

« Death of a Salesman » by Arthur Miller

Fiona Ratkoff, IA-IPR d'anglais



Georg Trakel « Life is full of beauty »

« The Handmaid's Tale »: un webinar

Le mardi 10 novembre à 14h30

Vos questions à m'envoyer par mail ou à taper dans le clavardage

Pour que via marche, il faut d'abord ouvrir un onglet avec:

<https://cvirtuelle.phm.education.gouv.fr/Login>

Puis ouvrir l'onglet que l'on vous transmet. Pour nous, ce sera :

<https://cvirtuelle.phm.education.gouv.fr/webinaires20192020>

- Un webinaire en franglais. Pourquoi?
- Pour qui? LLCER essentiellement mais également des activités en collège

Quatre parties:

- Le travail d'une collègue de l'académie + pearltrees de la Martinique
- Le contexte économique, social en 1949
- Le contexte culturel et une analyse de la pièce
- Des pistes pour développer les ACL des élèves

Un très grand bonjour aux collègues de la Martinique!

<http://www.pearltrees.com/t/anglais-specialite-general/id30923164>

<https://www.education.gouv.fr/bo/20/Special2/MENE2001794N.htm>

Aller voir les grilles LLCER et MC:

- EE: en deux parties (analyse/16 et traduction-transposition/4)
- EO

Une édition avec le lexique et un glossaire



Death of a Salesman: Text and Study Aids (Anglais)

Broché – 19 janvier 2009

de Arthur Miller (Auteur)

★★★★☆ 72 évaluations

[Voir les formats et éditions](#)

Broché

10,03 €

3 D'occasion à partir de 2,95 €

4 Neuf à partir de 10,03 €

Livré : samedi 17 oct. [Détails](#)

Livraison accélérée : vendredi 16 oct.

Commandez dans les 23 h et 11 min

GLOSSARY OF DRAMATIC TERMS

allusion An indirect but meaningful reference to a person, place, event, or literary work.

antagonist The character opposing the protagonist in a drama.

apron See *forestage*.

aside A short comment made by a character to the audience or another character that is not heard by the other characters on the stage.

backdrop A large piece of cloth painted with a scene hung at the back of the stage.

climax Often considered the same as the turning point: the point at which the main conflict becomes the most intense making the outcome of the conflict clear.

comedy A literary work – usually a drama – that is humorous in its treatment of theme and character and has a happy ending.

comic relief A short comic scene, usually in a tragedy, that for a moment reduces the tension.

dénouement The part of the plot where the final outcome of a conflict or complication is made known.

diction The choice and use of words in speech or writing.

downstage The front part of the stage.

dramatic irony Words spoken by a character that have for the audience a meaning not intended or even understood by the speaker.

flashback A scene inserted in a play or story that interrupts the logical sequence of time to relate something that happened at an earlier time.

15 *served in her veil at the right. She gets out and puts on a robe, listening. Most often jovial, she has developed an iron repression of her exceptions to Willy's behavior – she more than loves him, she admires him, as though his mercurial nature, his temper, his massive dreams and little cruelties, served her only as sharp reminders of the turbulent longings within him, longings which she shares but lacks the temperament to utter and follow to their*
20 *end.*

LINDA (*hearing Willy outside the bedroom, calls with some trepidation*): Willy!

WILLY: It's all right. I came back.

25 LINDA: Why? What happened? (*Slight pause.*) Did something happen, Willy?

WILLY: No, nothing happened.

LINDA: You didn't smash the car, did you?

WILLY (*with casual irritation*): I said nothing happened. Didn't you hear me?

30 LINDA: Don't you feel well?

5 **sample case** a suitcase containing examples of the articles for sale – 7 **exhaustion** state of being very tired – 9 **burden** heavy load – 9 **soreness** pain from overuse – 10 **palm** the inside of the hand without the fingers – 10 a **word-sigh** a word expressed as one lets out a deep breath when tired or disappointed – 13 **to stir** to move slightly – 13 **robe** kind of coat worn over nightclothes – 14 **jovial** [ˈdʒɔɪiəl] cheerful – 14 **iron repression** great ability not to let feelings show – 15 **exception** objection, opposition – 16 **mercurial nature** [mɜːˈkjʊəriəl] personality characterized by rapidly changing moods – 18 **turbulent** [ˈtɜːbʊlənt] restless, confused – 18 **longing** a desire for sth – 19 **to utter** to express in words – 21 **trepidation** fear – 28 **casual** showing little interest or concern – 28 **irritation** annoyance

Le projet final au choix Mme Girard



The Consumer Society
(Thématique : Arts et débats d'idées
Axe : art et contestation)



My project : To what extent can art be a means of protest against consumerism?



Pour quel projet voulez-vous travailler?

**Vous choisissez quel niveau vous souhaitez atteindre: quels sont vos objectifs ?
Grâce à la fiche « Personal training session », vous allez acquérir des connaissances
afin de créer le projet final.**

Project 1	Project 2
<p>You take part in an international conference entitled "The Art of Protest." You deliver a speech about the different forms of art that have contributed to criticizing the Consumer Society.</p>  <p><i>(Vous êtes intervenant dans une conférence internationale intitulée « l'Art de la contestation .» Vous faites un discours sur les différents arts qui contribuent à critiquer la société de consommation.)</i></p>	<p>You are a journalist who works for an art magazine and you write an article about the different forms of art that have contributed to criticizing the Consumer Society.</p>  <p><i>(Vous êtes journaliste pour un magazine d'art et vous rédigez un article sur les différents arts qui contribuent à critiquer la société de consommation.)</i></p>

