Which job would you be ready to do?

Accepting Applications

- Counterpersons
- Sandwich Makers
- Salad Tossers
- Telephone Order Takers

Full and Part-time Positions
Please Apply Inside

1

Looking for a kind and caring dog walker.
Afternoons and weekends
Please call 568 3265

568 3265	568 3265	568 3265	568 3265	568 3265
----------	----------	----------	----------	----------

2

LAWN-MOWING & GARDENING



LET TERRY DO THE HARD WORK 4 U
555 - 4211

3

BABYSITTER AVAILABLE!

I'm responsible and mature and I love looking after children.
I can give references.

I can babysit in your home any weekend day or night.

Call Marissa 555-1234

4

TESCO

WEEKEND HELP WANTED
(bagging, stocking, cleaning up...)
TESCO supermarkets
To apply call 554 6565 (business hours)

5

I live in this community and I would like a Saturday job. I am 14 years old and get really bored on weekends and need some money to do things. I'm willing to do any type of odd job.

Call me 564 9531
(after school hours)

6



- Listen to people asking questions or giving information about these jobs and pick the corresponding ads.

Then, listen again and complete the "who says what" table.

WB p. 22

2. Listen and react



- Listen to two conversations and find out which jobs the people are talking about.

Script p. 126

- Listen again.

- You are the job seeker: recap the information you got about the job.
- You are the employer: explain why you gave the job to the young person.



- Now, ask and answer questions about these ads.

Astuces

Lorsque tu écoutes un document :

- avant l'écoute, prévois les mots-clés auxquels tu peux t'attendre ;
- pendant l'écoute, repère les questions (l'intonation montante des Yes-No questions ou les mots interrogatifs).

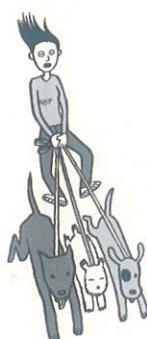
Now, speak!**3. Practise your pronunciation**  WB p.24-25

- L'accentuation et l'intonation des questions
- Oral spontané (2) : augmenter le débit dans les questions

4. Let's talk business!

- Work in pairs. Look at the card your teacher gave you.

- You are the employer: prepare the information you'll give about the job and the questions you want to ask.
- You are the job seeker: prepare the questions you want to ask and the information you'll give about yourself.
- Practise the conversation with your friend.
- Act it out in front of the class.
- Change roles!

**HELPING IN A FASTFOOD RESTAURANT****DOG WALKING****CLEANING UP IN A SPORTS HALL****WASHING CARS****RUNNING ERRANDS FOR AN ELDERLY PERSON****CAT SITTING**

Practice time

1. Practise reading a cover letter



- Read the cover letters on page 27 and decide which ads (1 to 5) they correspond to.
Then find out what makes a good cover letter.

p. 25

Findajob.com

JOB DESCRIPTION

Hi, I am currently looking for a French student to baby-sit my son aged 3, on Saturdays. My son Kemaal can already understand some basic French and the work would be mainly to play with him, speaking French all day.
Let me know if you are interested and tell me about yourself.
Sherie + Kemaal
sherietipper@hotmail.uk

Apply now

1

Help wanted in music store

We are a small music store in the High Street in a friendly town of Derbyshire. We need young enthusiastic people on busy Saturdays to help us with wrapping, stocking shelves, etc. If you are interested, please contact Simon Vermer:

The Ultimate Music Shop
High Street
Tideswell SK17 8RB

2

16 Job offers

POSITION OFFERED:

waiter/waitress in tea-room.

Your job will be to welcome customers, take orders, and serve cakes and drinks. You will also clear tables and help clean up the tea-room.
We are looking for friendly, efficient and enthusiastic people.

Apply to Mrs Carrington
Rose Garden Tearoom
Whitchurch SY13 1AR
Hampshire

3

POSITION OFFERED:

WANTED:

SERVICE STATION ATTENDANT. WEEKENDS.

We are looking for someone who enjoys practical and manual work, has no skin allergies and is interested in motor vehicles. You will be expected to have a friendly manner and good communication skills.

Write to:
Monchelsea Service Station
Haste Hill Road
Maidstone ME17 4LN
Kent

4



Vacancy for Animal Carer

We need a part-time animal carer for our domestic animal section. You will be responsible for looking after ducks, chickens, rabbits, guinea pigs, sheep, goats, miniature horses, doves and cats. You must be reliable, hard-working and love animals.

Please contact:
Gower Zoo
Swansea SA3 2EH
Wales

5



Krystal Allen
14 Tonbridge Road
ME16 8RP Maidstone

Dear Sir or Madam,

I am writing in response to your job announcement for an attendant in your service station.
I am 16 years old and a student at Maidstone High. I am interested in this job because I love cars and I would really love to learn more about mechanics. I like being in contact with customers so I think I would be great for the job.

Thank you for your time and attention.

Sincerely,

K. Allen



Samir Gotal
4 Colbourne Terrace Street
SA1 6FP Swansea

Dear Sir or Madam,

I am writing to apply for the job of animal carer which you advertised recently in the newspaper. I am 16 years old and I am in High School but I can work at weekends and some evenings. I would enjoy working in your zoo because I love animals and looking after them. I have never looked after farm animals so this would be an enriching experience for me and I am ready to work really hard.

Thank you for your time and attention.

Sincerely,

Samir Gotal

2. Practise writing a cover letter

1 • Pick an ad on page 26.

- Write your own cover letter in your rough book, following the two models above and the tips in your workbook. p. 25
- Correct it and re-write it neatly on a sheet of paper, then give it to one of your classmates.
- Now, play the part of the employer: read the application letter you have received and answer it. p. 26

3. Find out what makes a successful job interview

2 • Listen to two job interviews. Do you think the candidates will get the job?

Why or why not? Script p. 127

- Listen again to the interviews and fill in the Tip Sheet: "How to have a successful job interview!" p. 27

4. Practise going through a job interview

3 • Your cover letter was successful and you got a job interview!

- Prepare what you will say about yourself and about why you would like the job.
- Listen to the interviewer and react. You can get help from your classmates.

Memo

Think about it!

- How much, how long, how often
- Le présent parfait
- Les modaux will, would, could
- Be + *adjectif* + to

WB
p. 28-30

- Have you ever taken care of a dog before?
- Well, we've always had dogs at home.
- I haven't had much work experience.
- I've never worked in a supermarket before.
- How often would you need me?
- One afternoon a week, after school.
- How long would you need me for?
- Probably about an hour.
- Would you be ready to start next month?
- That would be fine with me.
- Could you feed him after the walk?
- Yes! Of course! No problem!
- How much will I get?
- Well, I usually pay £5 an hour...

Entraîne ta mémoire



Ces phrases sont enregistrées sur ton CD, partie audio.

- Lis les phrases à haute voix en les écoutant, puis écoute-les et répète-les sans les lire.
- Note chaque phrase sur un bout de papier. Mets-les dans une enveloppe.
- Pioche un bout de papier, lis la phrase à haute voix :
 - si c'est une question, réponds-y ;
 - si c'est une affirmation, retrouve la question correspondante.

New Words

come* over
go* through (an interview)
do* odd jobs
rake (leaves)
run* errands
stock shelves



ad / advert (*n*) / advertise (*vb*)
application (*n*) / apply (for) (*vb*)
company
employer
manager
office
position
skill

available /ə'veɪləbl/

busy

efficient /ɪ'fɪʃnt/

enriching

enthusiastic

kind

mature /mə'tjʊə/

neat

ready (to) ≈ willing (to)

reasonable /'ri:znəbl/

reliable /rɪ'laiəbl/

responsible (for)

**Brilliant!
Sounds perfect!**



actually /'æktʃuəlɪ/

currently

mainly

Entraîne ta mémoire CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot plusieurs fois, en le lisant pour en mémoriser la prononciation et l'orthographe.

- Ferme ton livre et retrouve un maximum de mots qui peuvent décrire les actions et les qualités d'un(e) jeune employé(e).

Exercises

1 Complète ces questions avec un mot interrogatif en *how* :

- a) ... would you need me?
- Every Friday.
- b) ... would you need me for?
- One hour a day.
- c) ... will I pay you for that? Does £5 an hour sound reasonable to you?
- Sounds perfect!
- d) ... could you do errands for me?
- Once a week. Would that be OK?

→ Grammar book 47 38 40 54

Rappel

<i>How often</i>	→ la fréquence
<i>How much</i>	→ le prix
<i>How long... (for)</i>	→ la durée

2 Mrs Lint est prête à employer Nell pour faire un petit boulot. Recopie le début de leur conversation en conjuguant les verbes et en plaçant les adverbes :

Nell: I ... (*do / already*) lots of odd jobs before!

Mrs Lint: Good! ... you ... (*rake / ever*) leaves?

Nell: Er, no, never, but that's because we ... (*never / have*) a garden! We ... (*always / live*) in a flat you see.

Mrs Lint: I see, no problem! ... you ... (*ever / take*) care of a dog?

Nell: Not me! But my brother Peter is great with dogs. He ... (*never / have*) a dog but he'd love to!

Mrs Lint: Oh, well then, what jobs ... you ... (*already / do*) before?

Present perfect

- Le *present perfect* se forme avec l'auxiliaire **have** conjugué au **présent** et le **participe passé** du verbe.
- L'adverbe se place juste **avant** le verbe (ici, au participe passé).

3 Relie chaque début de phrase (a à c) à la fin qui lui correspond (1 à 3) :

- a) If I get this job, ...
- b) If I had a big house, ...
- c) If I worked in Ireland next summer, ...

- 1) ... I'd become excellent at English.
- 2) ... I could adopt three big dogs! I'd love it!
- 3) ... I'll develop my communication skills. That's really important to me.

4 Complète ces phrases avec... un peu d'imagination !

- a) If my best friend comes over next weekend, we...
- b) If I won the lottery,...

Hypothèses et conséquences avec *if*

- **If** + présent → **will/w'll** + BV
- **If** + préterit → **would/'d** + BV
- **If** + préterit → **could** + BV

5 The Word Corner

"Jobs"

Note trois métiers que tu aimerais découvrir lors d'un stage. Révise les noms des métiers dans la fiche « Jobs » des archives. Si les métiers auxquels tu penses n'y figurent pas, fais une recherche dans un dictionnaire bilingue et complète cette fiche.

Révise ton vocabulaire



Utilise la fiche des archives :

- Work and fun 6 → Jobs



Enjoy your skills

Get work experience... in Ireland!

1. Make your choice!



- You are a student in Ireland and you need to get some work experience during your school year. Read the document provided by your school and make your choice.



Castleknock Secondary School

31 Redfern Road, Dublin 15

Tel: +353 1 9213051 Fax: +353 1 8714367

Work experience: how it can help you

Work experience can be your opportunity to spend time outside the classroom, learning about a particular job or area of work, and finding out what sort of career you want.

Here are some examples of work placements available to your age group:

1. If you are looking for a career that combines sport, science and physical work, greenkeeping could be for you.
You will learn all about sports turf and how to take the best care of it on some of the country's finest golf courses.
And you will have time to play golf in the afternoon.
2. If you like the fresh air and love animals, why not try horse grooming?
This career is an excellent opportunity to look after horses, work as part of a team and, if you are interested, get first class riding lessons!
Your job will include general duties such as haying, mucking out the stables, grooming horses, and feeding them.
3. Do you like music? Are you interested in events planning? Then come and join the volunteers team at the Cork Folk Festival.
Your duties will include booking travel and accommodation for the musicians and distributing leaflets and programmes. You will learn about advertising and acquire organizational skills.
You will also have free access to all Festival events!
4. Have you ever thought of being a salesperson?
This is the perfect job to develop your communication skills.
As a sales assistant in a tourist shop you will advise and help customers from all around the world. If you are curious, helpful and willing to work hard, this career can be satisfying and fun.

2. Write your cover letter

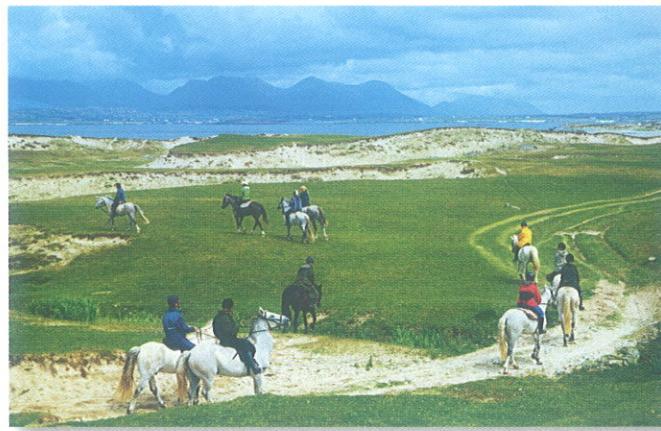


- Before writing your cover letter, read the information corresponding to the work placement you've picked above.
- Write your cover letter and hand it in to your teacher.
The school will send it to potential employers.

3. Your application was successful!

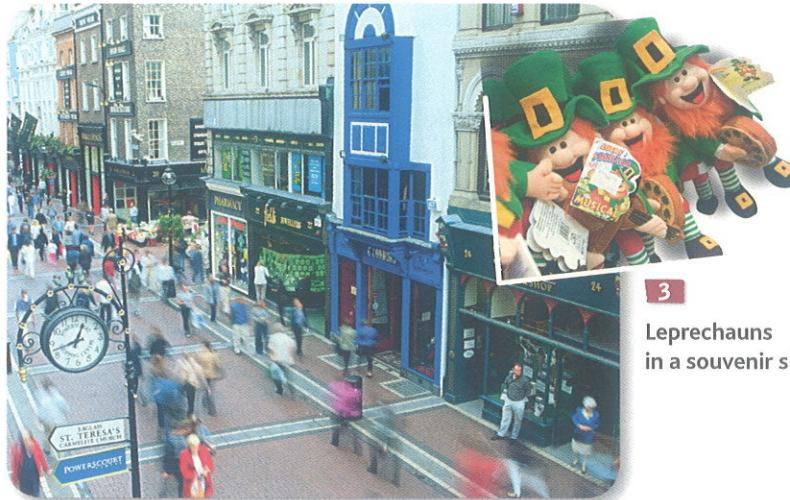


- Go through the job interview in pairs. Your teacher will give you cue-cards.



1 Pony trekking in Connemara

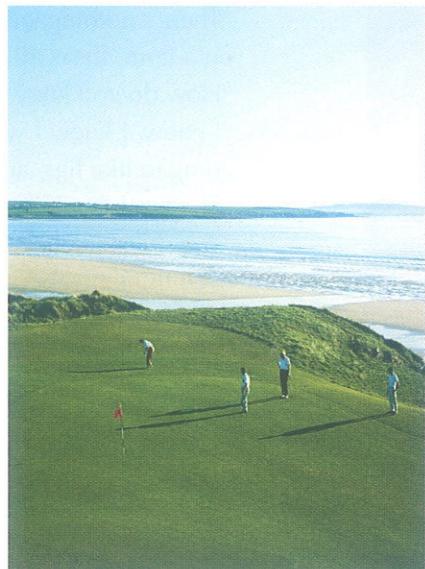
Connemara offers spectacular coastal drives, mountain paths, and pristine sandy beaches where ponies can gallop. In the west of Ireland, traditions are still strong: craft shops sell Aran lambswool sweaters or Celtic jewellery and the Gaelic language is still spoken.



3 Leprechauns in a souvenir shop

2 Grafton Street, Dublin

Over 1 million people (c. 25% of the population) live in Dublin County and City. The Irish capital is famous for its prestigious university (Trinity College), its River Liffey and its picturesque streets and pubs. On St Patrick's Day, people wear green clothes and shamrocks to celebrate the country's Patron Saint.



4 Golfing by the Atlantic Ocean at Ballybunion Golf Club

Like Scotland, Ireland has become a golfers' paradise thanks to its quality courses and its beautiful landscapes.



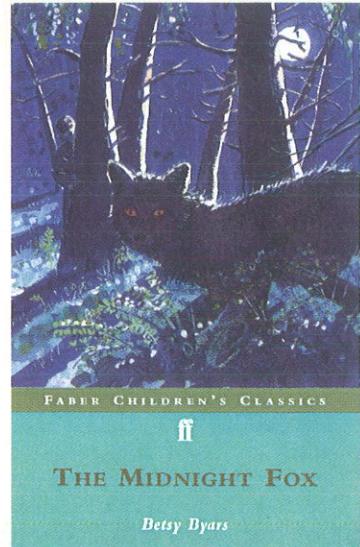
5 The Cork Folk Festival presents Irish Folk music

Musicians play the fiddle, the accordion, the bagpipe or the tin whistle, and there are lots of street entertainers. Craftsmen show visitors how to make traditional instruments, like bodhráns (goat-skin drums), and people take part in the ceilís (balls).

No way!

Tom lives in the city. His parents are going to Europe on a cycling holiday, and Tom is supposed to go to his aunt's farm for the summer...

- 1 "I don't want to go to any farm for two months," I said.
"But Tommy, why not?"
"Because I just don't want to."
5 "Maybe you don't now," my mom said, "but after you think about it for a bit, you will." [...]
"I will never want to go."
She looked at me with a puzzled shrug¹.
"I thought you would be so pleased."
10 "Well, I'm not."
"What's wrong?"
"There's nothing wrong. I would just hate to stay on a farm, that's all."
"How do you know? You can't even remember Aunt Millie's farm." [...]
15 "I know. I knew I wasn't going to like camp, and I didn't. I knew I wasn't going to like figs, and I don't. I knew I wasn't -"
"The trouble with you, Tommy, is that you don't try to like new things."
"You shouldn't have to try to like things. You should just very easily, without even thinking about it all, like them."
20 "All right," she said, and her upper lip was beginning to get tight. [...] It's in the hills and there are great big apple trees to climb and there are cows and horses and -"
"Animals hate me."
"Tom, I have never heard anything so silly in my life. Animals do not hate
25 you."
"They do. How about that dog that came running up at about a hundred miles an hour and bit me for no reason? I suppose that dog loved me!"
"The lady explained that. The dog had a little ham bone² and you stepped on it and the dog thought you were going to take it. Anyway," she continued
30 quickly, "just wait till you see the baby lambs³. There is nothing dearer in the world. They are -"
"I'll probably be the only kid in the world to be stamped to death⁴ by a bunch of baby lambs."
"Tom!"



Betsy Byars, *The Midnight Fox*, 1968

1. haussement d'épaules - 2. os - 3. agneau - 4. piétiné à mort



To help you read and enjoy this text,
ask your teacher for the activity sheet.

Situation 2



I have three categories of chores:

1. Things I won't do now
2. Things I won't do later
3. Things I'll never do

It's so **unfair!**

Your task

In this situation you will protest against what is unfair and you will complain about chores and restrictions. Then you will negotiate to get something you really want or to strike a deal.

Memo p. 36
Exercises p. 37
Grammar book pp. 139-177

Preparation time

1. Get ready!



- Can you imagine why these young people are upset, cross, or fed up?

Think about it for one minute then tell your classmates.



2. Listen and react



- Listen to conversation 1, pick the corresponding picture and spot what it is about. Script p. 129
- Listen again, pick out the actions and divide them into "chores" and "can'ts". p. 38
- Some people heard the conversation but did they understand it? Listen and tick. p. 39
- Now recap conversation 1.
- Do the same with conversations 2 and 3.

Astuces ?

Quand les gens parlent vite :

- repère les mots accentués que tu reconnais pour te faire une première idée du sujet de la discussion ;
- dans un dialogue qui implique des jeunes de ton âge, appuie-toi sur ton expérience des relations avec des amis et avec des adultes pour deviner un maximum de choses.

Now, speak!**3. Practise your pronunciation** 

WB
p. 39-41

- L'accentuation contrastive
- Oral spontané (3) : protester et se plaindre

4. Let's have a "Protesting competition"!

-  • Sometimes life seems to be all chores and "can'ts". But how good are you at protesting?

- Look at your "chores and can'ts" card or find your own ideas, and prepare to protest. Practise with a classmate.
- Get into groups of 5 and take turns protesting in front of your group. Then choose the best protester in the group. He or she will represent your group in the "Protesting Competition".
- With your class, listen to the finalists and vote for the best one. Who will get the Gold Medal for Protesting?

They always make me wash up!
And I'm never allowed to ...
It's so unfair!



Chores at home: - wash up
- clean the yard
- Hoover the rooms

Can'ts at home: - have a moped
- use my computer at night
- drink sodas

Can'ts at school: - use my r
the scho

Chores at home: - baby-sit the litt
- wash the car
- make my bed

Can'ts at home: - have a piercing in my nose
- paint my room black
- go out late

Can'ts at school: - stay in the yard when
a teacher is absent

Chores at home: - tidy up my room
- mow the lawn
- wash the car

Can'ts at home: - have a moped
- play video games for hours
- sleep all day

Can'ts at school: - have two desserts at
the school canteen

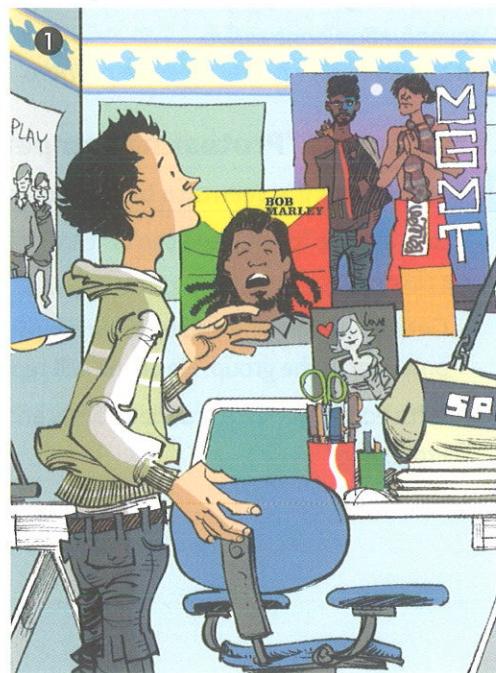
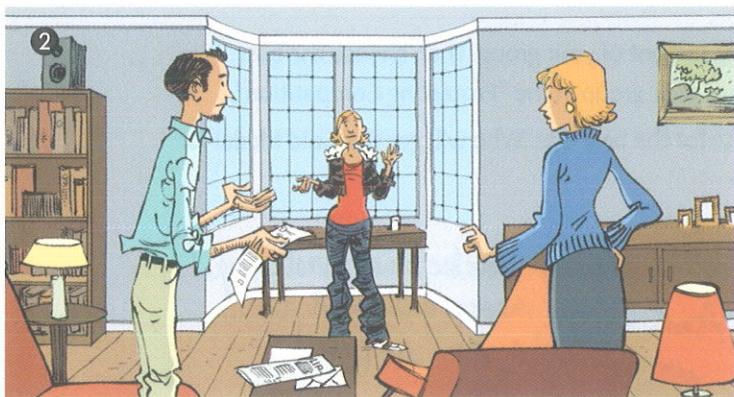
Practice time

1. Read the website article on page 37

- Use all your reading strategies, then join the "Negotiating Practice Session".

2. Practise understanding a negotiation

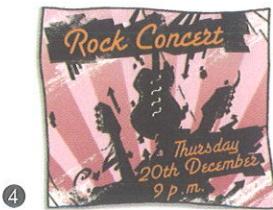
- Look at pictures ① and ② and guess what the problem is. Listen to the conversations and check. Is the negotiation a success or not? Script p. 130



- Listen again. Pick each "clever move" or "silly move" made by the teens and explain it.
- Now, at each pause, tick what is going on. Wp. 41
Check and recap with your classmates.

3. Practise starting a negotiation

- Look at the illustrations below and in each case state what the problem is.
You: Look, all my friends have mobile phones and...



4. Practise negotiating

- Split the class into 2 groups: parents and teenagers. Find as many arguments, promises and suggestions as possible for the situations above (or others).
- Get into groups of 3 (1 teen and 2 parents) and choose one situation. Now negotiate and be clever!



<http://www.Tips4teens.com>

Tips4teens.com

home topics articles ask the experts about us

an article by Joshua Thomas



Being a teen... and being good at it!

Got a problem? You could try negotiating...

But first, let's be clear about it! Learning how to negotiate is an important skill in life. But don't confuse that with bickering or challenging authority. Rules are not all bad: they are there to protect you, mainly.

Negotiating is a bit like a chess game: there are clever moves and silly moves. And you don't want to be checkmated, do you?

Clever moves

1. State what the problem is or what you want and explain the reasons why.
2. Allow others to speak their minds. Listen to their arguments: accept them if they are good, or calmly explain why you don't agree! Ask them if there's anything you can do to change their minds.
3. Compromise! Make promises or a few suggestions. Make it a win/win situation: give something and you'll get something in return.

Silly moves

1. Interrupting others when they are speaking and refusing to listen.
2. Screaming, yelling, crying, using bad language, running away or slamming doors. Who can take you seriously after that?
3. Refusing to compromise. That would make others feel they are the losers... and nobody likes that!

Finally, if people accept your compromise, thank them profusely and don't forget to keep your promises!

Let us never negotiate out of fear,
but let us never fear to negotiate.

John F. Kennedy, Inaugural Address, 1961

Related links:

- counseltoteens.com
- dealwithconflicts.com
- gettingindependent.com

Printable version

Email this page

Now join our Negotiating Practice Session.

Click here

about us | talk back | resources | parents & professionals | terms of use | site map

Enjoy your skills

Get a fair deal

- You will get your negotiation role card from your teacher.

Prepare your arguments at home for the next lesson.



- Work in pairs: negotiate and get a fair deal!

Memo

Think about it!

WB
p. 42-44

- Les phrases avec : want/expect/tell someone to + V
- make someone + V
- let someone + V
- L'obligation et l'absence d'obligation