Niveau visé et objectif à atteindre	Niveau visé et objectif à atteindre
A1 : J'ai recopié un texte déjà fait ou me suis fait aider (traducteur en ligne, ...) pour rédiger mon discours . Oral peu compréhensible.	A1 : J'ai recopié un texte déjà fait ou me suis fait aider (traducteur en ligne, ...). La langue n'est pas compréhensible.
A2 : Je m'exprime dans une langue compréhensible pour <u>décrire en termes simples</u> .	A2 : Je peux produire un <u>écrit court</u> qui répond au sujet, <u>compréhensible malgré des erreurs</u>
B1 : Je m'exprime dans une langue globalement correcte en utilisant des <u>mots de liaison</u> . Je fais des pauses ou hésitations.	B1 : Je peux utiliser des <u>mots de liaison pour structurer mon écrit</u> qui démontre une assez bonne maîtrise grammaticale et lexicale.
B2 : Mon discours est informé et j'exprime un <u>point de vue pertinent</u> dans une langue correcte et fluide. Je suis capable de m'auto-corriger.	B2 : Je peux écrire un <u>texte clair et détaillé</u> en faisant la synthèse et l'évaluation d'informations et d'arguments empruntés à des sources diverses. <u>Point de vue pertinent</u> , bonne maîtrise grammaticale et <u>vocabulaire varié</u> .
C1 : Je peux parler d'un sujet complexe, dans un exposé <u>bien structuré et clair</u> qui parvient à une conclusion appropriée. Je m'exprime avec aisance, je <u>varie les intonations</u> pour exprimer des nuances de sens.	C1 : Je peux écrire de manière captivante, limpide et <u>fluide et dans un style approprié</u> au genre adopté. Mon écrit démontre un usage <u>maîtrisé de la grammaire et d'un vaste répertoire lexical</u> .

My personal training session

Activités langagières	Niveau visé	Activités	Ce que j'ai fait (j'indique l'ordre et je note des informations utiles dans mon cahier)
Listening comprehension 	A2 – B1	The Fear, Lily Allen	
		What is Pop Art (National Galleries Scotland) ?	
		Into the Wild	
		Fight Club	
	B2 – C1	The Fear, Lily Allen	
		What is Pop Art (Tate Modern) ?	
		Into the Wild	
		Fight Club	
Reading comprehension 	A2 – B1	Mountains O' Things - Tracy Chapman + fiche A2/B1 correction ici	
		No Need to Want : fiche A2/B1 correction ici	
		Pop Art Slide show + fiche Pop Art A2/B1 correction ici	
		Claes Oldenberg : read only the paragraph about him and explain the meaning of his giant sculptures. (show your paragraph to your teacher)	
	B2 – C1	Mountains O' Things - Tracy Chapman + fiche B2/C1 correction ici	
		No Need to Want : fiche B2/C1 (voir vocabulaire : figures of speech*). Correction ici	
		Pop Art Slide show : watch the slide show and explain the purpose of Pop art to your teacher.	
		Claes Oldenberg Read the article : Compare and contrast the 5 artists who are presented. In your opinion, which artist criticizes the most the consumer society ? (show your writing to your teacher.)	

My personal training session

Vocabulary	A2/B1	consumer society A2/ B1	
		the art of protest	
	B2/C1	consumer society	
		the art of protest figures of speech*	
Grammar	A2/B1	should or must can and could	
	B1/B2	Les modaux suggestion et obligation Present perfect B1/B2	
Prononciation	Tous	Phonology Terminaisons contraignantes	

***Death of a Salesman* by Arthur Miller :**

video summary : <https://www.youtube.com/watch?v=nGO85pQ-nos> (informal)

<https://www.youtube.com/watch?v=QkIzYjF18LE> (thug notes)

<https://www.youtube.com/watch?v=UVXCwJ8GOmE> (formal)

<https://www.youtube.com/watch?v=AourzK4HR6E> (formal : 10 things you should know)

Online versions (to read the introductions) :

<https://docs.google.com/viewer?>

[a=v&pid=sites&srcid=ZGVmYXVsdGRvbWVpbnxtcnNjYW5sYXN8Z3g6MTQ1NjQzODg2N2VjNjljMg](https://docs.google.com/viewer?)

<http://www.wcusd15.org/kershaw/ENG%20302/DS%20Death%20of%20a%20Salesman%20Complete.pdf>

Revision for students :

<https://www.thestudentroom.co.uk/revision/english/death-of-a-salesman>

<https://www.cliffsnotes.com/literature/d/death-of-a-salesman/about-death-of-a-salesman>

Une vidéo que mes élèves ont beaucoup apprécié =

<https://www.youtube.com/watch?v=d8lXTpRBj1w> (the illusion of progress) : ils la trouvent "eye-opening ». C'est clair et articulé (attention bruit de fond si élèves malentendants).

et avant celle-ci je leur avais fait travailler le discours de Jimmy Carter (1'32 + didactisé)

:

<https://en.islcollective.com/video-lessons/f8261c51d228e59dd650dd88e9fb28d3>

(et avant cela nous avons travaillé les pubs des années 50 pour introduire le thème de la société de consommation - par groupe, ils avaient 6 pubs et devaient choisir celle qui leur paraissait le plus représenter "The Golden Age" aux USA et le début de la société de consommation et ensuite ils présentaient leur choix à la classe)

<http://www.pearltrees.com/t/anglais-specialite-general/arthur-miller/id32474642>

Le padlet de Mme Fasquel:

<https://padlet.com/mhfasquel/salesman>

- Top 10 notes : Death of a Salesman (watchmojo)
- <https://www.youtube.com/watch?v=AourzK4HR6E>
- De nombreux documents audios...

Le padlet de Mme Buijten:

<http://www.pearltrees.com/t/anglais-specialite-general/arthur-miller/id32474642#item308463734>

- The plot diagram
- <https://www.youtube.com/watch?v=0okWZWWaQv4>

Merci aux collègues de la Martinique!

Postwar America: 1949 « The American Way of Life »

- The Great Depression 1929-1939
- Post WWII : the American Dream= material comfort = fridge...
- Home ownership and mass-produced housing
- Suburbs vs house invaded by buildings
- Living in the countryside, admiring nature vs living in a town
- Going west to make a fortune: Ben and Willy's father

Post WWII:

- Inflation
- Massive strikes in 1946 + Taft Hartley law of 1947 « the slave-labor bill ». To suppress Communist influence in the labor movement.
- The Truman Doctrine et le Plan Marshall de 1947: l'aide économique à l'Europe de l'Ouest
- Prise de Prague (fév. 1948), RDA 1949
- Truman reelection in 1948 (Republicans=depression)



« The New Television Set » by Norman Rockwell vs the Church steeple in the background

Le « Fair Deal » January 1949

- Objectif: assurer le plein emploi
- été 1949: chômage 7% de la population active
- Minimum wage: from 40 cents to 75 cents an hour
- Aid to education
- Rappel: Fulbright Program was established in 1946
- Universal health insurance
- National Housing Act of 1949 and low-income housing. Rent controls, urban renewal.

Des discours intéressants à travailler: The « Marshall Plan » speech, June 1947

« It is logical that the United States should do whatever it is able to do to assist in the return of normal economic health in the world, without which there can be no political stability and no assured peace. Our policy is directed not against any country or doctrine but against hunger, poverty, desperation and chaos. Its purpose should be the revival of a working economy in the world so as to permit the emergence of political and social conditions in which free institutions can exist. Such assistance, I am convinced, must not be on a piecemeal basis as various crises develop. Any assistance that this Government may render in the future should provide a cure rather than a mere palliative. Any government that is willing to assist in the task of recovery will find full cooperation I am sure, on the part of the United States Government. Any government which maneuvers to block the recovery of other countries cannot expect help from us. Furthermore, governments, political parties, or groups which seek to perpetuate human misery in order to profit therefrom politically or otherwise will encounter the opposition of the United States. »

Harry Truman 1947: assistance to Greece and Turkey

The beginning of the Cold War

<https://www.americanrhetoric.com/speeches/harrystrumantrumandoctrine.html>

« No government is perfect. One of the chief virtues of a democracy, however, is that its defects are always visible and under democratic processes can be pointed out and corrected. The Government of Greece is not perfect. Nevertheless it represents eighty-five percent of the members of the Greek Parliament who were chosen in an election last year. Foreign observers, including 692 Americans, considered this election to be a fair expression of the views of the Greek people.

The Greek Government has been operating in an atmosphere of chaos and extremism. It has made mistakes. The extension of aid by this country does not mean that the United States condones everything that the Greek Government has done or will do. We have condemned in the past, and we condemn now, extremist measures of the right or the left. We have in the past advised tolerance, and we advise tolerance now. »

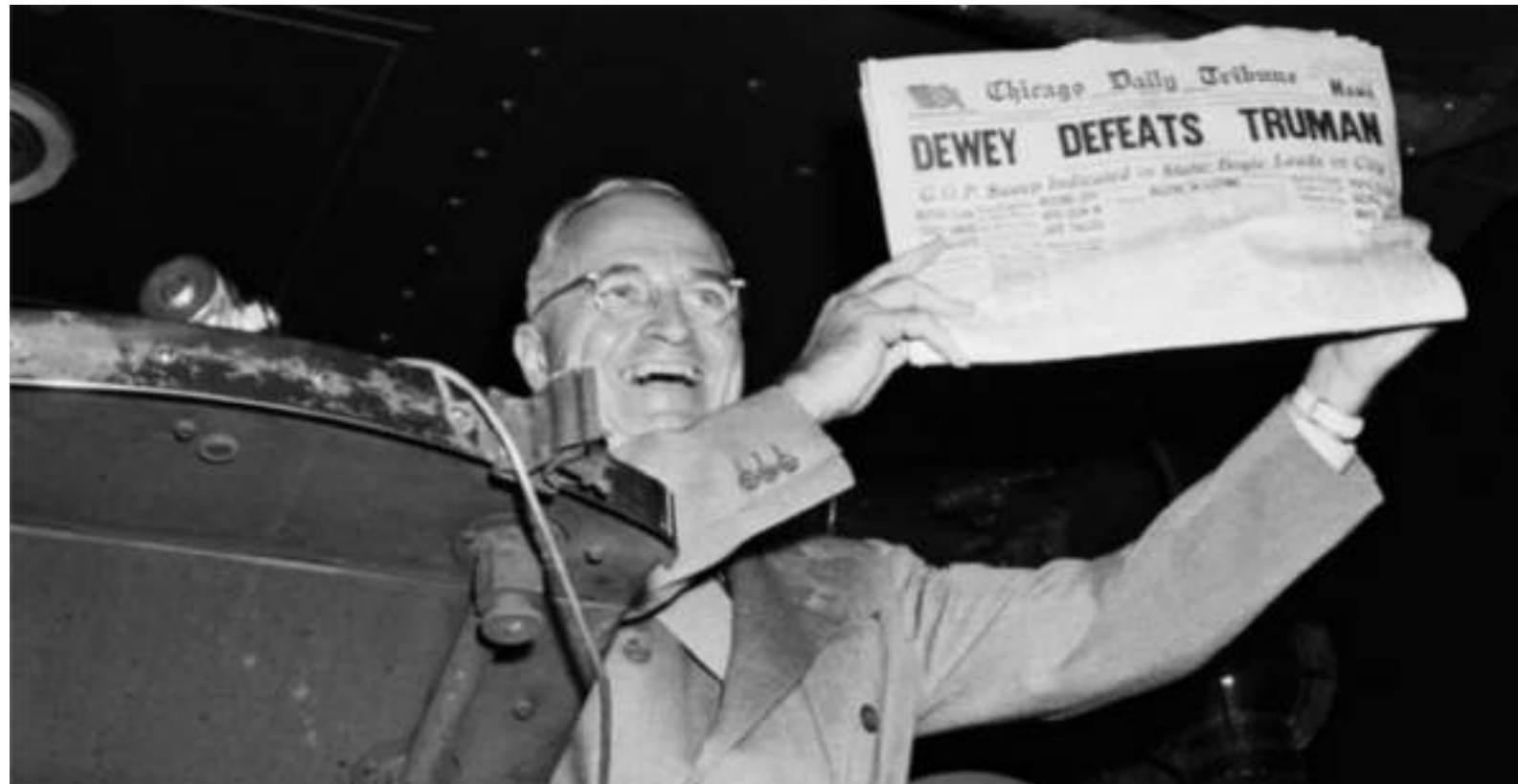
Un podcast sur les élections américaines en une douzaine d'épisodes de 10-15 minutes

- En français
- Une explication des élections américaines (épisode 1)
- Épisode 2: Truman, le président qui semblait battu.

Europe 1 studio « Mister President »

Truman a été élu contre toute attente.