- They want me to watch Jeff.
 - They expect me to help him with his homework!
 - They told us to go somewhere else!
- ~~~~~
- They never let me go out!!
 - They won't let me go to the party.
 - I'm not allowed to go to the party.
- ~~~~~
- They make me do all the housework!
 - He doesn't have to do anything!
- ~~~~~
- I'll never be able to do well if I can't see my friends any more!
 - What if I get my marks back up? Will you let me go out then?



Entraîne ta mémoire

18

Ces phrases sont enregistrées sur ton CD partie audio.

- Lis les phrases à haute voix en les écoutant, puis écoute-les et répète-les sans les lire.
- Ferme ton livre, puis écris toutes les phrases en écoutant le CD.
- Vérifie en faisant attention aux mots grammaticaux qui s'entendent peu mais qu'il ne faut pas oublier à l'écrit : to / 'll / a ...

New Words

agree ≠ disagree

allow /ə'lau/ ± let*

change one's mind

complain

compromise /'kɒmprəməɪz/

expect

get*/ strike* a deal

interrupt

miss out on something



hoover

lay* / set* the table

tidy up

wash up = do* the washing-up

allowed ≠ prohibited

clever ≠ silly

cross

embarrassing

expensive

fair ≠ unfair

fed up

grounded /'graʊndɪd/

unacceptable

upset



calmly /'ka:mli/

exactly

seriously

totally



Entraîne ta mémoire CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot plusieurs fois, en le lisant pour en mémoriser la prononciation et l'orthographe.

- Forme une phrase avec chacun des verbes. Si tu n'y parviens pas, recherche dans la leçon où il est employé.

- Pour chacun des adjectifs et adverbes, pense à une traduction possible puis vérifie dans ton lexique.

Exercises

1 Recompose ces phrases en ajoutant *to* si nécessaire :

- a) Great! Kate wants me // go to the cinema with her next Saturday.
- b) No! I won't let you // take my CDs. You'll lose them again!
- c) They always ask *me* // hoover the rooms!
- d) The French teacher is cool, but she makes us // work really hard!

2 Ron trouve que la vie avec son petit frère n'est pas simple !

Rédige ce qu'il dit en utilisant les verbes ci-dessous ainsi que les actions proposées :

want / expect / make

- a) Jerry is such a pain! He... (*teach him how to roller-blade*).
- b) On top of that, he ... (*play with him all weekend!*) But I can't! I've got homework to do!
- c) And, guess what! My parents ... (*tidy up his room*) because "He's too little!!!"

3 Sonia a des parents très permissifs. Rédige un court paragraphe pour expliquer pourquoi elle a de la chance. Pense à diverses manières d'exprimer la permission et l'absence d'obligation (ou l'absence de contraintes ou de demandes).

- Go out late
- Help with the housework
- Watch her baby sister
- Spend her Sunday in bed

Sonia is very lucky! ...

4 Sean, par contre, a des parents plutôt stricts. Rédige un court paragraphe pour expliquer pourquoi ce n'est pas facile. Pense à diverses manières d'exprimer l'interdiction (ou le refus de permission) et l'obligation (ou la contrainte et les attentes).

- Spend hours playing video-games
- Do the washing-up
- Invite friends on weekdays
- Help around the house

Poor Sean! ...

5 The Word Corner

"Dealing with authority"

Rédige quatre phrases à propos de l'autorité que tu subis... ou que tu exerces sur les autres.

Grâce à ton CD-rom, entraîne-toi à les dire à haute voix de manière rapide et naturelle.

→ Grammar book 59 60 23 22

Pour exprimer...

• les attentes et les demandes envers autrui :

want + nom + *to* + V
pronom complément

ask + nom + *to* + V
pron. compl.

expect + nom + *to* + V
pron. compl.

tell + nom + *to* + V
pron. compl.

• la contrainte :

make + nom + V
pron. compl.

• la permission :

can + V
be allowed + *to* + V
let + nom + V
pron. compl.

• l'obligation :

must + V
have + *to* + V

• l'absence d'obligation :

don't/doesn't have to + V

• l'interdiction :

can't + V
mustn't + V

Révise ton vocabulaire



Enrichis ton vocabulaire et améliore ton accent grâce aux activités :

- Dealing with authority

The right to education

1870: Education Act

Going to school can be a chore but, believe it or not, for centuries it was a privilege! And today, as in the past, people fight against child labour and for the right to education.

→ Have a good look at the documents on pages 40-43, and read the facts and figures about child labour and literacy. Then fill in the worksheet your teacher will give to you.

In the past, in Britain...

1822: Jenny

1842: Mines Act



My name is Jenny and I am 12. I was born in 1822 in Flockton, in West Yorkshire, and I have 5 brothers and 2 sisters. We all work in the coal¹ mine from 6 am to 8 pm every day except Sunday, for very little money.

At the age of 6, I started pulling heavy coal wagons up the mine tunnels. It's tiring, and dangerous – there are even explosions sometimes! I work mostly in the dark because candles are too expensive, and I'm often ill because the mine is cold and damp².

For breakfast and for lunch, I just have a piece of bread and some weak beer (because the water is not clean here).

I would prefer to be a servant girl, like my cousin Beth – at least she eats better, she wears clean clothes and she goes to school one day a week.

1. charbon 2. humide

CHILD LABOUR LAWS IN BRITAIN

1833 Factory Act:

- working day limited to 12 hours for children over 9;
- younger children are no longer allowed to work. They receive elementary education until age 9.

1842 Mines Act: women and children under 10 cannot work underground in mines.

1870 Education Act: all children between 5 and 13 must go to school.

1891 Factory and Workshop Act: minimum working age raised to 11.

... and in the USA

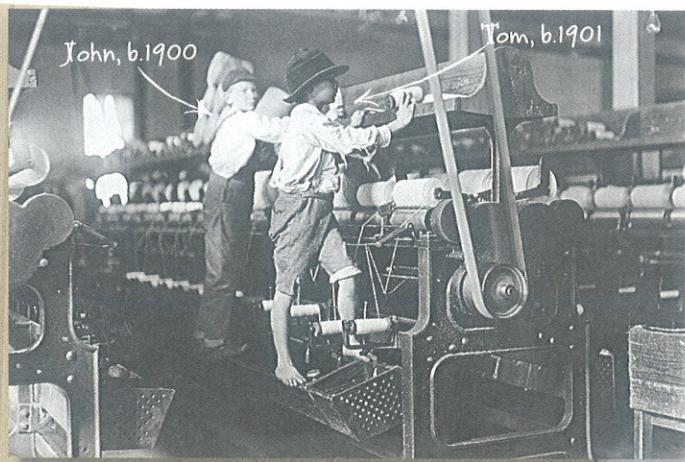
John 1900
1901: Tom
1906: Lizzie

I'm 9 and Tom is 8. We work at the Bibb Cotton Mill¹, in Georgia. I was 7 when I started, and I work every day except Sunday from 7am to 8pm.

I'm a doffer: I repair broken threads², and I replace bobbins. It's tough – I'm on my feet all day, and if I slow down, the overlooker beats me. Sometimes, when I climb on the machine, I fall and hurt myself.

Tom even lost two fingers in the machine, because he was half-asleep. And there's no ventilation here, so workers often get lung diseases³.

I don't go to the village school because we need the money, but my mom can read and write, and she teaches me sometimes. On Sundays, I sleep, or I go fishing with my dad.



1. filature de coton 2. fils 3. maladies pulmonaires



My name is Lizzie. I was born in 1906, so I'm nearly 7. In the spring, I work on Dad's farm every day except Sunday, from sunrise to sunset, with my little brother and sisters.

I pick¹ over 50 pounds of cotton a day! Cotton seems light, but when you have to carry a big bag, it's really heavy! And cotton seems soft, but when you pick it, it cuts your hands. The Texas heat can give you sunstroke², too.

In the winter, we don't work in the fields³, so we go to school. I can read, write, and add up.



Abolish Child Slavery! Slogans in English and Yiddish.
Labor Day parade, New York, May 1, 1909

1. cueille 2. insolation 3. champs



South Africa

My name is Masego, and I live in Limpopo, in the north of South Africa. There are lots of fruit and vegetable farms here.

During the tomato season, I don't go to school, I work in the fields every day from 6 am to 6 pm. It's illegal, because I'm only 13. Also, there are a lot of illegal immigrants from Zimbabwe and Mozambique working on the farm. If we get caught, we'll be in trouble. At the end of the day, my back and legs really ache. It's hot in the fields, you get really thirsty.



USA

My name is Maria. I was born in Mexico, but I started working in Texas when I was 7, with my family. We pick onions 11 hours a day, except Sundays. At the beginning I suffered from dehydration and headaches, because it's very hot in Texas. The pesticides give me skin allergies, nausea and stomach cramps, but I'm used to all that, and I work really fast.

Federal law says that children under 12 can't work, but I'm only 10, so if an inspector comes, I have to hide. At night, I go home to the workers' camp, I have a shower, eat, and fall asleep in front of the television. From April to November, my family moves from farm to farm. It's hard to make friends when you only go to school in the winter...

My name is Saabir.

I'm 13 and I live on the streets of Manila. My parents are poor farm-workers, so I came to the city to earn money. When I arrived last year, I begged and I collected rubbish for recycling. I slept in abandoned buildings, under bridges or in public parks, but bigger kids kept bullying me and took my money.

Now I'm protected by a street gang - I sell newspapers in the morning and flowers at night; I give 50% of my earnings to the gang, and they give me a safe place to sleep. And I go to school two hours a day.



The Philippines

FACTS AND FIGURES

The Convention on the Rights of the Child (ratified by the United Nations in 1989) protects every child under 18 from exploitation, and it promises education for all by 2015, BUT:

- **218 million children aged 5-17** are child labourers: 50 million work in Sub-Saharan Africa (26% of all children), and 122 million in Asia.
- **70%** of all child labourers work in agriculture.
- **In the USA**, 800,000 children work in agriculture up to 70 hours a week (most of them are Latino).
- **In the UK, child trafficking** is a growing problem: foreign children are “imported” to work in restaurant kitchens, in agriculture, in factories, in sweatshops, etc.
- **115 million children do not go to school** (94% of them live in developing countries).



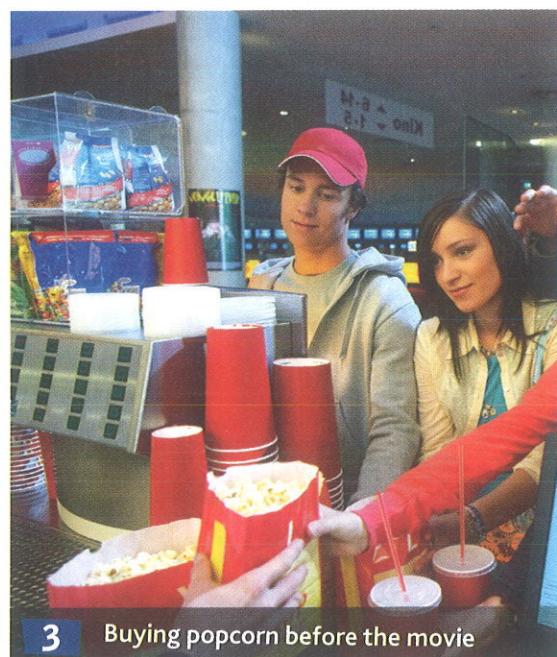
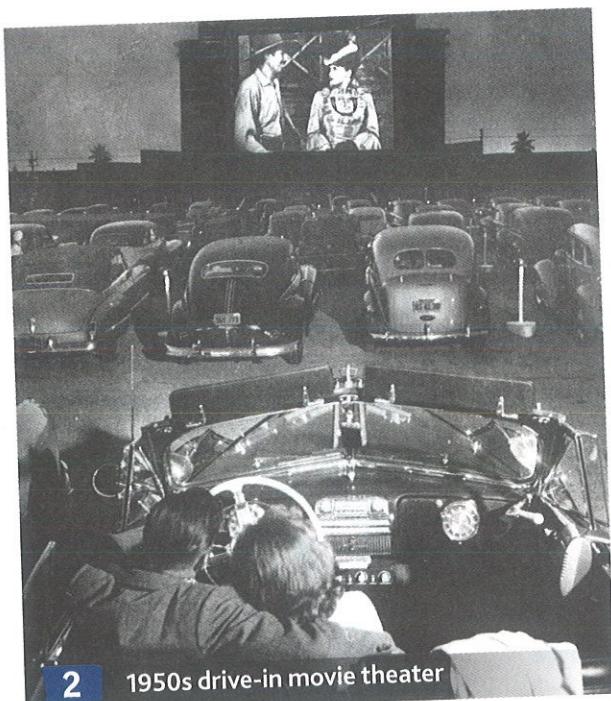
CREATE YOUR OWN...

“Everyday-life” page

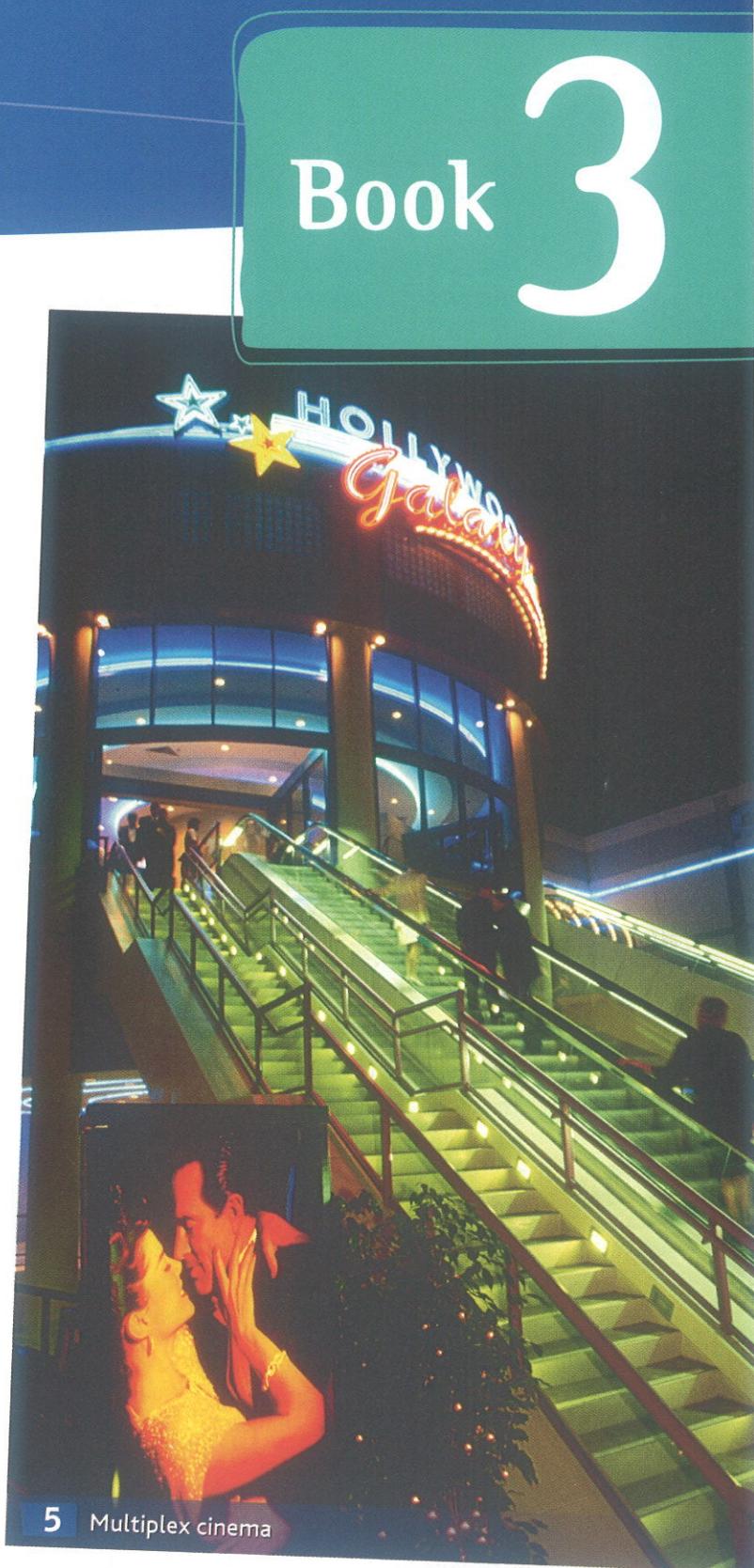
- What about you? You do school work, you study for music lessons, you go to sports clubs, and maybe some of you have part-time jobs, too?
Describe your typical week.



Share your passion for stars and stories



Book 3



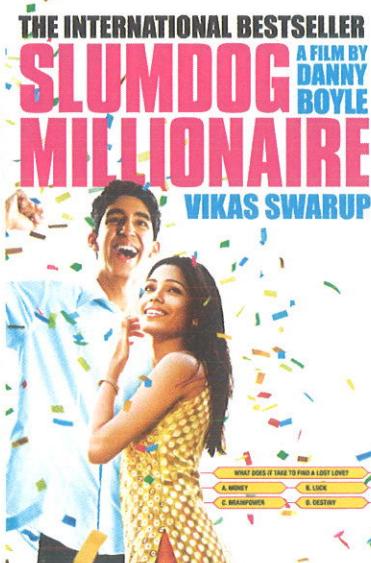
► Take an audio tour of these pages.

The Front Row

Ram Mohammad Thomas is a poor Indian orphan, but his life on the streets of Mumbai has taught him a lot. So when he takes part in a TV quiz show, he knows all the right answers and wins one billion rupees!

Here, he remembers his outings to the cinema with his best friend, Salim, to watch Hindi films starring the great Armaan, Salim's favourite actor.

- 1 When Salim and I go to the movies, we usually sit in the front stalls¹. It enables us to make catcalls² and whistle. Salim believes the nearer you sit to the screen, the closer you are to the action. [...]
- 5 I, too, like to sit in the front rows, as close to the giant screen as possible. [...]
The curtain has now lifted and the screen flickers to life³. First we have the advertisements. Four sponsored by private companies and one by the government.
- 10 We are told how to come first at school and become a champion in cricket by eating Corn Flakes for breakfast. How to drive fast cars and win gorgeous girls by using Spice Cologne. ("That's the perfume used by Armaan," exclaims Salim.) How to get a promotion and have shiny white clothes by using Roma soap. [...] And how to die of lung cancer by smoking cigarettes.
- 15 After the adverts, there is a little pause while the reels⁴ are changed. We cough and clear our throats. And then the censor certificate appears on the cinemascope screen. It tells us that the film has been certified U/A⁵, has seventeen reels and a length of 4,639.15 metres. [...]
- 20 The opening credits⁶ begin to roll. Salim knows everyone in this film. He knows who is the wardrobe man⁷, who is the hair stylist, who is the make-up man. He knows the names of the production manager, the finance controller, the sound recordist and all the assistants. He doesn't speak English very well, but he can read names, even the ones in really small print. He has watched this film eight times already and every time he memorizes a new name. But if you were to see the concentration on his face right now, you would think he was watching the First Day Show⁸ with black-market tickets.



Vikas Swarup, *Slumdog Millionaire*, 2005

1. front seats - 2. huées - 3. l'écran s'anime - 4. bobines de film - 5. parental guidance for children under 12 - 6. générique - 7. costumier - 8. la première



To help you read and enjoy this text,
ask your teacher for the activity sheet.

Situation 1



Who's who in American cinema

Your task

Create your own "Who's Who"

In this situation you will read short articles on some famous figures in American cinema, you will write short biographies of your favourite stars and explain why you admire them.



Memo p. 52

Exercises p. 53

Grammar book pp. 139-177

Preparation time

1. Get ready!



- You are going to write an article on your favourite star for the magazine *Movie Buffs*.

Look at the pictures of these Hollywood figures. Say all you know about them.



Only in MOVIE buff

We asked our readers to tell us about their movie stars...

And the winners are...

My favorite star is definitely Brad Pitt! He is currently the most compelling actor in Hollywood. He grew up in Missouri but in 1985, aged 22, he left for California to try his luck in Hollywood. He had been in Los Angeles for two years – doing odd jobs to pay for his acting lessons – when he finally got a small part in the TV series *Dallas*. When he won his Golden Globe for Best Actor in *Twelve Monkeys* only eight years later, he had already played in more than 15 films and had attracted broad public attention – a star was born!



Mike, 17, Seattle



I am a great fan of Julia Roberts. I am really impressed by her career and success. Only two years after she had left high school she got her first roles on TV and in films. She was only 19!

Four years later, she turned into a world star thanks to her part in *Pretty Woman*! In 2000 she got an Oscar for Best Actress, for her tremendous performance in *Erin Brockovich*. I love her. She is classy, beautiful and so talented!

Jessica, 14, Detroit

This might come as a surprise to some of you, but I picked Abigail Breslin, born in 1996, as my favorite star! When she starred in *Little Miss Sunshine* in 2006 she was only 10 and she had already acted in six films! She won six awards for her performance in the film



and was one of the youngest actresses ever nominated for an Academy Award. She is good, intelligent and really professional. Mark my words, she is a rising star.

Mark, 15, New York



Will Smith is a... legend! He is the coolest, greatest actor ever! And the most talented too! Not many people know it, but even before he started his acting career in the '90s, he had won a Grammy Award for best rapper! Well, no wonder... he had founded his own group with Jazzy Jeff when he was only 12! From 1990 to 1996, he starred in a sitcom, *The Fresh Prince of Bel-Air* and became a very popular actor. You know the rest: most of his films are hugely successful blockbusters - *Independence Day* (1996), *Men in Black* (1997), *I, Robot* (2004) and on and on...

Sharmaine, 13, Atlanta

2. Read and react



- Read the articles and do the activities in your workbook.

WG p. 50-53

Now, write!



3. Practise your spelling



p. 54-55

- Les orthographies britannique et américaine
- La règle des "trois 1"

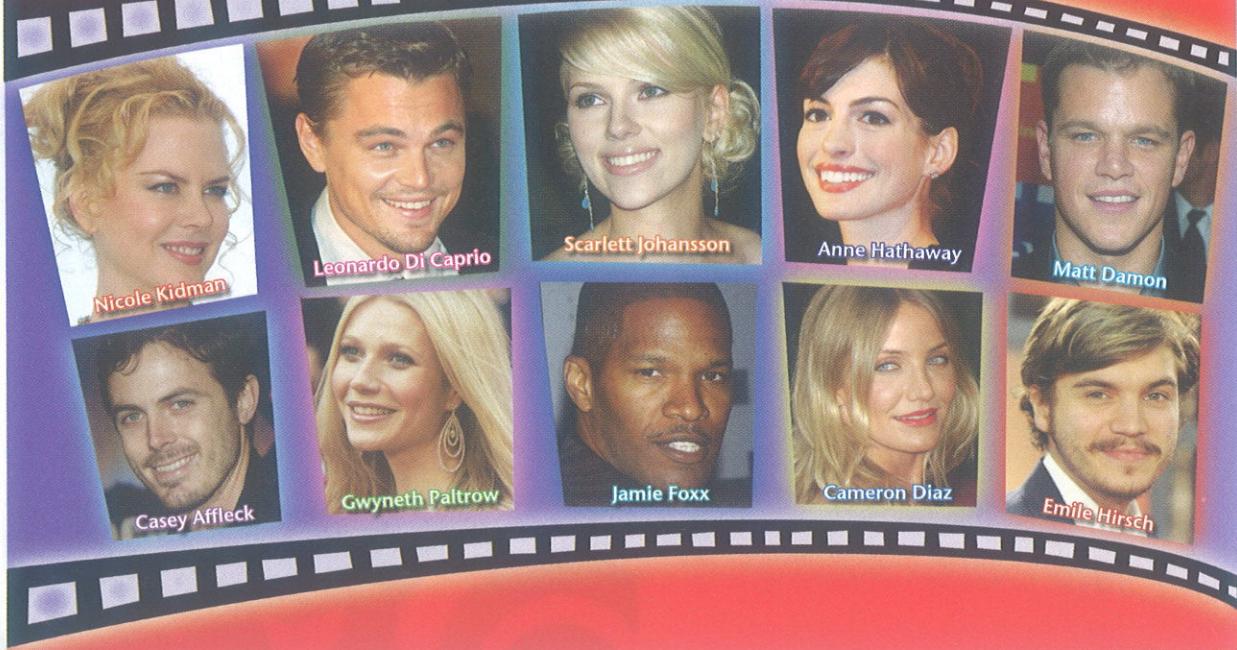
4. Create your article for Movie Buffs

- Your teacher will give you a fact sheet about the early career of one of these famous cinema figures. Get help to write your article.



p. 56

Twenty-First Century Hollywood



Leonardo DiCaprio

Born 11th November 1974, Los Angeles, Ca, USA.

1988-89 commercials and small parts on TV.
First film: *Critters 3*.

1992-1996 acted in 10 films.

1997 *Titanic*, Golden Globe nomination;
became a superstar.

Cameron Diaz

Born 30th August 1972, San Diego, Ca, USA.

- | | |
|-----------|--|
| 1993 | leading role in <i>The Mask</i> ,
no previous acting experience. |
| 1997-98 | <i>My Best Friend's Wedding</i> and
<i>There's Something about Mary</i> . |
| 2000 | <i>Charlie's Angels</i> . |
| 2002 | <i>Gangs of New York</i> . |
| 1999-2003 | 4 Golden Globe nominations for
Best Actress. |

- Write your short article on a sheet of paper.

Stick it up on the wall in your classroom for everybody to read and enjoy!

Practice time

1. Reading a biography... and getting it all!



- Movie buffs read a lot about the people who make the movies they love!

Before reading, look at the picture and title on page 51 and say all you can about this famous director.



- Read his biography and highlight everything you understand.

You will find help in your workbook. p. 57-59

2. What makes a good biography?

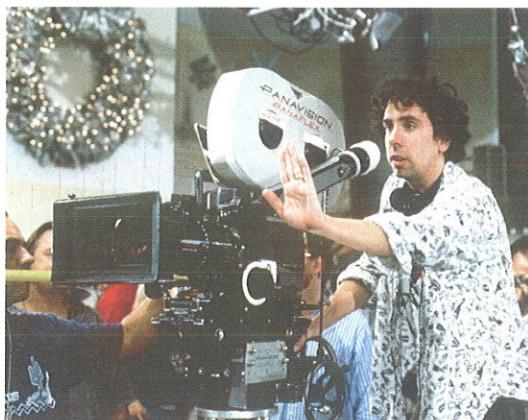


- Find out what makes a biography clear, informative... and pleasant to read. p. 60

3. Practise writing a biography



- Your teacher will give you a fact sheet about the famous director below. p. 61

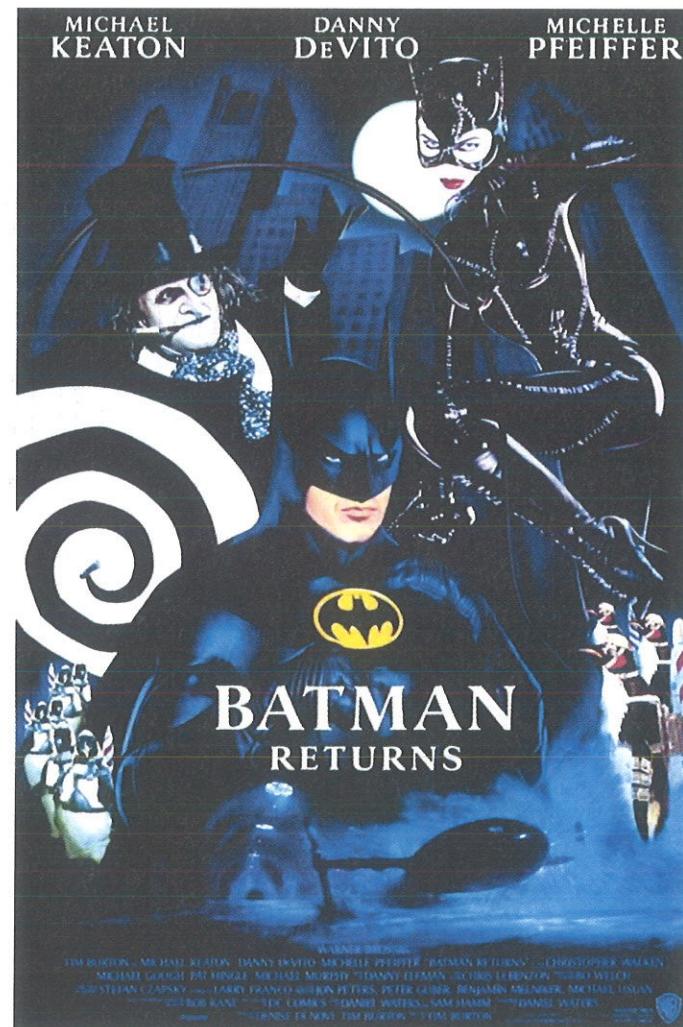


Tim Burton

Astuces

Pour lire une biographie ou un texte documentaire :

- avant de lire, fais le bilan de ce que tu sais sur la personne ou le sujet ;
- quand tu lis, appuie-toi sur ce que tu comprends et devines, repère ce qui confirme, complète ou contredit ce que tu savais ou croyais savoir ;
- sers-toi des stratégies travaillées en classe pour comprendre les groupes nominaux longs et les phrases complexes.



Astuces

Pour écrire une biographie claire et originale :

- organise les faits en préparant un plan et donne des titres aux différentes parties ;
- utilise des phrases complexes pour mettre en avant les faits qui te semblent importants ou remarquables ;
- écris une introduction et une conclusion "accrocheuses".

Steven Spielberg: a biography

By Natalie Miller

One of the most influential celebrities in the history of film, Steven Spielberg is perhaps Hollywood's best known director and one of the wealthiest film makers in the world.

How it all started

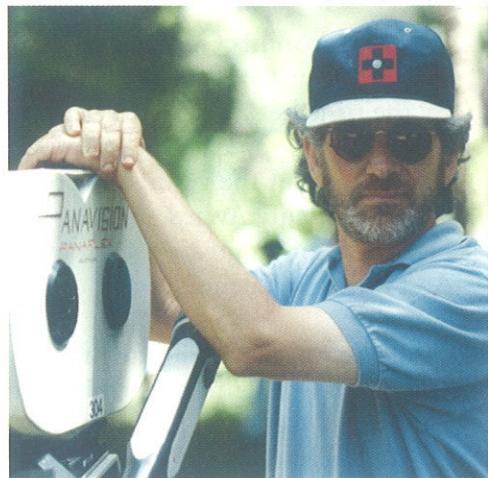
Steven Spielberg was born in Cincinnati, Ohio, on December 18, 1946. His mother was a restaurateur and concert pianist, his father was a computer engineer, and he had three sisters. He showed keen interest in photography and cinema from a very early age and, by the time he was 13, he had already shot a 40-minute film and had actually won a prize for it! In 1963, at age 16, Steven wrote and directed his first independent movie, a 140-minute science fiction adventure called *Firelight*.

While he was a student at California State University, Long Beach, Spielberg made a short film which attracted the attention of Universal Studios. Though he was only 22, the studio signed him to a long-term deal as a director. Six years later, he reached world fame with *Jaws* which was an enormous hit and made him the youngest multi-millionaire in America. However it was *Close Encounters of the Third Kind* (1977), a unique and original UFO story, which established Spielberg as one of the rising stars in the world of cinema.

Piling up hits

By the early '90s, with instant classics such as *E.T., the Extra-Terrestrial* (1982), the *Indiana Jones* series, *The Color Purple* (1985), and the *Jurassic Park* series, Spielberg had become not only kids' but also grown-ups' favorite director. However he had not won one single Academy Award for Best Director or Best Picture though he had had seven nominations. He eventually got both for *Schindler's List* in 1993.

After this highly acclaimed film on the Holocaust, Spielberg went on addressing big issues such as war in *Saving Private Ryan* (Oscar for Best Director) in 1998 and terrorism in *Munich* in 2005.



More than a director

Spielberg has always been interested in more than just directing. In the late '70s, he co-founded a production company, Amblin Entertainment, which was responsible for such hits as *Gremlins*, the *Back to the Future* series and *Men in Black I* and *II*. Then, in the mid-'90s, he helped found the production company DreamWorks, which released such varied box-office successes as *Amistad*, *Shrek* and *Catch Me If You Can*. Besides his work as a director and producer, he also wrote the stories behind some major films.

With all of this to Spielberg's credit, it's no wonder that he is regarded as one of the greatest figures in entertainment.

“Being a movie-maker means you get to live many, many lifetimes. It’s the same reason audiences go to movies, I think.” S. Spielberg

Memo

Think about it!

- Le pluperfect
- Le superlatif (rappel)
- Les phrases complexes (who, which, where, when, though, while)
- Les groupes nominaux complexes

WB
p. 62-65

- When he won his Golden Globe, he had already played in more than 15 films.
- By the time he was 13, he had already shot a film.
- She was one of the youngest actresses ever nominated for an Academy Award.
- He's the coolest, greatest actor ever!
- And the most talented too!
- While he was a student, he made a short film which attracted the attention of Universal Studios.
- Though he was only 22, the studio signed him to a long-term deal.
- He went on addressing big issues such as war and terrorism.

Entraîne ta mémoire



Ces phrases sont enregistrées sur ton CD, partie audio.

- Lis les phrases à haute voix en les écoutant, puis écoute-les et répète-les sans les lire.
- Écris chaque longue phrase que tu veux mémoriser sur un bout de papier et découpe-la en groupes de sens ; mélange les morceaux puis reconstitue la phrase de mémoire.
- Vérifie en réécoulant ton CD.

New Words

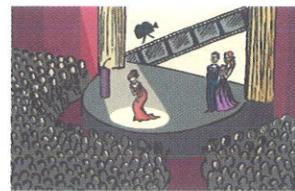
act = play ± star (in)
attract
direct /dr'rekt/ (vb) / director (n)
establish (as)
found
perform (vb) / performance (n)
produce (vb) / producer (n)
reach
regard (as)
release /rl'li:s/ a movie
shoot*
turn into

eventually /'iventʃuəli/
highly = hugely
however

actor, actress (n)
audience
fame
prize = award /ə'wɔ:rd/ (US), /ə'wɔ:d/ (GB)
rising star
screenwriter



acclaimed
enormous = huge
famous ± well-known
impressed
influential
major
surprising
talented
tremendous
wealthy /'weIθI/ = rich



Entraîne ta mémoire CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot plusieurs fois, en le lisant pour en mémoriser la prononciation et l'orthographe.
- Relis tous les mots et note ceux qui sont vraiment nouveaux pour toi. Vérifie leur sens dans le lexique puis recopie-les trois fois chacun.

Exercises

1 Dans cette mini-biographie, conjugue les verbes au **prétérit ou au pluperfect** :

My grandfather is a remarkable man. He was born on a small farm in Ireland in 1933.

- a) At the age of 18, he ... (*emigrate*) to the US to become an actor. He ... (*do*) all sorts of odd jobs to pay for acting lessons.
- b) At 22, he ... (*get*) his first part and by the time he ... (*be*) 27, he ... (*already/reach*) world fame!
- c) Five years later, when he ... (*meet*) my grandmother, he ... (*already/act*) in five blockbusters and he ... (*become*) the wealthiest actor in Hollywood!
- d) At 40, he ... (*make*) a big decision. He ... (*stop*) his acting career, ... (*leave*) Hollywood and ... (*go*) back to Ireland!

2 Tu as vu un film génial. Exprime ton admiration à l'aide du superlatif des adjectifs placés entre parenthèses :

It's ... (good) film ever! No wonder! The director is one of ... (great) in Hollywood and the two main actors are ... (talented) of their generation. And what a story! Let's just say that it's ... (funny) story I've ever seen! You must go and see it!

3 Recopie cet article en le complétant avec :

who / which / where / when / while / though

My favourite actress is Catherine Zeta-Jones ... starred in *The Mask of Zorro* in 1998.

She was born in Wales ... she grew up and studied acting. She is now a star in the USA, ... she got her first lead role in France in *1001 Nights* ... she was 21.

In 2000, ... she was acting in *Traffic*, she fell in love with Michael Douglas,... became her husband.

Two years later, Zeta-Jones won an Academy Award for Best Supporting Actress in *Chicago*. Her performance, ... included dancing and singing, was terrific!

4 Rédige ton autobiographie... réelle ou imaginaire, sérieuse ou humoristique ! N'oublie pas de souligner les faits remarquables.

5 The Word Corner

"Personality traits" / "People"

Quel est ton personnage de fiction préféré ?

Décris-le avec précision (physique, personnalité...).

Tes camarades de classe devront deviner de qui tu parles.

→ Grammar book 42 8 51 52

• Pour parler d'un moment précisé du passé, coupé du présent, on utilise le **prétérit**.

• Pour faire un bilan par rapport à un moment repère passé, on utilise le **pluperfect** :

had + part. passé
(**have** au **prétérit**)

Le superlatif

the + adj. -est

the + most + adj.

Who → personne

Which → objets ou idées

Where → lieu

When → moment

While → pour signaler que deux événements ont eu lieu en même temps.

Though → pour signaler qu'une information est surprenante ou contradictoire.



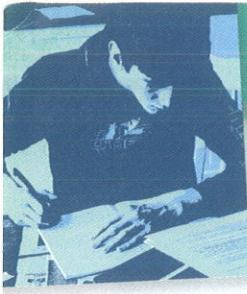
Révise ton vocabulaire

Enrichis ton vocabulaire et améliore ton accent grâce aux fiches et activités :

- Personality traits

Utilise les fiches des archives :

- People **2** → Personality
- 3** → Physical description



Enjoy your skills

Create your own "Who's Who"

1. Who will you write about?



- Pick a card.

If you are not happy with your pick, negotiate and exchange with someone in the class.

I've got to write about...
but I don't like/know...
I love...
Does anyone have... ?

2. What's in a "Who's Who" page?

- Find out about the different sections in a "Who's Who" on page 55.



3. Do your research



- Your teacher will give you an information sheet to fill in and a list of websites.

Astuces

Ne te perds pas dans la masse d'informations que tu trouveras sur les sites :

- sers-toi du titre des rubriques : concentre-toi sur celles qui te seront utiles (tu peux « passer » celles sur les potins, par exemple) ;
- pour t'aider dans ta lecture, suis les stratégies travaillées dans le Practice time ;
- relève ce qui est remarquable, ce qui marque les étapes d'une carrière.

4. Write a short biography

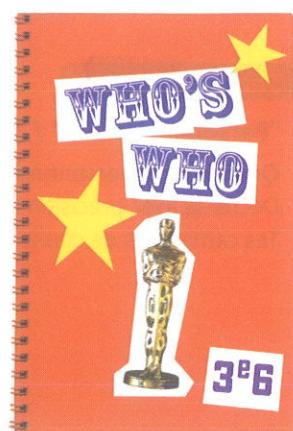
Astuces

Aide-toi de tout ce que tu as déjà lu et écrit sur le sujet :

- relève les phrases modèles que tu pourras adapter ; le vocabulaire et les mots de liaison qui enrichiront ta biographie ;
- sers-toi des stratégies travaillées dans le Practice time.

5. Make an attractive "Who's Who" page!

- Find photos and/or illustrations for your page.
- Copy or print your page on a piece of paper.
Leave a 2-cm margin on the left for the binding of the book.
- Now all the pages can be bound into a book.
Why not put it in the School Library so all the students can enjoy it?



2. Illustrate your "Who's Who" page.

3. Pick facts from websites and other sources and write a "fact sheet" on your star.

4. In your mini-bio:

- be short: don't get lost in the load of information you can find and pick the most important facts in the star's career;
- highlight the remarkable facts in the star's career, so do **not** always respect chronological order: use the pluperfect;
- highlight the surprising or strange facts: use complex sentences with "though";
- give extra details using relative clauses;
- use linking words.

1. Introduce your star and explain why you admire him/her. Use superlatives and be personal.

JODIE FOSTER

One of the most talented actresses in Hollywood, Jodie Foster has also proved to be a valuable director and producer. I really love the way she plays her characters, with feeling and a lot of insight.



Full Name: Alicia Christian "Jodie" Foster

Date of birth: 19 November 1962

Place of birth: Los Angeles, California, USA.

Education: Lycée Français de Los Angeles ; Yale University : B.A. in Literature, 1985.

Career: Actress, producer, director.

Family: two sons: Charles Foster (b. July 20, 1998) and Christopher "Kit" Foster (b. September 29, 2001).

MINI-BIO

Jodie Foster started her acting career at the age of three but her first significant role came in 1976, at age 14, in *Taxi Driver*, which got her an Oscar nomination. Before she attended Yale University, she had already made nearly 50 film and television appearances.

In 1988 she auditioned for the leading role in *The Accused*, got the part and won an Oscar for Best Actress. By the time she was 30 she had received two Oscars, though she had never taken any acting lessons. In the 2000s, she performed in thrillers such as *Panic Room*, *Inside Man* and *The Brave One*, which were huge box office successes.

However, Foster has proved she is not only great as an actress but also as a director. Her first film, *Little Man Tate*, which told the story of a child prodigy, received international acclaim in 1991. But she was also quite successful as a producer with such moving films as *Nell* in 1994.

In her 40-year-long career, Jodie has proved to be the most versatile actress on screen today, performing in a wide variety of genres, including thrillers, crime, romance, comedy, children's films and science fiction.

Achievements

1976: *The Little Girl Who Lives Down the Lane*, *Bugsy Malone*, *Taxi Driver*

1988: *The Accused*

1991: *Little Man Tate* (director and actress)

1991: *The Silence of the Lambs*

1993: *Somersby*

1994: *Maverick*, *Nell* (producer and actress)

1997: *Contact*

1999: *Anna and the King*

2002: *Panic Room*

2005: *Flightplan*

2006: *Inside Man*

2007: *The Brave One*

Honors and Awards:

Academy Award for best actress in *The Accused* (1988) and in *The Silence of the Lambs* (1991).

In 1998, an asteroid was named after her:

17744 Jodiefoster

5. Pick your star's most important movies and other achievements. Mention his or her awards and honors.

The birth of The Tramp

In 1912, the actor, producer and director known as the "King of Comedy", Mack Sennett, gave the young Charlie Chaplin an opportunity to show his talent in front of a camera... and "The Tramp" was born!

- 1 "We need some gags here," he said, then turned to me. "Put on a comedy make-up. Anything will do."
- I had no idea what make-up to put on. [...] However, on the way to the wardrobe I thought I would dress in baggy pants,
- 5 big shoes, a cane and a derby hat. I wanted everything a contradiction: the pants baggy, the coat tight, the hat small and the shoes large. I was undecided whether to look old or young [...], I added a small moustache, which, I reasoned, would add age without hiding my expression.
- 10 I had no idea of the character. But the moment I was dressed, the clothes and the make-up made me feel the person he was. I began to know him, and by the time I walked on to the stage he was fully born. When I confronted Sennett I assumed¹ the character and strutted² about, swinging my cane and parading
- 15 before him. Gags and comedy ideas went racing through my mind. [...]
- I carried on this way for ten minutes or more, keeping Sennett in continuous chuckles³. "All right," he said, "get on the set⁴ and see what you can do there." [...]
- 20 I entered and stumbled⁵ over the foot of a lady. I turned and raised my hat apologetically, then turned and stumbled over a cuspidor⁶, then turned and raised my hat to the cuspidor. Behind the camera they began to laugh.
- Quite a crowd had gathered there, not only the players of the other companies who left their sets to watch us, but also the stage-hands, the carpenters and the
- 25 wardrobe department. That indeed was a compliment. And by the time we had finished rehearsing we had quite a large audience laughing. [...]
- My character was different and unfamiliar to the American, and even unfamiliar to myself. But with the clothes on I felt he was a reality, a living person. In fact he ignited⁷ all sorts of crazy ideas that I would never have dreamt of until I was
- 30 dressed and made up as The Tramp.

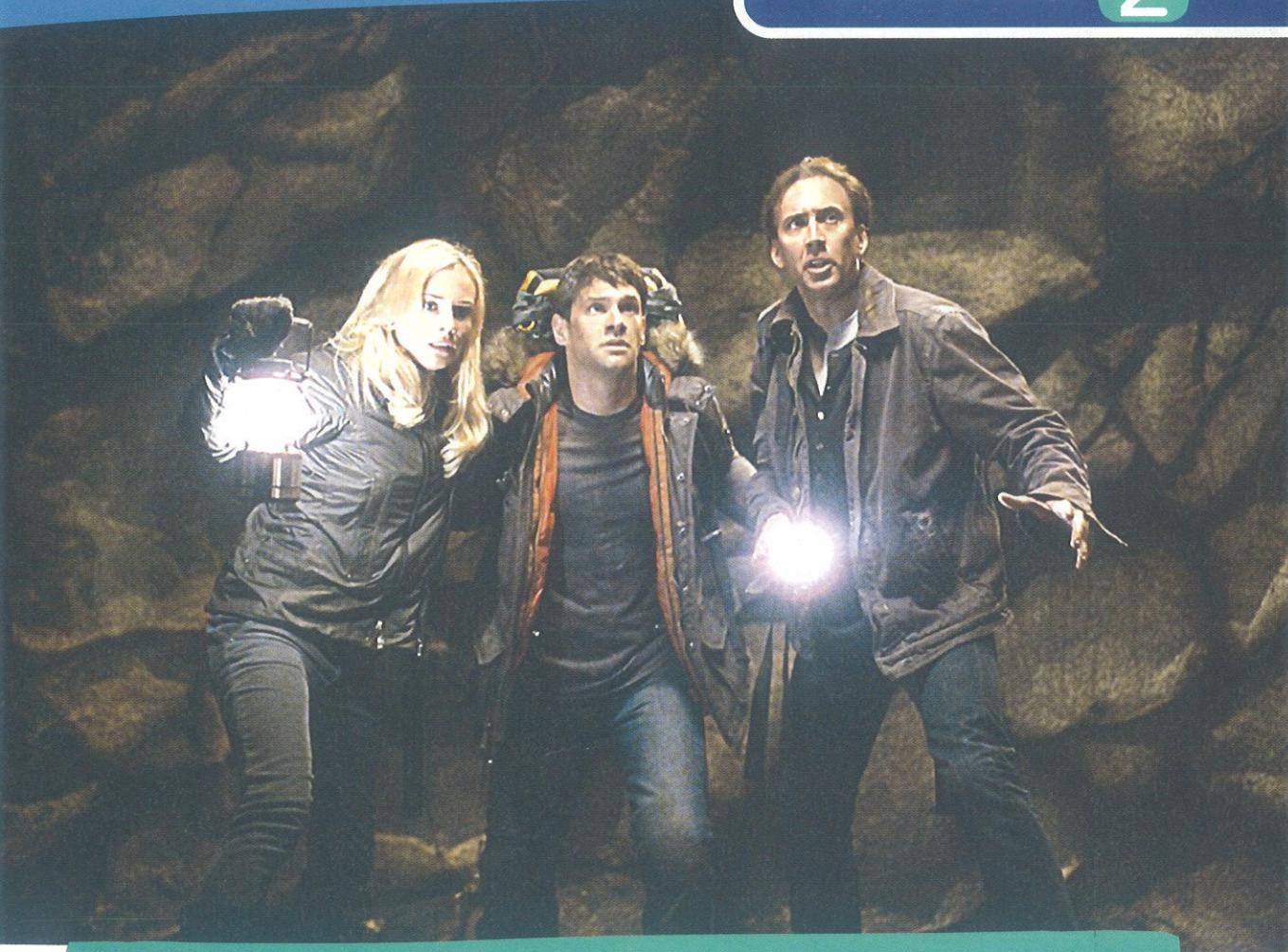


Charles Chaplin, *My Autobiography*, 1964

1. played - 2. walked - 3. rires - 4. plateau - 5. trébuchai - 6. crachoir - 7. déclenchaît



To help you read and enjoy this text,
ask your teacher for the activity sheet.



And then, what happened?



Enter the “Striking Scenes” Competition



In this situation, you will learn how to narrate scenes from famous movies. You will learn how to describe the setting and the circumstances, the sequence of events and the characters' feelings. You will also learn how to report dialogue.



Memo p. 62

Exercises p. 63

Grammar book pp. 139-177

Preparation time

1. Get ready!



- Look at these stills from two famous movies. Have you seen these films?

Say what they are about. Now, scan the two texts below and pick out the names of the characters. Say all you can about these people and their stories.



A



B



A scene from *Titanic*, 1998

Rose and Jack were together, alone on the deserted deck in the middle of the polar night. Jack had his arms around Rose and they were kissing passionately. Suddenly a tremendous blow threw them apart. They turned round, completely stunned, and there they saw it before them: a huge iceberg, even taller than the ship. Petrified, they realized that the massive wall of ice was cutting into the ship...

A scene from *The Untouchables*, 1987

- That morning, Eliot Ness paid Officer Frank Malone a visit.
- He told him he needed his help to get Al Capone. Malone was taken aback and asked Ness if he really intended to fight Capone. Ness retorted he had sworn to lock up that cold-blooded murderer and he would do just that.
- Malone shook his head and protested he was just a poor beat cop* who was trying to stay alive. Ness replied that Malone was the best cop in town and that he needed people like him. Malone thought about it for a minute then asked Ness how he could help...

* policier

2. Read and react

- Describing a scene effectively: *Titanic* WB p.74-75

- Challenge: can you guess the meaning of some new words in less than 5 minutes?
- Now find out how to describe a scene effectively.

- Reporting dialogue: *The Untouchables* WB p.76

- Challenge: can you give each character his lines in less than 3 minutes?
- Now find out how to report dialogue.

58

fifty-eight

Now, write!

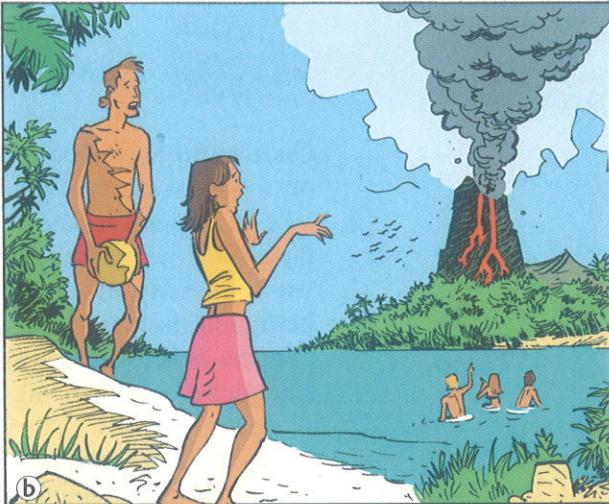
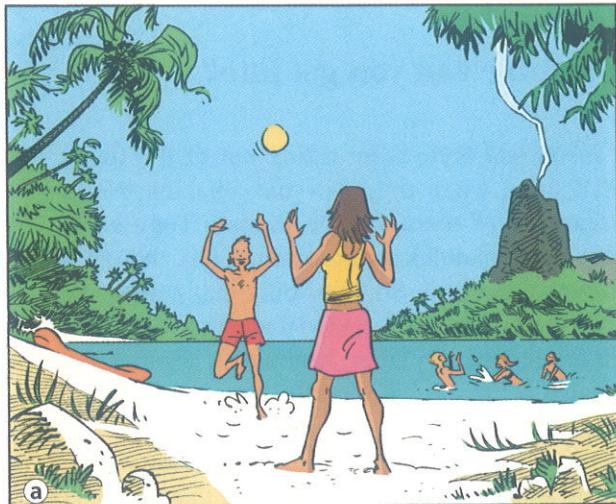


3. Practise your spelling

p. 77

- Mots terminés en -y
- Adverbes en -ly

4. You are a story writer!



- Look at the illustrations above and tell the story!

Organize your story:

- describe the situation in picture a;
- write about the main event that triggers the reactions;
- describe and explain the reactions and feelings in picture b;
- report the conversation in pictures c and d: use the preterit for your introductory verbs and make all the necessary changes.

Add adjectives and adverbs to improve your text.

hear - a rumble -
earth - quake -
ash - rocks - lava -
come out -
volcano - erupt

- If you like, you can imagine what happened next.

Practice time

1. Turn a story into a film!



You have read and enjoyed the story *The Flyboys* and you are going to turn it into a film.



The Flyboys

I

How much trouble can you get into?

1 On a warm September day, Jason and Kyle were riding out of the forest on the outskirts of their small town when they saw the amazing World War II fighter airplanes, at least six of them, on the tarmac. They knew the airfield was strictly prohibited to unauthorized personnel but, though it
5 was a weekday, the airfield seemed deserted. So, after only half a second's hesitation, the two boys dropped their bikes and crawled under the wire fence onto the airfield. They walked around the airplanes, fascinated, stroking the smooth metal of the wings, gazing at the engines and the huge propellers.

10 Jason, who had always dreamt of being a pilot, ran to the door of the hangar, opened it and walked in. The sight was so impressive that he stood still, gaping. The most beautiful twin-engine airplane was standing there, shining in the soft light of the hangar. The boy approached, respectfully. He walked around the plane, then rushed out and called out to Kyle, excitedly – he had found the rear door open! Kyle was feeling more and more nervous.
15 15 He told Jason that they would get into real trouble if someone found them there. Jason shrugged. There wasn't anybody around, he answered, and they were already skipping school so they couldn't get into any more trouble anyway.

20 A few minutes later, they were sitting in the cockpit, fancying themselves war pilots fighting the most dangerous WWII air battles. Suddenly, Kyle grasped Jason's arm and told him to be quiet. He had heard voices. Somebody was coming. In a panic, the two boys rushed to the rear of the plane to try and get out, but three men had already entered the hangar. Too late! Pale with fear, Kyle asked Jason what they could do. His friend silently pointed at the
25 back seats. They hurried and crouched behind them. That's when they heard the men board the plane and sit in the cockpit. Suddenly, the engines started. They were getting ready to take off! "Oh, no!" Kyle moaned. "If I'm late for dinner, my mother will kill me!" "Wait here." Jason whispered. He crawled forward and peered through the cockpit door. He couldn't believe his eyes –
30 the men had guns! Now they were in *real* trouble!



• Prepare your pre-production directions. Get ready to shoot the three scenes and fill in your worksheets.



• Write down the dialogues.

Now close your eyes: if you can picture the scene in your head, like a film, then you are ready to shoot it!

2. Turn a film into a novelization!

You have seen and enjoyed the film *The Mask of Zorro* so you have decided to write a short novelization of one of its most thrilling moments.

- Look at the storyboard below and, with the help of your classmates, make a list of useful words (nouns, verbs, adverbs, adjectives). Use a dictionary if necessary.



- Report the dialogues.

- Write your story one scene at a time:

- use time markers;
- use complex sentences with *when/ while/ though/ who/ which/ that's when/ so... that*, etc.
- add lots of details with adjectives or adverbs;
- insert the reported dialogues.