Un autre podcast en anglais:
Presidential
du Washington Post. Episode
sur Truman avec David
McCullough.



**BALLOT
GENERAL ELECTION
DISTRICT OF COLUMBIA
TUESDAY, NOVEMBER 3, 2020**

INSTRUCTIONS TO VOTER

1. TO VOTE, YOU MUST FILL IN THE OVAL (○) TO THE LEFT OF YOUR CHOICE COMPLETELY.
A filled-in oval (●) to the left of a candidate's name indicates a vote for that candidate.
2. Use only a blue or black ink pen.
3. To vote for a write-in candidate, fill in the oval to the left of the write-in line, and write the name of the person on the line.
4. If you make a mistake, ask for a new ballot.

**BOLETA OFICIAL
ELECCION GENERAL
DISTRITO DE COLUMBIA
MARTES, 3 DE NOVIEMBRE 2020**

INSTRUCCIONES PARA EL VOTANTE

1. PARA VOTAR DEBE RELLENAR COMPLETAMENTE EL OVALO (○) A LA IZQUIERDA DE SU PREFERENCIA. Un ovalo (●) totalmente relleno a la izquierda del nombre de un candidato indica un voto por ese candidato.
2. Use solamente un bolígrafo azul o negro.
3. Para votar por un candidato por escrito, rellene el ovalo a la izquierda de la línea y escriba el nombre de la persona en la línea.
4. Si comete un error, pida una nueva boleta.

**FEDERAL
FEDERAL**

**ELECTORS OF PRESIDENT AND VICE
PRESIDENT OF THE UNITED STATES
ELECTORES DE PRESIDENTE Y VICE
PRESIDENTE DE LOS ESTADOS UNIDOS**

VOTE FOR NO MORE THAN ONE (1)
VOTE POR NO MAS DE UNO (1)

- Jo Jorgensen - Jeremy "Spikie" Cohen
LIBERTARIAN LIBERTARIO
- Howie Hawkins - Angela Walker
STATEROOD GREEN ESTADOS-VERDE DE DC
- Joseph R. Biden - Kamala D. Harris
DEMOCRATIC DEMOCRATA
- Gloria La Riva - Suresh Freeman
INDEPENDENT INDEPENDIENTE
- Donald J. Trump - Michael R. Pence
REPUBLICAN REPUBLICANO
- Brock Pierce - Kara Ballard
INDEPENDENT INDEPENDIENTE
-

Write-In Candidate For Elector

**DELEGATE TO THE HOUSE OF
REPRESENTATIVES
DELEGADO A LA CÁMARA DE
REPRESENTANTES**

VOTE FOR NO MORE THAN ONE (1)
VOTE POR NO MAS DE UNO (1)

- Omar Musa
SOCIALIST WORKERS SOCIALISTA DE LOS TRABAJADORES
- Amir Lowary
INDEPENDENT INDEPENDIENTE
- Patrick Hynes
LIBERTARIAN LIBERTARIO
- Natalie Lino Stracuzzi
STATEROOD GREEN ESTADOS-VERDE DE DC
- Eleanor Holmes Norton
DEMOCRATIC DEMOCRATA
- John "Recovery" Cheeks
INDEPENDENT INDEPENDIENTE
- Barbara Washington Franklin
INDEPENDENT INDEPENDIENTE
- David Krucoff
INDEPENDENT INDEPENDIENTE
-

Psychological interests of the play: cela permet aux élèves de trouver un intérêt personnel (le Grand Oral et l'orientation)

- What do you want to be?
- What is success? Is it being well-liked ?
- Parents and children
- Brothers
- Importance of appearances
- Reality vs illusion
- Lies vs truth
- Betrayals: friendships, love relationships, parents, yourself.

Travailler avec les collègues Histoire- Géographie, SES, Lettres

- La grande Dépression et le Crash 1929 (Arthur Miller's family)
- Post WWII (stockings)
- Truman, Plan Marshall
- Mortgage crisis 2007 (Willy and his mortgage)
- La tragédie
- le théâtre français: compare and contrast with Racine, Molière...

Future reading:

- « The Grapes of Wrath » Steinbeck 1939
- 1984, G. Orwell
- Robert Frost, Complete Poems
- William Faulkner: Nobel prize for literature (vs for drama)
- Fahrenheit 451 by Ray Bradbury (1953)

Give a list of films released in 1949

- « Adam's Rib » a comedy by George Cukor
- A western
- A Film Noir



A classic play?

Is Willy a tragic character?

« Greek playwright Aristotle in 330 BCE defined a tragic character as being a person of noble stature who has a fatal flaw (often arrogance or overconfidence) that leads to his or her downfall. The suffering is not wholly deserved and through that suffering, the character gains some selfawareness that turns his or her defeat into a sort of triumph. »

Is Willy a man of high status? Can a common man be interesting? The anti-hero.

What is his fatal flaw? (His incapacity to see the truth)

A play of « bums », « jerks »...

Willy= Will he?

Loman= Low man

The plots

Analyser l'unité de temps, de lieu et d'action. Les 3 éléments sont à la fois présents et absents.

The external plot: Monday evening and night/Tuesday and the burial a few days later

The internal plot: Will's stream of consciousness: a mixture of past and present

Faire repérer les lieux, les temps, les moments de la vie...