- Finally, copy your short novelization on a sheet of paper and give it a catchy title.

A novelization is a novel based on the story of a film or TV series:

- it is generally a 3rd person narrative in the past tense;
- it relates the events and actions in a thrilling way;
- it describes the feelings and reactions of the characters;
- it creates suspense and/or emotion.



Memo

Think about it!

- Prétérit simple et prétérit be -ing
- Le discourt indirect
- Les phrases complexes (V-ing)

WB
p. 83-85

- Jack had his arms around Rose and they were kissing passionately.
 - Petrified, they realized that the massive wall of ice was cutting into the ship...
 - The boys were riding out of the forest when they saw the airplanes.
 - But three men had already entered the hangar... Too late !
-
- He asked him if he really intended to fight Capone.
 - He retorted he had sworn to lock up that cold-blooded murderer and he would do just that.
 - The police officer asked him how he could help.
 - Suddenly, Kyle grasped Jason's arm and told him to be quiet.
-
- Though it was a weekday, the airfield seemed deserted.
 - The sight was so impressive that he stood still, gaping.
 - That's when they heard the men board the plane.

Entraîne ta mémoire

23

Ces phrases sont enregistrées sur ton CD, partie audio.

- Lis les phrases à haute voix en les écoutant, puis écoute-les à nouveau et répète-les sans les lire.
- Écris chaque longue phrase que tu veux mémoriser sur un tableau blanc. Efface deux ou trois mots et répète-la. Recommence jusqu'à ce qu'elle soit complètement effacée.

New Words

approach

board

crawl /krɔ:l/ (US), /krɔ:l/ (GB)

crouch /krautʃ/

drop

gaze at

get* into trouble

grasp

peer through

point at

rush ≈ hurry

shake* one's head

shrug

throw* apart



stroke

/strəʊk/

turn round



call out to

fancy ≈ imagine

intend

moan /məʊn/

reply

retort

swear* /swer/ (US),

/swεər/ (GB)

whisper

cold-blooded

/'blædɪd/

deserted

fascinated

impressive

massive

nervous

pale with fear

petrified

smooth /smu:ð/

soft

stunned /stʌnd/

taken aback

excitedly

passionately

respectfully

silently

suddenly

Entraîne ta mémoire

CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot plusieurs fois, en le lisant pour en mémoriser la prononciation et l'orthographe.

- Pour chaque mot, imagine une situation, une scène, une attitude, un ton de voix ou une expression du visage qui le représente.

Exercises

1 Mets les verbes au présent ou au présent *be-ing* dans ce récit.

One morning, I ... (*walk*) to school when I ... (*hear*) a dog barking behind me. I ... (*turn*) round, and there in the street I ... (*see*) a superb sports car! I ... (*approach*) and ... (*walk*) around it. There was something really strange: the car ... (*make*) funny, crunching noises. Suddenly I ... (*realize*) it ... (*eat*) the dog! It was a monster! That's when I ... (*wake*) up, screaming. What a horrible nightmare!

2 Tu aimerais voir un film mais tes parents craignent qu'il ne soit trop violent. Tu leur rapportes ce que les parents de Jacky en ont dit et ce que Sonia t'a proposé.

a) *Jacky's parents*: "We will never let Jacky see something too violent, but he can watch *Red Nightmare*... Some older movies from the eighties or nineties are much more frightening than that one!"
Jacky's parents said that...
They added that...

b) *Sonia*: "I'm sure you'll like it. Do you want to go with me on Saturday? We can meet outside the cinema."

Sonia told me that...

She asked me...

She told me...

3 Améliore ces textes à l'aide de phrases complexes avec *V-ing*:

- a) Batman jumped from one building to the other. He was looking for the Joker.
- b) James Bond got out of his sports car. He was wearing an elegant blue suit. He was smiling in his easy-going way.
- c) Sherlock Holmes was listening to the poor lady's story. He was walking up and down the room. He was making mental notes of every little detail.

4 The Word Corner

"Descriptions and Reactions"

Pense à deux films de genres différents que tu as aimés. Trouve deux adjectifs pour décrire l'atmosphère de chacun de ces films, puis deux adjectifs pour décrire les réactions qu'ils provoquent chez le spectateur.



→ Grammar book 30 35 36 61 57

Préterit simple

On l'emploie pour raconter un événement nouveau qui fait avancer le récit.

Préterit *be-ing*

On l'emploie :

- pour fournir les circonstances dans lesquelles un événement s'est produit,
- pour justifier ou expliquer (une remarque ou une réaction).

• Quand les verbes qui introduisent le discours indirect sont au préterit, on décale le temps des verbes des paroles rapportées d'un cran vers le passé.

• Quand on rapporte des questions, on retrouve l'ordre des mots des phrases affirmatives.

Phrases complexes avec *V-ing*

- On omet le sujet et l'auxiliaire *be*, et on les remplace par une virgule.
- On peut en juxtaposer deux, séparées par une virgule, ou les relier avec *and*.

Révise ton vocabulaire

CD-rom

Enrichis ton vocabulaire et améliore ton accent grâce aux fiches et activités :

- Descriptions and reactions



Enjoy your skills

Enter the "Striking Scenes" competition

STRIKING SCENES COMPETITION

Here is your writing assignment:

tell a gripping scene from your favorite movie
or imagine a scene you would like to shoot.



CONDITIONS OF ENTRY

- your story must not exceed 250 words;
- it should be told in the past tense as a piece of literary fiction,
NOT as a screenplay;
- it can be humorous or serious, as you wish;
- please avoid bad language or strong violence;
- entry forms must be sent before May 1st.



THE JUDGES' QUICK TIPS

A good story includes specific details about:

- the setting (location, time);
- the characters (personality, thoughts, feelings).

To make the scene lively, you need:

- a climax, i.e. a point where your heroes face a serious problem;
- some dialogue.



THE JUDGES' DECISION

WILL BE BASED ON YOUR CAPACITY TO:

- capture the reader's attention;
- create an atmosphere;
- tell the story clearly, with as many details as possible;
- describe the characters' actions, reactions and feelings;
- use precise, accurate and grammatically correct English.



PRIZE

The winning stories will be published in the YWA magazine.

The names of the winners will be announced in the local media on June 30th.

The Judges' decision is, as always, final.



STRIKING SCENES COMPETITION



ENTRY FORM

Name:

Address:

Telephone:

Email:

Age group: under 12 under 15 under 18

Title of Piece:

Please send entries to:
 Young Writers' Association
 Striking Scenes Competition
 231, Sunnyside Terrace
 Los Angeles, CA 90071
 USA

1. Enter the competition

- Scan the documents on pages 64 and 65 and find out what competition this is, and what you must do to enter.
- Read the first document and pick out useful advice.

2. Get ready to write your story

- Visualize the scene you have chosen or invented.
- Decide what important facts and events you need to tell in your story.
- Make a list of useful words.

3. Write your story

- Using the stories in *Preparation time* and in *Practice time* as models and using the strategies you developed there, write a first draft of your story.
- Ask a classmate to read it and listen to his/her suggestions and remarks.
- Correct and improve your story then copy it on a piece of paper.
- Fill in your Entry Form and hand it in with your story to your teacher.

4. You are the judges!

- In groups of four, read and vote for the best story in your group.
Then read the best stories in the class and vote for the winner!

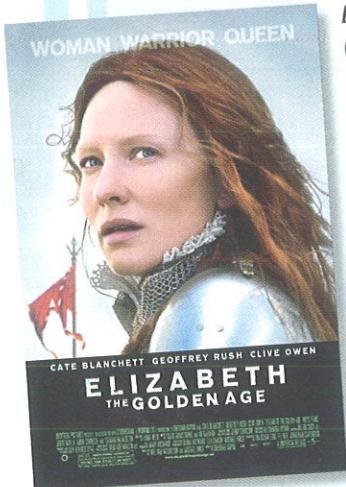
From History to story



Historical events and characters often inspire movies, but what does it take to turn History into a good story?

→ Read the summaries, then list the ingredients of an exciting historical film. Your teacher will give you a worksheet.

Royal heroines



Elizabeth, The Golden Age
(2007, directed by Shekhar Kapur)

The film concentrates on the heroic and romantic aspects of the story: love, jealousy, adventure and political conspiracies. It shows a brave queen, who declared before battle: "I know I have the body of a weak and feeble woman; but I have the heart and stomach of a king."



Portrait commemorating the naval defeat of the Spanish Armada (1588). Her hand rests on a globe, symbolizing her international domination.

Queen Elizabeth I (reigned 1558-1603)

Crowned Queen of England and Ireland at the age of 25. During the Elizabethan era:

- repression of the Catholics intensified
- literature flourished (e.g. Shakespeare)
- English explorers discovered new territories, and the colonization of North America began.



Mrs Brown (1997, directed by John Madden)

After Prince Albert's death, Victoria is inconsolable and becomes a recluse at Balmoral, the royal residence in Scotland. John Brown, one of Albert's trusted staff, becomes a loyal and intimate friend. He helps her come out of her depression, but her advisors resent his influence, and they worry about rumours of a love affair, so they plot against Brown.

Victoria appeared on the very first British postage stamps.



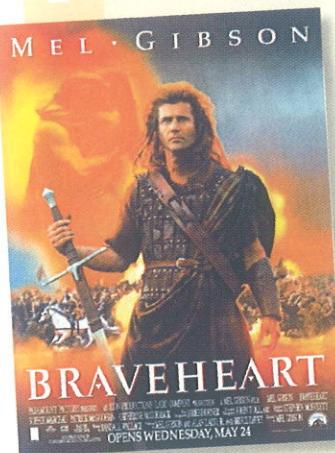
Queen Victoria (reigned 1837-1901)

The longest reign by a British monarch. 1840: married her cousin, Albert (d.1861). During the Victorian era:

- expansion of the British Empire;
- industrial revolution: technological innovations (railway, photography, etc.), economic and social changes (international commerce, child labour, etc.).

National heroes

Braveheart (1995, directed by Mel Gibson)



Braveheart tells the heroic adventures of Wallace, who challenged the arrogant English king. Impressive battle scenes, courage, and national pride – in typical Hollywood style, the film takes liberties with the truth, inventing characters, costumes, or facts to turn history into legend.



1297: Wallace takes Dunnottar Castle, burning the entire English garrison.

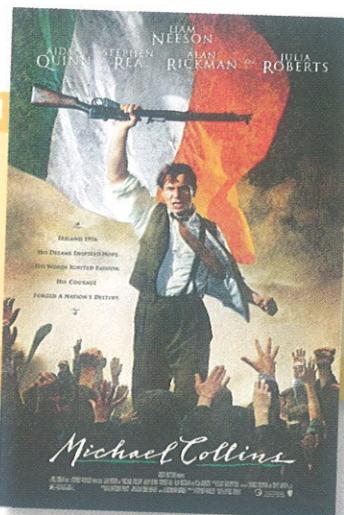
William Wallace (c.1272-1305)

The hero of Scotland's rebellion against the English King, Edward I.

1292: John Balliol was declared King of Scotland, but Edward I treated him as a subject.

From 1296: led by Wallace, the Scots attacked English towns and monasteries. But Edward I took control of many Scottish castles, and forced Balliol to abdicate.

1304: submission of Scotland. Wallace was captured in 1305, tried for treason in London and brutally executed.



Michael Collins (1996, directed by Neil Jordan)

The film focuses on Collins. It's a story of heroism, violence, passion, danger and betrayal. There's also a romantic rivalry between Collins and his friend Harry Boland.

Historians accused the film of deforming events and demonizing the English – a Hollywood epic is not a historical documentary...

Michael Collins (1890-1922)

One of Ireland's founding fathers.

1916: took part in the Easter Uprisings; joined the Irish Republican Army, then led violent guerilla operations against the English.

1921: negotiated a peace treaty in London: the Irish Free State obtained relative independence, but the six northern counties (Ulster) remained attached to Britain.

1922: the Civil War (until 1923) between the opponents and the supporters of the Anglo-Irish Treaty. Collins was shot in an ambush.

1948: the Republic of Ireland (Eire) declared its full independence from Britain.

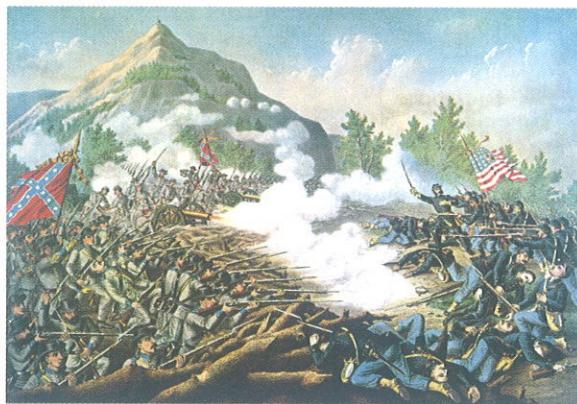
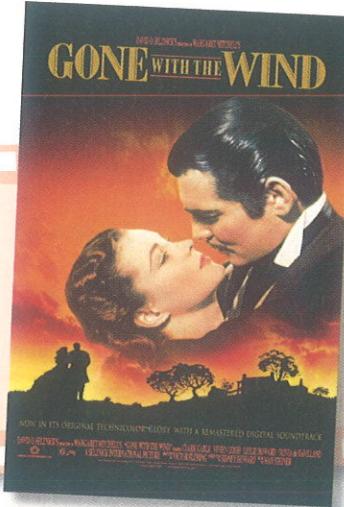


1916: in Dublin, the Easter Uprisings opposed Irish Republicans to English soldiers.

War epics

Gone with the Wind (1939, directed by Victor Fleming)

The violence and destruction of the Civil War provide a historical backdrop for a romantic story. Scarlett O'Hara is a rich girl, living on a cotton plantation in the Old South. She is beautiful, but very selfish. She marries three times, without love. In the end, she realizes she does love her husband, but it's too late...



The Civil War caused over 1 million deaths.
In the South, 18% of white males aged 13 to 43 died.

The Civil War (1861-1865)

The end of slavery in the USA.

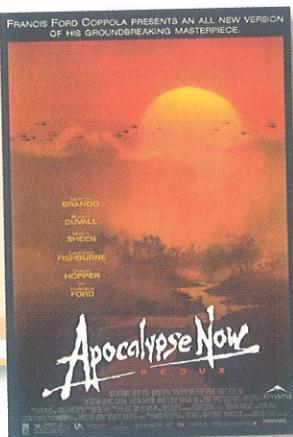
1860: Abraham Lincoln elected president.

His opposition to slavery threatens the wealth of the agricultural southern states.

1861: Eleven southern states declared their secession from the US. Start of the Civil War between the Confederates (southerners) and the Unionists (northerners).

1862: Lincoln's first Emancipation Proclamation.

1865: the Confederates surrendered.



Apocalypse Now (1979, directed by Francis Ford Coppola)

Colonel Kurtz has gone mad – he behaves like a kind of god, commanding his own army in the Cambodian jungle. The US government sends Captain Willard to find and assassinate Kurtz. The film shows the obscene violence and nightmarish chaos of a war that turns men into monsters.

1959-1975: the Vietnam War, an American trauma

In North Vietnam, the Communists were supported by the Soviet and Chinese governments.

The USA supported South Vietnam.

1967: 485,000 US soldiers fighting in Vietnam.

US planes sprayed toxic herbicides, causing dreadful diseases in the population.

1975: North Vietnam captured Saigon.

1976: North and South Vietnam were reunified.

US public opinion increasingly opposed the war. It caused 3 to 4 million Vietnamese deaths; 58,159 US soldiers died.



Epic journeys



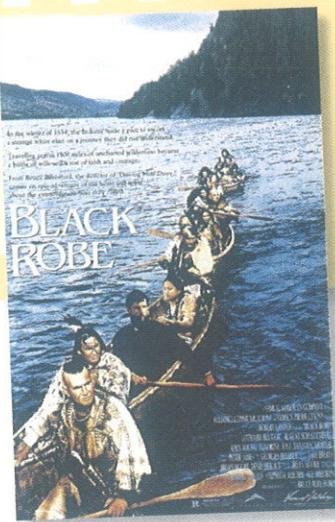
Heat and Dust (1983, directed by James Ivory)

Anglo-Indian relations, explored through the story of two English women who defy convention. Olivia arrives in India in 1923 and she is fascinated by the country, but her life as the wife of a civil servant is boring. She falls in love with a romantic Indian prince and becomes pregnant, causing a great scandal. Sixty years later, her great-niece, Anne, travels to India to investigate Olivia's life and secrets. Like Olivia, Anne has a love affair with an Indian man...



Colonial India

- 1858: India became a crown possession.
- 1876: Victoria proclaimed "Empress of India".
- 1947: independence of India and creation of Pakistan.



Black Robe (1991, directed by Bruce Beresford)

In 1634, a young Jesuit priest, Father Laforgue, arrives in New France (Quebec). He plans to travel north, to a Jesuit mission in a distant Huron village, in order to convert the "savages". Algonquin Indians escort him on a harsh and adventurous expedition through wild and hostile landscapes. They are captured by brutal Iroquois, and when Laforgue reaches the mission, he finds a village decimated by scarlet fever...

The colonization of Canada and Quebec

- 1632: Isaac de Razilly sailed from France with 300 people, to establish a permanent French settlement. Fur trade.
- 1639: smallpox epidemic decimated the Huron people.
- 1649: Iroquois attacks on the Huron.
- 1763: Treaty of Paris gave Canada (New France and Acadia) to England.
- 1931: Statute of Westminster granted Canada full autonomy from Britain.

CREATE YOUR OWN...

Board game based on historical films!

- Find a film based on historical events or characters, and look for information about it. Each student writes a question on the board game, and decorates it. Then roll the dice – all you need is a little knowledge, and a little luck!



The Ups and Downs of Friendship

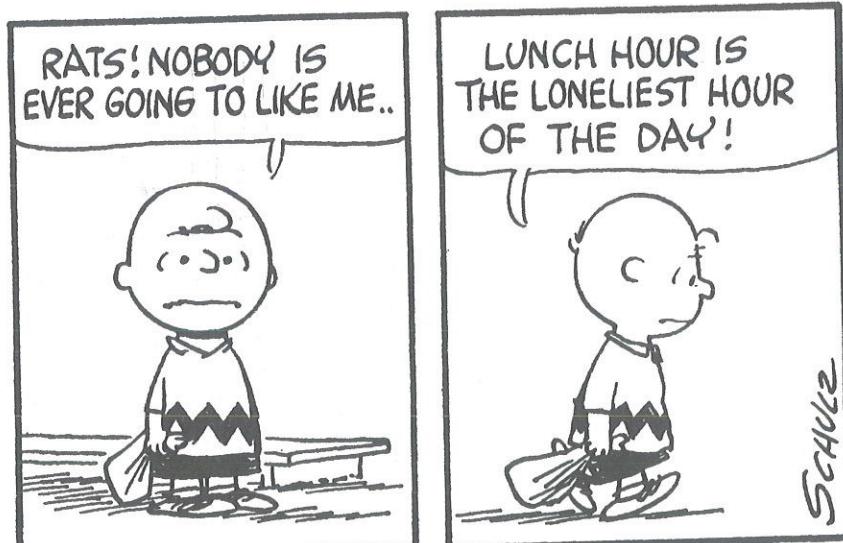


"HOW DO YOU EXPECT ME TO WIN? STOP HITTING SO MANY PINGS, AN' LET ME HIT MORE PONGS!"

1 Dennis the Menace, 1960s,
Hank Ketcham (American, 1920-2001)



3 Parody of Charlie Brown, 1996,
Mark Parisi (American, b. 1961)

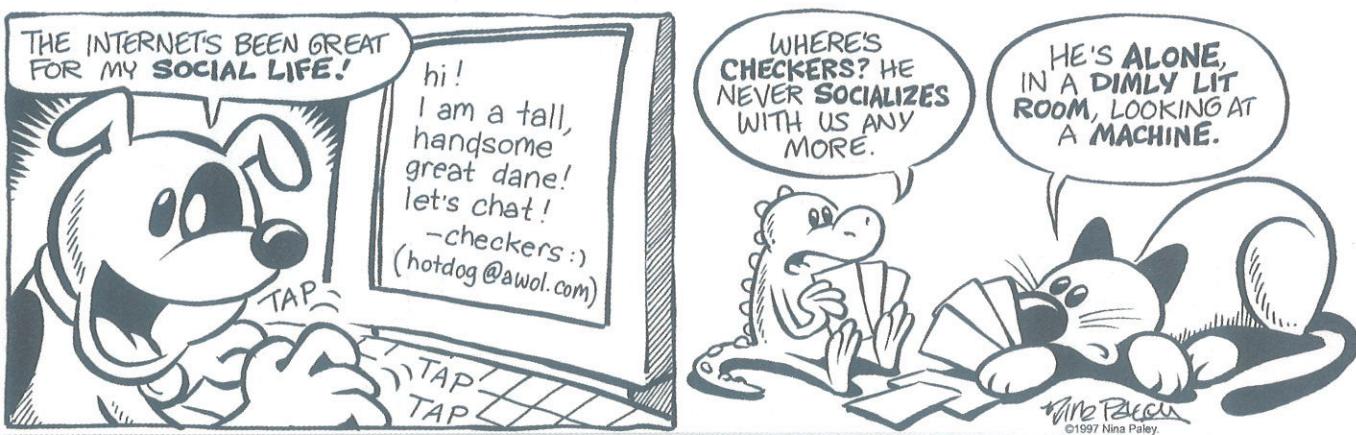


2 Charlie Brown, 1963, Charles M. Schulz (American, 1922-2000)

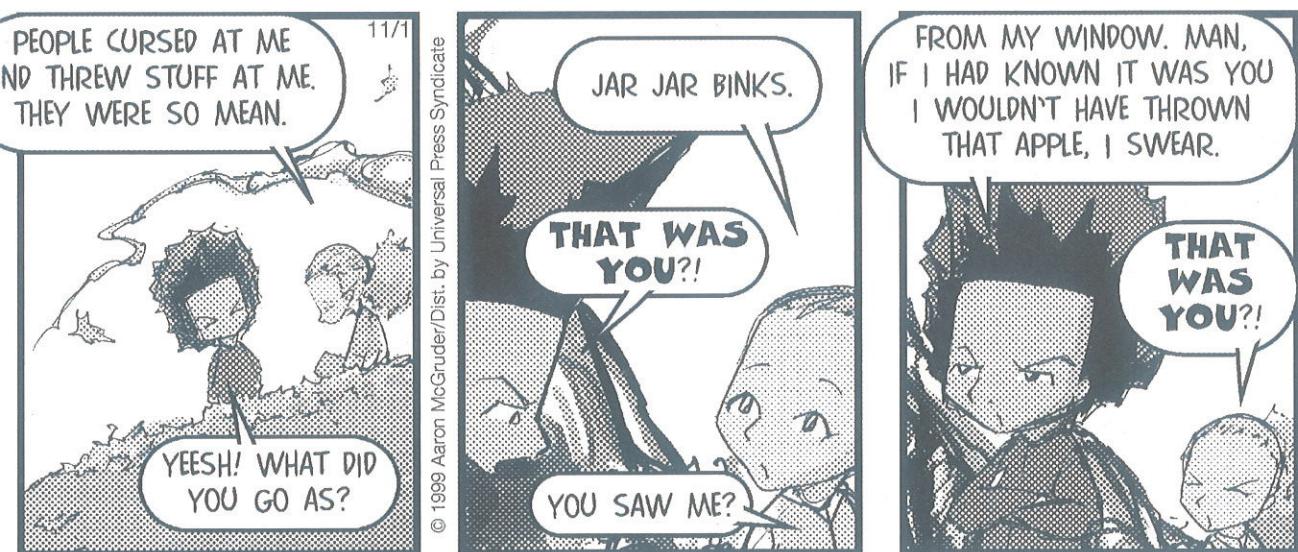


5 The Boondocks, 1999

Book 4



4 Fluff, 1997, Nina Paley (American, b. 1968)



Aaron McGruder (American, b. 1974)

► Take an audio tour of these pages.

You said you'd keep the fire going!

A plane crashes on a desert island. The only survivors are a group of schoolboys. They elect Ralph as their leader, but soon a rival group is formed: Jack and his hunters, who behave like savages.

- 1 "There was a ship. Out there. You said you'd keep the fire going and you let it out!" Ralph took a step towards Jack who turned and faced him. "They might have seen us. We might have gone home –"
- 5 This was too bitter for Piggy, who forgot his timidity in the agony of his loss¹. He began to cry out, shrilly²:
"You and your blood, Jack Merridew! You and your hunting!
We might have gone home –"
Ralph pushed Piggy on one side.
- 10 "I was chief; and you were going to do what I said. You talk.
But you can't even build huts – then you go off hunting and let out the fire –"
He turned away, silent for a moment. Then his voice came again on a peak of feeling.
"There was a ship –"
One of the smaller hunters began to wail³. The dismal⁴ truth was filtering through to everybody.
- 15 Jack went very red as he hacked⁵ and pulled at the pig.
"The job was too much. We needed everyone."
Ralph turned.
"You could have had everyone when the shelters⁶ were finished. But you had to hunt – "
"We needed meat."
- 20 Jack stood up as he said this, the bloodied knife in his hand. The two boys faced each other.
[...] Jack transferred the knife to his left hand and smudged blood over his forehead as he pushed down the plastered⁷ hair.
Piggy began again. [...]
"You said you'd keep the smoke going –" [...]
- 25 Jack stood facing Ralph. His words came in a shout.
"All right, all right!"
He looked at Piggy, at the hunters, at Ralph.
"I'm sorry. About the fire, I mean. There. I –"
He drew himself up.
- 30 " – I apologize."



William Golding, *Lord of the Flies*, 1954

1. perte - 2. with a piercing voice - 3. lament - 4. awful, horrible - 5. cut violently - 6. abris - 7. wet and sticky



To help you read and enjoy this text,
ask your teacher for the activity sheet.



Get it off your chest!

Your task

Get in and out of an argument (page 88)

In this situation, you will express your anger, tell your friends what you are upset or angry about and listen to their criticisms. Don't worry, you will learn how to answer back too!



Memo p. 78

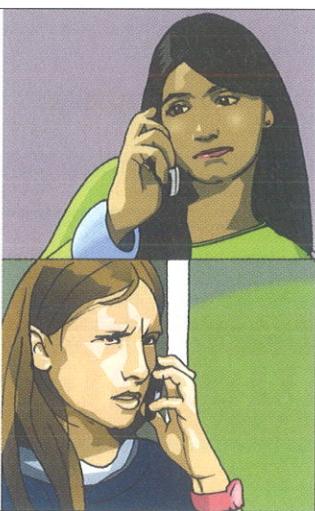
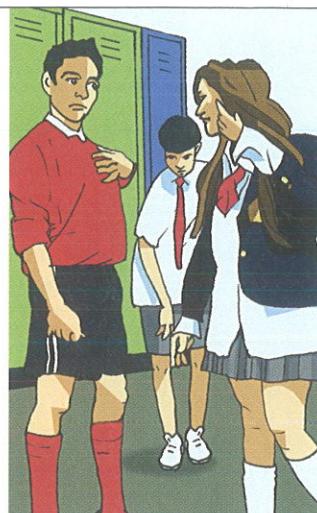
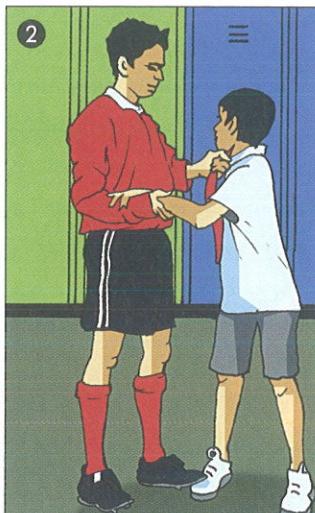
Exercises p. 79

Grammar book pp. 139-177

Preparation time

1. Get ready!

- Have a good look at each situation to understand why these young people are angry.



2. Listen and react

- Listen and give the numbers of the corresponding situations. Script p. 133

- Listen again and explain why these young people are cross.
- Now, listen to extracts and match each one with a situation, then repeat it.

Practise mimicking the intonation and the angry tone of voice!

- Relay race: express anger in turns.

Pupil 1: Situation 2

Class: Look what you've done! You're such a ...!

Pupil 2: Situation 4

Class: What did you just say?

Pupil 3: etc.

Now, speak!**3. Practise your pronunciation** 

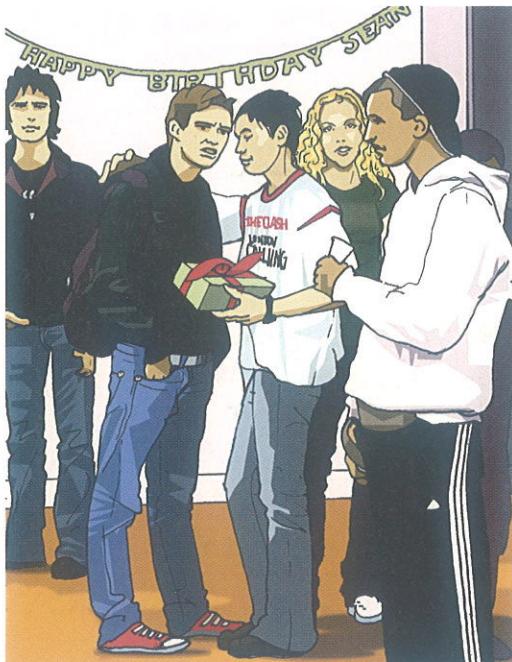
- Oral spontané (4) : insister fortement avec so et such
- Oral spontané (5) : l'accent emphatique
- Phrases interro-négatives pour exprimer le reproche

4. Role-play: Make a scene!

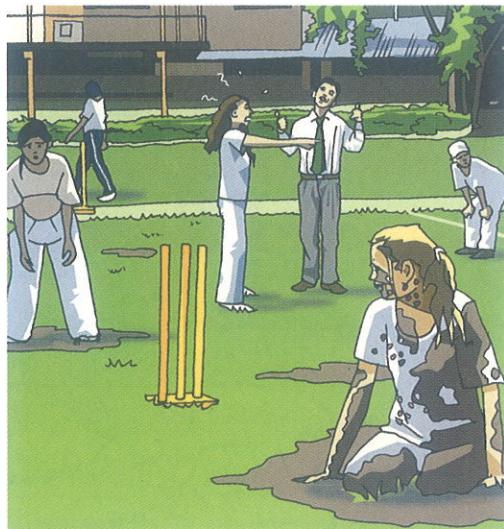
-  • Pick one of the situations illustrated below.

Take a few minutes to get ready, then get angry and make a scene in front of the whole class.

I've had enough!
I just can't stand it
any more! You're...



1. Your best friend has invited the person you hate the most to your birthday party.



2. Someone is making fun of your friend.



3. Your friend has forgotten your science project again.



4. Your friend forgot to meet you at the music store.

Practice time

1. What are you accused of?

- A friend is mad at you and sends you an accusation note!

Ask your neighbour to give you a number from 1 to 5 and read the corresponding note.

I don't get it!! You've been avoiding me for DAYS!! I WANT YOU TO TELL ME WHAT IS GOING ON!! let's meet in the common room at 4pm.

1

You're always copying off my essays. I've had ENOUGH

yesterday was the last time. You'll have to find yourself another "GOOD" friend.

3

I'm Not coming or Saturday
You're **ALWAYS** we do!!
So I'm fed up!! deciding what
go rent your gore movie,
buy your Pepperoni;
3ja / have FUN!!!

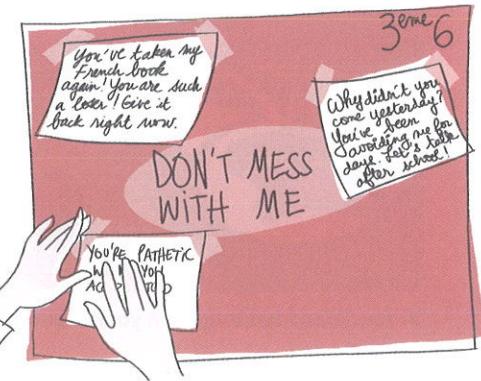
4

2

You've been lying to me.
I can't believe it.

DON'T EVER SPEAK
TO ME AGAIN!!

5



- Now listen to five different accusations.

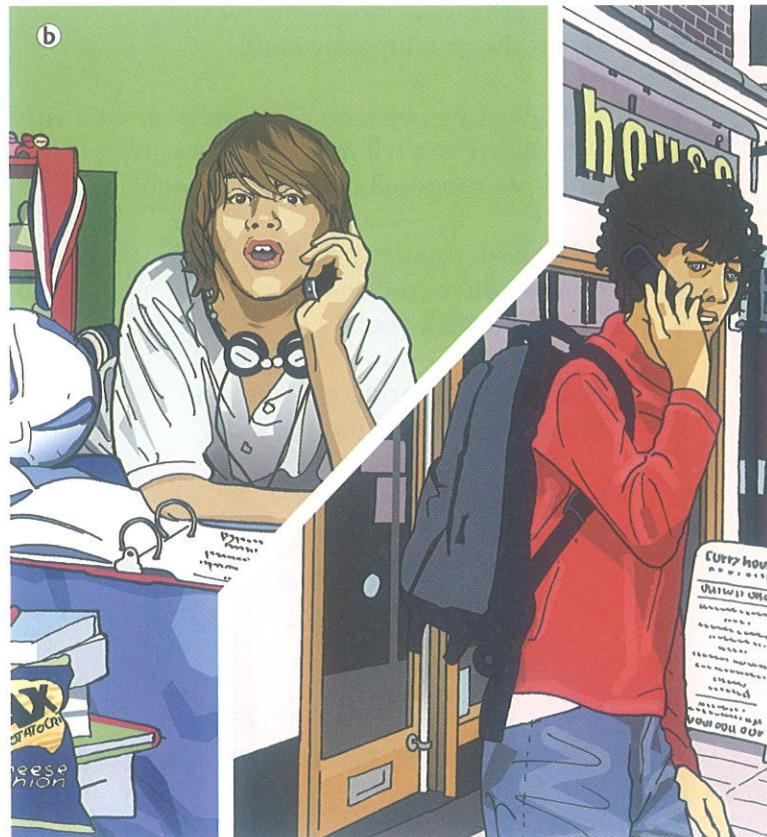
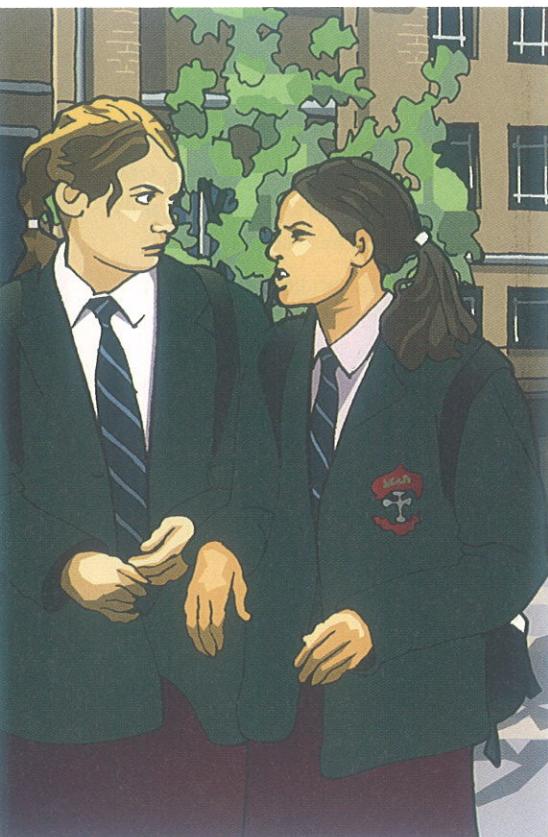
Script p. 133

Which one is directed at you? Raise your hand when you hear it.

- For the next lesson, write an accusation note for fun.

Be imaginative but please, don't use bad language as your note will be part of the "Don't mess with me!" poster of your class!

2. Learn how to defend yourself!



③ • First, listen to two arguments. Script p. 134

- Find out who is accusing whom and of what.
- What do they do to defend themselves?

Listen and tick the right column(s). WB p. 94

• Now, practise reacting and answering back.

- Choose one of the two arguments and act it out with a classmate.

3. Practise arguing

• Work in pairs.

Your classmate will choose an accusation note on page 76 and start the argument. React and have a good row! Then change roles.



Memo

Think about it!

- Prétérit simple / present perfect
- Les exclamatifs (so / such)
- Le présent be-ing avec always

WB
p. 95-98

- You're always leaving me out.
 - You're always deciding what we do!
 - You're always taking my stuff!
- Why don't you pick on someone your own size?
 - Why didn't you tell me about the party?
 - Aren't we supposed to be best friends?
- What have you done with my bag?
 - I know you've hidden it.
 - I've had it with you!
- You've been ignoring me for days.
 - You've been lying from the start.
- I can't believe you forgot.



New Words

argue /'a:gju:/ / have an argument

= fight / have a fight = have a row /raʊ/

avoid (someone)



bother /'bɒðə/ = annoy ≈ pick on
deny

feel* like +V-ing

ignore /ɪg'nɔ:/

leave* out

lie /laɪ/ ≠ tell* the truth

make* fun of someone ± laugh at someone

mess with someone

spread* rumours

trust



mean ± bad ± nasty
mad ± angry ± cross



Entraîne ta mémoire CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot et expression plusieurs fois, en les lisant pour en mémoriser la prononciation et l'orthographe.

- Écris de mémoire un maximum de verbes évoquant des actions susceptibles de déclencher une dispute. Vérifie, puis complète ta liste.

Exercises

1 Conjugue le verbe au *present perfect* dans ces phrases :

- a) Oh no! You ... (*break*) my favourite CD!
- b) Sorry Josh, but I ... (*leave*) your book at home. I'll bring it tomorrow.
- c) Mum! ... you ... (*wash*) my blue top? I need it today.
- d) That's not true! Sheryl ... (*not / say*) anything behind your back.

2 Dans les situations ci-dessous, choisis entre le présent *be-ing*, le préterit et le *present perfect*. Puis recopie les phrases en conjuguant les verbes.

- a) Oh no! You ... (*not / finish*) your work! But we have to go!
- b) Yesterday you ... (*laugh*) at Sylvia on the bus. What ... you ... (*do*) that for?
- c) You ... (*always / pick*) on the little ones. You're pathetic!
- d) Look what you ... (*do*)! You ... (*ruin*) my new T-shirt.
- e) You ... (*always / try*) to make me feel bad. That's mean!

3 Recopie ces phrases en conjuguant le verbe au *present perfect be-ing* :

- a) My bike is all dirty! I'm sure you ... (*use*) it.
- b) It smells delicious in here! ... you ... (*bake*) cookies?
- c) Your brother's crying! you ... (*bother*) him again?
- d) I can see you ... (*cry*). Your eyes are all red.

4 Complète ces phrases avec les mots suivants : *by - later - for - in - of - from*

- a) My best friend is coming over from Scotland ... June. He'll stay ... three weeks.
- b) ... the start, I knew she was lying!
- c) My friend Moira is quite extraordinary. ... the age ... 14, she had already passed her A levels and two years ..., she published her first novel.

5 Comment dirais-tu ces phrases en anglais ? Pense à ce que tu veux exprimer, sans traduire mot à mot.

- a) Elle m'évite depuis trois jours ! Je ne comprends pas.
- b) Qu'est-ce que tu as fait de mes affaires ? Je sais que tu les as cachées !
- c) Pourquoi ne m'as-tu pas parlé de la soirée ? Je pensais qu'on était amis !
- d) Cela fait des semaines qu'ils nous mentent !

6 The Word Corner

"Quarrelling"

Combien d'adjectifs connais-tu pour expliquer comment on se sent pendant ou après une dispute ? Trouves-en au moins cinq.

→ Grammar book 38 39 34 41 44

Present perfect

On l'emploie pour parler des conséquences présentes d'une action passée :

Have au présent + part. passé

Présent *be-ing*

On l'emploie pour faire une remarque ou justifier un mouvement d'humeur.

Préterit

On l'emploie pour parler d'événements passés, datés, coupés du présent.

Present perfect *be-ing*

On l'emploie pour faire une remarque ou justifier un mouvement d'humeur en invoquant un fait passé ou commencé dans le passé.

- Forme affirmative :

I/we/they **have been V-ing**
he/she/it **has been V-ing**

- Forme négative :

I/we/they **haven't been V-ing**
he/she/it **hasn't been V-ing**

- Forme interrogative :

Have I/we/they **been V-ing**
Has he/she/it **been V-ing**

Pour dire depuis combien de temps dure quelque chose, on peut utiliser **for**, suivi d'une indication de durée (*hours, days, months, etc.*).

Révise ton vocabulaire



Enrichis ton vocabulaire et améliore ton accent grâce aux fiches et activités :

- Quarrelling



During arguments, friends may say things they don't really mean, then they apologize and all is forgotten! But in this poem, the racist bully really means to hurt...

Overheard¹ conversation on the way to school

1 He's been picking on me for ages now and
I've been taking it. Well, I'm not taking
it any more, so there.

The thing is I've had to have a talk to myself.
5 Ask myself why this guy can try and make fun
Of me and my country

and I just let him. Interesting question.
Well, not any more. He's had it with me.
Next time, I'm ready

10 watch me soar² high above him, my big
angry wings flapping *do you think it's funny*
do you think you're better?

Up there in the air he will get smaller
and smaller until he is the size of a pigeon
15 dropping³, a smudge⁴, a blot⁴

on the playground. I'm not hanging around⁵,
hands on my ears, eyes close to tears, any
longer. Come on. Try me.

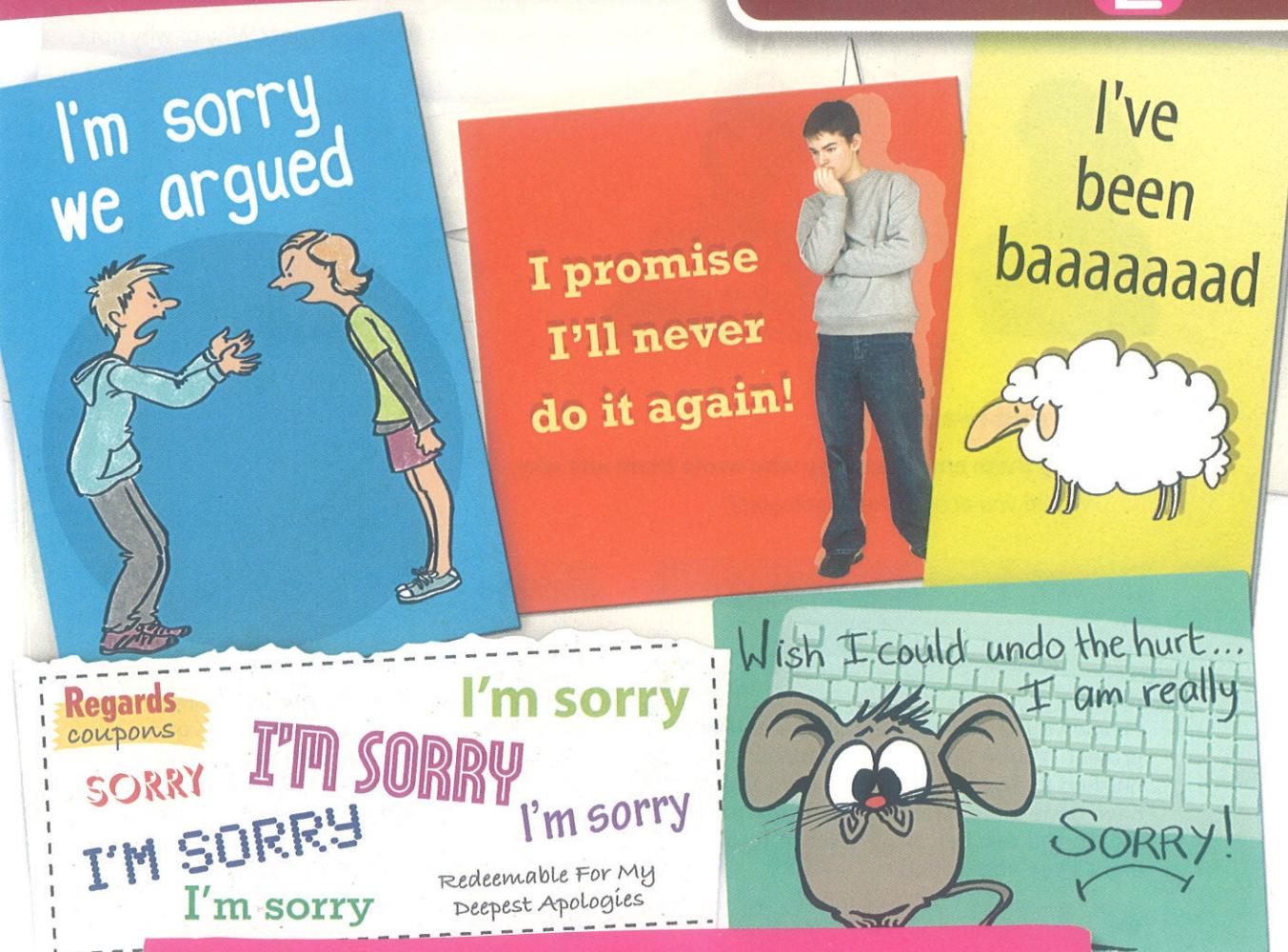
Jackie Kay

1. heard by accident - 2. fly up - 3. excrement - 4. tache - 5. staying there



To help you read and enjoy this text,
ask your teacher for the activity sheet.

Situation 2



Let's patch things up!

Your task

Get in and out of an argument (page 89)

In this situation, you will learn how to make up with a friend after an argument. You will read and listen to apologies, decide whether you want to forgive or not, get advice on how to write a good letter of apology... and do your best to save your friendship!



Memo p. 86

Exercises p. 87

Grammar book pp. 139-177

Preparation time

1. Get ready!



• Listen to these three teenagers and fill in the grid.



p. 135



p. 104

What are they sorry about? Do you think their friends will accept their apologies? Why or why not?



Matt



Ron



Ian

2. Read and react



• Read these emails and say who wrote them and why.

Would you accept their apologies?

From: _____
To: _____
Subject: _____

Hi Pearl!
I know you're still mad about the research project. You're right, I should have finished it. You did your part and I should have done mine. Well, I'm really sorry. I'll talk to the teacher, okay? Please forgive me. I'll see you 'round.

1

From: _____
To: _____
Subject: _____

All right, Toshi, I get it, you're sulking. Look! I'm really sorry nobody told you about the match... I should have called you, I know... and when I say I'm sorry, I mean it. I AM SORRY, okay? What else can I say?
Don't be such an idiot and call me!

2

From: _____
To: _____
Subject: _____

OK, Stella, so you don't believe my bike was stolen last Saturday. Well, that's too bad because that's what really happened. Maybe I could have come to your party anyway... but I was so upset... I just didn't feel like it. You get that, right? Please, don't make it such a big deal.
I'll see you at gym.

3



• Imagine why Pearl, Toshi and Stella may not forgive their friends.

You can find help in your workbook.



p. 104

You: Because Ron should have finished the project anyway!

Maybe Ian is always leaving him out!

Matt could have walked to her party!



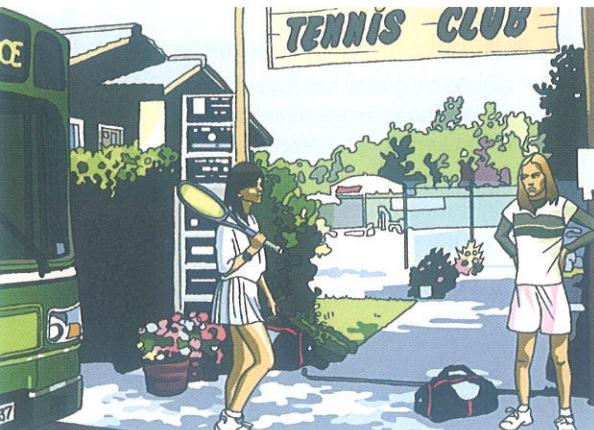
• Now, you are Pearl, Toshi or Stella. Write an answer to Ron, Ian or Matt.



p. 105

Now, speak!**3. Practise your pronunciation** 

- La réduction des mots grammaticaux
- Oral spontané (6) : accents et pauses dans un monologue

4. Pair work: To forgive or not to forgive?

① An hour late...



② Giving back an MP3 player... that doesn't work anymore

With your classmate, pick situation 1 or 2, or any other you can think of.

Pupil A: you have done something wrong.

Get ready to explain and apologise.

Pupil B: your friend did something wrong.

Get ready to say why you are angry and upset.

	Pupil A	Pupil B
Sit. 1	<ul style="list-style-type: none"> • sleep in • bus - very late • mobile phone - not charged 	<ul style="list-style-type: none"> • set the alarm clock • use your bike • phone me
Sit. 2	<ul style="list-style-type: none"> • drop it • sit on it • little brother - play with it 	<ul style="list-style-type: none"> • be more careful • lock your door • repair it

• Now, have a conversation on the phone.

Pupil A: you have two minutes to be forgiven.

Be convincing!

Pupil B: will you forgive your friend or not?

• Hands up those who were forgiven.

Congratulations!



Practice time

1. Apology letters

- You've done something really wrong, and this time you need to write a letter of apology.

You're not very good at it so you've asked three friends to help you.

They've come up with three different letters. Read them.

Then decide which one you think is best.

WB
p. 107

Hello Liz!

I wanted you to know that I am really sorry that I messed up your party. I was babysitting my brother that afternoon and he let the dog out while I wasn't looking! Rufus ran off and I chased him all around the neighbourhood. I finally caught him, but when I got back my parents had already returned home! They were furious! They said I shouldn't have left my brother alone! They yelled at me for hours! Now I wish I had just let the stupid dog run away. Anyway, I was so upset that when I finally left, I totally forgot that you had asked me to DJ! I'll be the perfect DJ at your next party. I promise!

Hi Liz

I know I let you down and you have good reason to be angry at me. I should have written myself a little post-it note to remember to take the CDs to your party. It's totally my fault! Please forgive me!

Love,

1

Astuces

Pour ne pas te perdre dans une lecture :

- assure-toi que tu sais à qui ou à quoi chaque pronom personnel sujet ou complément fait référence;
- repère les verbes conjugués et donc les différentes propositions qui composent les phrases complexes.

Dear Elizabeth,

I'm writing this letter because I wanted to apologise. I feel terrible. I shouldn't have forgotten my CDs but I was in such a hurry to get to your party. I had spent the afternoon looking after my little brother and chasing the dog so I just ran off as soon as my parents let me go. I suppose I could have put my CDs in a backpack in the corridor and I wouldn't have forgotten them!

I wish I could make it up to you somehow.

I promise that I'll never disappoint you again.

2

3

2. Get some tips

- At the library, you found quite an interesting bookmark!

Those 8 tips could be useful! Make sure you understand them, then do the activities in your workbook.

p. 107-108

8 TIPS TO WRITE A GOOD APOLOGY LETTER

1. apologize
2. state precisely what you are apologizing for
3. mention the feelings of the other person
4. take full responsibility for what you have done
5. confess you didn't do your best
6. explain your behaviour
7. promise not to repeat your mistake
8. ask for another chance

TOP 10 REASONS TO read for the fun of it

- 10 Books don't get caught in braces.
- 9 Unlike gym, you don't have to shower afterwards.
- 8 Reading won't cause pimples.
- 7 It'll help you forget what they serve in the cafeteria.
- 6 Magazines don't "crash".
- 5 Graphic novels look good with whatever you're wearing.
- 4 They're cheaper than a video game.
- 3 You can drown out your parents' cheesy music by listening to an audio book.
- 2 You can learn words even your parents don't know.
- 1 You can impress your parents.

YALSA
Young Adult Library Services Association

3. Practise writing a letter of apology

- Rewrite on a sheet of paper the letter you chose on page 84. Use the tips to make it better!

Memo

Think about it!

- Should/could/would + have + part. passé
- I wish I had...
- Les phrases complexes avec that

WB
p. 110-112

- I should have finished the research project.
 - You did your part, I should have done mine.
 - I should have called you.
 - I shouldn't have left my brother alone.
-
- Maybe I could have come to your party anyway.
 - You could have used your bike!
-
- I suppose I could have put my CDs in a backpack in the corridor and I wouldn't have forgotten them.
-
- Now I wish I had let the stupid dog run away.
 - I wish I could make it up to you.
-
- It's totally my fault! I'm sorry, I mean it!



Entraîne ta mémoire CD

Ces phrases sont enregistrées sur ton CD, partie audio.

- Écoute les phrases plusieurs fois et répète-les en respectant l'accentuation et la prononciation.
- Écris au brouillon les huit premières phrases en laissant des blancs pour les verbes au participe passé. Puis ferme ton livre et écris-les de mémoire.
- Écoute ton CD pour vérifier, puis prends en dictée les phrases suivantes, toujours livre fermé !

New Words

apologize /ə'pɒlədʒaɪz/
behave



blame /bleɪm/

blow* one's chance

disappoint

forgive*

let* down

make* up with (someone)

make it up to (someone)

make up (excuses)

mess up (something)

patch (things) up

set* (the alarm clock)

steal*



sulk /sʌlk/



yell at



apology (-ies)

behaviour /bɪ'hɛvɪər/

neighbour / neighbourhood

anyway

as soon as

instead /ɪn'stɛd/

Entraîne ta mémoire CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot et expression plusieurs fois, en les lisant pour en mémoriser la prononciation et l'orthographe.
- Ecris chaque verbe sur un morceau de papier

avec sa traduction au dos. Tires-en un au hasard et donne sa traduction, en anglais ou en français. Recommence jusqu'à ce que tu les connaisses tous par cœur.

Exercises

1 Pour chacune des situations suivantes, recopie la réaction appropriée :

- a) Your friend is upset because you've spread rumours about her/him.
 - You shouldn't spread rumours.
 - You shouldn't have spread rumours.
- b) One of your friends feels depressed and he/she is alone on Saturday.
 - You could go to the cinema with her/him.
 - You could have gone to the cinema with her/him.
- c) You've decided to patch things up with your best friend.
 - You should write a nice apology letter.
 - You should have written a nice apology letter.
- d) You forgot your best friend's birthday.
 - You could write yourself a post-it note.
 - You could have written yourself a post-it note.

2 Lundi dernier, tout est allé de travers par ta faute !

Dis comment tu aurais pu éviter ces ennuis :

- a) You didn't wake up and arrived late for school.
- b) Your mobile phone rang during the English lesson and you got a detention.
- c) You failed the history test.

3 Adam voudrait changer trois choses dans sa vie. Rédige ses vœux :

- a) He doesn't have a girlfriend.
- b) He can't find a summer job in Australia.
- c) He can't buy a motorbike.

I wish I ...

4 Pat vient de faire deux bêtises. Exprime ses regrets.

- a) She has spent all her pocket money on soft drinks and lollies.
- b) She has painted her room black (it's horrible).

I wish I ...

5 Pour chacune des situations ci-dessous, écris une phrase complexe qui permettra de comprendre le lien entre l'adjectif dans la première phrase et la réaction dans la deuxième.

- a) I was upset. I left the party.
- b) My parents were cross. They yelled at me for hours.
- c) His excuse was unbelievable. I burst out laughing.
- d) The maths problem was long. It took me hours to finish it.

→ Grammar book 21 26 31 43 56

Rappel

- Pour donner un conseil :

Should + V

- Pour envisager une possibilité :

Could + V

- Pour porter un jugement sur des événements passés :

Should + have + part. passé

- Pour envisager d'autres possibilités dans le passé :

Could + have + part. passé

Pour exprimer le souhait de changer le présent :

I wish + sujet + présent du verbe

I wish + sujet + could + V

Pour exprimer le souhait de changer le passé, donc exprimer un regret :

I wish + sujet + pluperfect

Quand on veut présenter un événement comme la conséquence du sentiment ou de la caractéristique exprimés par l'adjectif :

So + adjectif + that...



Enjoy your skills

Get in and out of an argument

Part 1: Help pupils get out of an argument.

MAY 23RD
PREFECT TRAINING DAY

- ☞ You are in year 9
- ☞ You think rules are important
- ☞ You show respect for pupils and staff
- ☞ You are mature and responsible

WHY DON'T YOU JOIN OUR TEAM
OF JUNIOR PREFECTS?

To register, see your form tutor. Registration deadline: May 15th
Details available on the school website www.stoughgrammar.sch.uk

- ① • You have decided to attend the Prefect Training Day.

Write down your answers to Case Study n° 1 on the sheet provided. WB p.112-113

CASE STUDY N° 1:

Help pupils get out of an argument

- Listen to an argument between two pupils. Tick or write down your answers.
- Say who should write an apology note and why.
- Read the apology notes below and assess them.

OK, I guess
I shouldn't have
said you were lazy
and stupid.
I know it was just
mean, but I was
cross because I can't
stand cheats!

1

I'm sorry I cheated and
I know it's unfair on you.
But you've got no right
to call me stupid, even