Le dramatic structure of the play

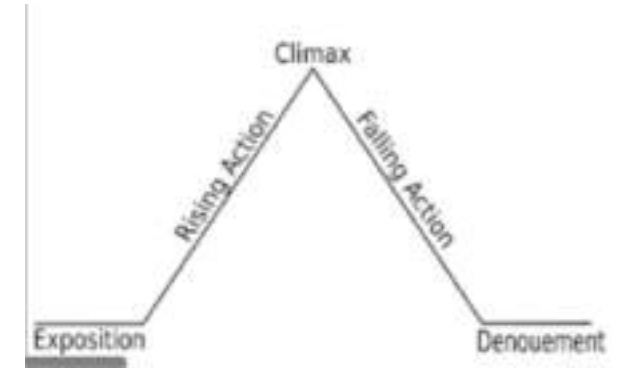
The exposition: Willy, Linda

Rising action: conflicts

Climax: the dinner scene

Falling action: Willy kills himself

Denouement: the funeral



ACT 1: THE EXPOSITION	ACT 2 - CONFLICT / RISING ACTION	ACT 3 - CLIMAX	ACT 4 - FALLING ACTION	ACT 5 - EPILOGUE
				
<p>Set in New York City in 1949, Willy, the protagonist, is a traveling salesman, his wife, Linda, is a stay at home mother, and his two sons, Happy and Biff, have grown up "yet to make something of themselves."</p>	<p>During many flashbacks the audience is introduced to Willy's early life, his dreams, disillusionment, infidelity, and disappointments with being mediocre. With his sons visiting and urging him to speak to his boss about his job, Willy gets up the nerve to ask for a transfer. Instead of being transferred to the New York office, he</p>	<p>In an attempt help their father, Happy and Biff take Willy out to dinner. While at dinner, Willy becomes upset and leaves.</p>	<p>Willy's delusions get the best of him, and he kills himself in a car crash to provide his family with the \$20,000 of insurance money.</p>	<p>At Willy's funeral, Happy vows to prove that his father's life was not in vain and continues in the sales business. Biff realizes that his father's life and focus were on the wrong dream, and he goes back to the ranch, determined to find happiness in his work. Linda ends the play saying, "we are free."</p>

Create a storyboard: <https://www.storyboardthat.com/storyboards/rebeccaray/act-structure--death-of-a-salesman>

<https://www.skyminds.net/death-of-a-salesman-play-structure-memory-play/>

Realism vs expressionism

Realism:

- Everyday characters
- Natural conversation: language (slang, clichés...)
- Social problems
- flashback

- Read « A Streetcar Names Desire » by Tennessee Williams, watch the film by Elia Kazan

Expressionism:

- Presenting inner psychology, a mental collapse
- Merging of past and present
- A subjective vision
- Role of lights, atmosphere, curtains and scrim (gauze-like material)
- daydreams

Stage directions and the dreamlike quality of the play

The role of music and sounds:

- Past vs present
- Emotional shifts
- The beginning; the flute tells of « grass and trees »: music as landscape, his father was a flute maker: the past
- Act 2: « gay and bright »: a new day: illusion of happiness. Hope.
- The music when different characters appear
- The music in the end

The colors: blue, orange...

Nature: the sky, leaves...

Different ways of feeling time

Recollections: the punching ball scene etc

Double exposure : past and present are intertwined (card game)

Hallucinations (we do not lose sight of the present) : when Willy speaks to Frank

Mnemonic mise-en-abime: the past and another past intertwined: Linda and Willy in the past, and the laugh of the Other Woman.

Foreshadowing: the rubber pipe, the flute, the accidents.

Stage directions : meaning and feelings

- « the entire place is wholly, or in some places, partially transparent»: what is the meaning? Intérêt du film pour comprendre.
- « she more than loves him, she admires him »
- « seems less assured »

Faire imaginer d'autres didascalies et faire jouer devant la classe

L'analyse:

- What is the role of the setting of the play?
- Explain each character's role in the play?
- Describe Willy's relationship with each character?
- Define Arthur Miller's style of writing. Compare and contrast with other plays.
- What does the end add to the play (vs if he hadn't been « killed off »)?
- What is the point of the play?
- The role of « stockings » in the play (We are post WWII)
- The role of the jungle, the garden and planting seeds: nature, raising children
- The American Dream vs disillusionment
- Illusion vs reality: imagination, self-deception
- Betrayal: leaving the family for Alaska, Africa, for your job, The Woman, death
- Nature and freedom vs man-made environment and feeling chained
- The role of flashbacks and daydreams
- Manipulating the truth
- Time: the perception of time, the mixture of past and present AND yet it takes place within a day

Comment donner la pièce à lire? Les faits

- Diviser la pièce
- Donner le lexique nécessaire avant ou utiliser une édition spéciale
- Si plus d'un mot inconnu toutes les 2 lignes, les élèves décrochent plus facilement
- Donner des questions/QCM/faire faire des questions par des élèves
- Tic-tac-toe: questions on the extract
- Donner une citation: Who said it? Why is it relevant in the passage?
- Who says what? Donner plusieurs citations et les personnages. Les relier entre eux.
- Who is who? Relier les noms et les relations entre eux (Biff= Willy's oldest son)
- Explain a quote.

Famous quotes

- « The grass don't grow any more » Willy
- « I don't know what the future is... what I'm supposed to want » Biff
- « To suffer fifty weeks of the year for the sake of a two-week vacation » Biff ?
- « I walked into the jungle... I walked out... I was rich » Uncle Ben
- « A man is not a bird » Linda
- « He's a human being » Linda
- « It's not what you do... It's who you know and the smile on your face » Willy
- « We're free » Linda

Who said it?

To whom was it said?

What was happening in the play?

What does it mean?

Donner des rôles aux élèves

Donner un personnage à chaque groupe et faire repérer:

- Les faits
- Le passé
- Ce qu'il doit penser
- Ces relations avec chacun des autres personnages
- Son importance relative par rapport à Willy
- Faire dessiner le personnage, faire un poster par personnage

Faire repérer la musique, les couleurs, les lumières...

Faire repérer les lieux mentionnés, la nature

Faire repérer le mot « falling »

Stealing

Brand names : Chevrolet...

etc

- Le film :
 - L'intérêt sur le plan pédagogique
 - Visuel, le jeu des acteurs
-
- Watching the film vs seeing the play

Activités d'expression orale:

- Jouer des scènes de la pièce (« 12 Angry Men » au Lycée Guisth'au à Nantes: la pluie, masqué, en plan continu, avec notes, jeu d'acteurs en 14' etc.)
- La phonologie: la prononciation, l'accentuation et l'intonation
- Le lexique spécifique lié au théâtre, le lexique des émotions...
- Jouer des scènes différemment (GB, upper class, années 2007-2010, autre métier...)
- Imaginer que Linda apprend l'affaire: imaginer le dialogue avec son mari, ses fils...
- Imaginer une fin différente
- Des situations de communication authentiques: analyse du jeu des autres camarades de classe, justification des choix, conseils...