if you are super-brainy!
You should apologize too!

2

Look, I understand you were
mad about the test and I know
I shouldn't have cheated. I'm sorry
and I promise I'll work harder
next time and won't cheat. Let's be
friends again.

3

I'm sorry I said all those nasty
things about you. I could have
offered to help you with your
work instead. Please forgive me!

4

Part 2: Speed-fighting & apologizing

- Being a teenager means being able to get in, but also, out of an argument in style!

Use your skills in this game and get even better at it!

Rules of the game:

- three different conflict-situations;
- work in pairs and change partners for each situation;
- 10 minutes for each: 3 minutes to argue / 5 minutes to write a note of apology / 2 minutes to read your partner's note and assess it.

- Your teacher will give you the three situations.

Get ready in class or at home: have a good look at them and think of everything you could say...

- Now, pick a fight!

Astuces

Dans une dispute, pense à moduler ta voix et à accentuer, voire exagérer les mots importants : « I can't BELIEVE you did that! », « I feel like you're USING me », etc.

Accuse your friend



Deny what your friend says



Show you're angry

Find a good excuse or explanation

Put a stop to the conflict

- Then, write a note of apology... and give it to your partner. Read his or her note, and decide whether you accept his/her apology or not.

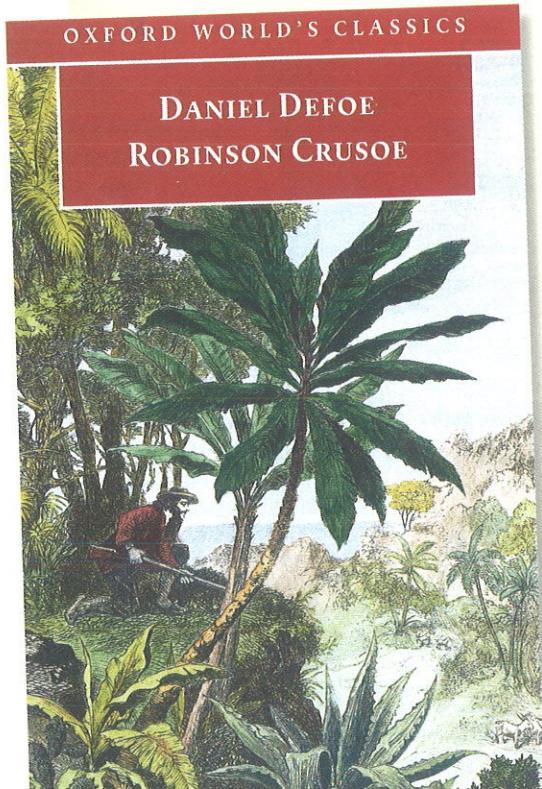
Literary Friends

In a novel, the main characters often need a little help from their friends – to solve a mystery, to get them out of trouble, to embark on an adventure, to catch a villain, or just to stand by them when things get tough.

- Read the summaries on pages 90–93, then list the different types of friends, and the roles they can play in a story.
Your teacher will give you a worksheet.

18th century

Robinson Crusoe (1719), Daniel Defoe (English writer, 1660–1731).

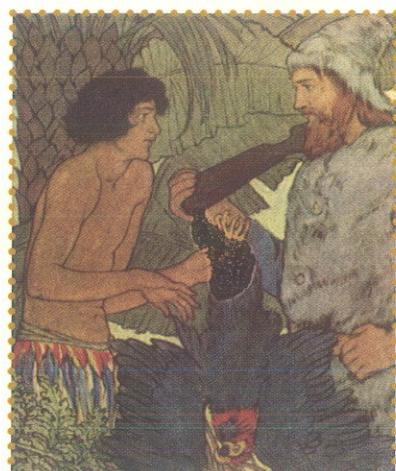


Shipwrecked¹ on a tropical island, Robinson learns how to survive on his own – he builds a shelter², makes tools³, hunts, grows vegetables and bakes bread.

One day, some cannibals come to the island to kill and eat their prisoners, but one of them escapes. Robinson finds the fugitive on a Friday, so he names him "my Man Friday." He teaches him English, convinces him that cannibalism is wrong, and converts him to Christianity. Friday calls Robinson "Master," like a servant, but he gradually becomes a loyal companion.

Twenty-eight years after the shipwreck, a ship appears and takes Robinson and Friday back to England.

1. naufragé 2. abri 3. outils



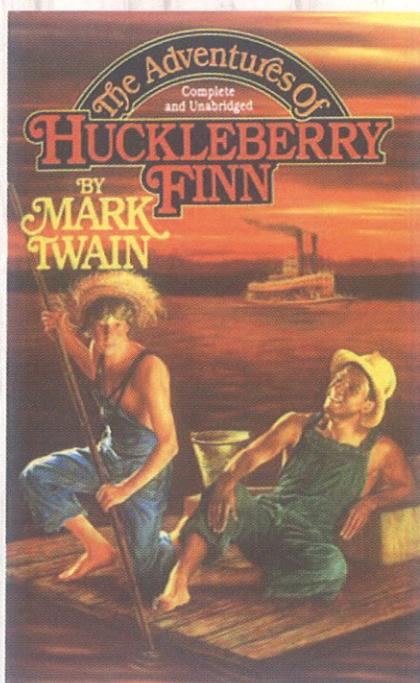
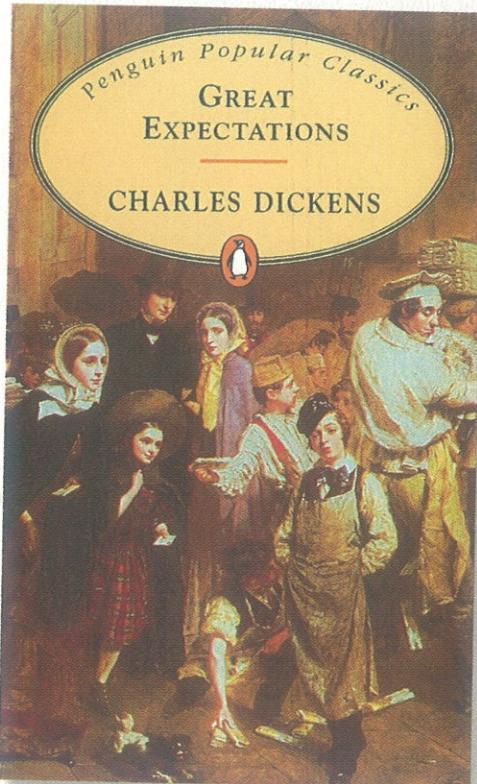
Robinson
and Friday
go hunting

19th century

Great Expectations (1861), Charles Dickens (English writer, 1812-1870).

Pip is an orphan who lives in Kent with his sister and her husband, Joe. Joe, the village blacksmith¹, is like a big brother and a best friend for Pip, and they have a lot of fun together. But when a lawyer² announces that an anonymous benefactor will pay for Pip's education, Pip abandons Joe without regret, moves to London and forgets about his friend. Years later, Pip is very ill, lonely and in financial trouble. Without hesitation, Joe rushes to London, secretly pays off³ Pip's debts and looks after him, like a guardian angel. This lesson about the true value of friendship makes Pip a better and more mature person.

1. forgeron 2. avocat 3. rembourser



Huckleberry Finn (1884),
Mark Twain (American writer, 1835-1910).

Huck is a teenager who lives in the South of the United States, before the American Civil War. He escapes his violent father and meets Jim, a runaway slave¹.

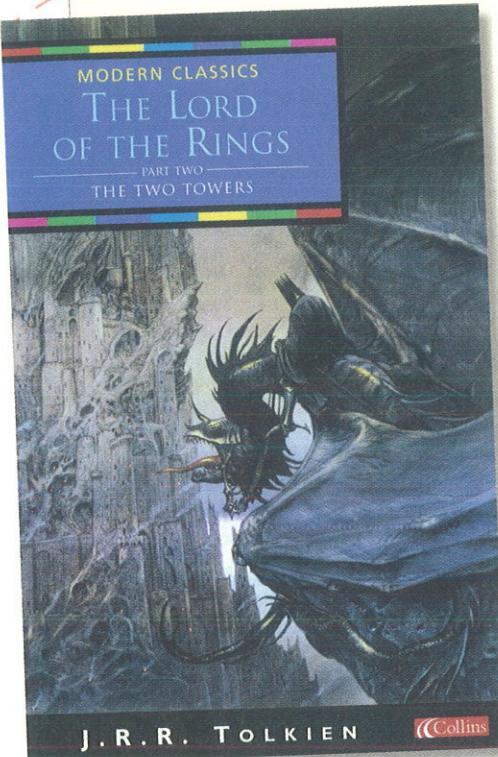
Huck decides to break the law and to help Jim reach a free state, where black people are not slaves.

The two fugitives embark on an epic adventure up the Mississippi river. They meet racist villagers and dishonest crooks², violent criminals and cowards³; a steamboat crashes into their raft⁴ and they get separated temporarily – but nothing stops them in their common quest for freedom.

1. esclave en fuite 2. escrocs 3. lâches 4. radeau

20th century

The Lord of the Rings (1954-1955), John Ronald Reuel Tolkien (English writer, 1892-1973).



In a fantasy land called Middle Earth, the Dark Lord Sauron wants the One Ring, which gives total power. Frodo is a young Hobbit, a kind of dwarf with slightly pointed ears. He has the Ring, but his mission is to take it to the black land of Mordor, and to destroy it.

On this dangerous journey, the hero is accompanied by his brave and loyal gardener Samwise Gamgee (Sam). They are attacked by various creatures, but Sam is always there for Frodo – he gives him wise² advice, rescues him from captivity and even saves his life.

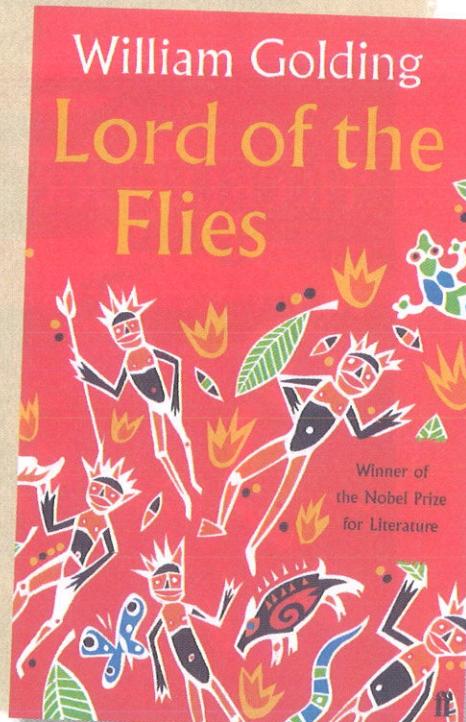
1. nain 2. plein de sagesse

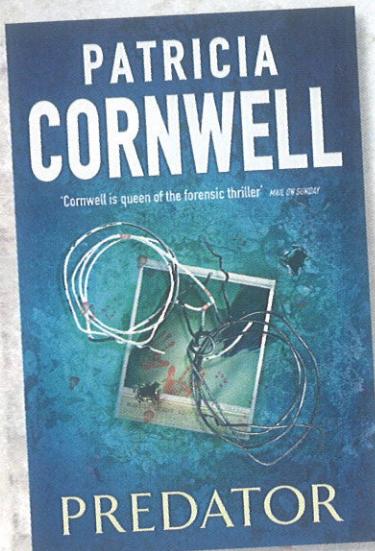


Lord of the Flies (1954), William Golding (English writer, 1911-1993).

After a plane crash, a group of young British boys are stranded¹ on a desert island. They elect Ralph as their leader, and he tries to recreate a peaceful democratic society, with debates and laws. One of the boys, nicknamed Piggy because he is a little fat, becomes Ralph's advisor – he is the voice of reason. Things turn nasty when a rival group is formed: their leader, Jack, no longer wants to obey the rules. He acts like a brutal savage and tortures the boys who don't want to join his tribe of "hunters." Piggy stands by² Ralph and gets killed by the hunters. They try to catch Ralph, but a naval officer arrives just in time to rescue him.

1. coincés 2. supports loyally



21st century

Predator (2005), Patricia Cornwell (American writer, b. 1956).

The heroine of Cornwell's bestselling thriller series is Dr. Kay Scarpetta, a medical examiner who uses the latest forensic¹ technology in her autopsies and CSI². She works with police detective Pete Marino – she is a hard-working perfectionist, while³ he can be very rude. They argue a lot, but they make a good team and he always tries to protect her. In *Predator*, they investigate a series of murders in Florida, and collaborate with Benton Wesley, an FBI profiler specialising in serial killers.

1. médico-légal 2. Crime Scene Investigation 3. tandis que

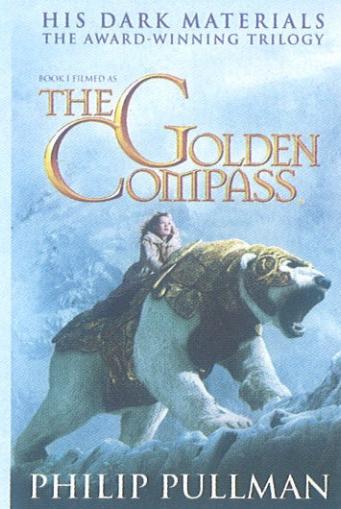
The *His Dark Materials* trilogy (1995-2000), Philip Pullman (English writer, b. 1946).

Lyra Belacqua and her best friend Roger live in Oxford. Their world is quite similar to ours, but it's a fantasy world. Each person has a soul¹, which is an animal-shaped "dæmon" inseparable from the person, and which reveals their true personality. At the beginning of *The Golden Compass*, children disappear all over England. In fact, they are kidnapped and used for cruel experiments: with a kind of guillotine, scientists cut children off from their dæmons, transforming them into zombies. When Roger goes missing², Lyra runs away, travels to distant lands and faces many dangers to rescue him and the lost children.

1. âme 2. disappears



Lyra, Roger and
their dæmons



PHILIP PULLMAN

I'm a doctor...
I help the hero in
his investigations.
It's elementary!

You're Mr Watson, and
your friend is
Sherlock Holmes!

CREATE YOUR OWN...

Literary Friends card game

- Your teacher will give you a blank card.
- Choose a book in which the hero/heroin has a good friend. You are the hero's friend: describe what you look like, your personality or your job, and what your function is in the book.
- Tell the class about yourself. Your friends will guess who you are, and in what book.



Be a citizen of the world



1 The Red Cross: medical and humanitarian relief in war or disaster areas, since 1863

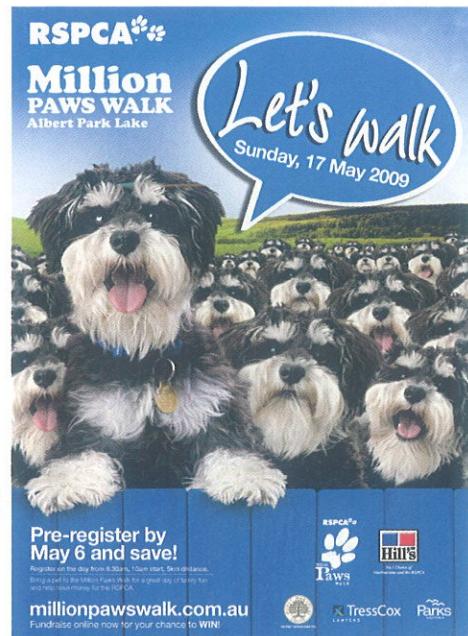


2 Protecting children and families: Pakistani stamps showing UNICEF initiatives

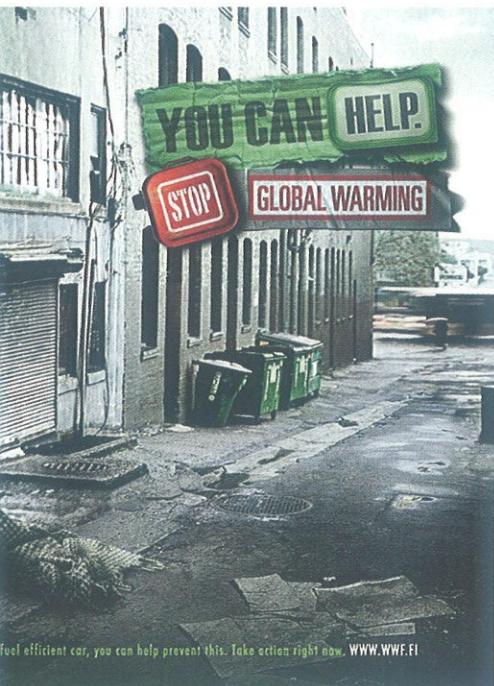


3 Protecting the environment with the World Wide Fund for Nature

Book 5



4 The Million Paws Walk raises money for the RSPCA in Australia



5 Red Nose Day: all over the UK, comedy shows help to raise funds for charity.

► Take an audio tour of these pages.

"I have a dream"

One hundred years after President Lincoln signed the Emancipation Proclamation (1863), Martin Luther King Jr. stood on the steps of the Lincoln Memorial and delivered his most famous speech in favour of civil rights.

- 1 [...] "the Negro still is not free. One hundred years later, the life of the Negro is still sadly crippled¹ by the manacles² of segregation and the chains of discrimination. One hundred years later, the
- 5 Negro lives on a lonely island of poverty in the midst of a vast ocean of material prosperity. [...] Now is the time to make real the promises of democracy. Now is the time to rise from the dark and desolate valley of segregation to the sunlit
- 10 path of racial justice. Now is the time to lift our nation from the quicksands³ of racial injustice to the solid rock of brotherhood. Now is the time to make justice a reality for all of God's children.
- 15 [...] We can never be satisfied as long as the Negro is the victim of the unspeakable horrors of police brutality. We can never be satisfied as long as our bodies, heavy with the fatigue of travel, cannot gain lodging in the motels of the highways⁴ and the hotels of the cities. [...] We can never be satisfied as long as our children are stripped⁵ of their self-hood⁶ and robbed⁵ of their dignity by signs stating: "For Whites Only." We cannot be satisfied as long as a Negro in Mississippi cannot vote and
- 20 a Negro in New York believes he has nothing for which to vote. No, no, we are not satisfied, and we will not be satisfied until "justice rolls down like water, and righteousness like a mighty⁷ stream."
- 25 [...] And so even though we face the difficulties of today and tomorrow, I still have a dream. It is a dream deeply rooted⁸ in the American dream.
- 30 I have a dream that one day this nation will rise up and live out the true meaning of its creed⁹: "We hold these truths to be self-evident, that all men are created equal."
- I have a dream that one day on the red hills of Georgia, the sons of former slaves and the sons of former slave owners will be able to sit down together at the table of brotherhood.
- 35 [...] I have a dream that my four little children will one day live in a nation where they will not be judged by the color of their skin but by the content of their character. I have a dream today!¹⁰



Martin Luther King Jr.

28 August 1963 at the Lincoln Memorial, Washington D.C.

1. handicapped - 2. menottes - 3. sables mouvants - 4. autoroutes - 5. dépossédés de - 6. identity -
7. powerful - 8. ancré - 9. credo



To help you read and enjoy this text,
ask your teacher for the activity sheet.



Make yourself heard!

Your task

Promote an issue

听力 在 this situation, you will hear about some important issues. You will find out what people think, say and do about them. You will learn how to speak about an issue you believe in, say why it is important to you, and convince others.



Memo p. 102

Exercises p. 103

Grammar book pp. 139-177

Preparation time

1. Get ready!

- Have a good look at the pictures below.

You've got 2 minutes to write down as many words as you can about each.

Ask for all the vocabulary you need. Then, tell the class. WB p. 120-121

Pupil 1: Picture 3 : racism

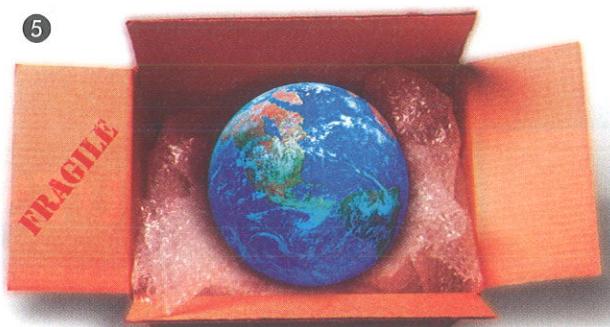
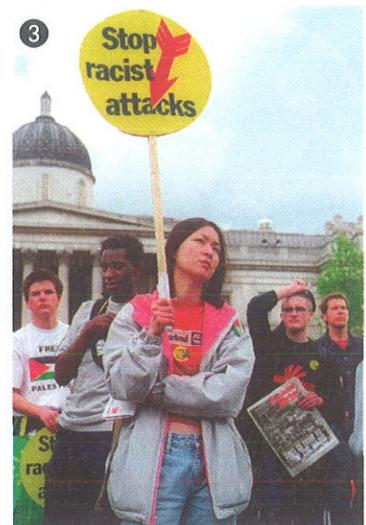
Pupil 2: Picture 2 : starve

Etc.

Astuces

N'aborde jamais une écoute l'esprit vide !

Prépare-toi en mobilisant un maximum de mots et donc d'idées sur les thèmes abordés.



2. Listen and react

- Listen to three teenagers answering the question

"What would you do to change the world?". Script p. 136

- Pick the corresponding pictures.
- Listen again and underline the words you heard. WB p. 120-121
- Then, pick out more words and add them to your list.
- Underline the words that are used to express feelings and opinions.
- Highlight the words that are used to give facts and examples.

- Now use these words to speak about the pictures above.

I think too many dogs are abandoned!



Now, speak!

3. Practise your pronunciation

- L'accentuation des mots en -ion
- L'accent britannique et l'accent américain
- Oral spontané (7) : hésitations, interjections et connecteurs



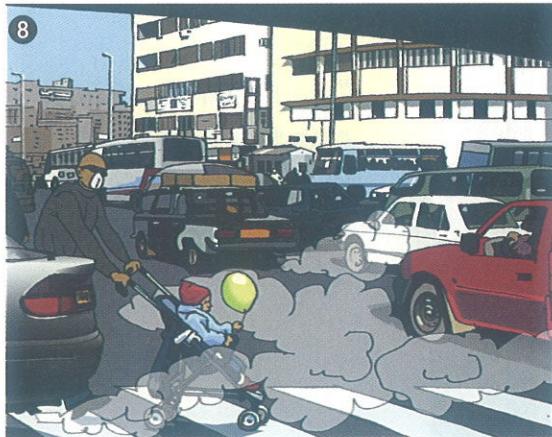
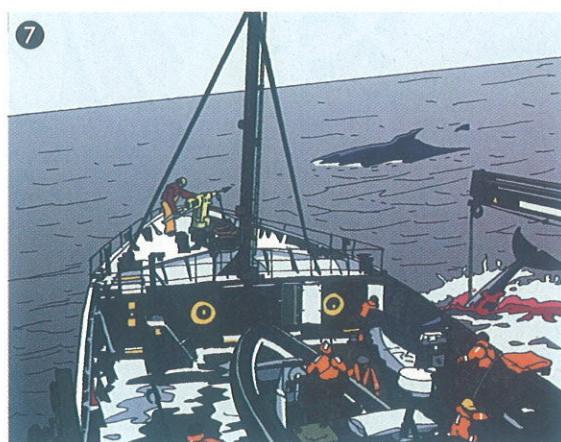
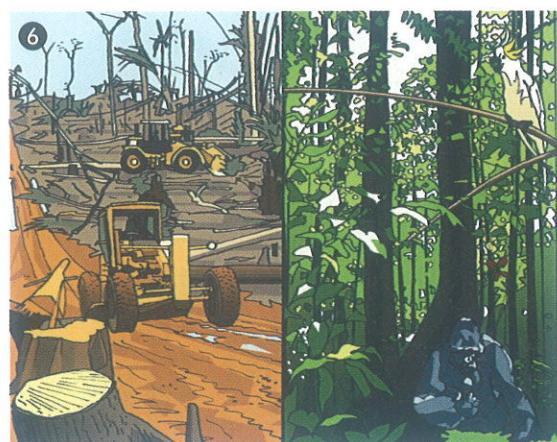
WB
p. 122-124

4. Speak your mind!

- First, have a good look at the pictures below.

Listen and repeat the words in the help box.

- exhaust pipes – fumes – beauty products
- threaten – cut down – hunt – test – stuck in



- Work in groups of 4: pick one of these four issues or choose another one. Say what the problem is and what you think about it. Your friends can help you to make your speech better.
- When you are ready, speak up in front of the class!



Practice time



1. Practise understanding a speech



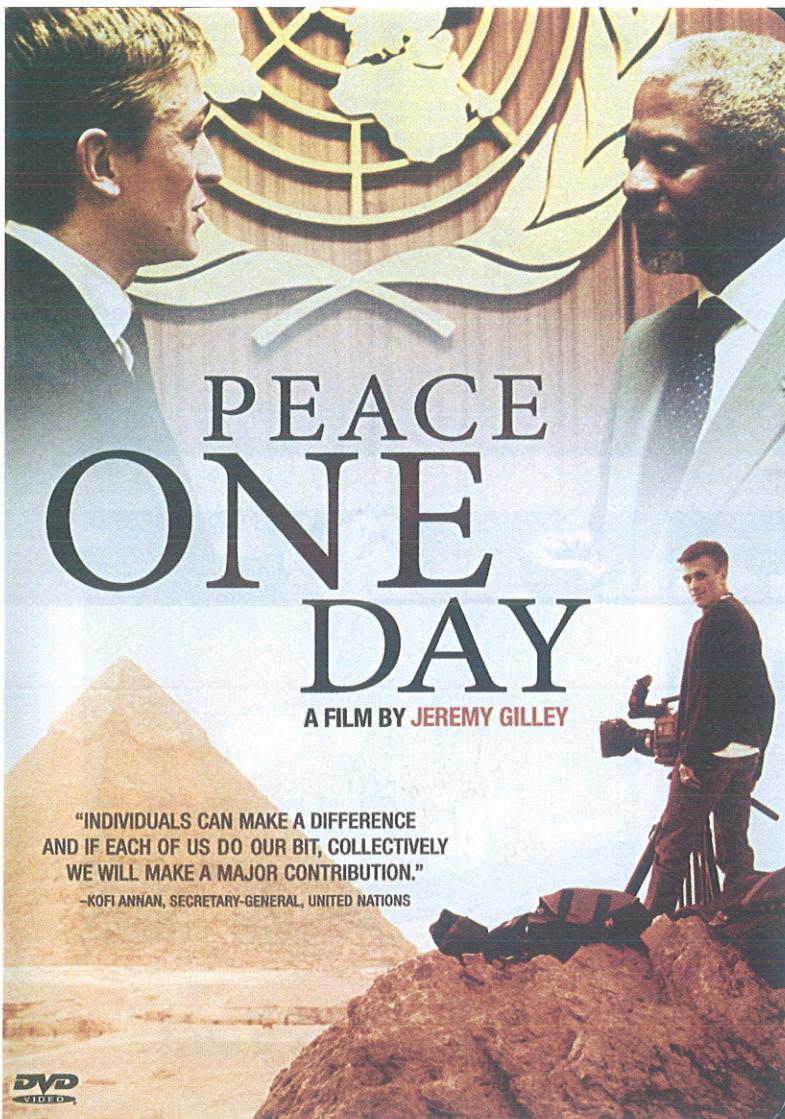
- Have a look at the documents below.

Jeremy Gilley founded "Peace One Day". Imagine what his motivations and his objectives were. Discuss your ideas with the class.

Astuces

Pour trouver des idées quand tu dois prendre la parole :

- recherche tous les mots qui se rapportent au sujet en t'appuyant sur les documents ;
- commence par les plus évidents, puis pense aux contraires, aux synonymes et aux diverses catégories grammaticales.



"If you build a house you start with a brick.
If we want to build peace
why not start with one day?..."

Jeremy Gilley



- Now, listen to Jeremy Gilley.



Script
p. 137

Part 1

- Pick out the words that express his reasons for getting involved and his objectives.
- Listen again, then explain why he founded "Peace One Day".

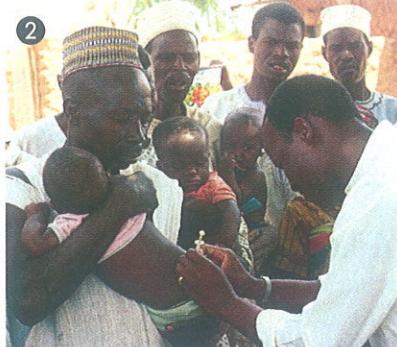
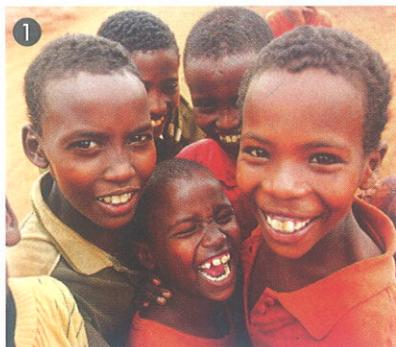


p. 125

Part 2

Jeremy Gilley travelled all around the world and met many people involved in the promotion of peace.

- Listen to his arguments in favour of a day without violence. Give the numbers of the corresponding photos. Then say what could be done if we had a Peace Day.



- Jeremy Gilley was successful! Listen and pick out the year and the exact day when "Peace One Day" was voted by the United Nations.

Part 3

- In this part of his speech, who is he talking to?
- Listen again and take notes, then tell the class. p. 125

Part 4

- Listen to his conclusion twice. What words do you remember? Why?
- Now, can you explain how Jeremy Gilley convinces us in this speech?

2. Practise making a speech!

- Working together, give Jeremy Gilley's speech in your own words. Follow this outline:
- reasons and objectives,
 - arguments in favour of "Peace One Day",
 - appeal to the listeners,
 - conclusion.

Astuces **Pour convaincre :**

- utilise le ton de la voix ;
- n'hésite pas à répéter les mots-clés et à reformuler les idées fortes ;
- pense à donner des exemples concrets.

Memo

Think about it!

WB
p. 125-127

- Le passif
- Make someone + **adjectif**
- Les subordonnées en "if"
- Le passif avec could

- The world is so polluted!
- It makes me so mad the way animals are treated sometimes.
- So many pets are abandoned...
- All men are created equal.
- On November 4th, 2008, the first African American was elected president of the US!
- If you could change one thing in this world, what would you change?
- If people united in their fight against violence, they would make a difference!
- If we had a day of cease-fire and non-violence, lives could be saved.
- By working together there will be peace one day.
- People don't really care... nobody cares!



Entraîne ta mémoire

37

Ces phrases sont enregistrées sur ton CD, partie audio.

- Lis les phrases tout en les écoutant, puis écoute-les et répète-les sans les lire.
- Écris sur un brouillon deux ou trois mots-clés de chaque phrase. Ferme ton livre, réécoute et répète les phrases en regardant les mots-clés.
- Réécris les phrases en entier puis vérifie.

New Words

cure = heal /hi:l/

dump

get* involved (in)

recycle /'ri:saɪkl/

save ≠ waste

starve

suffer

take* care of

take* part in

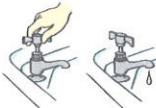
threaten /'θretn/

throw* away

treat

upset*(vb. ; adj.)

worry



benefit

cruelty /'krʊəltɪ/

discrimination

environment /ɪn'veərənmənt/

health /helθ/

issue ± problem

poverty

racism /'reɪsɪzəm/

shelter

species /'spi:si:z/

starvation = famine

volunteer

awful /'ɔ:f/

disgusting

endangered

homeless (adj. ; n. pl.)

nauseating /'nɔ:sieɪtɪŋ/

sad

for ≠ against

hopefully

Entraîne ta mémoire

CD-rom

Tous les mots sont enregistrés sur ton CD, partie rom.

- Écoute et répète chaque mot plusieurs fois en les lisant pour mémoriser la prononciation et l'orthographe.

- Écris tous les mots qui ressemblent à un mot français et entraîne-toi à bien en respecter l'accentuation et la prononciation.

Exercises

1 Conjugue ces verbes au présent ou au prétérit, à la voix passive. Tiens compte des indicateurs de temps.

- a) Crocodiles ... (*kill*) to make leather bags and shoes.
- b) Last year alone, millions of plastic bottles ... (*throw away*).
- c) In our industrialized countries, too much water ... (*waste*).
- d) In 2008, the first African American president ... (*elect*).
- e) Twenty-four trees ... (*need*) to produce a ton of paper.

2 Au cours d'un stage dans une association caritative, tu dois créer deux dépliants : l'un met en avant ce que font les membres de l'association sur le terrain (dépliant 1), l'autre souligne de quelle manière les gens bénéficient de leurs actions (dépliant 2). Choisis dans lequel des deux tu utiliserais chacune de ces phrases :

- a) We give support to families destroyed by war.
- b) Women are encouraged to boil all water.
- c) Our doctors bring medication to people with AIDS.
- d) Nurses immunise children against life-threatening diseases.
- e) People with AIDS are given medication.
- f) Families destroyed by war are given support.
- g) Our teams encourage women to boil all water.
- h) Children are immunised against life-threatening diseases.

3 Partout dans le monde, des associations tentent de mobiliser les bonnes volontés en expliquant ce qui pourrait être réalisé si... Rédige trois phrases à partir des éléments fournis. Attention, la conséquence sera exprimée au passif.

- a) Raise enough money
- children from a village in Sudan / give medication
- b) Collect pencils and notebooks
- a school in Bangladesh / open
- c) Build a new shelter downtown
- next winter, more homeless people / welcome

4 À ton tour de rêver de changement : rédige deux phrases à la manière de Jeremy Gilley !

Eg.: *If we had a day of non-violence, lives could be saved.*

5 The Word Corner

"Charities and volunteers"

Choisis une cause dans laquelle tu aimerais t'impliquer et trouve le maximum de mots sur ce thème : noms, adjectifs, verbes...

→ Grammar book 46 25 54

La voix passive :
Be conjugué + part. passé du verbe

Le choix entre voix active et voix passive dépend du thème traité, donc de ce que l'on veut mettre en avant (en position de sujet).

If + prétérit :

- Avec le prétérit, on décale l'hypothèse vers l'irréel : ici, ce que l'on espère.
- La conséquence possible sera également exprimée au prétérit : *could*.

Passif avec un modal :
Modal + *be* (BV) + part. passé

Révise ton vocabulaire CD-rom

Enrichis ton vocabulaire et améliore ton accent grâce aux fiches et activités :

- Charities and volunteers



Enjoy your skills

Promote an issue

1. What issue will you fight for?



- Take the quiz below. Write down your answers in your roughbook.
Choose two answers for each item.

The screenshot shows a charity quiz interface. At the top, the URL http://www.charity.com is visible. The main title is "WHAT TYPE OF CHARITY COULD YOU GET INVOLVED IN?". Below this, there are four numbered questions:

- 1 What are the most important words in this list:
 - a. LOVE and CARE
 - b. FUTURE
 - c. RESPECT
- 2 What do you need the most:
 - a. Your family and friends
 - b. Your garden
 - c. Your pet(s)
- 3 What is the most threatened:
 - a. Human rights
 - b. The environment
 - c. Animals
- 4 What is HELP?
 - a. Listening to others / lending an ear
 - b. Lending a hand / doing things
 - c. Taking care of / protecting

Below the questions, a red box labeled "YOUR RESULTS:" contains the following text:

mostly a's ➔ COMIC RELIEF: you're ready to listen to others in despair, far away or close by, so why not wear a red nose and fight injustice!

mostly b's ➔ WWF: Nature is so precious, we can't afford to ignore it! You must act and educate your friends.

mostly c's ➔ RSPCA: you think cruelty against animals is the most fundamental issue of our time. If you don't protect animals, then who will?

NB: if you have the same number of letters, only your heart will tell you which charity you should choose!

Logos for COMIC RELIEF, WWF, and RSPCA are shown on the right side.

2. Speak out for a charity

- The charity you have chosen has asked you to produce a short speech for its next campaign. Plan your speech and prepare your notes.

WB
p. 128-129

My reasons and feelings:

Facts and figures:

My slogan and my catch-phrases to make people react:

My action plan:



- Work in groups: rehearse your speech and improve it with the help of your friends. Keep the following tips in mind:
 - Stand up straight. Don't slouch!
 - Glance at your notes, but don't read.
 - Stress the most important words.

3. It's Charity Day!

- To be more convincing, make a poster to promote the cause you're defending.
 - Choose a title, add some photos or drawings and a slogan.
 - Keep in mind that your poster must be convincing, not shocking!
- Make your speech and... collect the donations!

Yes, I want to make a contribution to:

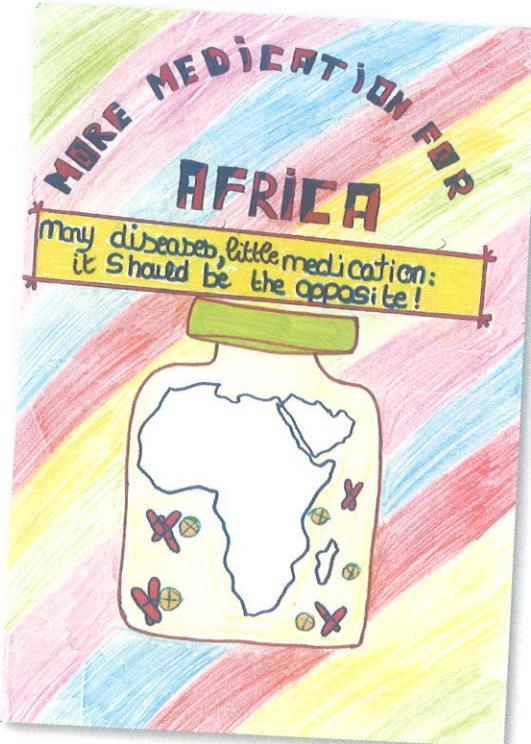
Name of the campaigner:

I would like to donate:

- 5 euros
 10 euros
 15 euros

I want to do more and spend:

- 1 hour a week...
 2 hours a week...
 3 hours a week...
 ...volunteering for your cause.



The New York Times

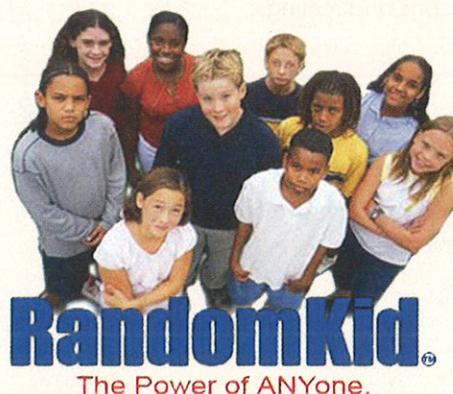
November 16, 2008

NICHOLAS D. KRISTOF

TALIA FOR PRESIDENT

The best proof that you don't need a White House pass to accomplish change comes from youthful social entrepreneurs around the country.

If your image of a philanthropist is a stout¹, gray geezer², then meet Talia Leman, an eighth grader in Iowa who loves soccer and swimming, and whose favorite subject is science. I'm supporting her for president in 2044. When Talia was 10 years old, she saw television clips of New Orleans after Hurricane³ Katrina and decided to help. She galvanized other kids and started a movement to trick-or-treat at Halloween for coins for hurricane victims. The movement caught the public imagination, Talia made it on the "Today" show, and the campaign raised more than \$10 million. With that success behind her, Talia organized a program called RandomKid to help other young social entrepreneurs organize and raise money. At randomkid.org, young people can link up with others to participate in various philanthropic ventures⁴.



RandomKid[®]

The Power of ANYone.

On the Web site, Talia has organized a campaign to build a school in rural Cambodia, backed by⁵ children in 48 states and 19 countries. [...] 25

At a dinner a few days ago in New York, Talia was honored by World of Children, an organization that encourages youth activism and calls its awards the "Nobel Prizes for children." If kids like Talia can accomplish so much, without credit cards or driving licenses, just imagine what adults could achieve. [...] 30

Young people have often been engaged in social movements, of course, but today's activists are younger than ever. More important, these kids aren't just protesters but rather are "social entrepreneurs," pioneering clever ways to "give back." [...] 35 40

Only one person can be president, but as Talia and so many kids show, absolutely anybody can be a change-maker.

1. corpulent - 2. homme grisonnant - 3. ouragan - 4. initiatives - 5. supported by



To help you read and enjoy this text,
ask your teacher for the activity sheet.



Get involved!

Your task

Put together an action plan for a volunteering mission in your community

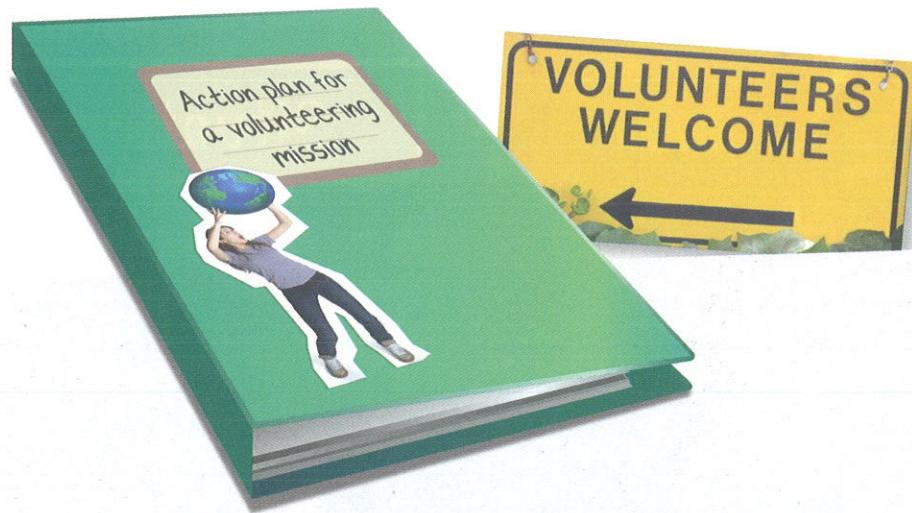
In this situation, you will fill in forms for a volunteering mission. You will read various documents which will give you the information you need and help you put together your action plan.



Volunteering mission file



MISSION



WHAT IS VOLUNTEERING?

- 1. What is volunteering to you? Write your own definition of volunteering based on Doc 1.

.....
.....

- 2. You may not realize it but you do help others. Think about your experiences and fill in this chart.

Where I help	Who I help	How I help
family
school	deaf pupils...	...
community	...	coaching sports...
...

- 3. If you decided to be a volunteer, who would you like to help or who could you help (Doc 2)?

.....
.....

- 4. If you decided to be a volunteer, what activities would you agree to do? Rank four activities (Doc 3).

++++

+++

++

+

Briefly explain your choices:

.....
.....

→ Fill in your file in your workbook. 

Doc 1

What is volunteering?

All of us help and receive help every day, in all sorts of situations. "Volunteering" is one name we give to the help people offer one another in their communities, society at large and to the environment.

Most often, the word "volunteering" is used to describe the way people give their time to charities that help others. However, you don't have to join an organisation to be a volunteer. Young people are involved in lots of different kinds of volunteering.

Doc 2

Your help could benefit:

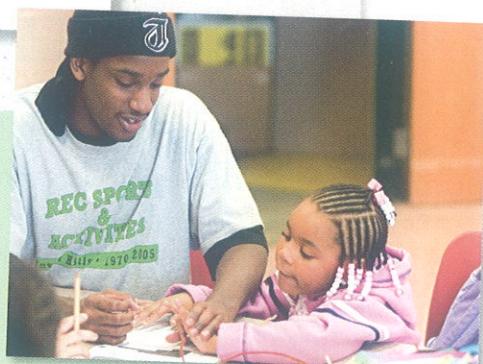
- Younger children
- Homeless people
- Animals at risk
- Elderly people
- The environment
- People with disabilities
- Teenagers with problems



Doc 3

Volunteer activities that young people can offer to take part in:

- Helping young children to learn to read
- Teaching old people computer skills
- Caring for animals at a local 'animal rescue' centre
- Taking part in a peer-mentoring scheme supporting new pupils at school
- Cleaning up the local environment –e.g. picking up litter and removing graffiti
- Helping to run a fruit tuck shop at school during breaks
- Developing local facilities such as a skateboard park
- Coaching sports
- Taking part in a drama project to make young people aware of issues such as drugs
- Organizing events to raise funds for a good cause



WHY VOLUNTEER?

Volunteering is usually seen as helping others, giving something back to your community, doing your bit to bring about positive change. All this may be true, but you might be left wondering "what's in it for me?"

- 1. Write down one good reason to volunteer and one reason not to volunteer:



- 2. Look at Doc 4 and write down which reason you would have to volunteer:
-

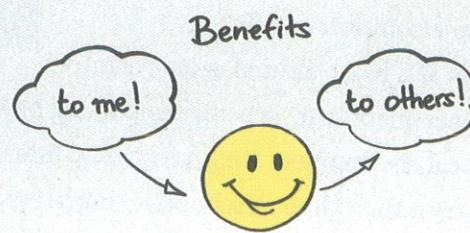
- 3. Look at Doc 5 and say what volunteering is for you:
-

- 4. After reading the two stories (Docs 6 and 7), use the table below to list the good things that have come out of these volunteering experiences.

To the volunteer	To others
.....

- 5. Now choose something that you would like to change:
-

Then write down what other people and you might gain from you helping out.

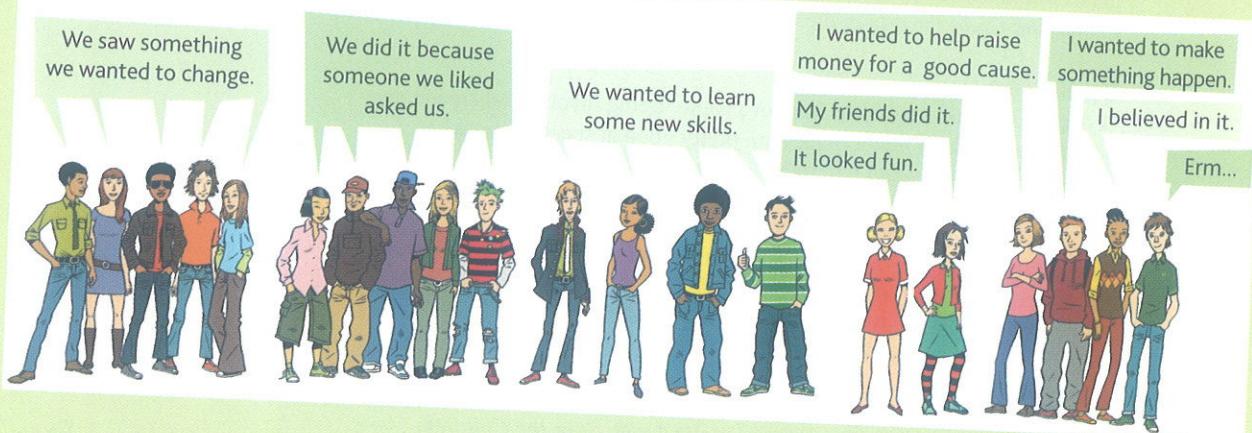


→ Fill in your file in your workbook.

Doc 4

Why do young people volunteer?

If you took 20 typical young volunteers, this is what they'd say:



Adapted from www.g-nation.co.uk

Doc 5

What do young people think about volunteering?

A group of young people aged 16-25 were asked their opinion about volunteering.
Here's what they answered:

Volunteering is:

...helping people out	92 %
...a way to get skills or experience	68 %
...being a good citizen	62 %
...an opportunity to do something you're interested in	41 %
...a way to make friends	39 %
...a way to have a good time	24 %
...doing things the Government should do	23 %
...being a goody-goody	23 %
...boring	18 %
...doing something for nothing	15 %
...old-fashioned	14 %
...something your mum or dad does	14 %
...not cool	11 %

Adapted from www.g-nation.co.uk

MISSION

Doc 6

This is Tara's story

What I do for Save the Children

"I've done loads of things since I started working with Save the Children: presentations to tell people what Save the Children is all about, working on the End Child Poverty in the UK Campaign..."

Speaking up!

"I don't mind speaking up in front of people. Being involved has made my confidence grow, so now I think I am pretty good at speaking up when I have an idea and would like to get my message across."

Some things have changed thanks to me...

"I think that there are some things that have changed as a result of me volunteering for Save the Children. Our MPs definitely know more about child poverty and lots more people know more about children's rights and hopefully it has changed the way they work with children."

Even I have changed as a result of getting involved...

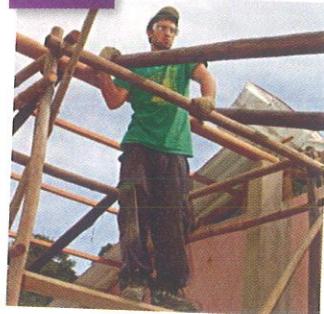
"I have changed as a result of being involved with Save the Children. I think more about children in the world who are in much worse situations than me. I have become more disciplined too. I don't expect to get what I want just because I want it, because there are children out there who sometimes don't even get basic things, things that are really needed."

Adapted from www.g-nation.co.uk/getinvolved



Tara is a member of the charity Save the Children.

Doc 7



Ian Kenealy, Kilkenny, Ireland

I have really enjoyed my short stay here at Peace Villages Foundation. Every day has brought with it exciting new challenges, new adventures and new friends. It is so good to know that your work can make a positive difference and have a lasting impact on a community. I came here to work on ecological building and I've learnt a lot of things that I didn't expect to.

It was fun to dig holes or do some carpentry. We did some gardening too and took the goats for walks! I really appreciated the chance to do things I wouldn't normally do. And I think it's really exciting to see things change and develop and grow—for this I would have liked to stay longer.

It has been a wonderful experience and I am sure I will be back in Venezuela before long. Thank you all so much.

Peace and Love, Ian

www.peacevillages.org

The Peace Villages Foundation headquarters are in Santa Elena de Uairén, the heart of the incredible Gran Sabana National Park in Venezuela.

MY ACTION PLAN

- 1. Who would you like to help most and what makes you think you could help them?

.....
.....
.....
.....

- 2. How would you help them? (the place, your schedule, how to find people ready to help, how to inform people of your activities etc.)

.....
.....
.....

- 3. If you were successful, how would things change?

.....
.....
.....

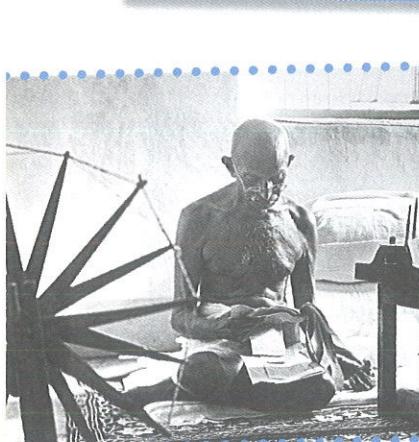
→ Fill in your file in your workbook. 

PEACE FIGHTERS

It's often more challenging to fight for peace through non-violent means. Throughout the world, people have struggled for national independence or for equal rights without resorting to violence, and they have managed to change the course of history...

→ Read the quotes and biographies of these peace fighters, then recap their aims, their means and their achievements. Your teacher will give you a worksheet.

INDIA: Mahatma Gandhi (1869-1948)



Gandhi and his spinning wheel.



Passive resistance to protest against British colonial domination (1930).

"The weak can never forgive.
Forgiveness is the attribute
of the strong." (1927)

"An eye for an eye will make
the whole world blind." (1927)

"Nothing enduring can be built
on violence." (1928)

"I regard myself as a soldier,
though a soldier of peace." (1931)

1888-1893: Gandhi studies law
in England.

1893-1915: lives in South Africa,
and campaigns for the rights
of South African Indians.

1915: returns to India. Fights for
Indian civil liberties and
independence: peaceful
marches, hunger strikes*,
non-cooperation, passive
resistance. British troops
punish protesters.

1925: becomes President of the
Indian National Congress.

1930: anti-British protests
throughout India.

1931: takes part in a Round Table
Conference with the British
government (London).

1947: Partition: independence of
India and creation of Pakistan.

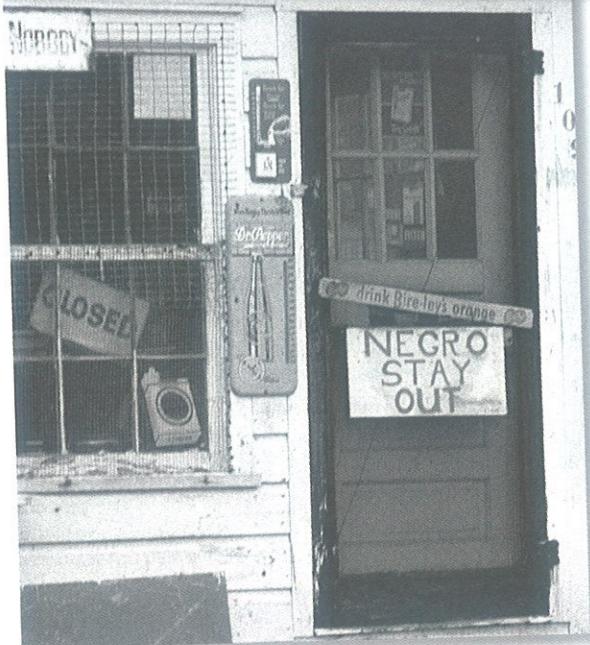
1948: Violent fights between Hindus
and Muslims.
Gandhi assassinated by
a Hindu nationalist.

*grèves de la faim



Stamp commemorating Indian
Independence.

USA: the Reverend Martin Luther King Jr. (1929-1968)



1896: the Jim Crow Laws allow racial segregation in schools, on buses, in restaurants, etc.

1955: Rosa Parks refuses to give up her seat to a white passenger on a bus in Montgomery, Alabama. To protest against her arrest, King and the black community launch a bus boycott. The buses are "desegregated" in 1956.

1957: King forms the Southern Christian Leadership Conference to defend civil rights. With peaceful marches or sit-ins, he fights segregation and black poverty.

1963: The March on Washington (250,000 people).

1964: Civil Rights Bill*, creating equal rights in voting, education or public facilities (hotels, cinemas...). King is awarded the Nobel Peace Prize (aged 35).

4 April 1968: King is assassinated in Memphis.

*law



King gives his "I have a dream" speech at the Lincoln Memorial, Washington, 1963.



Peaceful civil rights march (1963).

"We must learn to live together as brothers or we will perish together as fools." [1963]

"In spite of temporary victories, violence never brings permanent peace." [1964]

"The time is always ripe¹ to do right." [1964]

"Darkness cannot drive out² darkness ; only light can do that. Hate cannot drive out hate ; only love can do that." [1967]

1. mûr 2. chasser

NORTHERN IRELAND:

Betty Williams (b. 1943) and Mairead Corrigan (b. 1944)

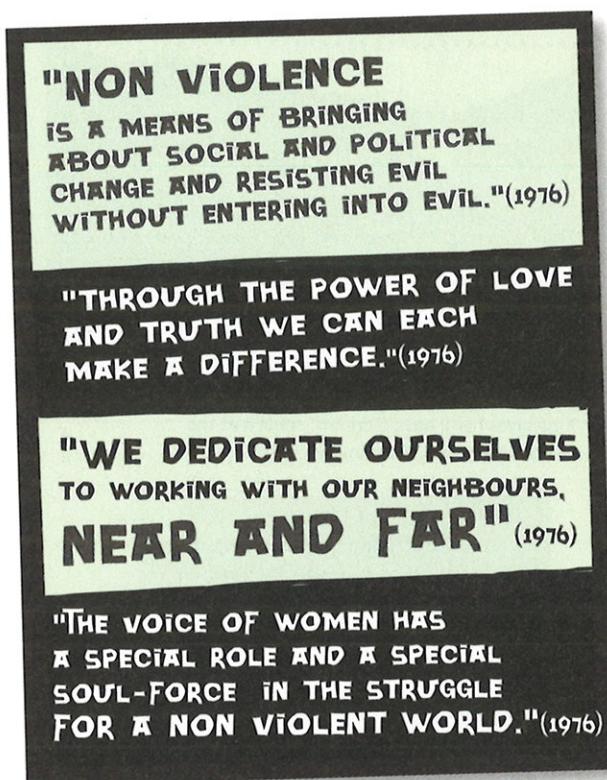


Catholic protesters throwing stones at a British Army tank, Belfast (1976).

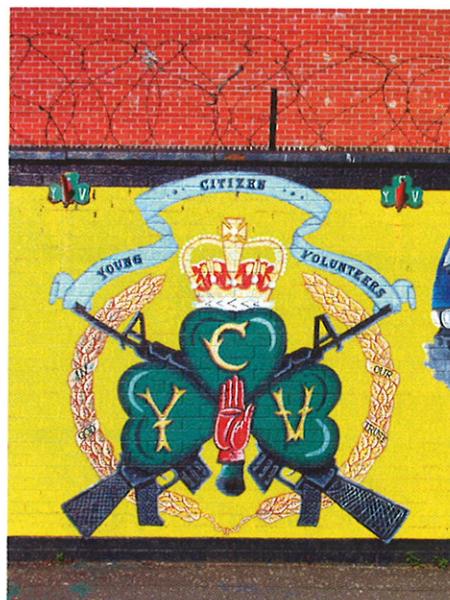
1921: Peace Treaty separates Ireland (Eire) from Northern Ireland, leading to decades of violence: in Northern Ireland, Catholic Republicans want to be part of the Republic of Ireland while Protestant Loyalists want to remain part of the UK.

1976: in West Belfast, a woman and three children are hit by a car. The driver is an Irish Republican Army gunman, shot by British soldiers. Shocked by the death of these innocent children, Corrigan (their aunt) and Williams (a housewife) found "Women for Peace". They gather over 30,000 people to march against violence.

Corrigan and Williams are awarded the Nobel Peace Prize in 1976.



Williams and Corrigan leading a demonstration. Marchers were threatened and attacked, but carried on.

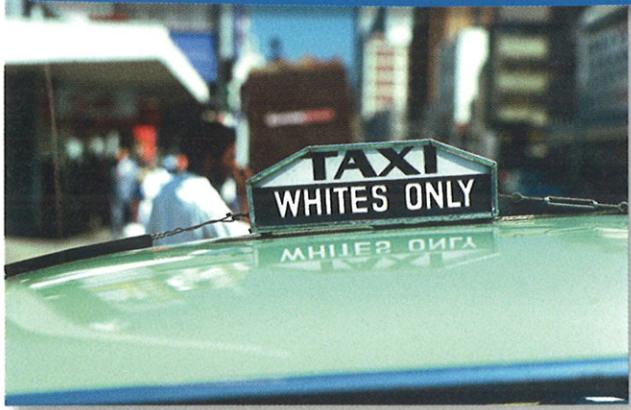


Loyalist mural showing the Red Hand of Ulster.

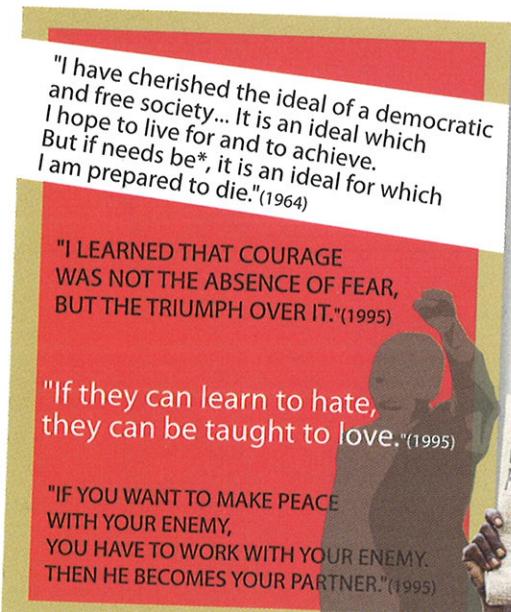


The Initiative was established in 2006 by 6 female Nobel Peace Laureates, including Williams and Corrigan.

SOUTH AFRICA: Nelson Mandela (b. 1918)



Apartheid: legalized racism.



*si besoin est

1990: after 27 years in prison,
Mandela is free!



- 1911:** the African National Congress (ANC) forms to protect the rights of black South Africans.
- 1948:** The National Party introduces racial segregation, or "apartheid": interracial marriages are illegal; Blacks represent 70% of the population but are restricted to 13% of the land; they have to carry identification booklets at all times, etc.
- 1962:** the ANC is banned. Mandela (a lawyer, and member of the ANC) threatens violence and is arrested.
- 1960s-1980s:** Black protest rises; thousands are killed in violent demonstrations; media access is restricted. International campaigns against apartheid.
- 1989:** F.W. de Klerk named Prime Minister: announces a plan to free Mandela and to end apartheid.
- 1994:** first democratic election with universal suffrage; Mandela elected President.



1993: Mandela and de Klerk receive the Nobel Peace Prize: "Through reconciliation all of us are now becoming winners." (de Klerk)



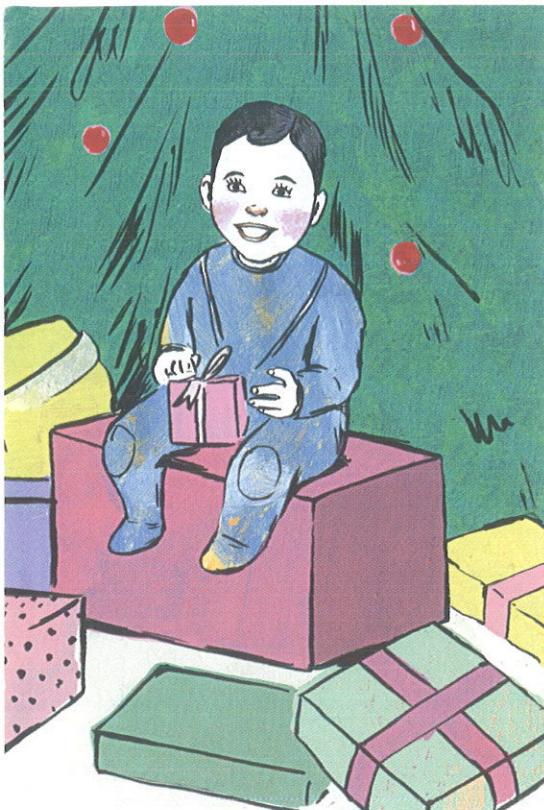
CREATE YOUR OWN...

Peace Fighter wall

- Make up your own "famous quotes" and display them on the classroom walls!

Annexes

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Little Brother™

I

1 Peter had wanted a Little Brother™ for three Christmases in a row. His
favorite TV commercials were the ones that showed just how much fun
he would have teaching Little Brother™ to do all the things that he could
already do himself. But every year, Mommy had said that Peter wasn't ready
5 for a Little Brother™. Until this year.

This year when Peter ran into the living room, there sat Little Brother™ among
all the wrapped presents, babbling baby talk, smiling his happy smile, and
patting one of the packages with his fat little hand. Peter was so excited that
he ran up and gave Little Brother™ a big hug around the neck. That was how
10 he found out about the button. Peter's hand pushed against something cold
on Little Brother™'s neck, and suddenly Little Brother™ wasn't babbling any
more, or even sitting up. Suddenly, Little Brother™ was limp on the floor, as
lifeless as any ordinary doll.

"Peter!" Mommy said.
15 "I didn't mean to!"

Mommy picked up Little Brother™, sat him in her lap, and pressed the
black button at the back of his neck. Little Brother™'s face came alive, and
it wrinkled up as if he were about to cry, but Mommy bounced him on her
knee and told him what a good boy he was. He didn't cry after all.

20 "Little Brother™ isn't like your other toys, Peter," Mommy said. "You have to
be extra careful with him, as if he were a real baby." She put Little Brother™
down on the floor, and he took tottering baby steps toward Peter. "Why
don't you let him help open your other presents?"

So that's what Peter did. He showed Little Brother™ how to tear the paper and
 25 open the boxes. The other toys were a fire engine, some talking books, a wagon, and lots and lots of wooden blocks. The fire engine was the second-best present. It had lights, a siren, and hoses that blew green gas just like the real thing. There weren't