- « salesman » Venir en classe avec un objet et le « vendre »: celui qui justifie le mieux l'achat, peut le rapporter chez lui
- Vendre des pains au chocolat pour un voyage scolaire post covid...: être à l'aise
- Faire jouer des extraits à la journée « portes ouvertes », faire un montage d'extraits pour les élèves de 2^{nde} (présentation LLCER), jouer des extraits devant un autre groupe...

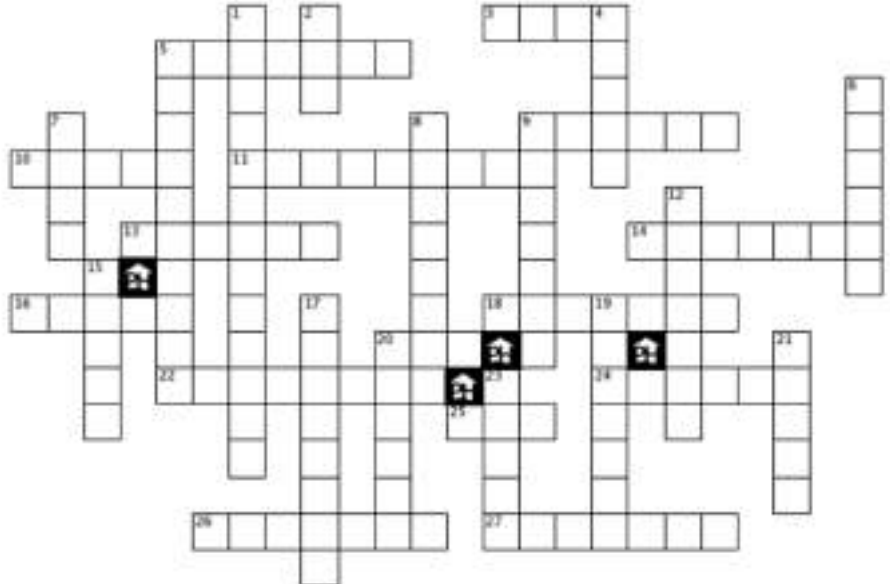
Activités d'expression écrite:

- Personal diary
- Imagine a letter written by a character
- Newspaper announces suicide: obituary
- Did you enjoy reading the play
- Reading vs watching the play
- Watching the film vs watching the play in a theater
- Re-write the play with mistakes
- Re-write a different ending: Willy accepts the job offer
- Biff comes back with a job
- Essays

Bibliographie:

http://2015athertonroom222.weebly.com/uploads/2/2/1/0/22108252/death_of_a_salesman_.pdf

Death of a Salesman



Across

3. Biff failed this subject.
5. Happy notices that Willy talks to _____.
9. When Biff visited his father in _____, Biff discovered that Willy was unfaithful.
10. Willy is _____ rather than given a new job.
11. Willy asks Charley for money in order to pay his _____.
13. The name of Willy's boss.
14. Linda is aware that Willy's car accidents are attempts at _____.
16. "But where are all the people he knew? Maybe they _____ him."
18. Linda first asks Willy if he _____ the car.
20. Linda reveals to her sons that one of Willy's suicide attempts involved the _____ pipe.
22. Throughout the play, Willy has frequent scenes with a female _____.

Down

1. *Death of a Salesman* depicts characters in search of the _____ (2 words).
2. Willy's older brother who found success in Africa.
4. In the first scene of the play, Linda had just made the last payment on the _____.
5. Linda frequently tries to encourage Willy by calling him the "_____ man in the world."
6. Willy's brother originally traveled to Africa in order to search for their _____.
7. After being rejected by a former employer, _____ steals a pen from the office.
8. At the end of the play, Happy decides to become a(n) _____.
9. _____, Charley's son, is much more successful than Willy's is.
12. The final scene of the play takes place at Willy's _____.

<https://www.prestwickhouse.com/free-library/crossword-puzzles>

Course Hero. "Death of a Salesman Study Guide." *Course Hero*. 28 July 2016. Web. 27 Sep. 2020. <https://www.coursehero.com/lit/Death-of-a-Salesman/>

[https://docplayer.net/75915-Death-of-a-salesman-study-guide-for-teachers.html`](https://docplayer.net/75915-Death-of-a-salesman-study-guide-for-teachers.html)

<https://padlet.com/mhfasquel/salesman>

Et surtout!

<http://www.pearltrees.com/t/anglais-specialite-general/id30923164>

Des activités simples:

- Faire un poster par personnage: extrait de magazine, et mettre tout autour la biographie
- Faire dessiner une scène, un visage, le décor...

Deux questions de professeurs:

Quels exemples de questions possibles pour le dossier pourrait-on préparer en lien avec Death of a Salesman ?

Quelles idées de recherche proposer aux élèves pour le grand oral, en lien avec la pièce et en lien avec leur projet d'orientation ?

Voir le webinaire avec Virginie Grundy sur le théâtre

Emotions Drama Game

Teacher's Notes

- 1 Write the following adjectives on the board.

embarrassed	delighted	worried
upset	disappointed	jealous
overjoyed	nervous	excited
confused	furious	annoyed

- 2 Cut out the two dialogues below.
- 3 Select two students and give them each a copy of Dialogue 1.
- 4 Tell the students to come to the front of the class and act out the dialogue.
- 5 Ask the class which emotion on the board is the focus of the dialogue.
- 6 Repeat with Dialogue 2.
- 7 Put students in pairs and ask them to choose three adjectives from the board and write three short dialogues, similar to the two examples given. They should not use the adjective itself in the dialogue.
- 8 Ask students to act out their dialogues. The rest of the class should watch the dialogue and note down which emotion they believe is being described.

ACTIONING

The Actioning technique is probably the most firmly established of all rehearsal processes within the British theatre. Most drama schools and many directors see it as an essential part of rehearsal 'table work' and the bedrock of the actor's work on the text.

Read your text again and, for each line or block of lines, choose one of the following action verbs to express the underlying intention.