 30 as many presents as last year, Mommy explained, because Little Brother™ was expensive. That was okay. Little Brother™ was the best present ever!



II

Well, that's what Peter thought at first. At first, everything that Little Brother™ did was funny and wonderful. Peter put all the torn wrapping paper in the
 35 wagon, and Little Brother™ took it out again and threw it on the floor. Peter started to read a talking book, and Little Brother™ came and turned the pages too fast for the book to keep up.

But then, while Mommy went to the kitchen to cook breakfast, Peter tried to show Little Brother™ how to build a very tall tower out of blocks. Little
 40 Brother™ wasn't interested in seeing a really tall tower. Every time Peter had a few blocks stacked up, Little Brother™ swatted the tower with his hand and laughed. Peter laughed, too, for the first time, and the second. But then he said, "Now watch this time. I'm going to make it really big."

But Little Brother™ didn't watch. The tower was only a few blocks tall when
 45 he knocked it down.

"No!" Peter said. He grabbed hold of Little Brother™'s arm. "Don't!" Little Brother™'s face wrinkled. He was getting ready to cry. Peter looked toward the kitchen and let go. "Don't cry," he said. "Look, I'm building another one! Watch me build it!"

50 Little Brother™ watched. Then he knocked the tower down.
 Peter had an idea.



When Mommy came into the living room again, Peter had built a tower that was taller than he was, the best tower he had ever made. "Look!" he said.

55 But Mommy didn't even look at the tower. "Peter!" She picked up Little Brother™, put him on her lap, and pressed the button to turn him back on. As soon as he was on, Little Brother™ started to scream. His face turned red.
"I didn't mean to!"

"Peter, I told you! He's not like your other toys. When you turn him off, he can't move but he can still see and hear. He can still feel. And it scares
60 him."

"He was knocking down my blocks."

"Babies do things like that," Mommy said. "That's what it's like to have a baby brother."

Little Brother™ howled.

65 "He's mine," Peter said too quietly for Mommy to hear. But when Little Brother™ had calmed down, Mommy put him back on the floor and Peter let him toddle over and knock down the tower.

Mommy told Peter to clean up the wrapping paper, and she went back into the kitchen. Peter had already picked up the wrapping paper once, and she
70 hadn't said thank you. She hadn't even noticed.

Peter wadded the paper into angry balls and threw them one at a time into the wagon until it was almost full. That's when Little Brother™ broke the fire engine. Peter turned just in time to see him lift the engine up over his head and let it drop.

75 "No!" Peter shouted. The windshield cracked and popped out as the fire engine hit the floor. Broken. Peter hadn't even played with it once, and his best Christmas present was broken.

III

Later, when Mommy came into the living room, she didn't thank Peter for picking up all the wrapping paper. Instead, she scooped up Little Brother™ 80 and turned him on again. He trembled and screeched louder than ever.

"My God! How long has he been off?" Mommy demanded.

"I don't like him!"

"Peter, it scares him! Listen to him!"

"I hate him! Take him back!"

85 "You are not to turn him off again. Ever!"

"He's mine!" Peter shouted. "He's mine and I can do what I want with him! He broke my fire engine!"

"He's a baby!"

90 "He's stupid! I hate him! Take him back!"

"You are going to learn to be nice with him."

"I'll turn him off if you don't take him back. I'll turn him off and hide him someplace

95 where you can't find him!"

"Peter!" Mommy said, and she was angry. She was angrier than he'd ever seen her before. She put Little Brother™ down and took a step toward Peter. She would punish

100 him. Peter didn't care. He was angry, too.

"I'll do it!" he yelled. "I'll turn him off and hide him someplace dark!"

"You'll do no such thing!" Mommy said. She grabbed his arm and spun him around.

105 The spanking would come next.

But it didn't. Instead he felt her fingers searching for something at the back of his neck.



By Bruce Holland Rogers, 2000

Your CD audio-rom



Scripts

Book 1

Situation 1



The ultimate personality quiz

→ p. 15

The Ultimate Personality Quiz

What are you like?

What do you have?

Do you enjoy...

Part 1

Answer key:

- I'm honest, I'm caring, and I'm very easy-going.
- I'm a dog.
- I have lots of friends and loads of fun.
- I couldn't live without my music and CDs.
- I just love them.
- And then I enjoy helping around the house, just sort of gardening and cooking and decorating... and that kind of thing... And on Saturdays I like doing... well, I love listening to music and surfing the net, just sort of chilling out, you know? A bit of "me time".

Listen and react

→ p. 14

Part 1

Hello, I'm Jeremy. So, this personality quiz. What am I like? Well, I'm... I'm honest. I'm caring. And I'm very easy-going. Sometimes I can be a little bit touchy. And I'm easily scared. What animal am I? Well, erm... let's see... Oh, I'm a dog. My friends can count on me. And I have lots of friends and loads of fun. I couldn't live without... let's see... Oh, I couldn't live without my music and CDs. I just, I just love them. And then I enjoy... erm... Well, I enjoy helping around the house, just sort of gardening and cooking and decorating... and that kind of thing... And on Saturdays I like doing... well, I love listening to music and surfing the net, just sort of chilling out, you know? A bit of "me time".

4

Part 2

Hi! I'm Leila! Right. The ultimate personality quiz. Erm... I'm quite patient... and outgoing. Erm... I'm not really very hard-working. I'm quite irresponsible sometimes and I'm probably a little bit touchy. What animal are you? Erm... A turtle. Or maybe a dove, actually. Yeah, I have quite a happy-go-lucky approach to life. Erm... I have lots of dreams. Erm... Oh, I also have loads of secrets, too. I can't live without... Erm... I don't think I could live without books and magazines. Erm... And my pets as well, actually. Erm... I enjoy... I enjoy finding out and learning about things, anything and everything really. And what do I like doing on a Saturday? I think on Saturdays I just really like listening to music. Though I also like hanging out with my friends downtown.

5

Part 3

Hello! I'm Zoe. Right. This quiz. Erm... What are you like? Erm... I think I'm quite patient, and caring, and outgoing as well. And... erm... I think I'm stubborn... definitely some stubborn... and erm... easily scared, really easily scared. And what animal are you? My favourite animal is a dog. So I think I'll probably pick a dog. And do you have loads of friends, loads of secrets, loads of fun, loads of dreams...? I think loads of dreams. I do dream a lot. Yeah, definitely that one. What can't you live without? Erm... I think maybe my pets? Yeah, my pets because I do like animals. So I think that one. Do you enjoy... developing your artistic skills... Yeah, that one. I do like art. I like drawing a lot. I'm not very good at it. But I do like that one. What do you like doing on a Saturday? Listening to music? Hanging out with your friends downtown, I think. Yeah, that one. I like to spend time with my friends. That one.

Situation 2

6

Read and react

→ p. 17

LEARNING ZONE
A place to meet new friends, a place to chat with old ones, a place to catch up.
When? Lunchtime
Where? Tuesday, Wednesday, Thursday Room 2-03
Open on all days.
One teacher and two teaching assistants are available to help.
Come along and have fun with your friends. Watch TV, do crafts, discuss and magazines are available.

COMPUTER CLUB
Time:
Lunchtime: Monday to noon 1.00
Thursdays to noon 1.50
After school: after school on Thursday and Friday.
Who for? Open to all people.
What for? Come along and learn how to use computers. You have the opportunity to develop your IT skills and learn how to use Microsoft Word, Excel, programming etc.
You can help your friends with their work.
You'll also be able to help with the school's website.

Fencing club
Open to all pupils.
Booking available
2.30 pm to 6 pm in
School Hall.
A fee (£2) is charged
on a weekly basis.
There are some competitions
and tournaments held.

DANCE
Each dance group meets once
a week after school in the gym
and there are a variety of
modern dance routines.
There are plenty of opportunities to perform at public
shows if you wish, or you can just enjoy the fun.
Information
Friday 4.15-5.15 for Years 6 to 9
Tuesday 4.00-5.30 for Years 9 to 12

ROCK BAND
The Rock Band is open
to pupils in all years and
performs at all the major
school concerts as well as
other events outside school.
Rehearsals:
Thursdays 3.30-4.35 pm
In the Music Room

Book 2

Situation 1

Looking for a kind and
caring dog walker.
Afternoons and weekends
Please call 568 3265

568 3265
568 3265
568 3265
568 3265
568 3265

PREPARATION TIME

→ p. 24



Conversation 1

- Hello...
- Hello, er, I saw your ad at the supermarket for a dog-walker. Are you still looking for someone?
- Oh! Yes! Yes, I am.
- Brilliant! That would be great. How often would you need me?
- Erm... Well the best would be erm... one afternoon a week... erm... after school... and then probably Saturday afternoon.
- Er... Yeah, I mean, that would be fine with me. How long would you need me for?
- Well, erm... I think probably about, about an hour or... erm... 45 minutes sort of thing for a walk to the park... erm... do you think you could feed him after the walk as well?
- Yeah, of course, no problem.
- Erm... Well, I usually pay £5 an hour... does that sound OK to you?
- Yeah, yeah, that's fine. Erm... Oh, er... by the way, what kind of dog is he?
- Well, he's a poodle, and, and he's quite young, he's only two years old so he's pretty lively. I mean, have you ever taken care of a dog before?
- Oh yeah, of course... we've always had dogs at home, you see!
- Oh! Oh, Good... Well! Would you like to come over and meet him? He's called Custer...



Conversation 2

- Oh er... yes, good morning!
- Hello, my name's Michael, I live down the road from you. I was just going door to door to see if anyone needs any odd jobs you know, washing the car, gardening, that kind of thing.
- Yes, well, you're looking for some pocket money, are you?
- Yes... I'm actually saving up for a scooter...
- Really! Let me see... Well, er... Oh! Well, I suppose you could wash the car over there, but really I'd only need that doing, well, once a month at most...
- I could also do a little bit of gardening...
- Gardening! Oh, er, well actually I do need somebody to rake up all those leaves on the lawn!

I live in this community and I would like a Saturday job. I am 14 years old and get really bored on weekends and need some money to do things. I'm willing to do any type of odd job.
Call me 564 9531
(after school hours)

- Sure... I'm a master at raking leaves!
- Well, er... Let me see... how much do you think I should give you for that? How long do you think it'll take you to rake all of those leaves over there?
- Erm... I don't know... half an hour I guess...
- Right! Well, look... Why don't you come next Saturday, around 10 o'clock in the morning... You can rake up the leaves and wash the car and I'll give you er... £8? Does that sound reasonable to you?
- Sounds perfect! Thank you so much. That's very kind. See you on Saturday morning!
- Yes, till Saturday, goodbye, then!

PRACTICE TIME

9

1. Practice reading a cover letter

→ p. 27

10

Interview 1

Mrs. Stewart: Come in! Hello!

Rob: Hi.

Mrs. Stewart: You must be erm... Rob Fenton.

Rob: Yes.

Mrs. Stewart: Erm... I'm Mrs. Stewart, the manager. Good! Well, would you like to start by telling me a little bit about yourself?

Rob: Well, I'm Rob Fenton, actually. And I'm in year eleven. I'm 16 years old and I'm looking for a job for weekends.

Mrs. Stewart: Uh-huh.

Rob: I answered your ad because I don't live really far away so it's something I can get to quickly and easily and I'm also hard-working as well and I take my responsibilities very seriously...

Mrs. Stewart: Good. That's good. Now, I can't see that... Have you ever worked in a supermarket?

Rob: No, I haven't, actually, but er... last summer I was working at the library so I was basically stacking shelves and books all day.

Mrs. Stewart: Yes.

Rob: You can contact a woman called Miss Johnston if you need a reference or anything...

Mrs. Stewart: Was that the manager of the library?

Rob: Yes, yes. It was.

Mrs. Stewart: All right. Well, we're looking for someone who'd be willing to work early mornings, Rob. That's early mornings on Saturdays and Sundays. Now, how would that be? Would that be OK with you?

Rob: Yeah, that would be, that would be fine. I'm up early anyway on those days. What time would we start?

Mrs. Stewart: Well, you'd have to be here by six...

Rob: OK.

Mrs. Stewart: ...and your shift would end at noon, at lunchtime...

Rob: That's, that's fine with me...

Mrs. Stewart: And also, you have to be on your feet all day, the whole time. Well, apart from your breaks... erm... We need someone to stock the shelves and erm... when it gets busy, you'd also have to help bag the customers' goods in the supermarket itself.

Rob: Well, I know I've never worked in a supermarket before but, as I said, I have worked stocking shelves. That's exactly what I did in the library when I was working there.

Mrs. Stewart: Right.

Rob: And I was on my feet all day as well...

Mrs. Stewart: Good... Fine. Well, then... now, our hourly wage for stockers is £5.50. Erm... So, would you be ready to start at the beginning of next month?

Rob: Yeah, of course. Yeah.

Mrs. Stewart: Good. Good. Well, we have a few people to interview, but we'll contact you by the end of the week...

Rob: OK great, thanks very much.

Mrs. Stewart: Thank you for coming in, Rob!

Rob: Thanks.



Interview 2

Mrs. Stewart: Come in! Come in!

Adam: Hi!

Mrs. Stewart: Hello, so you must be Adam Lees.

Adam: Yeah.

Mrs. Stewart: I'm Mrs. Stewart, the manager. I've been waiting for you...

Adam: Yeah, sorry... I missed my bus...

Mrs. Stewart: Better late than never, erm... anyway, take a seat now please, Adam...

Adam: ...Thanks.

Mrs. Stewart: So, would you like to tell me a little bit about yourself?

Adam: Yeah, OK, erm... What do you want to know?

Mrs. Stewart: Well, what year you're in at school... and what work experience you've had, that sort of thing...

Adam: I'm in year eleven. Erm... I haven't had much work experience. I've done a couple of paper rounds...

Mrs. Stewart: I see... Have you ever worked in a supermarket?

Adam: No... it sounds better than paper rounds, though...

Mrs. Stewart: Really? And why is that, then?

Adam: Well, at least you're out of the rain!

Mrs. Stewart: Well, we're looking for someone who'd be willing to work the very early mornings. That's on Saturdays and Sundays. Now, would that be OK with you?

Adam: Early mornings? How early? Do you mean like 8 o'clock?

Mrs. Stewart: No, I mean earlier than that, I'm afraid. You'd have to be here by six and your shift would end at, at twelve midday...

Adam: Oh, don't you have an afternoon shift?

Mrs. Stewart: Erm... No, Adam, I'm sorry, I'm afraid we don't. They've all gone. And you'd have to be on your feet the whole time. That is apart from your breaks... Now, we need someone to stock the shelves and when it gets busy, then we ask that person to go into the supermarket and do some bagging up of the customers' goods.

Adam: Oh my God, but we get breaks, don't we?
Mrs. Stewart: Yes, of course you get breaks... you get two twenty-minute breaks. Erm... do you have any other questions?
Adam: Yeah, how much will I get?
Mrs. Stewart: Right. Our hourly wage for stockers is £5.50... Well, if you have nothing else to ask me, erm... we'll contact you by the end of the week...
Adam: Fine. OK then...
Mrs. Stewart: Goodbye, Adam. Thank you for coming in!
Adam: No problem! See ya!



MEMO

→ p. 28

Situation 2



PREPARATION TIME

→ p. 34



Conversation 1

Bob: Hello?

Fred: Hey, how's it going?

Bob: Don't ask... you don't want to know... it's my stupid parents again. They told me I can't go on Saturday. They want me to watch Jeff... again. They can go out and I'm stuck at home with my brother! It's so unfair! Can't they get a baby-sitter? That's what other parents do. That's what normal parents do! But not mine! And on top of that they expect me to help him with his homework! Can you believe it! Me! Helping him with his homework! As if I didn't have enough to do with my own homework... They never let me go out!! Don't they know I have a life too? I have friends!



Conversation 2

Pat: Hi, Kate! You all right?

Kate: Not really.

Pat: Oh! You sound upset. What's going on? Aren't you excited about the party tonight?

Kate: Not really... because I'm not going.

Pat: What do you mean you're not going?

Kate: I'm not allowed to go.

Pat: You're not allowed? Kate, but everyone's going! You'll miss out on everything!

Kate: I know! But it's my parents! Oh! They're such a pain! I don't see why they won't let me go. I mean, my brother, Simon, went to parties all the time last year and he was the same age as me! Talk about double standards! And not only that but they make *me* do all the housework! He doesn't have to do anything! He just swarms around the house! They want me to do the cooking, the washing up, everything!... And all they tell him to do is take the rubbish out. Big deal! I'm totally fed up!





15

Conversation 3

Sue: Hey, guys! What's going on?

Alan: Nothing, as usual.

Janice: It looks like you're going roller-blading...

David: We're trying, anyway. But you can't go roller-blading anywhere in this town.

Alan: Yeah...

Sue: Well, we usually roller-blade in the parking lot by the supermarket.

Alan: Yeah, but the police are out today. They caught us. They said it's "too dangerous". They told us to go somewhere else.

Janice: Oh? Like where?

David: Well, that's the problem, isn't it? There's nowhere to go! You're not allowed to roller-blade in town. You can't even roller-blade in the park. They won't let us do anything in this place!

Sue: No kidding! Have you seen the signs in the park? "Don't walk on the grass", "Dogs are not allowed in the park", "Skateboarding is prohibited"... It's just like at school. All you hear is "You can't do this! You can't do that!" What *can* you do?

16

PRACTICE TIME

→ p. 36



Conversation 1

Travis: Mum? Dad? Can I talk to you for a second?

Father: Of course, Travis. What is it?

Travis: It's about my room... You know I'm 14 years old now and my room looks like it's for a baby! I mean, the wallpaper is so ridiculous with all those little blue ducks. Last time Josh came over, he laughed at me! That's so embarrassing!

Mother: Well, I'm sorry to hear that, but we can't exactly change it every year, can we?

Travis: I'm not asking you to change it every year! Just this once!

Mother: These things cost money. Maybe next year...

Travis: Oh come on!!

Mother: It's expensive to change the wallpaper, you know.

Father: Your mother's right. When do you think we'd have the time to do it? It would take at least a weekend to change the wallpaper!

Mother: Exactly!

Father: We've got lots to do! There's the shopping, the housework, the gardening...

Mother: The gardening!

Father: Of course! And both of us work all week, you know.

Travis: Fine! So I'm stuck with this lousy wallpaper for what... another forty years?!

Mother: Don't be so rude, young man!

Travis: Sorry, I'm sorry... It's just that... Oh! I know! What if I did the housework and I raked up the leaves, and I helped you with the cooking, let's say for the next... two weeks... would that give you time to do my room?

Father: Well, I don't know... What do you think?

Mother: I don't think it's a bad suggestion, Travis. How about a month's worth of work?

Travis: OK.

Mother: Really? Hmm.

Travis: Oh, Great! Thank you so much! I'll pick the wallpaper!
No! We'll pick the wallpaper together, OK?

Father: OK, that's fine.

Travis: Thank you so much! You're the greatest parents anyone could ask for!



17

Conversation 2

Mother: Erm... Sweetheart, can you explain these marks?

Millie: I know! I know! I'm sorry, Mum!

Mother: Yeah, well, being sorry, Darling, isn't going to help you pass your classes this year!

Millie: It's just in English... In maths I'm doing OK...

Father: You call a C OK? Now, come on, Millie! You know this is unacceptable!

Mother: Millie, I'm afraid you're grounded until the end of the year.

Millie: What?!

Mother: No more going out with your friends. And you've really got to start working...

Millie: Are you kidding me? Until the end of the year?

Mother: All right! Well, that's final then!

Millie: No! That is crap!

Father: Hey! Hey! Hey! Young lady! Watch your language, please!

Millie: Look, sorry, OK? But it's so unfair! What if I get my marks back up? Will you let me go out then?

Father: Well, I don't know. I'll have to talk it through with your mother, but... If your marks start going up again, Millie, then, we'll reconsider.

Millie: Yeah, but... But I'll never be able to do well if I can't see my friends any more! I'll go crazy! I need to have a life out of school, you know! How about if I see them like... just Saturday afternoons?

Mother: Just Saturday afternoons... well... OK, OK, love, but only Saturday afternoons and only if you've finished all your homework first. Yeah?

Father: Yeah. Must finish the homework first... Now, that does sound reasonable, doesn't it?

Millie: Really?

Mother: Yeah.

Millie: Oh, that's great, then! Thank you so much! Oh, and er... maybe you could help me a little bit?

Mother: Well, Dad can.

Millie: Like I have this history test coming up... Maybe you could quiz me on it this weekend or something like that?

Mother: Well, history, I could do that.

Father: Well, I don't mind. I can do it. Yeah.

Millie: Thanks, Dad! Thanks, Mum!... I'll do better! I promise you I will!

Mother: All right, love.

Father: That's my girl.

18

MEMO

p. 38

Book 3

Situation 1



19

PREPARATION TIME

→ p. 48

Situation 2

PREPARATION TIME

→ p. 58



21

A scene from the movie *Titanic*



22

A scene from the movie *The Untouchables*

23

MEMO

→ p. 62

Book 4

Situation 1



PREPARATION TIME

24

Get ready

→ p. 74

- A. "Sarah! You didn't tell me about the party! Why didn't you tell me about it? I can't believe you forgot. Aren't we supposed to be best friends? How would you feel if I did that to you? You're always leaving me out."
- B. "Hey, Bob! What did you do that for? He's just a little boy. I can't believe you shook him like that. That was so mean. Oh, look! He's crying now. Are you happy? Why don't you pick on someone your own size for a change? You're so pathetic."
- C. "Er... What did you just say? I heard that. Have you got a problem, or what? If you've got something to say, say it to my face, all right?"
- D. "Hey Josh, what have you done with my bag? I know you've hidden it. You're always taking my stuff. I've, I've had it with you! I just can't stand it any more. Why don't you just leave me alone? You're such a loser!"

PRACTICE TIME

25

1. What are you accused of?

→ p. 76

- A. Why don't you talk to me anymore? You don't even look at me. What did I do? I don't understand. You've been ignoring me for weeks now. We have to talk about it.
- B. You spread rumours about me; I can't believe it! I'll never forgive you.
- C. Why didn't you write your own essay? You're always copying off my work. I'm fed up.
- D. You're lying again. I know it. You've been lying from the start. But I don't believe you any more.
- E. I always have to do what *you* want. Why can't *I* ever decide what we do? Stop making decisions for other people... or you're going to lose all your friends!

26

Dialogue 1

→ p. 77

Barbara: Erm... Celia, can I talk to you for a second?

Celia: Yeah, sure, Barbara.

Barbara: I don't know how to say this, but... I've heard that you've been saying things behind my back.

Celia: No, I haven't.

Barbara: Yes, you have. You said that I have no personality and that I'm boring.

Celia: What? I haven't said anything! What are you talking about?

Barbara: Oh! Don't deny it! You know you did. Cheryl told me...

Celia: Well, Cheryl's a liar. Why do you believe her? I thought you trusted me. Aren't we meant to be best friends?

Barbara: Do you know what, Celia? I don't even want to be friends with you any more.

Celia: Well, go back to Cheryl then. Go on! Because I don't need you.

Barbara: Fine.

27

Dialogue 2

→ p. 77

Phil: Hello?

Zac: Hi Phil, it's Zach! Are you all right? How're you doing?

Phil: Fine. What's up?

Zac: Well, I kind of need your help with the maths homework.

Phil: What? Again? You're always asking me for help.

Zac: No, I'm not.

Phil: Yes, you are. Last week, it was help with the science project and the week before that it was the book report. I'm fed up. It's too much!

Zac: You didn't write my book report. That's not true.

Phil: Oh, come on, I wrote... like... 80% of it.

Zac: Well, I'm not as smart as you are. I need the good marks. If I have to do this year over again, my parents will kill me.

Phil: Give me a break Zach! You never do any work. Sometimes I just feel like you're using me.

Zac: You feel like I'm *using* you! All right, then. I won't bother you any more. But don't call me when you feel like going skating.

28

MEMO

→ p. 78

Situation 2



PREPARATION TIME

29

Get ready

→ p. 82

A. Hello Stella, it's Matt... Sorry I couldn't make it to your party! I really wanted to come but someone stole my bike... I had to go to the police station!! What a mess! Anyway, see you!

B. Hello Pearl, I'm afraid I've got bad news... I was supposed to finish our project this morning... but, I didn't! Please don't be mad at me... I forgot to set my alarm clock! But, then, it was so good to get a good night's sleep... Will you ever forgive me??

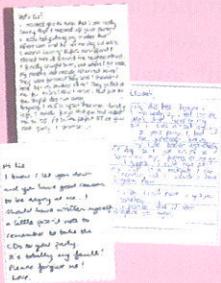
C. Hey, Toshi. It's Ian. Sorry about the football match. I should have called you to tell you we were all going, but I thought you knew!! So, er... sorry, man. See you!

PRACTICE TIME

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1. Letters of apology

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2. Get some tips

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MEMO

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Book 5

Situation 1



PREPARATION TIME

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Dialogue 1

Journalist: Excuse me, do you have a minute? Could I ask you a question?

Boy: Er... yeah, I guess so...

Journalist: If you could change one thing in this world, what would you change?

Boy: Oh man! I don't know! What would I change? Er... OK... Let me think... Yeah! OK! Pollution! That's what worries me the most! We should do more to stop pollution! The world is so polluted, I mean, so many chemicals are dumped into rivers... plastic bags and cans and bottles are thrown away... It's terrible! People don't really care... They throw stuff away instead of recycling or reusing it! They take their cars to go to work instead of taking a train or a bus! And the air is so polluted in the cities. It's bad for the planet and it's bad for our health! But as I said... nobody cares! It really gets on my nerves, you know! Er... I don't know... Did I answer your question?

Journalist: Yes, that was great! Thanks a lot!

33

Dialogue 2

Journalist: Excuse me. I'm doing a little survey. Could I ask you a question?

Girl: Sure!

Girl: What thing would you change in the world?

Girl: What do you mean?

Journalist: Well, is there something in this world that makes you really mad and that you'd like to change?

Girl: Oh, totally! Animal rights! Animals are like people! I mean, they feel pain too... but they can't speak so they can't defend themselves! It makes me so mad the way animals are treated sometimes. Do you know that beauty products are tested on animals? I mean... Why make some poor animals suffer just for some shampoo or make-up? It makes me so sick! These animals are stuck in cages or they are chained up in labs! It's nauseating! But do you know what? It's not just that! I mean, you see cruelty to animals every day! So many pets are abandoned... or abused... or kicked! Some people are so cruel! It's awful! I'm sorry! It just gets me so upset!



35

Dialogue 3

Journalist: Excuse me... Er... Hello... Would you mind if I asked you a question?

Girl: Er... OK... what is it?

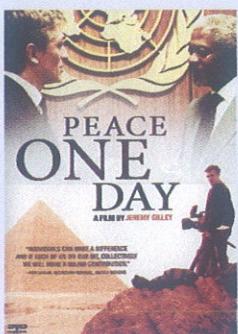
Journalist: I'm doing a survey... Just one question... How would you change the world?

Girl: How would I change the world? Er... That's kind of a big question. Er... I mean, I know! Discrimination, like, racism, you know? Racism is what really upsets me... Some people are called names, man... and some people can't find a job just because of the color of their skin... I think that's disgusting! All men are created equal. That's what it says in our constitution, anyway... But in the sixties, African Americans had to fight for their rights! Some were beaten up, some were imprisoned and Martin Luther King was assassinated! But maybe things are changing... You know, I mean, not *things*... I really hope *people* are changing! On November 4th, 2008, the first African American was elected president of the US! It is a day to be remembered, that's for sure!

36

PRACTICE TIME

→ p. 100



1. Hi, my name's Jeremy Gilley. I'm a film-maker. In 1998, I was thinking hard about what was going on in the world, the starvation, the destruction, the killing of innocent people. I was trying to make sense of a world that I was growing up in and finding it difficult. And so I wanted to see if I could make a film about peace but I realised there was no day of peace, there was nothing that united the world above politics and above religion. We have an Earth Day, we have a Valentine's Day: we should surely have a Peace Day. So I decided to try and establish the first ever Peace Day with a fixed calendar day. A day of cease-fire, a day of non-violence, a day of intercultural cooperation on a scale that we've never known before.

2. So I set out in 1999, I travelled the world meeting people like the Dalai Lama, Kofi Annan, Shimon Peres, Doctor Oscar Arias, Mary Robinson, going into Burundi, Somalia, Gaza, The West Bank, India, Sri Lanka, Central America, all over the world and what I learnt is, from speaking to humanitarians who were dealing with saving people's lives on a daily basis, is that if we had a day of cease-fire and non-violence, we could immunise children, move aid, lives could be saved, children could be inspired, it was a day that had immense benefit.

In September 2001, the British and Costa Rican governments put that idea forward to the United Nations General Assembly and the first ever Peace Day with a fixed calendar day was created. (*voice-over:* It is so decided) Unanimously adopted by every member state of the United Nations: the 21st of September, now and forever, a day of cease-fire, a day of non-violence, a day for you to act, to become involved, to make a difference.

3. But it's only the beginning, we're here today to ask you to become involved in the process. Please after watching this film, make your own commitment to Peace Day, whether it's holding a minute of silence, coming together with the family, organising a football match, organising an immunisation, doing something in the workplace, the community or in the school, whatever it is, no matter how big or small, please do it.

4. If we want to move from a culture of war to a culture of peace, then we are going to have to unite. And the 21st of September is that starting point. We are trying to unite as many people as possible. We need to come together as one to lift the consciousness around the most fundamental issue: the protection of each other. So please, please, don't wait for government to make the difference, make the difference yourself and please log your commitment to Peace Day on our website now.

By working together there will be peace one day.

37

MEMO

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Grammar book

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LE NOM

1 Dénombrables et indénombrables : les types de noms

TYPES DE NOMS	DESCRIPTION	exemples
noms dénombrables	On peut les mettre au pluriel, comme <i>friend</i> et <i>game</i> .	Do you have loads of friends ? I like playing video games .
noms indénombrables	On ne peut pas les mettre au pluriel sans changer leur sens, comme <i>love</i> , <i>money</i> ou <i>hair</i> .	My sister has got long hair . Love and money are important.

Un **indénombrable**, c'est un nom qu'on ne peut pas faire précéder d'un numéral (*one*, *two*, *three*) ou de *a/an*, ou mettre au pluriel. Si on le fait, alors il change de sens (ex. : *hair* = cheveux, chevelure / *a hair* = un poil) ou il change de catégorie de noms (ex. : *coffee* = le café en général, en temps que type d'aliment / *two coffees* = expression qu'on utilise pour commander *two cups of coffee* ; c'est un raccourci dans lequel *cups of* est sous-entendu).



En français, on peut dire "un cheveu" et "les cheveux", donc le mot "cheveu" est dénombrable. Une même chose peut donc être exprimée par un nom dénombrable dans une langue et un nom indénombrable dans une autre.



2 Le pluriel des noms

pluriel régulier	- on ajoute un <i>-s</i> .	a cat → two cats /s/
	- on transforme le <i>y</i> en <i>i</i> et on ajoute <i>-es</i> .	a puppy → two puppies /z/
	- on ajoute <i>-es</i> quand le nom se termine par <i>o</i> ou <i>s, z, x, sh</i> ou <i>ch</i> .	a tomato → two tomatoes /z/

pluriel irrégulier	- pas de marque du pluriel.	a goldfish → two goldfish
	- une ou plusieurs lettres changent.	a mouse /maʊs/ → two mice /maɪs/ a man /mæn/ → two men /men/ a child → two children /tʃɪldrən/

prononciation

Le *-s* du pluriel se prononce /s/, /z/ ou /ɪz/ selon les lettres qui le précédent. C'est la prononciation la plus "facile" qui l'emporte !

3 Le nom verbal

- Pour parler d'activités, on peut ajouter la terminaison *-ing* à une base verbale : on crée alors un « nom verbal », qui peut s'utiliser comme un nom.

I enjoy music.

I enjoy helping around the house.



L'anglais ne fonctionne pas comme le français :

She loves travelling. (nom verbal)

Elle adore voyager. (infinitif)

pronunciation

On n'entend pas le son /g/ à la fin de *-ing*. C'est la base verbale qui est accentuée :

'singing, 'playing

- On utilise des noms verbaux :

- pour parler de ses goûts, après des verbes comme *like*, *love*, *enjoy*, etc. ;
- pour parler de ses intérêts, avec des expressions comme *I'm interested in...*, *I'm fond of...*, etc. ;
- après des verbes comme *try* ou *start*, *stop*, etc. ;
- après ces deux expressions souvent utilisées dans les courriers : *I'm looking forward to...*, *Thank you for...*

4 Les articles

- Il y a trois articles en anglais : *a*, *the*, et l'article zéro qu'on note ici *Ø*.
- L'article *a* devient *an* devant les sons voyelles, pour faire la liaison :

I saw an ad at the supermarket.

You'll have an opportunity to perform at a school concert.



Certaines lettres sont des voyelles mais correspondent à des sons consonnes, par exemple *u* qui se prononce /ju:/ dans *university*. On utilise donc *a* et pas *an* :

a university

À l'inverse, si une consonne est muette (*h* dans *hour*, par exemple), on utilise *an* :

an hour - an honest person



Accepting Applications

- Counterpersons
- Sandwich Makers
- Salad Tossers
- Telephone Order Takers

Full and Part-time Positions

Please Apply Inside



	Les indéfinis : <i>a / Ø</i>	Le défini : <i>the</i>
Avec un nom dénombrable singulier :	I want a red pen and an orange felt pen!	Can you give me the pen on the table, please?
Avec un nom dénombrable pluriel :	I need Ø pens.	Can you give me the blue pens, please?
Avec un nom indénombrable :	I need Ø money. <ul style="list-style-type: none"> • Avec a, on désigne un objet, de type "stylo rouge" par exemple. Il ne s'agit pas d'un stylo rouge connu ou déjà vu. • Avec Ø, on désigne un ensemble d'objets de type "stylo" par exemple, ou on parle de choses en général, comme de l'argent. La quantité n'est pas importante. 	The money in the envelope is for you. <ul style="list-style-type: none"> • Avec the, on parle de quelque chose qu'on a repéré : un objet sur la table, quelque chose qu'on a sous les yeux, quelque chose dont on a déjà parlé, etc.

→ 1

- En anglais, on utilise l'article indéfini devant les noms de métiers alors qu'en français, il n'y a pas d'article.

He's [a] waiter in a tea-room. Il est serveur dans un salon de thé.

She's [a] service station attendant. Elle est pompiste.

5 Les adjectifs qualificatifs

- En anglais, les adjectifs qualificatifs sont toujours invariables : il n'y a ni féminin, ni pluriel. Ils sont le plus souvent placés devant le nom quand ils sont épithètes :

Zoe is a patient, caring and outgoing person. She's also stubborn.

- Pour graduer un adjectif, on peut utiliser des adverbes. Ils se placent devant l'adjectif, c'est-à-dire devant le mot qu'ils modifient :

My room is very small, but it's quite pretty. It's really cool!



Le comparatif et le superlatif des adjectifs qualificatifs

7 Le comparatif

	adjectifs courts (une syllabe ou deux si terminé par -y ou -er)	adjectifs longs (deux syllabes ou plus)
comparatif de supériorité	She was younger than other Hollywood stars when she started acting.	Jaws was more popular than Firelight.
comparatif d'égalité et d'inégalité	Michael Douglas is as talented as his father, but he is not as popular.	



Les adjectifs courts au comparatif de supériorité :

- On ajoute seulement **-r** quand l'adjectif court se termine par un **-e** : nice → **nicer**
- le **-y** se transforme en **-ier** quand l'adjectif court se termine par un **-y** : early → **earlier**
- On double la consonne quand l'adjectif comporte 1 syllabe, terminée par 1 consonne, elle-même précédée de 1 seule voyelle (règle des « trois 1 ») : big → **bigger**.

Deux exceptions : good → **better**
bad → **worse**

pronunciation

- It's *trickier than I thought.*
/'trɪkɪə/

These films are more successful.
/mɔ:/

Le *r* ne se prononce pas (en anglais britannique).

- She's *better and more intelligent.*

Le *r* se prononce parce qu'on fait la liaison.

8 Le superlatif

- Le superlatif d'un adjectif permet de comparer une personne, un animal ou une chose à tout un groupe ou à un ensemble, en disant qu'il ou elle est supérieur(-e) aux autres en ce qui concerne la caractéristique décrite par l'adjectif.

	adjectifs courts (une syllabe ou deux si terminé par -y ou -er)	adjectifs longs (deux syllabes ou plus)
superlatif de supériorité	He is the coolest, greatest actor ever!	He's the most talented too!

- Le superlatif est toujours précédé de l'article *the*.



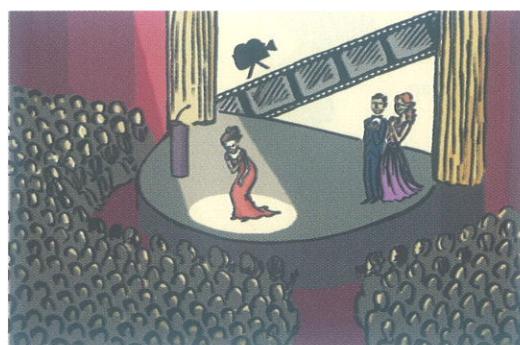
Les adjectifs courts au superlatif de supériorité :

- On ajoute seulement **-st** quand l'adjectif court se termine par un **-e** : *cute* → *the cutest*
- le **-y** se transforme en **-i** quand l'adjectif court se termine par un **-y** : *early* → *the earliest*
- On double la consonne quand l'adjectif comporte 1 syllabe, terminée par 1 consonne, elle-même précédée de 1 seule voyelle (règle des « trois 1 ») :
big → *the biggest*.

Deux exceptions : *good* → *the best*
bad → *the worst*

pronunciation

Attention à la diphtongue de *most* /məʊst/.
C'est le son voyelle de *snow*.





9 Les pronoms sujets et compléments

pronoms sujets	pronoms compléments
I like Australia.	Look at me .
You like Australia.	Look at you .
He likes Australia.	Look at him .
She likes Australia.	Look at her .
It is Australia.	Look at it .
We like Australia.	Look at us .
You like Australia.	Look at you .
They like Australia.	Look at them .

10 Les adjectifs et pronoms possessifs

adjectifs possessifs	pronoms possessifs
This is my home.	It's mine .
This is your home.	It's yours .
This is his home.	It's his .
This is her home.	It's hers .
This is its home.	It's its .
This is our home.	It's ours .
This is your home.	It's yours .
This is their home.	It's theirs .

En anglais, on accorde l'adjectif possessif avec le possesseur et non pas, comme en français, avec l'objet possédé.



pronunciation

Prononce bien le *h* dans *his* :
his = /hɪz/
 pour qu'on ne confonde pas
 ce mot avec *is*,
 la conjugaison de *be*.

11 Le génitif

- La marque du génitif est '**s**'. Cette marque permet de faire un lien entre deux éléments (deux personnes, deux objets ou une personne et un objet), ceux qui sont soulignés dans les phrases ci-dessous. Ce lien peut être :
 - un lien de possession : *These are my brother's trainers.*
 - un lien familial : *Holly is Tom's cousin.*
 - un lien affectif : *Scott is Tom's friend.*

- Dans ces phrases :

Holly is a cousin.

Holly is Tom's cousin.

Holly is his cousin.

[Tom's] se trouve à la même place que l'article *a* et que l'adjectif possessif *his*. Il détermine le nom qui suit (ici, *cousin*), il apporte des précisions à propos de ce nom.



Le français fonctionne tout à fait autrement : le possesseur apparaît après, en complément du nom :

Holly est la cousine de Tom.
complément du nom

C'est la chambre des garçons.
complément du nom

- Quand le groupe nominal est un nom au pluriel régulier, c'est-à-dire terminé par un *-s*, on ajoute seulement une apostrophe après le *-s* du pluriel :

This is the boys' room.

Mais si le pluriel n'est pas formé avec un *-s*, on utilise '**s**', comme pour un singulier :

This is the children's room.

prononciation

Le '**s**' a trois prononciations possibles, selon les lettres qui le précèdent (comme le *-s* du pluriel et le *-s* de la troisième personne du singulier du présent simple).

Rachel's = /z/

Pat's = /s/

Max's = /ɪz/

- Pour interroger sur un lien entre deux éléments, on utilise *whose*. Il se place avant le nom sur lequel porte la question.

Whose trainers are these?

→ 47



12 Le pronom *one*

En anglais, on ne peut pas utiliser un adjectif avec un article, sans nom ou pronom. Pour ne pas répéter le nom, on utilise le pronom *one* (ou *ones* au pluriel) après l'adjectif :

I prefer the brown suit. The grey one is too tight.

I'll take the blue jeans. The black ones are too expensive.



Le français fonctionne différemment : on peut utiliser un adjectif seul avec un article, sans nom ou pronom :

Je préfère le costume marron.

Le gris est trop serré.



13 Quantifier

Les **quantificateurs** sont des mots qu'on peut utiliser à la place des articles, soit pour exprimer la quantité de façon précise (par exemple en comptant des objets), soit pour dire que la quantité précise n'est pas connue ou pas importante, ou encore pour dire si une quantité est grande ou petite.

Exprimer la quantité

- Quand on veut parler d'un nombre indéterminé de quelque chose, parce que la quantité n'importe pas, on peut utiliser **some** suivi d'un nom au pluriel :

*I'd like **some** strawberries.*

*I can work at weekends and **some** evenings.*

On peut aussi utiliser **some** avec un nom indénombrable :

*I'll have **some** juice.*

pronunciation

Some ici n'est pas accentué. Il se prononce avec la voyelle neutre :

some = /səm/

- Si on veut être précis, avec un nom au pluriel c'est facile, on utilise un chiffre :

*I'd like **three** strawberries.*

- Si on veut être précis avec un nom indénombrable, il faut utiliser une expression qui permet de quantifier ce nom :

*I'll have **a glass of** juice.*

- Quand on se demande si oui ou non il existe un certain nombre de telle ou telle chose, on peut utiliser **any** dans une question :

*Do you have **any** other questions?*

*Do you have **any** orange juice?*

- Quand on veut dire qu'un certain nombre de telle ou telle chose n'existe pas, on peut utiliser **any** dans une phrase négative :

There aren't any sharks in the English Channel!

You never do any work!

- Quand on veut parler de n'importe quelle chose (*type of job, weekend*), on utilise **any** suivi d'un nom au singulier :

I'm willing to do any type of odd job.

I can babysit in your home any weekend, day or night.

→ 1

14 A few, many, lots of, all

- Pour parler d'une quantité importante (beaucoup de) devant un nom au pluriel, on peut utiliser **many, lots of** ou **loads of** :

So many chemicals are dumped into rivers!

I have lots of dreams.

- Pour parler d'une quantité moyenne (quelques) devant un nom au pluriel on peut utiliser **a few** :

Are you ready for a few surprises?

- Pour parler de tous les éléments d'un groupe on peut utiliser **all** devant un nom au pluriel :

All men are created equal.



15 Each, every, all

- Each** est suivi d'un nom au singulier. Il permet de parler d'un élément individuel. En français, il correspond à « chaque » ou « chacun ».

Each dance group meets once a week after school.

- Every** est suivi d'un nom au singulier. Il permet de parler d'un ensemble d'éléments. En français, il peut correspondre à « chaque » ou à « tous ».

He'd like to go out every evening.

- All** est suivi d'un nom au pluriel. Il permet de parler d'un groupe qui fait un tout. En français, il correspond à « tous ».

The club is open to all pupils.



16 Les composés de *some*, *any* et *every*

- Pour parler d'une chose, d'une personne ou d'un endroit indéterminé, on peut utiliser des pronoms composés de *some* et *any*.
- Pour parler de toute personne (tout le monde), de tout endroit (partout) ou de toute chose (tout), on peut aussi former des pronoms composés de *every*.
- Comment choisir entre les composés de *some* et de *any* quand on veut parler d'une chose, d'une personne ou d'un endroit indéterminé ?
 - dans une phrase affirmative, on utilise généralement le pronom composé avec *some* ;
 - dans une question ou avec une négation, on utilise généralement le pronom composé avec *any* :

Maybe he did something wrong.

Did he do anything wrong?

No, he didn't do anything wrong.

pour parler...	c'est-à-dire...	on utilise...
d'une chose	quelque chose, rien, tout	<i>something / anything / everything</i>
d'une personne	quelqu'un, personne, tout le monde	<i>someone / anyone / everyone</i> <i>somebody / anybody / everybody</i>
d'un endroit	quelque part, nulle part, partout	<i>somewhere / anywhere / everywhere</i>

17 Les groupes nominaux complexes

- Dans les groupes nominaux complexes, le nom principal est le dernier mot du groupe nominal :

a computer engineer

a very early age

a 140-minute science fiction adventure

his first independent movie

some major films

this highly acclaimed film

Ø broad public attention

Ø varied box office successes

- Le premier élément du groupe nominal est un déterminant (par exemple un article, un adjectif possessif, un adjectif démonstratif ou un quantificateur). N'oublie pas que parfois, c'est l'article Ø, qu'on ne voit pas !



Pour bien comprendre un groupe nominal long, commence par repérer le nom principal, à la fin, puis le déterminant, au début, en n'oubliant pas que c'est parfois l'article Ø, qu'on ne voit pas. Tu as alors délimité le groupe !

LE VERBE

18 Les auxiliaires

- sont directement suivis de la négation *not* (ou *n't*) :

I couldn't live without my music.

- sont inversés avec le sujet dans les questions :

What do you like doing on a Saturday?

- servent à former les réponses brèves :

'Are you patient?' 'Yes, I am.'

- Dans un groupe verbal, quand il y a un auxiliaire, c'est toujours lui qui porte la marque du temps et de la personne : c'est lui qui est conjugué.

Le verbe est alors soit à la base verbale, soit au participe passé, soit terminé par *-ing*.

She can play the piano.

They have decided to go to the concert.

He is always hiding my things.

19 Be

présent

I am /'m English.

He/She/It is /'s English.

We/You/They are /'re English.

prétérit

I/He/She/It was nice.

We/You/They were nice.

- *Be* est un auxiliaire. Il se suffit donc à lui-même pour former les négations, les questions et les réponses brèves :

She isn't very good at art.

'Are you easy-going?' 'No, I'm not.'

pronunciation

aren't = /'a:nt/

weren't = /'w3:nt/

On ne prononce pas le *r*.



On utilise *be* pour donner son âge, pour dire que l'on a froid ou chaud, faim ou soif :

I'm fourteen and my sister is sixteen.

I'm hot, could you open the window please?

L'anglais est donc différent du français, où l'on utilise le verbe « avoir » dans ces cas-là.

- L'auxiliaire *be* sert à former la forme *be-ing* et le passif.

→ 32 46

(voir aussi à 21 24 30 47 51)



There is / there are

- Pour parler de l'existence de quelque chose, on utilise **there + be** conjugué :

There is a computer club at my school.

There are plenty of opportunities to perform at public shows if you wish.



Si on traduit ces phrases en français, on utilise « il y a... » dans les deux cas : pas de différence entre singulier et pluriel en français.

pronunciation

There se prononce avec une diphthongue : /eə/.
C'est le son de *chair*.

20 Have

Have peut être un verbe, qui exprime la possession. Il se comporte alors comme n'importe quel verbe. Mais *have* peut aussi servir d'auxiliaire.

- Au présent, *have* a deux formes, *have* et *has* :

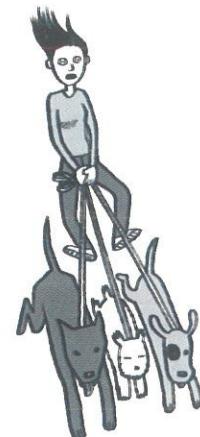
I / We / You / They have got a dog.
He / She / It has got a dog.

On peut les contracter :

I have got a dog. = I've got a dog.
She has got a dog. = She's got a dog.

pronunciation

N'oublie pas de prononcer le /h/ :
/'hæv/, /'hæz/ et /'hæd/



- Au préterit, *have* n'a qu'une forme à toutes les personnes : *had*.
- Quand *have* est un auxiliaire, il sert à former les négations, les questions et les réponses brèves :

I haven't had much work experience.

'Have you got a problem or what?' 'Yes, I **have**.'

- Have (got)* peut permettre de :

- parler de ce que l'on possède :

I've got lots of books and CDs.

- parler des liens familiaux :

I've got one younger brother and two older sisters.

- décrire des caractéristiques personnelles :

My brother's got dark eyes.

- parler des maladies :

I've got the flu. / She's got a headache.

- L'auxiliaire *have* sert aussi à former le *present perfect* et le *pluperfect* :

Have you ever ***worked*** in a supermarket?

*When he won his Golden Globe he **had** already **played** in more than 15 films.*

→ 38 42

21 Les modaux

- Les modaux, ou auxiliaires de modalité, permettent à la personne qui parle d'exprimer une opinion personnelle :

- sur un **sujet**, par exemple : en donnant un conseil (*should*),
 en imposant une obligation (*must*),
 en parlant d'une capacité (*can*), etc.
- ou sur un **événement** : en disant qu'il est possible qu'il se réalise (*could*),
 en faisant une prédition pour l'avenir (*will*), etc.

- Les modaux sont des auxiliaires : ils sont directement suivis de la négation *not* (ou *n't*), dans les questions, ils sont inversés avec le sujet, et ils servent à former les réponses brèves.

- Avec les modaux, on utilise la même forme à toutes les personnes :

I can, you can, he can... / I may, you may, she may...

- Les modaux sont suivis d'une base verbale :

*Malone thought about it then asked Ness how he **could** help...*

*I **can't** believe you forgot!*

pronunciation

- *can* dans les affirmations n'est pas accentué en général = /kən/
- *can* dans les réponses brèves est accentué = /'kæn/
- *can't* = /'ka:nt/
- Quand *must* n'est pas accentué on le prononce /məst/ ou /məs/
- *must* accentué = /'mʌst/
- *mustn't* = /'mʌsnɪt/ : attention, on n'entend pas le « t » central.
- *Could*, *should* et *would* se prononcent avec le son voyelle de *book*.
On ne prononce pas le « l » : /'kʊd/, /'ʃʊd/ et /'wʊd/



on utilise...	pour...	par exemple...
can can't	parler de ce qui est possible / impossible	At the computer club you can check your email.
	dire ou demander ce qui est permis / interdit	Can I go out? You can't go roller-blading anywhere in this town.
	parler de ce que l'on sait faire, ou pas	I can swim but I can't skate.
	dire ce que l'on voit ou ce que l'on entend, ou pas	I can see the board but I can't hear you.
	parler d'une caractéristique du sujet, par exemple une personne ou un animal	I can be a little bit touchy.
could couldn't	parler d'une chose possible / impossible au préterit	It was dark so I couldn't see his face.
	parler d'une possibilité atténuée	We could have a bushfire.
	faire une demande plus polie	Could you open the window please ?
	parler d'une possibilité hypothétique qui dépend d'une condition au préterit (irréelle)	If you gave me a job, I could do your gardening.
will won't	faire une prédiction en se projetant dans l'avenir	It will rain in October!
	exprimer sa volonté	I'll have a bagel.
would wouldn't	exprimer un souhait	I would like a muffin.
	exprimer la conséquence hypothétique d'une condition au préterit (irréelle)	If I won the lottery, I would buy myself a scooter.
should shouldn't	donner un conseil, positif ou négatif	You shouldn't pester koalas.
must mustn't	imposer des obligations ou des interdictions	Pupils must do their homework. You mustn't eat too much.
must	exprimer une quasi-certitude	It's late, you must be tired.
may	parler d'une éventualité	Wild animals may come by.
might	parler d'une éventualité atténuée par rapport à <i>may</i>	This might come as a surprise to some of you, but I picked Abigail Breslin as my favourite star!

22 L'obligation : comment choisir entre *have to* et *must* ?

Have to et *must* peuvent tous les deux servir à parler d'obligation. Comment choisir ? Cela dépend des circonstances extérieures mais aussi de ce qu'on veut exprimer.

- Pour parler d'une obligation qu'on s'impose soi-même, ou qui est imposée par le sujet ou la personne qui parle (un directeur, un parent, un arbitre...), on utilise ***must*** :

You must finish your homework first!
You mustn't leave your brother on his own.

- Pour parler d'une obligation imposée par des circonstances externes, par exemple par un règlement, par une loi, sans que la personne qui parle n'en prenne la responsabilité, on utilise ***have to*** :

I have to stay at school until 3.30.
If I have to do this year over again, my parents will kill me.



Quand on ajoute une négation à ***have to*** ou à ***must***, cela n'a pas le même sens.

Avec ***mustn't***, on émet une interdiction, alors qu'avec ***have to*** + négation on évoque une absence d'obligation.

You mustn't leave your brother on his own! He's too young.
You don't have to tidy your room now! You can do it tomorrow.
He doesn't have to do anything! It's so unfair!

23 La permission : comment choisir entre *be allowed to* et *can* ?

Be allowed to et *can* peuvent tous les deux servir à parler de ce qui est permis (ou, avec une négation, de ce qui n'est pas permis). Comment choisir ? Cela dépend des circonstances extérieures mais aussi de ce qu'on veut exprimer.

- Pour parler d'une permission (ou d'une interdiction) accordée par la personne qui parle ou par le sujet, qui en prend la responsabilité, on utilise ***can***, par exemple dans :

It's my stupid parents again... They told me I can't go on Saturday!
We can talk about it later.

- Pour parler d'une permission (ou d'une interdiction) qui vient de facteurs externes, par exemple d'un règlement ou d'une loi, et quand la personne qui parle n'en prend pas la responsabilité, on utilise ***be allowed to*** comme par exemple dans :

You're not allowed to roller-blade in town.

24 La capacité : comment choisir entre *be able to* et *can* ?

Able vient du même mot que « capable », il exprime donc la capacité :

You'll also be able to help with the school's website.

- Dans cette phrase, comme il y a déjà le modal ***will***, qui doit être suivi d'une base verbale, et comme ***can***, de même que tous les modaux, n'a pas de base verbale, il faut utiliser l'expression ***be able to*** à la place.



On ne peut jamais avoir deux auxiliaires modaux dans la même proposition.



- On peut bien entendu utiliser *be able to* dans d'autres cas :

Yesterday morning, my car broke down but I was able to repair it in half an hour so I arrived just on time for my meeting.

25 Les modaux au présent : *could*, *would*, *might*

Could est le présent de *can*, *would* le présent de *will*, et *might* le présent de *may*.

Le présent exprime un décalage, qui peut être :

- un **décalage par rapport au présent**, par exemple quand on parle d'une chose possible ou impossible dans le passé :

I can swim now, but I couldn't swim when I was two.

Au discours indirect, ce décalage marque la différence entre le moment où des paroles ont été prononcées et le moment où on les rapporte :

He asked Ness how he could help.

He retorted he would do just that.

- un **décalage par rapport à la réalité**, par exemple dans les phrases avec une subordonnée en *if* au présent, où *would* et *could* peuvent exprimer une conséquence et une possibilité hypothétiques :

If I won the lottery, I would buy myself a scooter.

If you gave me a job, I could do a bit of gardening for you.

Ce décalage par rapport à la réalité permet également d'atténuer la force de ce que l'on affirme. En utilisant le présent, la personne qui parle s'efface en présentant ses propos comme moins catégoriques. Par exemple *could* permet d'atténuer une demande par rapport à *can*, *would* atténue une volonté par rapport à *will*, et *might* atténue une éventualité par rapport à *may* :

Could you speak up please?

I'd like a muffin for breakfast.

This might come as a surprise to some of you, but I picked Abigail Breslin...

→ 31

26 Could / should / would + have + participe passé

- Si quelqu'un a fait (ou pas) telle ou telle chose dans le passé, on peut évoquer ce fait passé pour constater ses effets au moment présent, au moment où l'on parle. On emploie alors le *present perfect* :

You have called me. I'm so pleased!

You haven't called me. I'm fed up with you!

→ 38

- On peut aussi évoquer les actions faites (ou pas) dans le passé pour porter un jugement, pour envisager d'autres possibilités ou dire comment les choses auraient tourné si on pouvait changer le passé.

On emploie alors des auxiliaires de modalité, **could**, **should** ou **would** :

- pour dire qu'il y avait une autre possibilité (qui n'a pas été choisie) :

*You **could** have called me!*

- pour émettre un jugement « moral », qui est un reproche quand on s'adresse directement à la personne ou à soi-même :

*She **should** have called her friend.*

- pour évoquer les conséquences d'une hypothèse (qui ne s'est pas réalisée) :

*I **would** have called you (if...)*

pronunciation

Dans ces phrases, *have* n'est pas accentué et se prononce avec la voyelle neutre : /həv/. Souvent on n'entend pas le /h/.

27 Les temps simples

- Il y a deux temps simples en anglais : le présent simple et le préterit simple. On les appelle « temps simples » parce que dans les affirmations, ils s'utilisent sans auxiliaire ; cela veut dire que ce ne sont pas des temps composés.

Pour former les questions, les négations et les réponses brèves, on a besoin d'un auxiliaire.

- Au présent simple, c'est **do**, ou **does** à la 3^e personne du singulier.
- Au préterit, c'est **did**.
- On les inverse avec le sujet dans les questions.
- On ajoute *not* ou *n't* directement après eux dans les négations (**don't**, **doesn't**, **didn't**).
- On les reprend dans les réponses brèves.

*He **doesn't** have to do anything!*

*"Do **you** enjoy helping around the house?" / "No, I **don't**".*

*"Did **you** like the film?" "Yes, I **did**." / "No, I **didn't**."*

pronunciation

Prononce bien la diphtongue :
don't = /dəvnt/



28 Le présent simple

- On utilise le présent simple pour parler du présent quand le plus important, c'est l'information elle-même.

On l'utilise donc pour parler de généralités ou de choses qui sont vraies tout le temps (par exemple, pour décrire une personnalité ou donner une définition) :

I enjoy finding out and learning about things.

Someone who is friendly and open is outgoing.

- Il n'y a qu'une marque de conjugaison au présent simple : le **-s** de la 3^e personne du singulier :

I / you / we / they like music.

he / she / it likes music.

Si le verbe se termine par un *o*, ou par *s*, *z*, *x*, *sh* ou *ch*, la terminaison est **-es** :

go → *goes*

watch → *watches*



Quand l'auxiliaire **does** apparaît dans les questions et les négations, on ne met pas de **-s** à la fin du verbe, puisque le **-s** est déjà sur **does** !

prononciation

La terminaison **-s** a trois prononciations possibles, selon les lettres qui la précèdent :

likes = /laɪks/

reads = /ri:dz/

watches = /wɒtʃɪz/

- Au présent simple, pour insister sur le fait que ce que l'on dit est vrai, on peut ajouter l'auxiliaire **do** :

I do like music.

On l'utilise aussi quand on a été contredit ou que l'on pense qu'on pourrait l'être :

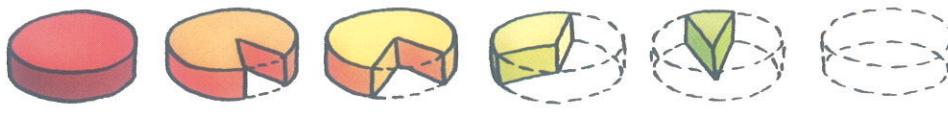
I do enjoy helping around the house.



prononciation

Do est alors accentué, exactement comme dans la négation (*I don't like music*).

- 29 • Quand on décrit une personnalité ou qu'on donne une définition, on peut utiliser des **adverbes de fréquence** comme *always*, *usually*, *often*, *sometimes*, *seldom* ou *never*. Ils permettent de dire si on fait quelque chose toujours, souvent, rarement, jamais, etc.



always usually often sometimes seldom (rarely) never

Ils modifient ou nuancent le mot qui suit. Autrement dit, on les place devant le mot auquel ils s'appliquent :

I am often grumpy. I always do my best.

30 Le présent simple

- Le présent est un temps du passé. Il permet de parler d'événements totalement coupés du présent, qui se sont produits à un moment précis du passé. Souvent, il y a une indication de temps dans la phrase ou dans le paragraphe : *yesterday*, *this morning*, *last Wednesday*, etc., mais pas toujours.
- Le présent des verbes réguliers se forme en ajoutant la terminaison **-ed** à la base verbale, à toutes les personnes :

He walked around the plane, then rushed out and called out to Kyle.

pronunciation

La terminaison **-ed** a trois prononciations possibles, selon les lettres qui la précèdent :

worked = /'wɜ:kɪd/

arrived = /ə'rایvd/

wanted = /'wɒntɪd/



- si l'infinitif se termine par un **-e**, on ajoute seulement **-d** :
phone → *phoned*
- si l'infinitif se termine par une consonne suivie d'un **y**, on transforme le **y** en **i** et on ajoute **-ed** :
study → *studied*
- on double la consonne quand le verbe a 1 syllabe, terminée par 1 consonne, elle-même précédée de 1 seule voyelle (règle des « trois 1 ») :
stop → *stopped*

- Certains verbes sont irréguliers : ils ne se conjuguent pas avec la terminaison -ed au présent. Il faut apprendre leur forme par cœur. Heureusement, pour chaque verbe, il n'y a qu'une forme à toutes les personnes.

*He **told** Jason that they would get into real trouble if someone **found** them there.*

→ Verbes irréguliers p. 176-177



Quand l'auxiliaire **did** apparaît dans une phrase, le verbe n'est pas conjugué (c'est une base verbale) puisque **did** porte déjà la marque du présent.

- 31 • On peut utiliser le présent dans des subordonnées de supposition introduites par *if*, ou avec l'expression *I wish* pour exprimer des souhaits :

*If I **had** a dog, I would be so happy!*

*I **wish** I **had** a dog! I would be so happy!*

Dans ces phrases, on exprime le fait qu'on voudrait changer la réalité présente. Le présent permet de marquer ce décalage avec la réalité, de parler de choses irréelles :

*If I **had** magic powers, I would change the world.*

Le présent exprime toujours un décalage : soit par rapport au moment présent, soit par rapport à la réalité.

→ 25 43 54

32 Les temps avec *be-ing*

On emploie le présent ou le présent *be-ing* quand le plus important n'est pas l'information elle-même, mais qu'il y a une autre raison d'en parler, comme par exemple se justifier, s'expliquer, faire une remarque intéressante ou importante.

*I'm fed up! You're always **leaving** me out.*

*Petrified, they realized that the massive wall of ice **was cutting** into the ship.*

33 Le présent *be-ing*

Le présent *be-ing* est composé de l'auxiliaire **be** conjugué au présent et de la base verbale suivie de la terminaison **-ing** :

Hey, what's up?

*Well, I'm **planning** my winter break.*

*We're **going** tomorrow. Hurry up and call her!*

prononciation

On n'entend pas le son /g/ à la fin de *-ing*. C'est la base verbale qui est accentuée :
'doing



- Quand l'infinitif du verbe se termine par un -e, on supprime le -e avant d'ajouter la terminaison -ing :

*make → mak**ing**
practise → practis**ing***

- On double la consonne quand le verbe a 1 syllabe, terminée par 1 consonne, elle-même précédée de 1 seule voyelle (règle des « trois 1 ») :

*sit → sitt**ing***

- 34** • On emploie en particulier le présent *be -ing* avec l'adverbe **always** pour évoquer la répétition d'un fait (souvent quand on critique quelqu'un). Dans ce cas, **always** est fortement accentué.

*I'm fed up! You're **always** leaving me out.
You're **always** taking my stuff. I can't stand it any more!*

35 Le présent *be -ing*

- Le présent *be -ing* est une forme verbale composée de l'auxiliaire **be** conjugué au présent et de la base verbale suivie de la terminaison **-ing** :

They were kissing passionately. Suddenly, a tremendous blow threw them apart.

- Puisque **be** est un auxiliaire, c'est lui qui s'accorde (*was* ou *were*) avec le sujet, qui porte la négation, qui passe devant le sujet pour former les questions, et qui sert à former les réponses brèves.

36 Comment choisir entre la forme simple et la forme *be -ing* ?

- Avec **le présent ou le présent simple**, ce qui est important, c'est **l'information elle-même**, les actions racontées, au présent ou au passé :

*He reads a lot and she does a lot of sport! They are very different!
The murderer jumped out of the window and disappeared into the night...*

- On utilise **le présent ou le présent *be -ing*** quand ce n'est pas l'information elle-même qui est le plus important, mais quand il y a une autre raison pour en parler. Par exemple :

- pour **signaler les circonstances** dans lesquelles une chose importante ou intéressante s'est produite :

*I was getting out of my bathroom when I saw a man in the garden.
They were playing ball on the beach when the volcano erupted.*

- pour **expliquer, s'excuser ou se justifier**, en évoquant la situation ou l'état dans lequel on se trouve ou se trouvait :

*I can't come to your party, sorry, I'm working
I am really sorry that I messed up your party, but I was babysitting my brother that afternoon.*

37 Le present perfect et le pluperfect

Avec *have* + participe passé, on peut envisager une action passée par rapport à un moment repère : soit le moment où l'on parle (*present perfect*), soit un moment repère dans le passé (*pluperfect*).

38 Le present perfect

- Le *present perfect* est composé de l'auxiliaire *have* conjugué au présent suivi du participe passé du verbe :

Where's my bag? What have you done with it?

Look what you've done! You've ruined my jacket!

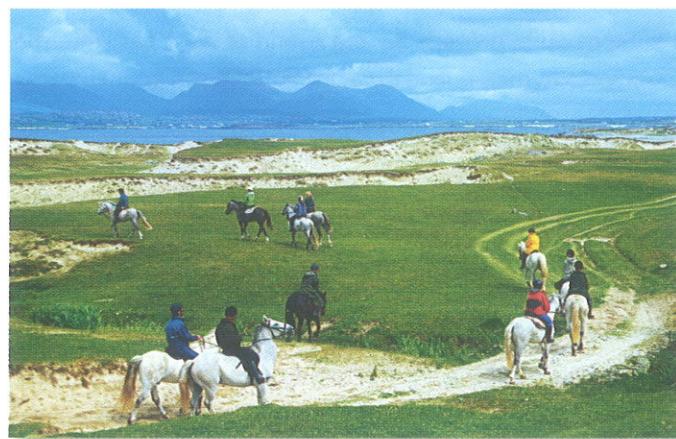
- Le participe passé des verbes réguliers se forme en ajoutant la terminaison **-ed** à la base verbale du verbe, à toutes les personnes : **finished, ruined**.
- Certains verbes sont irréguliers ; il faut apprendre leur participe passé par cœur, par exemple : **forgotten, left, done**.

→ Verbes irréguliers p. 176-177

- Le *present perfect* fait un lien entre le passé et le présent (comme on le voit dans sa construction) mais ce qui est important, c'est le moment présent, celui où l'on parle : on constate au moment présent que telle ou telle chose s'est produite (ou non), sans donner de date ou de repère temporel précis.



Pour conjuguer *go* au *present perfect*, quand on parle d'expériences passées, on utilise le participe passé *been*, qui est celui de *be*, à la place de celui de *go* :
Présent simple : *I go to the sea every year.*
Present perfect : *I've never been to Ireland.*



- 39 • Lorsqu'on veut préciser depuis combien de temps une situation est vraie, on peut utiliser **for** suivi d'une indication de durée :

*You've been ignoring me **for** weeks now.*

*They've been playing tennis together **for** three years.*

→ 44

40 Les adverbes *yet*, *never*, *ever*, *before*, *already* et le *present perfect*

- On utilise fréquemment les adverbes **yet**, **never**, **ever**, **before** et **already** avec le *present perfect*, puisque ce sont des adverbes qui font un lien entre le présent et le passé, comme le *present perfect* :

*I've **never** looked after farm animals.*

*Have you **ever** taken care of a dog **before**?*

*I haven't packed my things **yet**.*

- Dans les récits au passé, on les trouve avec le *pluperfect* :

*When she starred in Little Miss Sunshine she had **already** played in six films!*

- Les adverbes **never**, **already** et **ever** se placent devant le verbe.
- Les adverbes **yet** et **before** se placent à la fin de la phrase.
- On peut utiliser l'adverbe **yet** avec le *present perfect* dans une phrase négative pour dire qu'on n'a pas encore fait quelque chose qui était prévu, que l'on était censé faire :

*I **haven't** packed my things **yet**.*

- Dans une question au *present perfect*, **yet** sert à demander si on a déjà fait quelque chose :

*Have you **packed** your things **yet**?*

- Not yet** sert à répondre non, pas encore, et remplace une réponse brève :

*Have you **packed** your things? No, I **haven't**.*

*Have you **packed** your things? **Not yet**.*



Ever et **never** sont deux adverbes similaires.

Never contient une négation, comme l'indique sa première lettre : *n-*. De ce fait, la phrase ne contient pas d'autre négation sur l'auxiliaire, sinon elles s'annuleraient.

*I **have never seen** a shark.*

Ever, lui, s'utilise dans une question :

*Have you **ever had** a job?*



41 Comment choisir entre le présent simple et le *present perfect* ?

- Quand c'est l'action passée elle-même qui est importante, par exemple quand on interroge sur ses circonstances ou sur les raisons de l'action, on parle donc du passé, et on utilise le **présent simple** :

*Hey Bob, what **did** you do that for?*

- Quand c'est le moment présent qui est important, par exemple quand on interroge sur les conséquences présentes (au moment où je parle, je ne trouve pas mon sac) d'une action passée (ce qu'il en a fait), on utilise le **present perfect** :

*Hey Josh, what **have** you **done** with my bag?*

Ce qui est important, et différent, c'est le point de vue que l'on a sur un événement, pas la nature de l'événement lui-même.

42 Le *pluperfect*

- Le *pluperfect* est composé de l'auxiliaire *have* conjugué au présent suivi du participe passé du verbe.

*In 2006, Abigail Breslin **had** already **acted** in six films!*

- Le *pluperfect* permet d'envisager un fait du passé antérieur à un moment repère qui est aussi au passé. Ce qui est important, c'est ce qu'on constate à ce moment repère.

Le moment repère peut être exprimé :

- soit par une date (par exemple ci-dessus, *in 2006*),
- soit par une proposition circonstancielle de temps dont le verbe est au présent.

- L'action ou la situation décrite au *pluperfect* s'est produite **avant** l'action ou la situation décrite au présent simple.

*[When he won his Golden Globe], he **had** already **played** in more than 15 films and **had attracted** broad public attention.*

43 *I wish + pluperfect*

- Tu sais que pour dire que l'on voudrait changer la réalité présente, on peut utiliser *I wish* + présent. Le présent marque un décalage avec la réalité.
- On peut aussi utiliser *I wish* mais suivi du *pluperfect* lorsqu'on veut dire que c'est le passé que l'on souhaiterait changer, par exemple quand on exprime des regrets :

*(I didn't tell you the truth.) I **wish** I **had told** you the truth.*

*(I didn't let the dog run away.) I **wish** I **had let** the dog run away.*

Le *pluperfect*, c'est le passé du présent simple. En l'utilisant, on se décale d'un cran par rapport à la réalité passée.

→ 31

44 Le present perfect be -ing

- Tu sais qu'on emploie le présent *be -ing* pour faire une remarque intéressante, s'expliquer ou se justifier, comme dans cette phrase où l'on justifie son humeur :

I'm angry because you are ignoring me.

Mais si on veut faire une remarque ou justifier son humeur présente tout en invoquant un fait passé ou une situation qui a commencé dans le passé, on a besoin de *be -ing* et du *present perfect*.

- Dans le présent *be -ing*, l'auxiliaire, c'est *be* ; c'est donc lui que l'on va conjuguer au *present perfect* (*have been/has been*) pour former le *present perfect be -ing* :

I'm angry because you have been ignoring me for weeks.

→ 39

45 Parler de l'avenir

- Pour parler de l'avenir, on peut utiliser le présent simple, le présent *be -ing*, *be going to* ou *will*. Comment choisir ? Cela dépend des circonstances extérieures mais aussi de ce que l'on veut exprimer.

- On utilise le **présent simple** pour parler d'événements prédéterminés, par exemple fixés par un emploi du temps.

*My train **leaves** at 10.45 tomorrow.*

*School **finishes** at 4 this afternoon.*

- On utilise le présent ***be -ing*** quand on veut dire autre chose, par exemple se justifier (je ne peux pas aller au cinéma) ou faire une remarque (il faut qu'on se dépêche).

*I'm **babysitting** tonight, I can't go to the cinema.*

*Quick! My train **is leaving** in two hours!*

- On utilise ***be going to*** pour parler d'un événement dont on a de bonnes raisons de penser qu'il va se produire dans l'avenir, parce qu'on a l'intention de faire quelque chose pour cela, ou parce que c'est évident d'après les indices ou les signes que l'on a remarqués (j'ai vu des nuages, il va donc pleuvoir) ou d'après les informations que l'on a.

*I **am going to** visit Dublin with my friends.*

*It's **going to** rain.*

- On utilise ***will*** pour faire une prédition, prévoir l'avenir, d'après ce qu'on sait des gens (je connais l'emploi du temps de mon amie), du monde ou de la science (je sais que normalement il pleut en automne).

I'll see her tomorrow in gym.

*You want to go camping? In October? But it **will** rain!*

46 Le passif

- La voix passive permet de présenter une information différemment, en mettant en avant (en début de phrase) l'objet de l'action, par exemple son bénéficiaire ou sa victime, souvent parce que c'est ce qui est le plus important, ou parfois parce que la personne qui a accompli l'action (c'est-à-dire l'agent) est inconnue.

Barack Obama was elected in 2008.

Bottles are thrown away, products are tested on animals.



- Quand on veut vraiment mentionner l'agent, on l'introduit avec la préposition *by* :

Schindler's List is a very moving film. It was directed by Spielberg.

- La voix passive est construite avec *be* conjugué suivi du participe passé du verbe.

Puisque *be* est l'auxiliaire, c'est lui :

- qui est conjugué (*am, is, are, was* ou *were*),
- qui porte la négation,
- qui passe devant le sujet dans les questions, comme dans :

Where was the first colony founded?

- On peut utiliser un modal avec un groupe verbal au passif (ex. : *be saved*).

Lives could be saved.

Children could be immunised.

Puisque c'est *be* que l'on conjugue à la voix passive, c'est lui que l'on met à la base verbale après le modal.

Souviens-toi : les modaux sont toujours suivis d'une base verbale.

LA PHRASE

47 Les questions et les mots interrogatifs

- Les questions fermées (c'est-à-dire les questions auxquelles on ne peut répondre que par oui, par non, ou par une expression équivalente, d'où leur nom en anglais : yes – no questions), commencent par un **auxiliaire**, suivi du **sujet** :

auxiliaire	sujet	verbe	suite...
Does	that	sound	reasonable to you?
Would	you	like	to come over and meet him?

- Les questions ouvertes commencent par un **mot interrogatif**, qui sert à demander un renseignement précis. Voici l'ordre des mots dans ces questions :

mot interrogatif	auxiliaire	sujet	verbe	suite...
What	did	you	do	that for?
Where	have	you	been?	