I threaten / I despair / I plead / I self-pity / I explain / I whisper / I over-articulate / I beg / I criticize / I shout / I question / I wonder / I rebuke / I cry / I reassure / I placate / I mock / I exclaim / I pause / I insist / I exult / I wonder / I rejoice / I overreact / I ignore / I tease / etc.

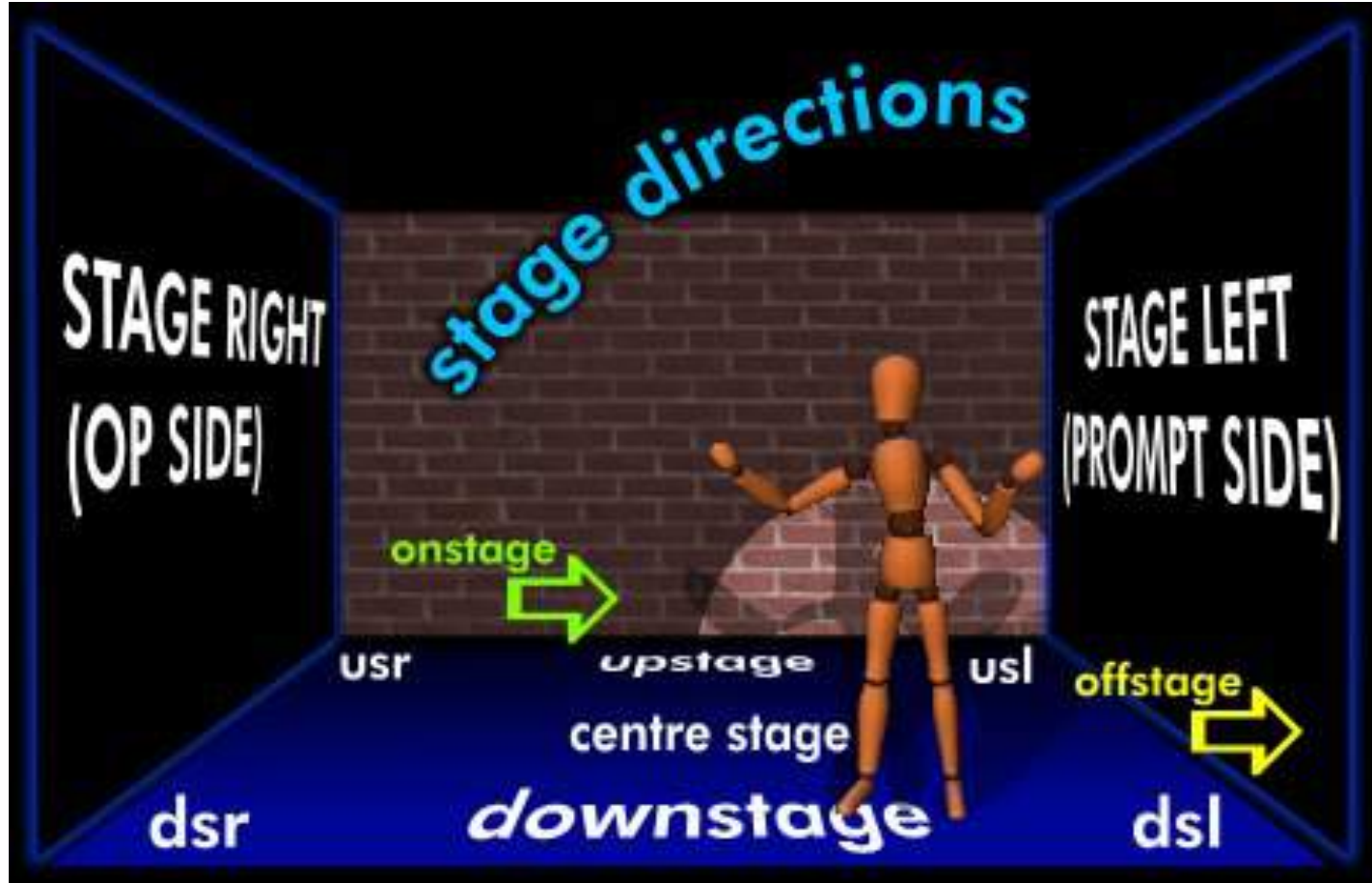
- **Medusa**
- A suspicion, a doubt, a **jealousy** (I whisper)
- grew in my mind, (I speak up)
- which turned the hairs on my head to filthy snakes (I wonder)
- as though my thoughts
- hissed and spat on my scalp. (I explain)
- My bride's breath **soured**, stank
- in the grey bags of my lungs. (I over-articulate)
- I'm foul **mouthed** now, foul **tongued**,
- yellow **fanged**. (I regret)
- There are **bullet** tears in my eyes. (I cry)
- Are you **terrified**? (I question)

- Be terrified. (I threaten)
- It's you I love,
- **perfect** man, Greek God, my own; (I plead)
- but I know you'll go, **betray** me, stray
- from home. (I despair)
- So **better** by for me if you were stone. (I threaten)
- I **glanced** at a **buzzing** bee, (I look up)
- a dull grey **pebble** fell
- to the ground. (I kill)
- I **glanced** at a **singing** bird, (.....)
- a **handful** of **dusty** gravel
- **spattered** down. (.....)

- I looked at a **ginger** cat, (.....)
- a **housebrick**
- **shattered** a bowl of milk. (.....)
- I looked at a **snuffling** pig, (.....)
- a **boulder rolled**
- in a heap of shit. (.....)
- I stared in the **mirror**. (.....)
- Love gone bad (.....)
- showed me a **Gorgon**. (.....)
- I stared at a **dragon**. (.....)
- Fire spewed
- from the mouth of a **mountain**. (.....)

- And here you come (.....)
- with a shield for a heart
- and a sword for a tongue (.....)
- and your girls, your girls. (.....)
- Wasn't I **beautiful** (.....)
- Wasn't I **fragrant** and young? (.....)
- Look at me now. (.....)

THEATRE / DRAMA vocabulary list



- A
- *an act* un acte
- *to act* jouer
- *an actor* acteur
- *an actress* actrice
- *applause* applaudissements
- *to applaud* applaudir
- *to attend* assister à
- *the audience* le public
-
- B
- *backstage* hors plateau
- *to block* mettre en place les positions et mouvements des personnages
- *to take a bow* saluer
- *'break a leg!'* M...