Les mots interrogatifs contiennent toujours un **W** et un **H**, mais pas toujours dans le même ordre, attention! **what – where – how**



Quand le mot interrogatif est **sujet**, l'ordre des mots de la question est celui d'une affirmative : mot interrogatif suivi du groupe verbal.

Exemple : **A teacher** can help.
Who can help?

pronunciation

On ne prononce pas le *w* dans *who* et *whose* :

who = /hu:/

whose = /hu:z/

Prononce bien le /h/ : expire !

On utilise...	pour demander...	par exemple...
What	- une information sur un nom : un objet : ou un fait :	What's your name? What did you buy? What happened?
What... for	- le but d'une action	What did you do that for?
How	- comment ça va :	How are you?
How old	- un âge :	How old is Suzy?
How much	- un prix :	How much is it?
How many	- un nombre :	How many rooms are there?
How long	- une durée :	How long would you need me for?
How often	- une fréquence :	How often would you need me?
Where	- où (se trouve...) : - où (quelqu'un va) :	Where is the little girl? Where is he going?
Where ... from	- d'où on est :	Where are you from?
Who	- une information sur une personne :	Who is this man?
When	- quand :	When were you born?
Why	- pourquoi (la cause) :	Why didn't you tell me about the party?
Whose	- à qui appartient... :	Whose camera is it?

48 Les exclamatives

Pour former des exclamatives, on peut utiliser :

- **So** devant un adjectif :

*It's **so** unfair!
That's **so** embarrassing!
You're **so** pathetic!*

- **What** ou **such** devant un groupe nominal :

***What** a mess!
What a brilliant film!
They're **such** idiots!
You're **such** a pain!*



L'expression avec **such** est accompagnée d'un groupe verbal dans la phrase (ici *They're/ You're*), alors que l'expression avec **what** peut se suffire à elle-même : elle peut se passer de groupe verbal.

49 Les suggestions

Pour faire des suggestions, on peut utiliser :

- *How about... ou What about... + groupe nominal + ?* :

What about some cereal for breakfast?

- *How about... ou what about... + if + proposition au présent ou au préterit + ?* :

How about if I see them just Saturday afternoons?

- *Have + groupe nominal, à l'impératif :*

Have some maple syrup!

- Ces questions :

Would you like to start by telling me a little bit about yourself?

Do you want some orange juice?

Why don't you come next Saturday?

50 Les phrases complexes

Pour éviter des répétitions ou pour mettre des éléments en relation, par exemple pour montrer que deux idées sont liées, on peut relier deux propositions indépendantes et former une phrase complexe :

[Spielberg is a director.] + [This director is one of the most influential celebrities in the history of film.]

→ *Spielberg is a director **who** is one of the most influential celebrities in the history of film.*

[She was only 10.] + [She starred in Little Miss Sunshine.]

→ *She was only 10 **when** she starred in Little Miss Sunshine.*

51 Les phrases complexes avec *who*, *which* et *where* : les subordonnées relatives

Who, *which* et *where* permettent de relier deux propositions qui ont des mots en commun.

Dans ces phrases complexes, ce sont des pronoms relatifs.

- On utilise le pronom **who** pour remplacer un groupe nominal qui fait référence à des humains ou à des animaux familiers :

*Spielberg is a director **who** is one of the most influential celebrities in the history of film.*

- On utilise le pronom **which** pour remplacer un groupe nominal qui fait référence à des objets ou à des idées :

*Spielberg reached world fame with **Jaws** **which** was an enormous hit.*

- On utilise le pronom **where** pour remplacer un groupe nominal qui fait référence à un lieu :

Hollywood is the place where the most famous American films are produced.



On peut utiliser *someone who* pour créer des définitions, pour décrire des gens :

Someone who is friendly and open is outgoing.

Someone who can change their mind is flexible.

Someone est un pronom indéfini singulier. Il est donc suivi d'un verbe au singulier. Mais si on veut le reprendre avec un autre pronom ou y faire référence avec un adjectif possessif, on utilise un pluriel pour ne pas choisir entre le féminin et le masculin. Par exemple, dans la deuxième phrase ci-dessus, on le reprend avec l'adjectif possessif *their*.

52 Les phrases complexes avec *when*, *though* et *while* : les subordonnées circonstancielles

When, *though* et *while* sont des conjonctions qui introduisent des compléments circonstanciels. Elles ne relient pas des phrases qui ont des mots en commun mais permettent de créer des phrases complexes en ajoutant un élément nouveau, un complément à la proposition principale.

- On utilise la conjonction **when** pour introduire un complément de temps qui fait référence à un moment ou à un événement :

She was only 10 when she starred in Little Miss Sunshine.

- On utilise la conjonction **though** pour introduire un complément de concession, c'est-à-dire un complément qui souligne que l'information fournie est inattendue, surprenante par rapport à l'information fournie dans la proposition principale :

Though he was only 22, the studio signed him to a long-term deal as a director.

- On utilise la conjonction **while** pour introduire un complément de temps qui indique que les deux actions ou situations ont lieu en même temps :

While he was a student, Spielberg made a short film.

53



Quand on fait une prédiction au futur à partir d'une subordonnée de temps, par exemple introduite par *when*, cette subordonnée est au présent :

*I'll tell you everything [**when** I get back tomorrow night.]
[**When** I'm back next week], I'll call you.*

Le français fonctionne différemment : la subordonnée de temps est au futur si la principale est au futur :

Je te **raconterai** tout [quand je **rentrerai** demain soir.]

54 Les phrases complexes avec *if* : les subordonnées de supposition

Les propositions subordonnées introduites par *if* sont des subordonnées de supposition. Elles expriment une condition ou une supposition, et la proposition principale en exprime la conséquence. Les temps de la principale et de la subordonnée doivent concorder :

*If people unite, they **will** make a difference.*

*If people **united**, they **would** make a difference.*

*If I **can** get a job in Australia, it **will** be great.*

*If we **could** raise enough money, we **would** send toys to a village in Cambodia.*

- Au présent, on exprime que la supposition est réalisable, et on fait une prédiction (ici avec *will*, qui est un modal au présent).
- Au préterit, on exprime que la supposition est irréelle, fictive, et avec *would* (un modal au préterit) on exprime une conséquence hypothétique.

→ 25 31

55 Les phrases complexes avec *that* : les subordonnées complétives

Pour ajouter des informations, on peut créer des subordonnées complétives introduites par la conjonction *that*. On dit que ce sont des subordonnées complétives parce qu'elles complètent le sens d'un verbe ou d'un adjectif. Par exemple, dans les phrases suivantes elles permettent de préciser pourquoi on est désolé ou ce qu'on n'a pas dit :

*I'm really sorry [**that** I messed up your party.]*

→ La subordonnée a la fonction de complément de l'adjectif *sorry*.

*I didn't **tell** you [**that** the party was cancelled.]*

→ La subordonnée a la fonction de complément du verbe *tell*.

56



Dans l'expression **so... that**, *that* n'introduit pas une subordonnée complétive.

So + adjectif permet d'exprimer un sentiment avec force (comme dans l'exclamative, → 48) et *that* introduit la conséquence de ce sentiment :

*I was **so** upset **that** I forgot about you.*



57 Les phrases complexes avec V-ing

Pour former des phrases plus élégantes, on peut relier plusieurs phrases entre elles et créer une phrase complexe en évitant la répétition du sujet et en omettant *be* devant les verbes terminés par *-ing* :

[*They walked around the airplanes, fascinated.*] + [***They were stroking*** the smooth metal of the wings.] + [***They were admiring*** the engines and the huge propellers.]
→ *They walked around the airplanes, fascinated, stroking the smooth metal of the wings, admiring the engines and the huge propellers.*

Ces formes en *V-ing* servent à signaler les réactions et attitudes des personnages ou à préciser les circonstances dans lesquelles se déroulent certains événements.

→ 32

58 L'opérateur *to*

To sert à exprimer la direction, le point vers lequel on se dirige, soit littéralement quand on parle de l'espace ou du temps, soit de façon abstraite quand il désigne ce vers quoi on tend, ce que l'on vise.

Comme une flèche, *to* indique le but, ce qui est visé, c'est-à-dire :

- le point d'arrivée :
 - quand on va quelque part : *I'll go to the rehearsal next week.*
 - d'un intervalle de temps : *From 3.30 pm to 6 pm.*
 - d'autres types d'intervalles : *Years 6 to 8.*
- *To* est alors suivi d'un numéral ou d'un groupe nominal.
- le but :
 - de la présence de personnes : *One teacher and two assistants are there to help.*
 - de l'existence d'un lieu : *A place to relax.*
 - d'une occasion : *Opportunities to enter competitions.*
- de façon abstraite, l'objectif qu'on fixe en exprimant, par exemple :
 - un souhait : *I'd like to attend the computer club.*
 - une volonté : *I don't even want to be friends with you anymore.*
 - un besoin : *You need to organise your life after school.*

To est alors suivi d'une base verbale.

prononciation

À l'oral, on n'entend presque pas le *to* : il n'est pas accentué et il contient la voyelle neutre: /tə/. Mais à l'écrit il ne faut surtout pas l'oublier !

59 Tell / expect / want someone + to + V

Mr Johnson wants Peter to repair the garage door.

Cette phrase permet de dire que le sujet (*Mr Johnson*) a un objectif ou vise une action (*repair the garage door*) mais veut la faire réaliser par une autre personne (*Peter*).

Les verbes *expect*, *tell*, *ask*, *order* ou *force*, entre autres, peuvent se construire de la même manière, par exemple :

Groupe nominal ou pronom sujet	V1 (verbe conjugué)	Groupe nominal ou pronom complément	TO	V2 (base verbale)	compléments de V2
They	want	me	<u>to</u>	<u>watch</u>	Jeff... again!
They	expect	Ben	<u>to</u>	<u>help</u>	Jeff with his homework.
The policemen	told	us	<u>to</u>	<u>go</u>	somewhere else.



Le deuxième verbe de ces phrases, qui est une base verbale, indique l'action qui est visée. Il est donc introduit par **to**, qui n'est pas accentué à l'oral mais qu'il ne faut pas oublier à l'écrit.

60 Make / let someone + V

- On peut utiliser le verbe *make* pour exprimer le fait que le sujet provoque ou déclenche un sentiment (par exemple : *feel sad*) ou une action (par exemple : *do the housework*) chez quelqu'un d'autre, qui est présenté comme subissant une influence à laquelle il ne peut pas s'opposer :

It makes him feel sad.

They make me do all the housework!

- Avec le verbe *let*, on peut parler de permission ou d'absence de permission :

Her mum lets her watch TV every evening.

They won't let us do anything in this place!

- Ces deux verbes se construisent de la même façon. Observe bien la structure de ces phrases :



Groupe nominal ou pronom sujet	V1 (verbe conjugué)	Groupe nominal ou pronom complément	V2 (base verbale)	adjectif ou compléments de V2
They	make	me	<u>do</u>	all the housework.
Her mum	lets	her	<u>watch</u>	TV every evening.
It	makes	him	<u>feel</u>	sad.

61 Le discours indirect

- Le discours indirect permet à une personne de rapporter les paroles de quelqu'un d'autre (ou ses propres paroles prononcées à un autre moment) :

- (1) *"I need your help."*
- (2) *Ness told him he needed his help.*

Dans la phrase au discours indirect (2), le narrateur rapporte les paroles de quelqu'un (ici, *Ness*). Puisque c'est une autre personne qui parle, les pronoms (*I/he*) et les déterminants (*your/his*) ont changé.

- Les paroles rapportées peuvent être introduites par *that* :

Ness replied that Malone was the best cop in town.

Mais il est possible de supprimer *that* :

He told him he needed his help to get Al Capone.



En français, il est impossible de supprimer « que » !

- Quand les verbes qui introduisent le discours indirect (*reply, tell, retort, etc.*) sont au présent, on décale le temps des verbes des paroles rapportées d'un cran vers le passé. Observe ce tableau :

Discours direct	Discours indirect
"I need your help." [présent simple]	He told him he needed his help. [prétérit simple]
"I have sworn to lock him up." [présent perfect]	He retorted he had sworn to lock him up. [pluperfect]
"I will do just that." [will au présent]	He retorted he would do just that. [will au prétérit]
"I am trying to stay alive." [présent be -ing]	He protested he was trying to stay alive. [prétérit be -ing]
"I met Malone on Tuesday." [prétérit simple]	He announced he had met Malone on Tuesday. [pluperfect]

- Dans une question au discours indirect, l'ordre des mots est celui d'une phrase affirmative. Le point d'interrogation disparaît.

"How can I help?"
He asked Ness how he could help.

- Au discours indirect, une question ouverte (avec un mot interrogatif) est introduite par le même mot interrogatif.

Mais pour introduire une question fermée au discours indirect, il faut utiliser *if*:

"Do you intend to fight Capone?"
He asked if he intended to fight Capone.

LES NOMBRES

	cardinaux	ordinaux
1	one	the first
2	two	the second /'seknd/
3	three /θri:/	the third /θɜ:d/
4	four	the fourth
5	five /faɪv/	the fifth /fɪfθ/
6	six	the sixth /sɪksθ/
7	seven	the seventh
8	eight /eɪt/	the eighth /eɪtθ/
9	nine /nain/	the ninth /nainθ/
10	ten	the tenth
11	eleven	the eleventh
12	twelve	the twelfth /twelfθ/
13	thirteen	the thirteenth
14	fourteen	the fourteenth
15	fifteen /fif'ti:n/	the fifteenth
16	sixteen	the sixteenth
17	seventeen	the seventeenth
18	eighteen	the eighteenth
19	nineteen	the nineteenth
20	twenty	the twentieth /'twentiəθ/
21	twenty-one	the twenty-first
22	twenty-two	the twenty-second
23	twenty-three	the twenty-third
24	twenty-four	the twenty-fourth
25	twenty-five	the twenty-fifth
30	thirty	the thirtieth
40	forty	the fortieth
50	fifty	the fiftieth
60	sixty	the sixtieth
70	seventy	the seventieth
80	eighty	the eightieth
90	ninety	the ninetieth
100	a hundred	the hundredth
150	a hundred <u>and</u> fifty	the hundred <u>and</u> fiftieth
153	a hundred <u>and</u> fifty-three	the hundred <u>and</u> fifty-third
1000	a thousand /'θaʊzənd/	the thousandth

LES VERBES IRRÉGULIERS

infinitif	prétérit	participe passé	traduction
1 be /bi:/	was, were /wɒz/, /wɜ:/	been /bi:n/	être
beat /bi:t/	beat /bi:t/	beaten /'bi:tən/	battre
become /bɪ'kʌm/	became /bɪ'keɪm/	become /bɪ'kʌm/	devenir
begin /bɪ'gɪn/	began /bɪ'gæn/	begun /bɪ'gʌn/	commencer
5 bet /bet/	bet /bet/	bet /bet/	parier
bind /baɪnd/	bound /baʊnd/	bound /baʊnd/	relier (<i>un livre</i>)
bite /baɪt/	bit /bit/	bitten /bitn/	mordre
bleed /blɪd/	bled /bled/	bled /bled/	saigner
blow (blow one's nose) /bləʊ/	blew /blu:/	blown /bləʊn/	souffler (<i>se moucher</i>)
10 break /breɪk/	broke /braʊk/	broken /'braʊkən/	casser
bring /brɪŋ/	brought /brɔ:t/	brought /brɔ:t/	apporter
build /bɪld/	built /bɪlt/	built /bɪlt/	construire
burn /bɜ:n/	burnt /bɜ:nt/	burnt /bɜ:nt/	brûler
burst (burst into) /bɜ:st/	burst /bɜ:st/	burst /bɜ:st/	éclater (<i>faire irruption</i>)
15 buy /baɪ/	bought /bo:t/	bought /bo:t/	acheter
catch /kætʃ/	caught /ko:t/	caught /ko:t/	attraper
choose /tʃu:z/	chose /tʃo:z/	chosen /tʃəʊzn/	choisir
come /kʌm/	came /keɪm/	come /kʌm/	venir
cost /kɒst/	cost /kɒst/	cost /kɒst/	coûter
20 cut /kʌt/	cut /kʌt/	cut /kʌt/	couper
do /du:/	did /dɪd/	done /dʌn/	faire
draw /drɔ:/	drew /drʊ:/	drawn /drɔ:n/	dessiner
dream /dri:m/	dreamt /dreɪt/	dreamt /dreɪt/	rêver
drink /drɪŋk/	drank /dræŋk/	drunk /drʌŋk/	boire
25 drive /draɪv/	drove /drəʊv/	driven /'drɪvn/	conduire
eat /i:t/	ate /et/ - /eɪt/	eaten /'i:tn/	manger
fall /fɔ:l/	fell /fel/	fallen /'fɔ:lən/	tomber
feed /fi:d/	fed /fed/	fed /fed/	nourrir
feel /fi:l/	felt /felt/	felt /felt/	se sentir, ressentir
30 fight /fait/	fought /fɔ:t/	fought /fɔ:t/	se battre
find /faɪnd/	found /faʊnd/	found /faʊnd/	trouver
fly /flai/	flew /flu:/	flown /fləʊn/	voler (<i>dans les airs</i>)
forget /fə'get/	forgot /fə'gɒt/	forgotten /fə'gɒtn/	oublier
forgive /fə'gɪv/	forgave /fə'geɪv/	forgiven /fə'gɪvn/	pardonner
35 freeze /frɪz/	froze /frəʊz/	frozen /'frəʊzn/	geler, se figer
get (get into) /get/	got /got/	got /got/	obtenir (<i>monter dans</i>)
give /giv/	gave /geɪv/	given /'gɪvn/	donner
go /gəʊ/	went /went/	gone /gon/	aller
grow /grəʊ/	grew /gru:/	grown /grəʊn/	grandir
40 hang (hang out) /hæn/	hung /hʌŋ/	hung /hʌŋ/	pendre, suspendre (<i>traîner</i>)
have /haev/	had /hæd/	had /hæd/	avoir
hear /hɪə/	heard /hɜ:d/	heard /hɜ:d/	entendre
hide /haɪd/	hid /hid/	hidden /'hidn/	cacher, se cacher
hit /hit/	hit /hit/	hit /hit/	frapper
45 hold /həʊld/	held /held/	held /held/	tenir
hurt /hɜ:t/	hurt /hɜ:t/	hurt /hɜ:t/	blesser, faire mal, avoir mal
keep (keep going) /kɪp/	kept /kept/	kept /kept/	garder (<i>continuer</i>)
know /nəʊ/	knew /nju:/	known /nəʊn/	savoir, connaître
lay (lay the table) /leɪ/	laid /leɪd/	laid /leɪd/	poser ; mettre la table
50 learn /lɜ:n/	learnt /lɜ:nt/	learnt /lɜ:nt/	apprendre
leave /li:v/	left /left/	left /left/	quitter, partir, laisser

infinitif	prétérit	participe passé	traduction
lend (lend a hand/an ear) /lend/	lent /lent/	lent /lent/	<i>prêter (donner un coup de main / prêter une oreille attentive)</i>
let ; let down /let/	let /let/	let /let/	<i>permettre ; laisser (laisser tomber)</i>
lie /laɪ/	lay /leɪ/	lain /lein/	<i>s'allonger</i>
lose /lu:z/	lost /lost/	lost /lost/	<i>perdre</i>
make /meɪk/	made /meɪd/	made /meɪd/	<i>faire, fabriquer</i>
mean /mi:n/	meant /ment/	meant /ment/	<i>vouloir dire</i>
meet /mi:t/	met /met/	met /met/	<i>rencontrer</i>
pay /pei/	paid /peɪd/	paid /peɪd/	<i>payer</i>
put /pʊt/	put /pʊt/	put /pʊt/	<i>mettre</i>
read /ri:d/	read /red/	read /red/	<i>lire</i>
rent /rent/	rent /rent/	rent /rent/	<i>louer</i>
ride /raɪd/	rode /rəʊd/	ridden /'ridn/	<i>aller à bicyclette, à cheval</i>
ring /rɪŋ/	rang /ræŋ/	rung /rʌŋ/	<i>sonner, téléphoner</i>
rise /raɪz/	rose /rəʊz/	risen /'rɪzn/	<i>monter, s'élever</i>
run /rʌn/	ran /ræn/	run /rʌn/	<i>courir</i>
say /seɪ/	said /sed/	said /sed/	<i>dire</i>
see /si:/	saw /sə:/	seen /si:n/	<i>voir</i>
sell /sel/	sold /səʊld/	sold /səʊld/	<i>vendre</i>
send /send/	sent /sent/	sent /sent/	<i>envoyer</i>
set (set the table) /set/	set /set/	set /set/	<i>poser, placer, mettre</i>
shake /ʃeɪk/	shook /ʃʊk/	shaken /'ʃeɪkən/	<i>trembler</i>
shine /ʃaɪn/	shone /ʃən/	shone /ʃən/	<i>briller</i>
shoot /ʃu:t/	shot /ʃɒt/	shot /ʃɒt/	<i>tirer, marquer, tourner (film)</i>
show (show off) /ʃəʊ/	showed /ʃəʊd/	shown /ʃəʊn/	<i>montrer (se vanter)</i>
shut /ʃʌt/	shut /ʃʌt/	shut /ʃʌt/	<i>fermer</i>
sing /sɪŋ/	sang /sæŋ/	sung /sʌŋ/	<i>chanter</i>
sit (down) /sɪt/	sat /sæt/	sat /sæt/	<i>s'asseoir</i>
sleep /slɪ:p/	slept /slept/	slept /slept/	<i>dormir</i>
smell /smel/	smelt /smelt/	smelt /smelt/	<i>sentir (odorat)</i>
speak /spi:k/	spoke /spəʊk/	spoken /'spəʊkn/	<i>parler</i>
spend /spend/	spent /spent/	spent /spent/	<i>dépenser (de l'argent), passer (du temps)</i>
spread /spred/	spread /spred/	spread /spred/	<i>étaler, répandre</i>
stand /stænd/	stood /stəd/	stood /stəd/	<i>se tenir debout</i>
steal /sti:l/	stole /stəʊl/	stolen /'stəʊln/	<i>voler, dérober</i>
strike ; strike a deal /straɪk/	struck /stræk/	struck /stræk/	<i>frapper, donner un coup ; passer un accord</i>
swear /sweə/	swore /swɔ:/	sworn /swɔ:n/	<i>jurer</i>
swim /swim/	swam /swæm/	swum /swʌm/	<i>nager</i>
take /teɪk/	took /tək/	taken /'teɪkn/	<i>prendre</i>
teach /ti:tʃ/	taught /tɔ:t/	taught /tɔ:t/	<i>enseigner, apprendre</i>
tear /teə/	tore /tɔ:/	torn /tɔ:n/	<i>déchirer</i>
tell /tel/	told /təʊld/	told /təʊld/	<i>dire, raconter</i>
think /θɪŋk/	thought /θɔ:t/	thought /θɔ:t/	<i>penser</i>
throw /θrəʊ/	threw /θru:/	thrown /θrəʊn/	<i>jeter, lancer</i>
understand /,ʌndə'stænd/	understood /,ʌndə'stʊd/	understood /,ʌndə'stʊd/	<i>comprendre</i>
upset /ʌp'set/	upset /ʌp'set/	upset /ʌp'set/	<i>contrarier</i>
wake up /weɪk ʌp/	woke up /wəʊk ʌp/	woken up /'wəʊkn ʌp/	<i>se réveiller</i>
wear /weə/	wore /wɔ:/	worn /wɔ:n/	<i>porter (vêtements)</i>
win /wɪn/	won /wʌn/	won /wʌn/	<i>gagner</i>
write /rait/	wrote /rəʊt/	written /'ritn/	<i>écrire</i>

LEXIQUE

ANGLAIS - FRANÇAIS

Abréviations : *n.* : nom ; *pron.* : pronom ; *adj.* : adjectif ; *v.* : verbe ; *adv.* : adverbe ; *exp.* : expression ; *pl.* : pluriel ; *prép.* : préposition ; *conj.* : conjonction ; *aux.* : auxiliaire ; *prét.* : prêtérit ; * : verbe irrégulier ; *fam.* : familier ; *loc.* : locution

A

a bit; *loc. adv.* un peu
abandon; *v.* abandonner
above; *adv.* ci-dessus, dessus
abuse; *v.* maltraiter
academy; *n.* académie
acclaim; *v.* acclamer
acclaim; *n.* louanges
act; *v.* jouer (un rôle)
actor, actress; *n.* acteur, actrice
actually; *adv.* en fait, en réalité
ad, advert; *n.* annonce, petite annonce
adapt; *v. (s')adapter*
add; *v.* ajouter
address; *v.* aborder
adventure; *n.* aventure
advertise; *v.* mettre une annonce pour
advice; *n.* conseils
advise; *v.* conseiller
affair; *n.* aventure (amoureuse)
after; *adv.* après
again; *adv.* encore, de nouveau
agree; *v.* être d'accord
airfield; *n.* terrain d'aviation
airplane; *n.* avion
alarm-clock; *n.* réveil
alive; *adj.* vivant(e)
allow; *v.* permettre
allowed; *adj.* permis(e)
alone; *adj.* seul(e)
already; *adv.* déjà
always; *adv.* toujours
amazed; *adj.* stupéfait(e), ébahi(e)
ambush; *n.* embuscade
anger; *n.* colère
animal carer; *n.* aide-soignant pour animaux
annoy; *v.* embêter, énervrer
answer back; *v.* répondre, répliquer
anxious; *adj.* anxieux(se), inquiet(e)
anyway; *adv.* de toute façon
apart from; *loc. adv.* excepté, sauf
ape; *n.* grand singe
apologize; *v.* s'excuser
apology; *n.* excuse
appearance; *n.* apparition
application; *n.* candidature

apply (for); *v.* poser sa candidature (pour), postuler (à)
approach; *n.* façon d'aborder, approche
approach; *v.* (s')approcher
argue; *v.* se disputer
argument; *n.* argument, dispute
arm; *n.* bras
artistic; *adj.* artistique
as usual; *loc. adv.* comme d'habitude
ash; *n.* cendre
asleep; *adj.* endormi(e)
assess; *v.* évaluer
asteroid; *n.* astéroïde
at least *loc. adv.* au moins
attend; *v.* aller à, assister à
attendant; *n.* employé(e)
attention; *n.* attention
attract; *v.* attirer
audience; *n.* public
audition; *v.* passer une audition
authority; *n.* autorité
available; *adj.* disponible, libre
avoid; *v.* éviter
award; *n.* récompense
award; *v.* récompenser
awful; *adj.* affreux(euse)

benefit; *n.* avantage, bienfait
betrayal; *n.* trahison
bickering; *n.* dispute
bind*; *v.* relier (livre)
biography; *n.* biographie
blame; *v.* rejeter la responsabilité sur
blind; *adj.* aveugle
blockbuster; *n.* film à grand succès
blow*; *v.; n.* souffler; coup
blow* one's chance; *v.* rater sa chance
board; *v.* embarquer, monter à bord
boat; *n.* bateau
bold; *adj.* audacieux(se), intrépide
bookmark; *n.* marque page
born; *adj.* né(e)
bother; *v.* embêter, gêner
brainy; *adj.* intello
break; *n.* pause
brief; *adj.* bref(ve)
broad; *adj.* large
brother; *n.* frère
build*; *v.* construire
business hours; *n.* heures de bureau, heures ouvrables
busy; *adj.* occupé(e), chargé (emploi du temps)

B

babysit*; *v.* faire du baby-sitting, s'occuper de
backdrop; *n.* décor, toile de fond
backpack; *n.* sac à dos
banned; *adj.* interdit(e)
basically; *adv.* fondamentalement, au fond
basis; *n.* base
battle; *n.* bataille
be awarded; *v.* recevoir (une récompense)
beach; *n.* plage
beam; *n.* poutre
beat* up; *v.* frapper, taper, battre
become*; *v.* devenir
before; *adv.* avant
beg; *v.* mendier
behave; *v.* se comporter
behaviour; *n.* attitude, comportement
believe; *v.* croire
benefactor; *n.* bienfaiteur

C

call; *v.* appeler, venir en visite
call out (to); *v.* appeler, interpeler
calmly; *adv.* calmement
care; *n.* soin, attention
care about; *v.* se soucier, s'intéresser à
career; *n.* carrière
caring; *adj.* attentionné(e), dévoué(e)
case study; *n.* étude de cas
cash register; *n.* caisse enregistreuse
catch*; *v.* attraper, surprendre
catch* up with; *v.* rattraper (temps/travail)
celebrity; *n.* célébrité
cellphone; *n.* téléphone portable
centre; *n.* centre
century; *n.* siècle
certainly; *adv.* certainement
challenge; *v.; n.* défier ; défi
change; *v.* changer

Lexique anglais-français

change one's mind; v. changer d'avis
character; n. personnage
characteristic; n. caractéristique
charge; v. facturer, faire payer
charity; n. association caritative
chase; v. courir après, poursuivre
chat; v. bavarder
cheat; v.; n. tricher, tricheur(se)
check; v. contrôler, vérifier
checkmated; adj. échec et mat (être mis...)
chemical; n. produit chimique
chess; n. échecs
chest; n. poitrine, torse
chill out; v. se détendre
chore; n. corvée, tâche
chronological; adj. chronologique
circumstance; n. circonstance
citizen; n. citoyen
civil servant; n. fonctionnaire
classic; n. classique
classy; adj. qui a de la classe
clause; n. proposition (gram.)
clean up; v. nettoyer
clear; v. débarrasser
clever; adj. intelligent(e), malin(gne)
climb up (onto); v. grimper (sur)
clothes; n.pl. vêtements
cloud; n. nuage
coaching; n. entraînement, leçon
coal; n. charbon
cockpit; n. cabine de pilotage
cold-blooded; adj. sans pitié
collect (donations); v. recueillir (dons)
column; n. colonne
come* out; v. sortir
come* over; v. venir
come* up with; v. fournir, proposer (idée, solution)
comedy; n. comédie
comics; n. bande dessinée
commitment; n. engagement
common room; n. foyer
company; n. entreprise, compagnie
compassion; n. compassion
compelling; adj. irrésistible
competition; n. compétition, concours
complain; v. se plaindre
completely; adv. complètement
compromise; v. faire un compromis
computer; n. ordinateur
concert; n. concert
confederate; n. confédéré
confidence; n. confiance
confuse; v. confondre
confused; adj. décontenté(e), perdu(e)
convince; v. convaincre
convincing; adj. convaincant(e)
cooking; n. cuisine
cop; n. flic

copy off; v. copier (sur)
cost*; v. coûter
count (on); v. compter (sur)
cover letter; n. lettre de motivation
coward; n. lâche
crawl; v. ramper
crazy; adj. fou, folle
create; v. créer
crime story; n. histoire policière
criticism; n. critique
cross; adj. en colère
crouch; v. s'accroupir
cruelty; n. cruauté
cry; v. pleurer
cure; v. guérir
current; adj. actuel(le), présent(e)
currently; adv. actuellement, en ce moment
customer; n. client(e)
cut* down; v. abattre
cut* into; v. entamer

D

damp; adj. humide
dance; n. danse
dangerous; adj. dangereux(se)
deadline; n. date limite
deal; n. accord, marché, contrat
decade; n. décennie
deck; n. pont (navire)
decorate; v. décorer
defend (oneself); v. (se) défendre
definitely; adv. absolument, certainement
deforestation; n. déforestation
defy; v. défier
dehydration; n. déshydratation
demonstration; n. manifestation
deny; v. nier
deserted; adj. désert(e)
design; n. dessin
desk; n. bureau
dessert; n. dessert
destroy; v. détruire
determined; adj. déterminé(e), résolu(e)
develop; v. développer
direct; v. mettre en scène, réaliser
directing; n. mise en scène, réalisation
director; n. réalisateur, metteur en scène
disability; n. handicap
disappoint; v. décevoir
discrimination; n. discrimination
disgusting; adj. dégoûtant(e), écoeurant(e)
dishonest; adj. malhonnête, menteur(se)
dishwasher; n. lave-vaisselle
do* a year over again; v. redoubler
dog walker; n. personne qui promène le chien
donation; n. don
dove; n. colombe

downtown; adv. en centre ville
draft; n. brouillon
draw*; v. dessiner
dream*; v.; n. rêver, rêve
drop; v. laisser tomber
duck; n. canard
dump; v. jeter

E

early; adv.; adj. tôt; au début de, matinal(e),
earth; n. terre
easily; adv. facilement
easy-going; adj. décontracté(e), facile à vivre
effectively; adv. d'une façon frappante
efficient; adj. capable, performant(e), efficace
elderly; adj. âgé(e)
embarrassing; adj. gênant(e), embarrassant(e)
employer; n. employeur
empty; v. vider
endangered (species); adj. en voie de disparition
engine; n. moteur
engineer; n. ingénieur
enjoy; v. aimer, apprécier
enormous; adj. énorme, immense
enough; adv. assez
enriching; adj. enrichissant(e)
enter; v. entrer, participer (à), s'inscrire (à)
entertainment; n. spectacle, divertissement
enthusiastic; adj. enthousiaste
equal; adj. égal(e)
erupt; v. entrer en éruption
escape; v. s'échapper
establish; v. établir, prouver, fonder
even; adv. même
event; n. événement
eventually; adv. finalement, par la suite
exactly; adv. exactement
excited; adj. impatient(e), content(e), surexcité(e)
excitedly; adv. avec animation, fébrilement
exhaust pipe; n. pot d'échappement
expect; v. s'attendre (à)
expensive; adj. cher(e), coûteux(se)
experience; n. expérience
explanation; n. explication
express; v. exprimer
extremely; adv. extrêmement
eye; n. œil

F

faithful; adj. fidèle
fame; n. célébrité
famous; adj. célèbre

fan; *n.* admirateur, fan
fancy; *v.* imaginer
fantasy world; *n.* monde imaginaire
fascinated; *adj.* fasciné(e)
fault; *n.* faute
favourite; *adj.* favori(te), préféré(e),
fear; *n.* peur
feed*; *v.* nourrir
feel*; *v.* (se) sentir
feel* for; *v.* éprouver (de la compassion pour)
feel* like; *v.* avoir envie de
fencing; *n.* escrime
fight; *v.* lutter, combattre, se disputer
figure; *n.* personnalité, personne célèbre
file; *n.* dossier
fill in; *v.* remplir
filmmaker; *n.* cinéaste
finally; *adv.* finalement
find*; *v.* trouver
find* out; *v.* découvrir
first; *adv.* premièrement, tout d'abord
flat; *n.* appartement
flexible; *adj.* souple
following; *adj.* suivant(e)
forget*; *v.* oublier
forgive*; *v.* pardonner
form; *n.* classe
form tutor; *n.* professeur principal
forward; *adv.* en avant, vers l'avant
found; *v.* fonder
free; *adj.* libre, gratuit(e)
friendly; *adj.* amical(e), sympathique
friendship; *n.* amitié
fumes; *n. pl.* émanations, fumées
fun; *n.* amusement
fundamental; *adj.* essentiel(le)

G

galvanize; *v.* galvaniser
game; *n.* jeu, match
gang; *n.* bande
gaping; *adj.* bouche bée
gardening; *n.* jardinage
gaze; *v.* regarder fixement
generally; *adv.* généralement
genre; *n.* genre
get* involved; *v.* s'investir, s'impliquer
get* in; *v.* entrer
get* in contact with; *v.* prendre contact avec
get* out; *v.* sortir
give* back; *v.* donner, rendre
give* up; *v.* abandonner, laisser tomber
glance; *v.* jeter un coup d'œil
global warming; *n.* réchauffement climatique
go* on; *v.* continuer (à)
go* through; *v.* passer par
goal; *n.* but

goods; *n. pl.* marchandises
grade; *n.* note
grasp; *v.* agripper, saisir
grass; *n.* herbe
great at; *adj.* très bon (ne) en
gripping; *adj.* palpitant(e)
grounded; *adj.* interdit(e) de sortie, privé(e) de sortie
grow*; *v.* croître, augmenter
grow* up; *v.* grandir
grown-up; *n.* adulte, grande personne
guess; *v.* deviner
guitar; *n.* guitare
gun; *n.* revolver, fusil
gym; *n.* salle de sport

H

hand in; *v.* rendre
hang* out; *v.* traîner
hangar; *n.* hangar
happy-go-lucky; *adj.* insouciant(e)
hard-working; *adj.* travailleur (se)
harmony; *n.* harmonie
heal; *v.* guérir
hear*; *v.* entendre
heat; *n.* chaleur
hedge; *n.* haie
hesitation; *n.* hésitation
hide*; *v.* cacher, se cacher
highly; *adv.* grandement, hautement
Hindu; *adj.* hindou(e)
history; *n.* Histoire
hit; *n.* succès
hold*; *v.* tenir en main
homeless; *n. pl. et adj.* sans-abri
honest; *adj.* franc(che), honnête
hoover; *v.* passer l'aspirateur
hopefully; *adv.* avec un peu de chance
hourly wage; *n.* salaire horaire
house; *n.* maison
housework; *n.* ménage
however; *adv.* cependant, pourtant
huge; *adj.* immense
hugely; *adv.* énormément, immensément
hunt; *v.* chasser
hurry; *v.* se dépêcher
hurt*; *v.* blesser, faire mal

I

ice; *n.* glace
iceberg; *n.* iceberg
if; *conj.* Si
illustrate; *v.* illustrer
imagine; *v.* imaginer
immunise; *v.* immuniser, vacciner
impatient; *adj.* impatient(e)

impolite; *adj.* impoli(e)
important; *adj.* important(e)
impress; *v.* impressionner
impressive; *adj.* impressionnant(e)
imprison; *v.* emprisonner
in a hurry; *exp.* pressé(e)
increase; *v.* augmenter
independent; *adj.* indépendant(e)
indicate; *v.* indiquer
influential; *adj.* influent(e)
injured; *adj.* blessé(e)
insert; *v.* insérer
insight; *n.* perspicacité
instant; *adj.* immédiat(e)
instead (of); *adv.* à la place (de), au lieu de
intelligence; *n.* espionnage
intelligent; *adj.* intelligent(e)
intend; *v.* avoir l'intention de
interest; *n.* intérêt
interested (in); *adj.* intéressé(e) (par)
interrupt; *v.* interrompre
involved; *adj.* impliqué(e)
(get) involved : s'impliquer, s'investir
irresponsible; *adj.* irresponsable
irritated; *adj.* irrité(e)
issue; *n.* problème, question

J

job interview; *n.* entretien d'embauche
job market; *n.* marché du travail
job seeker; *n.* demandeur d'emploi
join; *v.* adhérer à, entrer dans

K

keen (on); *adj.* passionné(e) de
kid; *n.* enfant
kind; *adj.* gentil(le), sympathique
kiss; *v.* embrasser
know*; *v.* connaître, savoir

L

labour; *n.* travail
lasting; *adj.* durable
late; *adv.* tard, tardivement; *adj.* tardif
later; *adv.* plus tard
latest; *adj.* dernier(ère) en date
laugh (at); *v.* rire, se moquer (de)
lava; *n.* lave
lawn; *n.* pelouse
lay* the table; *v.* mettre la table
lazy; *adj.* paresseux(se)
leader; *n.* chef, meneur(se)
leading; *adj.* principal (rôle)
leaf (pl. leaves); *n.* feuille(s)

Lexique anglais-français

leaflet; *n.* prospectus
learn*; *v.* apprendre
leave*; *v.* partir, quitter
leave out*; *v.* laisser de côté
legend; *n.* légende
lend* a hand; *v.* donner un coup de main
lend* an ear; *v.* prêter une oreille attentive
less; *adv.* moins
lesson; *n.* leçon
let*; *v.* permettre, laisser
let* down; *v.* laisser tomber (quelqu'un)
level; *n.* niveau
liar; *n.* menteur
lie; *v.* mentir
lie*; *v.* s'allonger
life (pl. lives); *n.* vie
lifetime; *n.* vie
light; *n.* lumière
line; *n.* réplique
lion; *n.* lion
listen (to); *v.* écouter
literacy; *n.* alphabétisation
litter; *n.* détritus
lively; *adj.* plein(e) de vie, animé(e)
loads (of); *loc.* plein (de), un tas (de)
local; *adj.* local(e), régional(e)
location; *n.* emplacement, lieu
lock; *v.* fermer à clé
lock up; *v.* enfermer, mettre sous clef
long-lasting; *adj.* durable
look after; *v.* s'occuper (de) / surveiller
lose*; *v.* perdre
loser; *n.* perdant(e), nul(le)
lousy; *adj.* nul(le), pourri(e), minable
luck; *n.* chance
lung; *n.* poumon

M

mad; *adj.* fou, folle, en colère
magazine; *n.* magazine
main; *adj.* principal(e), essentiel(le)
mainly; *adv.* principalement, surtout
major; *adj.* principal(e)
make* a scene; *v.* faire une scène/un scandale
make* fun of; *v.* se moquer de
make* up; *v.* inventer
make* up to someone; *v.* se rattraper (envers quelqu'un)
make* up with; *v.* se réconcilier avec
manager; *n.* directeur(trice)
manners; *n.pl.* manières
manual; *adj.* manuel(le)
mark; *n.* note
massive; *adj.* massif(ve), énorme
mature; *adj.* mûr(e)
mean; *adj.* méchant(e)
mean*; *v.* signifier, vouloir dire, être sérieux(se)

meaning; *n.* sens
meant (to); *adj.* censé(e)
mechanics; *n.* mécanique
meet*; *v.* se réunir, (se) rencontrer
mention; *v.* mentionner, stipuler
mess; *n.* désordre, bazar
mess up; *v.* gâcher
mess with; *v.* embêter, chercher des problèmes
metal; *n.* métal
middle; *n.* milieu
mimic (-cked, -cking); *v.* imiter
minor; *adj.* secondaire
miss; *v.* manquer, rater
miss out on; *v.* rater
missing; *adj.* absent, qui manque
mistake; *n.* erreur
moan; *v.* gémissir
mobile phone; *n.* portable (téléphone)
model; *n.* modèle
modern; *adj.* moderne
monkey; *n.* Singe
moped; *n.* mobylette, scooter
movie; *n.* film
moving; *adj.* émouvant(e)
mow; *v.* tondre
murderer; *n.* meurtrier
music; *n.* musique
Muslim; *adj.* musulman(e)

N

name after; *v.* donner le nom de
narrate; *v.* raconter, narrer
nasty; *adj.* méchant(e), désagréable
national; *adj.* national(e)
nausea; *n.* nausée
nauseating; *adj.* écoeurant(e)
neat; *adj.* propre / soigné(e)
need; *v.* avoir besoin de
negotiate; *v.* négocier
neighbour; *n.* voisin(e)
neighbourhood; *n.* quartier
nervous; *adj.* anxieux(se), nerveux(se), tendu(e)
net; *n.* toile
next; *adj.* suivant(e)
nickname; *n.* surnom
nominate; *v.* nominer
normal; *adj.* normal(e)
novel; *n.* roman
nowhere; *adv.* nulle part

O

odd job; *n.* petit boulot
offended; *adj.* vexé(e), offensé(e)
offer; *v.* proposer, offrir
offer; *n.* offre, proposition

office; *n.* bureau
old-fashioned; *adj.* démodé(e)
once; *adv.* une fois
only; *adv.* seulement
open; *adj.* ouvert(e)
opponent; *n.* adversaire
opportunity; *n.* occasion, possibilité
order; *n.* commande
organise; *v.* organiser
original; *adj.* original(e)
orphan; *n.* orphelin
outgoing; *adj.* sociable, extraverti(e)
outskirts; *n. pl.* lisière, faubourgs
overlooker; *n.* surveillant
own; *adj.* propre, à soi

P

pain; *n.* douleur, souffrance
paint; *v.* peindre
pale; *adj.* pâle
panic; *n.* panique
paper round; *n.* distribution de journaux
parking lot; *n.* parking
parrot; *n.* perroquet
part; *n.* partie ; rôle
part-time; *adj.* à mi-temps
pass; *v.* réussir (un examen)
passionately; *adv.* passionnément
patch things up; *v.* se réconcilier, recoller les morceaux
pathetic; *adj.* pitoyable
patient; *adj.* patient(e)
pay*; *v.* payer
peace; *n.* paix
peer; *v.* jeter un coup d'œil, scruter
perform; *v.* participer à (un spectacle), jouer (un rôle)
performance; *n.* jeu (d'acteur)
perhaps; *adv.* peut-être
person; *n.* personne
personal; *adj.* personnel(le)
personality; *n.* personnalité
personnel; *n.* personnel (entreprise)
pesticide; *n.* pesticide
pet; *n.* animal familier
petrified; *adj.* pétrifié(e), terrorisé(e)
photography; *n.* photographie (l'art)
pianist; *n.* pianiste
pick; *v.* choisir, piocher, cueillir
pick on; *v.* embêter, chercher des noises
pick up; *v.* ramasser
picture; *v.* (s')imaginer
pile up; *v.* (s')accumuler
pilot; *n.* pilote
place; *n.* lieu
plot; *v.* comploter
pocket money; *n.* argent de poche
point at; *v.* montrer du doigt

polar; *adj.* polaire
polite; *adj.* poli(e)
pollute; *v.* polluer
pollution; *n.* pollution
poor; *adj.* pauvre
popular; *adj.* connu(e), populaire
position; *n.* emploi, poste
poverty; *n.* pauvreté
print; *v.* imprimer
prize; *n.* récompense, prix
probably; *adv.* probablement
producer; *n.* producteur
production; *n.* production
professional; *adj.* professionnel
programming; *n.* programmation
prohibited; *adj.* interdit(e)
project; *n.* projet
promise; *v.* promettre
prop; *n.* accessoire
propeller; *n.* hélice
protect; *v.* protéger
protest; *v.* protester
prove + adj.; *v.* se révéler, s'avérer
public; *adj.* public (que)
push; *v.* pousser

Q

quake; *v.* trembler
quiet; *adj.* silencieux(se), tranquille
quite; *adv.* assez, tout à fait
quiz (on); *v.* interroger (sur)

R

racism; *n.* racisme
railway; *n.* chemin de fer
rake; *v.* ratisser
reach; *v.* atteindre
read*; *v.* lire
ready (to); *adj.* prêt(e) (à)
realize; *v.* se rendre compte, comprendre
really; *adv.* vraiment
rear; *n.* arrière
reason; *n.* raison
reasonable; *adj.* raisonnable
receive; *v.* recevoir
reconsider; *v.* reconsiderer
recycle; *v.* recycler
redeemable (for); *adj.* échangeable (contre)
reduce; *v.* réduire
regard (as); *v.* considérer (comme)
regards; *n. pl.* considération
register; *v.* s'inscrire
registration; *n.* inscription
rehearsal; *n.* répétition
reject; *v.* rejeter
release; *v.* sortir (film, disque...); libérer

reliable; *adj.* fiable, sûr(e), sur qui on peut compter
relieved; *adj.* soulagé(e)
remarkable; *adj.* exceptionnel(le), remarquable
rent; *v.* louer
reply; *v.* répondre
report; *v.* rapporter
research; *n.* recherche
respect; *v.* respecter
respectfully; *adv.* respectueusement
responsible (for); *adj.* responsable (de)
retort; *v.* répliquer
re-use; *v.* réutiliser
ride*; *v.* faire du vélo, du cheval
ridiculous; *adj.* ridicule
right; *n.* droit
rise*; *v.* monter, s'élever
risky; *adj.* risqué(e), dangereux(-se)
role; *n.* rôle
roller-blade; *v.* faire du patin en ligne
romance; *n.* histoire sentimentale
routine; *n.* enchaînement, numéro
row; *n.* dispute
row; *v.* ramer
rubbish; *n.* ordures
rude; *adj.* grossier(ère), impoli(e)
rule; *n.* règlement, règle
rumble; *n.* grondement
rumour; *n.* rumeur
run* away; *v.* s'enfuir, se sauver
run* errands; *v.* faire des commissions
run* off; *v.* s'enfuir, se sauver
rush; *v.* se précipiter

S

same; *adj.* même, pareil(le)
save; *v.* économiser, sauver
scared; *adj.* effrayé(e)
scarlet fever; *n.* scarlatine
schedule; *n.* horaire
science fiction; *n.* science fiction
score; *v.* marquer (buts ou points)
screen; *n.* écran
screenwriter; *n.* scénariste
sea; *n.* mer
seat; *n.* siège
secret; *n.* secret
see*; *v.* voir
selfish; *adj.* égoïste
sensible; *adj.* raisonnable
separate; *v.* séparer
series; *n.* singulier feuilleton, série
set; *n.* plateau de tournage, décor
set*; *v.* régler
setting; *n.* décor
settlement; *n.* campement
several; *adj.* plusieurs
shake*; *v.* secouer

share; *v.* partager
sheet; *n.* feuille de papier
shelf (pl. shelves); *n.* étagère, rayon
shelter; *n.* abri, refuge
shift; *n.* période de travail
shine*; *v.* briller
ship; *n.* navire, bateau
shipwreck; *n.* naufrage
shock; *n.* choc
shocked; *adj.* choqué(e), sous le choc
shoot*; *v.* tourner (film)
shooting; *n.* tournage (film)
short; *adj.* court(e)
shortly; *adv.* brièvement, bientôt
show; *v.*; *n.* montrer; spectacle
show* off; *v.* se vanter
shower; *n.* douche
shrug; *v.* hausser les épaules
shy; *adj.* timide
sight; *n.* vue, spectacle
sign; *v.* signer
significant; *adj.* important(e), significatif(ve)
silently; *adv.* silencieusement
silly; *adj.* sot(te), bête
Sincerely yours; *exp.* Sincères salutations
sister; *n.* sœur
sitcom; *n.* feuilleton télévisé
skateboard; *n.* planche à roulettes
skill; *n.* compétence, savoir-faire, aptitude
skip school; *v.* sécher, manquer l'école
slave; *n.* esclave
slavery; *n.* esclavage
sleep*; *v.* dormir
slouch; *v.* se tenir voûté(e)
smart; *adj.* intelligent(e)
smooth; *adj.* doux (ce), lisse
soda; *n.* boisson gazeuse
soft; *adj.* doux (ce)
somehow; *adv.* d'une manière ou d'une autre
son; *n.* fils
sound; *v.* sembler (à l'oreille)
spare; *v.* (se) libérer (du temps)
species; *n.* singulier espèce
spend*; *v.* dépenser (de l'argent), passer (du temps)
spoilt; *adj.* gâté(e)
spray; *v.* vaporiser
spread*; *v.* répandre
staff; *n.* personnel (d'une entreprise)
stand*; *v.* se tenir (debout), supporter
stand* by; *v.* soutenir
star; *v.* avoir le rôle principal
start; *v.* commencer, démarrer
start up; *v.* lancer, créer
starvation; *n.* famine
starve; *v.* mourir de faim
state; *v.* déclarer, énoncer, exposer
stay; *v.* rester
steal*; *v.* voler
still; *adj.* immobile

Lexique anglais-français

still; *adv.* toujours, encore
stock; *v.* approvisionner, mettre en rayon
strange; *adj.* étrange
strictly; *adv.* strictement
strike; *n.* grève
strike* a deal; *v.* passer (un accord)
striking; *adj.* frappant(e)
stroke; *v.* caresser
stubborn; *adj.* obstiné(e), tête(e)
stuck; *adj.* coincé(e)
student; *n.* étudiant(e)
study; *n.* étude
stuff; *n.* affaires, trucs
stunned; *adj.* stupéfait(e), abasourdi(e)
success; *n.* réussite, succès
successful; *adj.* qui a du succès, réussi(e)
suddenly, *adv.* soudain
suffer; *v.* souffrir
suggestion; *n.* suggestion
sulk; *v.* bouder
sunrise; *n.* aube
sunset; *n.* crépuscule
sunstroke; *n.* insolation
supermarket; *n.* supermarché
supply; *v.* fournir
supposed (to); *adj.* censé(e)
surprise; *n.* surprise
surprising; *adj.* surprenant(e)
surrender; *v.* se rendre
swap; *v.* échanger
swarm around; *v.* tourner, traîner (sans rien faire)
swear*; *v.* jurer
sweatshop; *n.* atelier (d'ouvriers exploités)
sweet; *n.* bonbon
sword; *n.* épée
sympathize (with); *v.* compatir
synopsis; *n.* résumé

T

take* care of; *v.* s'occuper de, prendre soin de
take* part in; *v.* participer à
taken aback; *adj.* stupéfait(e), interloqué(e)
talented; *adj.* talentueux(se), doué(e)
tall; *adj.* grand (e)
tarmac; *n.* piste d'aviation
teach*; *v.* enseigner
team; *n.* équipe
tear; *n.* larme
techy; *adj.* technologique
tell*; *v.* dire, raconter
tense; *adj.* tendu(e), nerveux(se)
terrible; *adj.* terrible
terrorism; *n.* terrorisme
thanks to; *loc. adv.* grâce à
think*; *v.* penser, réfléchir

though; *conj.* bien que, pourtant (en fin de phrase)
threaten; *v.* menacer
thriller; *n.* roman ou film à sensation
thrilling; *adj.* palpitant(e), passionnant(e)
throw* apart; *v.* séparer violemment
throw* away; *v.* jeter
tidy up; *v.* ranger
tip; *n.* conseil
together; *adv.* ensemble
tonight; *adv.* ce soir, cette nuit
too (+ adj.); *adv.* trop
toss; *v.* mélanger, remuer
totally; *adv.* complètement, totalement
touchy; *adj.* susceptible
town; *n.* ville
trade; *n.* commerce
training; *n.* formation
trash; *n.* ordures
treat; *v.* traiter
tremendous; *adj.* formidable, immense, énorme
trigger; *v.* déclencher
trim; *v.* tailler
trouble; *n.* ennui, problème
trust; *v.* faire confiance
truth; *n.* vérité
try; *v.* essayer
turn into; *v.* (se) changer en, (se) transformer en
turn nasty; *v.* se gâter, tourner mal
turn round; *v.* se retourner
turtle; *n.* tortue
twin, twin beds; *adj.; n.* jumeau, lits jumeaux

U

unacceptable; *adj.* inacceptable
unauthorized; *adj.* non autorisé(e)
unbearable; *adj.* insupportable
uncomfortable; *adj.* inconfortable, mal à l'aise
unfair; *adj.* injuste
unforgettable; *adj.* inoubliable
unique; *adj.* unique
university; *n.* université
uprising; *n.* soulèvement, révolte
upset*; *v.* contrarier
upset; *adj.* contrarié(e), bouleversé(e), fâché(e)
useful; *adj.* utile
useless; *adj.* inutile

V

vacancy; *n.* poste vacant
vaccinate; *v.* vacciner
valuable; *adj.* précieux(se), de valeur
van; *n.* camionnette

varied; *adj.* varié(e)
variety; *n.* variété
versatile; *adj.* aux talents variés
villain; *n.* méchant
voice; *n.* voix
volcano; *n.* volcan
volunteer; *v., n.* faire du bénévolat, se porter volontaire ; bénévole

W

waiter, waitress; *n.* serveur, serveuse
wall; *n.* mur
wallpaper; *n.* tapisserie
want; *v.* vouloir
war; *n.* guerre
wash up; *v.* faire la vaisselle
washing; *n.* lessive
waste; *v., n.* gaspiller ; gaspillage
watch; *v.* regarder, surveiller
water; *v.* arroser
weak; *adj.* faible
wealthy; *adj.* riche
weekday; *n.* jour de semaine
weekly; *adj.* hebdomadaire
welcome; *v.* accueillir
well-known; *adj.* connu(e), célèbre
whale; *n.* baleine
whether; *conj.* Si
while; *conj.* tandis que, alors que, pendant que
whisper; *v.* murmurer
whole; *adj.* entier(ère)
wide; *adj.* large
willing (to); *adj.* d'accord (pour), volontaire (pour)
win*; *v.* gagner

wing; *n.* aile
winner; *n.* gagnant(e)
wire fence; *n.* grillage
wish; *v.* souhaiter
without; *adv.* sans
witness; *n.* témoin
wonder; *n.* merveille
world; *n.* monde
worried; *adj.* inquiet(ète)
worry; *v.* (s')inquiéter
wrap; *v.* envelopper, faire un paquet cadeau
write*; *v.* écrire
write* down; *v.* noter

Y

yard; *n.* cour
year; *n.* année, classe
yell (at); *v.* crier (sur)
young; *adj.* jeune

EXPRESSIONS

Are you kidding me? Tu te moques de moi ?



Be in trouble Avoir des ennuis

Big deal! Pas de quoi en faire un plat !

Brilliant! Génial / Formidable !

By the way, ... A propos, ... / Au fait ...

Can you believe it? Tu te rends compte !?

Come on! Allez, quoi !

Definitely! Tout à fait ! / Absolument ! / Exactement !

Do you really mean it? Tu es sérieux(se) ?

Exactly! Parfaitement ! / Exactement !

Get into trouble S'attirer des problèmes / Chercher les ennuis

Get it off your chest! Dis ce que tu as sur le cœur ! / Dis ce que tu as à dire



Give me a break! Ça suffit ! / Fiche-moi la paix !

Guess what! Devine ! / Tu sais pas ? / Tu sais pas quoi ?

Hopefully! Espérons ! / Avec un peu de chance !

I can't stand it any more! Je n'en peux plus ! / Je craque !

I get it. Je comprends.

I mean it. Je suis sérieux/sincère.

I'm fed up! J'en ai marre ! / J'en ai assez ! / J'en ai ras-le-bol !

I've had it with you! / I've had enough of you! /

I'm sick of you!

J'en ai marre de toi !

It makes me sick.

Ça me rend malade.

It really gets on my nerves!

Ça me tape sur les nerfs ! /
Ça me rend fou/folle/dingue !

It's so unfair! C'est trop injuste !

Leave me alone! Laisse-moi tranquille !



Expressions



Let me think! Laisse-moi réfléchir...

Let's see... Voyons un peu...

No kidding! Sans blague !

No problem! Pas de problème !

No wonder! Pas étonnant !

Of course! Bien sûr !

Right. Bien ! / Bon ! / C'est vrai.

Say it to my face! Dis-le moi en face !

See / get / look at the bigger picture Prendre du recul,
considérer le problème dans son ensemble.

Sounds perfect! Ça m'a l'air super/génial !

Talk about double standards! Tu parles d'égalité ! / Si ce n'est pas du favoritisme !

That's final! C'est décidé ! / Point final !



That's for sure! Ça, c'est certain !

That's my girl. / That's my boy. Je suis fier(ère) de toi ! / Je te reconnaiss bien là !

That's too bad. C'est trop bête ! / C'est vraiment dommage.

They're such a pain! Ils sont tellement pénibles !

Watch your language, please! Sois poli(e) / Fais attention à ce que tu dis, je te prie !

What do you mean? Qu'est-ce que tu veux dire ?

What's up? Quoi de neuf ?

What's wrong with you? Qu'est-ce qui ne va pas ? / Ça va pas ? / Ça va pas la tête ?

You're so pathetic! Tu fais pitié !

You're such a jerk! Tu es vraiment trop bête/lourd !

You're such a loser! T'es vraiment nul !

You're such a muppet! T'es vraiment un guignol !



FRANÇAIS - ANGLAIS

A

à la place (de); loc. adv. instead (of)
à mi-temps; loc. adj. part-time
abandonner; v. abandon
abasourdi(e); adj. stunned
abattre; v. cut* down
aborder (un sujet); v. address
abri; n. shelter
absent(e); adj. absent, missing
absolument; adv. definitely
académie; n. academy
accessoire; n. prop
acclamer; v. acclaim
accord; n. deal
accumuler; v. pile up
(s')accroupir; v. crouch
acteur, actrice; n. actor, actress
actuel(le); adj. current
actuellement; adv. currently
adapter, s'adapter; v. adapt
adhérer à; v. join
admirateur; n. fan
adulte; n. grown-up
adversaire; n. opponent
affaires; n. stuff
affectueux(se); adj. caring
affreux(euse); adj. awful, lousy
âgé(e); adj. elderly
agripper; v. grasp
aide-soignant pour animaux; n. animal carer
aile; n. wing
aimer; v. enjoy, like, love
ajouter; v. add
(s')allonger; v. lie*
alphabétisation; n. literacy
amical(e); adj. friendly
amitié; n. friendship
amusement; n. fun
animal familier; n. pet
animé(e); adj. lively
année; n. year
annonce; n. ad, advert, advertisement
anxieux(se); adj. nervous, anxious, tense
apparition; n. appearance
appeler; v. call, call out (to)
apprécier; v. enjoy
apprendre; v. learn*
approche, (s')approcher; n., v. approach
approvisionner; v. stock
après; adv. prép. after
aptitude; n. skill
argent de poche; n. pocket money
argument; n. argument
arrière; n. rear

arroser; v. water

artistique; adj. artistic

assez; adv. enough

assez (+ adj. / + adv.); adv. quite

assister à; v. attend

association caritative; n. charity

astéroïde; n. asteroid

atelier (d'ouvriers exploités); n. sweatshop

atteindre; v. reach

attention, faire attention; n.; exp.

attention; be careful

attentionné(e); adj. caring

(s')attendre à; v. expect

attirer; v. attract

attitude; n. behaviour

attraper; v. catch*

au fond; loc. adv. basically

au lieu (de); adv. instead (of)

au moins; loc. adv. at least

aube; n. sunrise

audacieux(se); adj. bold

augmenter; v. increase

autorité; n. authority

avant; adv., prép. before

avantage; n. benefit

aventure; n. adventure

aventure (amoureuse); n. affair

aveugle; adj. blind

avion; n. airplane

avoir besoin de; v. need

avoir envie de; v. feel* like

avoir l'intention de; v. intend

bouleversé(e); adj. upset

bouleverser; v. upset*

bras; n. arm

bref; adj. brief, short

brièvement; adv. shortly, briefly

briller; v. shine*

brouillon; n. draft

bureau; n. desk; office

but; n. goal

C

cabine de pilotage; n. cockpit

(se) cacher; v. hide*

caisse enregistreuse; n. cash register

calmement; adv. calmly

campement; n. settlement

canard; n. duck

candidature; n. application

capable, performant(e); adj. efficient

caractéristique; n. characteristic

caresser; v. stroke

carrière; n. career

célèbre; adj. famous, popular, well-known

célébrité; n. fame, celebrity

cendre; n. ash

censé(e); adj. meant to, supposed to

cependant; conj. however

certainement; adv. definitely, certainly

chaleur; n. heat

chance; n. luck

changer; v. change

changer d'avis; v. change one's mind

(se) changer en; v. turn into

charbon; n. coal

chasser; v. hunt

chef; n. leader

chemin de fer; n. railway

cher, chère; adj. expensive

chercher des problèmes; v. mess with

choc; n. shock

choisir; v. choose*, pick

chronologique; adj. chronological

ci-dessus; adv. above

cinéaste; n. filmmaker

circonstance; n. circumstance

citoyen; n. citizen

classe; n. form, year

classique; n., adj. classic

client; n. customer

coincé(e); adj. stuck (in)

colère; n. anger

colombe; n. dove

colonne; n. column

combattre; v. fight*

B

baby-sitter, faire du babysitting; n., v.

babysitter, babysit*

baleine; n. whale

bande; n. gang

bande dessinée; n. comics

base; n. basis

bataille; n. battle

bateau; n. boat

bavarder; v. chat

bazar; n. mess

bénévole; n. volunteer

bête; adj. silly

bienfaiteur; n. benefactor

bientôt; adv. soon, shortly

biographie; n. biography

blessé(e); adj. injured, hurt

blesser; v. hurt*, injure

boisson gazeuse; n. soda

bonbon; n. sweet

bouche bée; exp. gaping

bouder; v. sulk

Lexique français-anglais

comédie; *n.* comedy
commande; *n.* order
commander; *v.* order
commencer; *v.* start, begin*
commerce; *n.* trade
companie; *n.* company
compassion; *n.* compassion
compatir; *v.* sympathize (with)
compétence; *n.* skill
compétition; *n.* competition
complètement; *adv.* completely, totally
comploter; *v.* plot
comportement; *n.* behaviour
(se) comporter; *v.* behave
comprendre, se rendre compte; *v.* understand*, realize
compter (sur); *v.* count (on)
concert; *n.* concert, show
confédéré; *n.* confederate
confiance; *n.* confidence
confondre; *v.* confuse
connaître; *v.* know*
connu(e); *adj.* well-known, popular
conseil, conseils; *n.* tip, advice (piece of)
conseiller; *v.* advise
considération; *n.* regards
considérer (comme); *v.* regard (as)
construire; *v.* build*
content(e); *adj.* pleased, happy, excited
continuer (à); *v.* go* on , keep* on, continue
contrarié (e); *adj.* upset
contrarier; *v.* upset*
contrat; *n.* deal, contract
contrôler; *v.* check
convaincant(e); *adj.* convincing
convaincre; *v.* convince
copier (sur); *v.* copy (off)
corvée; *n.* chore
coulant(e); *adj.* easy-going
coup; *n.* blow
cour; *n.* yard
courageux(se); *adj.* bold
courir après; *v.* run* after, chase
couronné(e) de succès; *adj.* successful
court(e); *adj.* short
coûter; *v.* cost *
créer; *v.* Create, start up
crénelle; *n.* sunset
crier sur; *v.* yell at
critique; *n.* criticism
croire; *v.* believe, think*
croître; *v.* grow*
cruauté; *n.* cruelty
cueillir; *v.* pick, pick up
cuisine; *n.* cooking

D

dangereux(se); *adj.* dangerous, risky
danse; *n.* dance
date limite; *n.* deadline
de toute façon; *loc. adv.* anyway
débarrasser; *v.* clear
début, au début de; *n.*; *exp.* beginning, start ; in the early...

décennie; *n.* decade
décevoir; *v.* disappoint
déclarer; *v.* declare, state
déclencher; *v.* trigger
décoller; *v.* take* off
déconcerté(e), décontenancé(e); *adj.* confused, lost
décontracté(e); *adj.* easy-going
décor; *n.* setting, set
décor, toile de fond; *n.* backdrop
décorer; *v.* decorate
découvrir; *v.* discover, find* out
défendre; *v.* defend
défi; *n.* challenge
défier; *v.* challenge, defy
déforestation; *n.* deforestation
dégoûtant(e); *adj.* disgusting
déguerpir; *v.* run* off
déjà; *adv.* already
demandeur d'emploi; *n.* job seeker
démarrer; *v.* start
démodé; *adj.* old-fashioned
(se) dépêcher; *v.* hurry
dépenser (de l'argent); *v.* spend*
dernier(ère) en date; *adj.* latest
désagréable; *adj.* nasty
désert(e); *adj.* deserted
déshydratation; *n.* dehydration
désordre; *n.* mess
désorienté(e); *adj.* confused, lost
dessert; *n.* dessert
dessin; *n.* design
dessiner; *v.* draw*
dessus, au-dessus; *adv.* above
(se) détendre; *v.* chill out
déterminé(e); *adj.* determined
détritus; *n.* litter
détruire; *v.* destroy
développer; *v.* develop
devenir; *v.* become*, turn into
deviner; *v.* guess
dire; *v.* say*, tell*
directeur(trice); *n.* manager
discrimination; *n.* discrimination
disponible; *adj.* available, free
dispute; *n.* argument, bickering, row, fight
(se) disputer; *v.* argue, fight*
distribution de journaux; *n.* paper round
don; *n.* donation
donner un coup de main; *v.* lend* a hand
dormir; *v.* sleep*
dossier; *n.* file
douche; *n.* shower

douleur; *n.* pain
doux(ce); *adj.* soft, smooth
droit; *n.* right
durable; *adj.* lasting , long-lasting

E

ébahie(e); *adj.* amazed
(s')échapper; *v.* escape
échanger; *v.* swap
échec et mat; *être mis en échec*; *exp.* checkmate; be checkmated
échecs; *n.* chess
écoeurant(e); *adj.* nauseating, disgusting
économiser; *v.* save
écouter; *v.* listen (to)
écran; *n.* screen
écrire; *v.* write *
efficace; *adj.* efficient
effrayé(e); *adj.* scared, be afraid (of)
égal(e), égaux; *adj.* equal
égoïste; *adj.* selfish
élégant(e); *adj.* classy, smart
(s')élèver; *v.* rise*
émanations; *n. pl.* fumes
embarquer; *v.* board
embarrassant(e); *adj.* embarrassing
embâter; *v.* annoy, bother , pick on, mess with
embrasser; *v.* kiss
embuscade; *n.* ambush
émouvant(e); *adj.* moving
emplacement; *n.* location
emploi; *n.* position
employé(e); *n.* attendant, employee
employés; *n.* staff
employeur; *n.* employer
emprisonner; *v.* imprison, lock up
en avant, vers l'avant; *loc. adv.* forward
en colère; *loc. adv.* cross, angry, mad, upset
en fait; *loc. adv.* actually
(s')enfuir; *v.* run* away, run* off, escape
en réalité; *loc. adv.* actually
en voie de disparition; *loc.*
 endangered (species)
enchaînement (danse); *n.* routine
encore; *adv.* again, still
endormi(e); *adj.* asleep
énerver; *v.* annoy
enfant; *n.* kid, child
enfermer; *v.* lock up
engagement; *n.* commitment
ennui; *n.* trouble
énoncer; *v.* state
énorme; *adj.* tremendous, enormous, huge, massive
énormément; *adv.* hugely
enrichissant(e); *adj.* enriching
enseigner; *v.* teach*
ensemble; *adv.* together
entamer; *v.* cut* into

entendre; v. hear*
enthousiaste; adj. enthusiastic
entier(ère); adj. whole
entraînement; n. coaching
entreprise; n. company
entrer; v. get* in, enter
entrer en éruption; v. erupt
entretien d'embauche; n. job interview
envelopper; v. wrap
épée; n. sword
éprouver de la compassion pour; v. feel* for
équipe; n. team
erreur; n. mistake
esclavage; n. slavery
esclave; n. slave
escrime; n. fencing
espèce; n. species
espionnage; n. intelligence
essayer; v. try
essentiel(le); adj. fundamental, main
établir; v. establish
étagère; n. shelf (pl.shelves)
étrange; adj. strange
être d'accord; v. agree
être d'accord (pour); v. be willing (to)
étude; n. study
étude de cas; n. case study
étudiant (e); n. student
évaluer; v. assess
événement; n. event
éviter; v. avoid
exactement; adv. exactly
excepté; prép. apart from, except
exceptionnel(le); adj. remarkable
excuse; n. apology
exiger; v. expect
expérience; n. experience
explication; n. explanation
exposer (un problème); v. state
exprimer; v. express
extraverti(e); adj. outgoing
extrêmement; adv. extremely

F
fâché(e); adj. angry, cross, upset, mad
facile (à vivre); adj. easy-going
facilement; adv. easily
facturer; v. charge
faible; adj. weak
faire confiance; v. trust
faire des commissions; v. run* errands
faire du bénévolat; v. volunteer
faire du patin en ligne; v. roller-blade
faire du vélo, du cheval; v. ride*
faire la vaisselle; v. wash up
faire un compromis; v. compromise
faire un paquet cadeau; v. wrap
faire une scène; v. make* a scene
famine; n. starvation
fangue; adj. fascinated

faubourgs; n. pl. outskirts
faute; n. fault, mistake
favori(te); adj. favourite
fébrilement; adv. excitedly
fermer à clé; v. lock
feuille; n. leaf(ves)
feuille de papier; n. sheet
feuilleton télévisé; n. sitcom, series
fiable; adj. reliable
fidèle; adj. faithful
film; n. film, movie
film à grand succès; n. blockbuster
fils; n. son
finalement; adv. finally, eventually
flic; n. cop
fonctionnaire; n. civil servant
fondamentalement; adv. basically
fonder; v. establish, found
formation; n. training
formidable; adj. tremendous
fou, folle; adj. crazy, mad
fournir; v. supply
fournir (idée, solution...); v. come* up with
foyer (école); n. common room
franc(he); adj. honest
frappant(e); adj. striking
frapper; v. beat* up
frère; n. brother
fusil; n. gun

H

(d')**habitude**, comme d'**habitude**; loc. adv.
usually, as usual
haie; n. hedge
handicap; n. disability
harmonie; n. harmony
hausser les épaules; v. shrug
hautement; adv. highly
hebdomadaire; adj. weekly
hélice; n. propeller
herbe; n. grass
heures de bureau; n. business hours
heures ouvrables; n. business hours
hindou(e); adj. Hindu
histoire; n. history, story
histoire policière; n. crime story
histoire sentimentale; n. romance
honnête; adj. honest
horaire; n. schedule
humide; adj. damp

I

illustrer; v. illustrate
imaginer, s'imaginer; v. imagine, fancy, picture
imiter; v. mimic (-ked, -king)
immédiat(e); adj. instant
immense; adj. huge, tremendous, enormous
immensément; adv. hugely
immobile; adj. still
immuniser; v. immunise
impatient(e); adj. impatient, excited
(s')**impliquer**; v. get* involved
impoli(e); adj. impolite, rude
important(e); adj. important, significant
impressionnant(e); adj. impressive
impressionner; v. impress
imprimer; v. print
inacceptable; adj. unacceptable
inconfortable; adj. uncomfortable
indépendant(e); adj. independent
indiquer; v. indicate
influent(e); adj. influential
ingénieur; n. engineer
injuste; adj. unfair
inoubliable; adj. unforgettable
inquiet(ète); adj. worried
inquiéter, s'inquiéter; v. worry
inscription; n. registration
(s')**inscrire**; v. register, join, enter
insérer; v. insert
insolation; n. sunstroke
insouciant(e); adj. happy-go-lucky
insupportable; adj. unbearable
intelligent(e); adj. intelligent, smart, clever
intello; adj. brainy
interdit(e); adj. prohibited, banned
interdit de sortie; adj. grounded
intéressé(e) (par); adj. interested (in)

Lexique français-anglais

intérêt; *n.* interest
 interloqué(e); *adj.* taken aback
 interroger (sur); *v.* quiz (on)
 interrompre; *v.* interrupt
 intrépide; *adj.* bold
 inutile; *adj.* useless
 inventer; *v.* make* up, invent
 (s')investir; *v.* get* involved
 irrésistible; *adj.* compelling
 irresponsable; *adj.* irresponsible
 irrité(e); *adj.* irritated

J

jardinage; *n.* gardening
 jeter; *v.* throw* away, dump
 jeter un coup d'œil; *v.* glance, peer
 jeu; *n.* game
 jeu (d'acteur); *n.* performance
 jeune; *adj.* young
 jouer (un rôle); *v.* act, perform
 jouer le rôle principal (dans); *v.* star (in)
 jour de semaine; *n.* weekday
 jumeau; *n.*, *adj.* twin
 jurer; *v.* swear*

L

lâche; *n.* coward
 laisser; *v.* leave*, let*
 laisser de côté; *v.* leave* out
 laisser tomber; *v.* drop
 laisser tomber (quelqu'un); *v.* let* down
 large; *adj.* broad, wide
 larme; *n.* tear
 lave; *n.* lava
 lave-vaisselle; *n.* dishwasher
 légende; *n.* legend
 lessive; *n.* washing
 lettre de motivation; *n.* cover letter
 libérer; *v.* release
 libérer (du temps); *v.* spare (time)
 libre; *adj.* free, available
 lieu; *n.* place
 lire; *v.* read*
 lisière; *n.* outskirts
 lisse; *adj.* smooth
 local(e); *adj.* local
 louanges; *n.* acclaim
 louer; *v.* rent*
 lumière; *n.* light
 lutter; *v.* fight *(for/against)

M

mal à l'aise; *adj.* uncomfortable
 malhonnête; *adj.* dishonest
 malin(gne); *adj.* clever, smart
 maltraiter; *v.* abuse

manière; *n.* manner
 manifestation; *n.* demonstration
 manquer; *v.* miss
 manquer l'école; *v.* skip school
 manuel(le); *adj.* manual
 marchandises; *npl.* goods
 marché; *n.* deal
 marché du travail; *n.* job market
 marque page; *n.* bookmark
 marquer (buts ou points); *v.* score
 massif(ve); *adj.* massive
 match; *n.* game
 matinal(e); *adj.* early
 mécanique; *n.* mechanics
 méchant(e); *adj.* mean, nasty
 méchant(e); *n.* villain
 même; *adj.* Same
 même, même si; *adv.* even, even if
 menacer; *v.* threaten
 ménage; *n.* housework
 mendier; *v.* beg
 meneur(se); *n.* leader
 menteur(se); *n.* liar
 menteur(se); *adj.* dishonest
 mentionner; *v.* mention
 mentir; *v.* lie
 mer; *n.* sea
 merveille; *n.* wonder
 métal; *n.* metal
 metteur en scène; *n.* director
 mettre en rayon; *v.* stock
 mettre en scène; *v.* direct
 mettre la table; *v.* lay* the table
 mettre sous clef; *v.* lock up
 mettre une annonce pour; *v.* advertise
 meurtrier; *n.* murderer
 milieu; *n.* middle
 minable; *adj.* lousy
 mise en scène; *n.* directing
 mobylette; *n.* moped
 modèle; *n.* model
 moderne; *adj.* modern
 monde; *n.* world
 monter; *v.* rise*
 monter à bord; *v.* board
 montrer; *v.* show*
 montrer du doigt; *v.* point at
 (se) moquer; *v.* laugh at, make* fun of
 moteur; *n.* engine
 mourir de faim; *v.* starve
 mur; *n.* wall
 mûr(e); *adj.* mature
 murmurer; *v.* whisper
 musulman(e); *adj.* Muslim

N

narrer; *v.* narrate
 nase; *n.*, *adj.* loser
 national(e); *adj.* national
 naufrage; *n.* shipwreck

nausée; *n.* nausea
 naviguer; *v.* surf
 navire; *n.* ship
 né(e); *adj.* born
 négocier; *v.* negotiate
 nerveux(se); *adj.* nervous, tense
 nettoyer; *v.* clean up
 nier; *v.* deny
 niveau; *n.* level
 nominer; *v.* nominate
 non autorisé(e); *adj.* unauthorized
 normal (e); *adj.* normal
 note; *n.* mark, grade
 noter; *v.* write* down
 nourrir; *v.* feed*
 nuage; *n.* cloud
 nuit, cette nuit; *n.* night, tonight
 nul(le) *n.*; *adj.* loser; lousy
 nulle part; *loc. adv.* nowhere
 numéro (spectacle); *n.* routine

O

obstiné(e); *adj.* stubborn
 occasion; *n.* opportunity
 occupé(e); *adj.* busy
 (s')occuper (de); *v.* look after, take* care of
 œil; *n.* eye
 offre; *n.* offer
 offrir; *v.* offer
 ordinateur; *n.* computer
 ordure; *n.* rubbish, trash
 organiser; *v.* organise
 original(e); *adj.* original
 orphelin; *n.* orphan
 oublier; *v.* forget*
 ouvert(e); *adj.* open

P

paix; *n.* peace
 pâle; *adj.* pale
 palpitant(e), passionnant(e); *adj.* thrilling
 panique; *n.* panic
 par la suite; *loc. adv.* eventually
 pardonner; *v.* forgive*
 pareil(le); *adj.*, *adv.* same
 paresseux(se); *adj.* lazy
 parking; *n.* parking lot
 partager; *v.* share
 participer à; *v.* enter, take* part in
 participer à (un spectacle); *v.* perform
 partie; *n.* part
 partir; *v.* leave*
 passer; *v.* pass
 passer (du temps); *v.* spend*
 passer l'aspirateur; *v.* hoover
 passer par; *v.* go* through
 passer un accord; *v.* strike* a deal
 passer une audition; *v.* audition

passionnant(e); *adj.* thrilling, compelling
passionné(e) (de); *adj.* keen (on)
passionnément; *adv.* passionately
patient(e); *adj.* patient
pause; *n.* break
pauvre; *adj.* poor
pauvreté; *n.* poverty
payer; *v.* pay*
peindre; *v.* paint
pelouse; *n.* lawn
penser; *v.* think*
perdre; *v.* lose*
perdu(e), dans le flou; *adj.* lost, confused
performant(e); *adj.* efficient
période de travail; *n.* shift
permettre; *v.* allow, let*
permis; *adj.* allowed
perroquet; *n.* parrot
personnage; *n.* character
personnalité (célébrité); *n.* personality, figure
personne qui promène le chien; *n.* dog walker
personnel; *n.*; *adj.* personnel, staff; personal
perspicacité; *n.* insight
pesticide; *n.* pesticide
petit boulot; *n.* odd job
petite annonce; *n.* ad
pétrifié(e); *adj.* petrified
peur; *n.* fear
peut-être; *adv.* perhaps
photographie; *n.* photography
pianiste; *n.* pianist
pilote; *n.* pilot
piocher; *v.* pick
piste d'aviation; *n.* tarmac
pitoyable; *adj.* pathetic
(se) plaindre; *v.* complain
planche à roulette(s); *n.* skateboard
plateau de tournage; *n.* set
plein (de), beaucoup (de); *loc.* loads (of)
plein(e) de vie; *adj.* lively
pleurer; *v.* cry
plusieurs; *adj.* several
plus tard; *adv.* later
poitrine; *n.* chest
polaire; *adj.* polar
poli(e); *adj.* polite
polluer; *v.* pollute
pollution; *n.* pollution
pont (navire); *n.* deck
populaire; *adj.* popular
poser sa candidature (pour); *v.* apply (for)
possibilité; *n.* opportunity
poste; *n.* position
poste vacant; *n.* vacancy
postuler (à); *v.* apply (for)
pot d'échappement; *n.* exhaust pipe
poumon; *n.* lung
pour changer; *exp.* for a change
pourri(e); *adj.* lousy
poursuivre; *v.* chase, run* after

pourtant; *adv.* however
poutre; *n.* beam
précieux(se); *adj.* valuable
(se) précipiter; *v.* rush
préféré(e); *adj.* favourite
premièrement; *adv.* first
prendre soin (de); *v.* take* care (of)
(se) préparer (à); *v.* get* ready (to)
pressé(e); *adj.* in a hurry
prêt(e) (à); *adj.* ready (to), willing (to)
prêter une oreille attentive; *v.* lend* an ear
principal(e); *adj.* main, major
principal (rôle); *adj.* leading
principalement; *adv.* mainly
prix (récompense); *n.* prize
probablement; *adv.* probably
problème; *n.* issue, problem, trouble
producteur; *n.* producer
produit chimique; *n.* chemical
professeur principal; *n.* form tutor
professionnel; *adj.* professional
programmation; *n.* programming
projet; *n.* project
promettre; *v.* promise
proposer; *v.* offer
proposition; *n.* offer
proposition (gram.); *n.* clause
propre; *adj.* neat, clean
propre, à soi; *adj.* own
prospectus; *n.* leaflet
protéger; *v.* protect
protester; *v.* protest
prouver; *v.* prove, establish
public; *n.* audience
public, publique; *adj.* public

Q

quartier; *n.* neighbourhood
question (problème); *n.* issue
quitter; *v.* leave*

R

racisme; *n.* racism
raconter; *v.* tell*, narrate
raison; *n.* reason
raisonnable; *adj.* reasonable, sensible
ramasser; *v.* pick up
ramer; *v.* row
ramper; *v.* crawl
ranger; *v.* tidy up
rapporter; *v.* report
rater; *v.* miss, miss out on
rater sa chance; *v.* blow* one's chance
ratisser; *v.* rake
rattraper (temps, travail); *v.* catch* up with
(se)rattraper (envers quelqu'un); *v.* make* up to someone

rayon; *n.* shelf (pl. shelves)
réalisateur; *n.* director
réalisation (cinématographique); *n.* directing
réaliser (mettre en scène); *v.* direct
recevoir; *v.* receive
recevoir (une récompense); *v.* be awarded
réchauffement climatique; *n.* global warming

recherche; *n.* research

recoller les morceaux; *v.* patch things up

récompense; *n.* award, prize

récompenser; *v.* award

(se) réconcilier avec; *v.* make* up with

reconsidérer; *v.* reconsider

recueillir (dons); *v.* collect (donations)

recycler; *v.* recycle

redoubler; *v.* do* a year over again

réduire; *v.* reduce

réfléchir; *v.* think* (about/of)

refuge; *n.* shelter

regarder; *v.* look, watch

regarder fixement; *v.* gaze

régional(e); *adj.* local

règle, règlement; *n.* rule

régler; *v.* set*

rejeter; *v.* reject

rejeter la responsabilité sur; *v.* blame

relier (livre); *v.* bind*

remarquable; *adj.* remarkable

remplir; *v.* fill in

remuer; *v.* toss

rencontrer, se rencontrer; *v.* meet*

rendre; *v.* give* back, hand in

(se) rendre; *v.* surrender

(se) rendre compte; *v.* realize

rendre visite; *v.* call (at), visit

répandre; *v.* spread*

répétition; *n.* rehearsal

réplique; *n.* line

répliquer; *v.* retort

répondre; *v.* answer, answer back, reply

résolu(e); *adj.* determined

respecter; *v.* respect

respectueusement; *adv.* respectfully

responsable (de); *adj.* responsible (for)

rester; *v.* stay

résumé; *n.* summary, synopsis

(se) retourner; *v.* turn round

(se) réunir; *v.* meet*

réussi(e); *adj.* successful

réussir (un examen); *v.* pass

réussite; *n.* success

réutiliser; *v.* re-use

rêve; *n.* dream

réveil; *n.* alarm-clock

(se) révéler (s'avérer); *v.* prove + adj

rêver; *v.* dream*

révolte, soulèvement; *n.* uprising

revolver; *n.* gun

riche; *adj.* wealthy

ridicule; *adj.* ridiculous

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rire, rire de; *v.* laugh, laugh at
risqué(e); *adj.* risky, dangerous
rôle; *n.* part, role
roman; *n.* novel
roman ou film à sensation; *n.* thriller
rumeur; *n.* rumour

S

sac à dos; *n.* backpack
saisir; *v.* grasp
salaire horaire; *n.* hourly wage
salle de sport; *n.* gym
sans; *prép.* without
sans pitié; *adj.* cold-blooded
sans-abri; *n., adj.* homeless
sauf; *prép.* apart from, except
 sauver; *v.* save
(se) sauver; *v.* run* off, run* away, escape
savoir; *v.* know*
savoir-faire; *n.* skill
scarlatine; *n.* scarlet fever
scénariste; *n.* screenwriter
science fiction; *n.* science fiction
scooter; *n.* moped
scruter; *v.* peer
sécher l'école; *v.* skip school
secondaire; *adj.* minor
secouer; *v.* shake*
secret; *n.* secret
sembler; *v.* sound (à l'oreille), look (à la vue)

soucier (se); v. care about
soudain; adv. suddenly
souffler; v. blow*
souffrance; n. pain
souffrir, faire souffrir; v. suffer, hurt*
souhaiter; v. wish
soulagé(e); adj. relieved
soulèvement, révolte; n. uprising
souple; adj. flexible
soutenir; v. stand* by
spectacle; n. entertainment, show, sight
stipuler; v. mention
strictement; adv. strictly
stupéfait(e); adj. amazed, stunned
succès; n. hit, success ;
(qui a du) succès; successful
suggestion; n. suggestion
suivant(e); adj. following , next
supermarché; n. supermarket
supporter; v. stand*, bear*, take *
sûr(e) (fiable); adj. reliable
surexcité(e); adj. excited
surnom; n. nickname
surprenant(e); adj. surprising
surprendre; v. catch*
surprise; n. surprise
surtout; adv. mainly
surveillant; n. overseer
surveiller; v. watch, look after
susceptible; adj. touchy
sympathique; adj. friendly, kind

T

réparer violement ; <i>v. throw* apart</i>	
série ; <i>n. series</i>	
serveur, serveuse ; <i>n. waiter, waitress</i>	
seul(e) ; <i>adj. alone</i>	
seulement ; <i>adv. only</i>	
s'excuser ; <i>v. apologise</i>	
si ; <i>conj. if, whether</i>	
siècle ; <i>n. century</i>	
siège ; <i>n. seat</i>	
signer ; <i>v. sign</i>	
significatif(ve) ; <i>adj. significant</i>	
signifier ; <i>v. mean*</i>	
silencieusement ; <i>adv. silently</i>	
silencieux(se) ; <i>adj. quiet</i>	
Sincères salutations ; <i>loc. Sincerely (yours)</i>	
singe, grand singe ; <i>n. monkey, ape</i>	
sociable ; <i>adj. outgoing</i>	
sœur ; <i>n. sister</i>	
soigné(e) ; <i>adj. neat , tidy</i>	
soin ; <i>n. care</i>	
soir, ce soir ; <i>n. evening, tonight</i>	
sortir ; <i>v. get* out, come* out</i>	
sortir (film, disque...) ; <i>v. release</i>	
sot(te) ; <i>adj. silly</i>	
tâche ; <i>n. chore</i>	
tailler (haies) ; <i>v. trim</i>	
talentueux(se) ; <i>adj. talented</i>	
tapisserie ; <i>n. wallpaper</i>	
tard, tardivement, en retard ; <i>adj., adv. late</i>	
tas (de) ; <i>n. loads (of)</i>	
technologique ; <i>adj. techy</i>	
téléphone portable ; <i>n. cellphone (US), mobile phone (GB)</i>	
témoin ; <i>n. witness</i>	
tendu(e) ; <i>adj. nervous , tense</i>	
(se) tenir debout ; <i>v. stand*</i>	
(se) tenir voûté(e) ; <i>v. slouch</i>	
tenir en main ; <i>v. hold*</i>	
terrain d'aviation ; <i>n. airfield</i>	
terre ; <i>n. earth</i>	
terrible ; <i>adj. terrible , tremendous</i>	
terrorisme ; <i>n. terrorism</i>	
têtu(e) ; <i>adj. stubborn</i>	
timide ; <i>adj. shy</i>	
toile ; <i>n. net</i>	
toile de fond, décor ; <i>n. backdrop</i>	
tondre ; <i>v. mow</i>	
tortue ; <i>n. turtle</i>	

totallement; *adv.* totally, completely
toujours; *adv.* always, still
tournage (film); *n.* shooting
tourner (film); *v.* shoot*
tout à fait; *loc. adv.* quite
tout d'abord; *loc. adv.* first
trahison; *n.* betrayal
traîner; *v.* hang* out
traiter; *v.* treat
tranquille; *adj.* quiet
(se) transformer en; *v.* turn into
travail; *n.* labour
travailleur(se); *adj.* hard-working
trembler; *v.* quake
tricher; *v.* cheat
tricheur(se); *n.* cheat
trop (+ adj.); *adv.* too
trouver; *v.* find*, find* out
truc; *n.* stuff
tuер; *v.* kill

u

une fois; *loc. adv.* once
unique; *adj.* unique
université; *n.* university
utile; *adj.* useful

V

vacciner; v. vaccinate
valeur, de valeur; n. value, valuable
(se) vanter; v. show* off
vaporiser; v. spray
varié(e); adj. varied
variété; n. variety
venir; v. come*, come* over
vérifier; v. check
vérité; n. truth
vêtements; n. pl. clothes
vexé(e); adj. offended, hurt
vidé(é); v.; adj. empty
vie; n. life(-ves), lifetime
ville, centre ville; n. town, downtown
vivant(e); adj. alive
voir; v. see*
voisin(e); n. neighbour
voix; n. voice
voler; v. steal*
volontaire (pour); adj. willing (to)
vouloir; v. want
vouloir dire; v. mean *
vraiment; adv. really
vue; n. sight

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