- C
- *the cast* la distribution / l'ensemble des acteurs
- *to be cast in a role* être choisi pour un rôle
- *character list* liste des personnages
- *characters* les personnages
- *corpsing* (British slang) rire quand on ne devrait pas
-
- D
- *dialogue* dialogue
- *director* metteur en scène
- *drama* l'art théâtral
- *to do drama* faire du théâtre
- *dress rehearsal* répétition générale

- E
- *an extra* un figurant
- L
- *the leading man / lady* le premier rôle
- *to learn one's lines* apprendre son texte
- *lines* le texte / répliques

- M
- *a monologue* un monologue

- P
- *a part* un rôle
- *to perform* jouer / interpréter devant un public
- *a performance* une représentation
- *a play* une pièce
- *a playwright* un dramaturge
- *the première* la première
- *to prompt* souffler
- *a prompter* un souffleur
- *props* accessoires

- R
- *a rehearsal* une répétition
- *to rehearse* répéter
- *a role* un rôle
- *a run-through* un filage

- S
- *a scene* une scène (partie d'un acte)
- *the script* le texte / scénario
- *the set* le décor
- *the setting* le cadre (où se déroule la pièce)
- *the stage* la scène, le plateau
- *the stage directions* les indications scéniques / didascalies
- *stage fright* le trac
- *a supporting role* un rôle secondaire

- T
- *theatre* le théâtre (le lieu)

- W
- *wings* les coulisses

A drama performance

Giving some feedback / advising / suggesting

Do's

- **You should** speak louder
- **You need to** project your voice so that the audience can understand you
- **You could** articulate more
- **You must** insist on keywords
- **Make sure you** stress the right syllable
- **It would be a good idea to** memorize / revise your lines again
- It would be a good idea to make a pause here.
- **Why don't you** slow down / hurry up when
- Make sure you stay in character
- **Try to** express anger when....
- **Remember to** use appropriate body language
- Remember to make eye-contact with your partner
- **Be ready to** face the unexpected!
- **How about** looking at your watch to show your impatience?
- **What about** scratching your head to show your incomprehension?

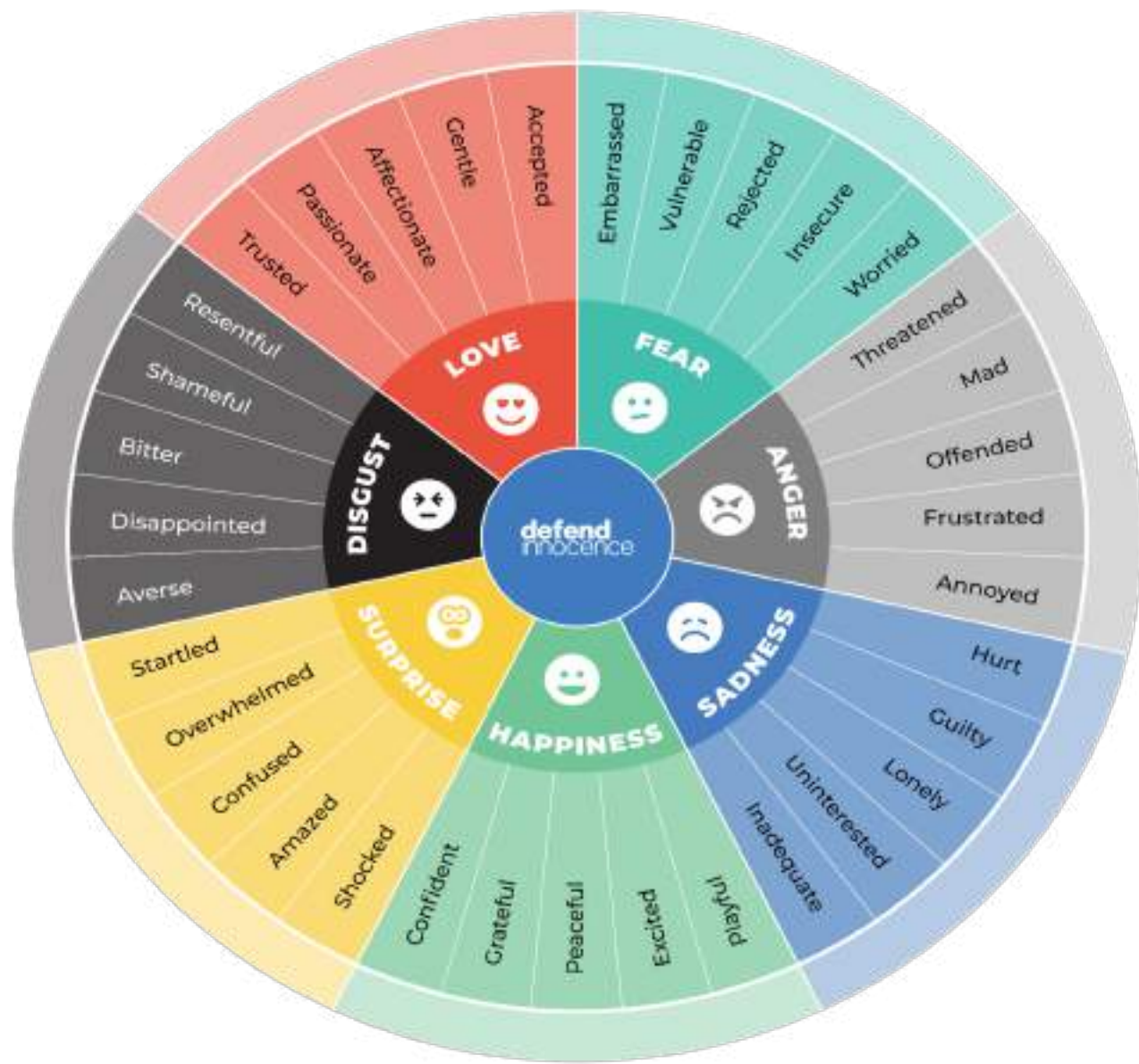
Don'ts

- **You shouldn't** turn your back to the audience
- **Try not to** corpse / no corpsing!

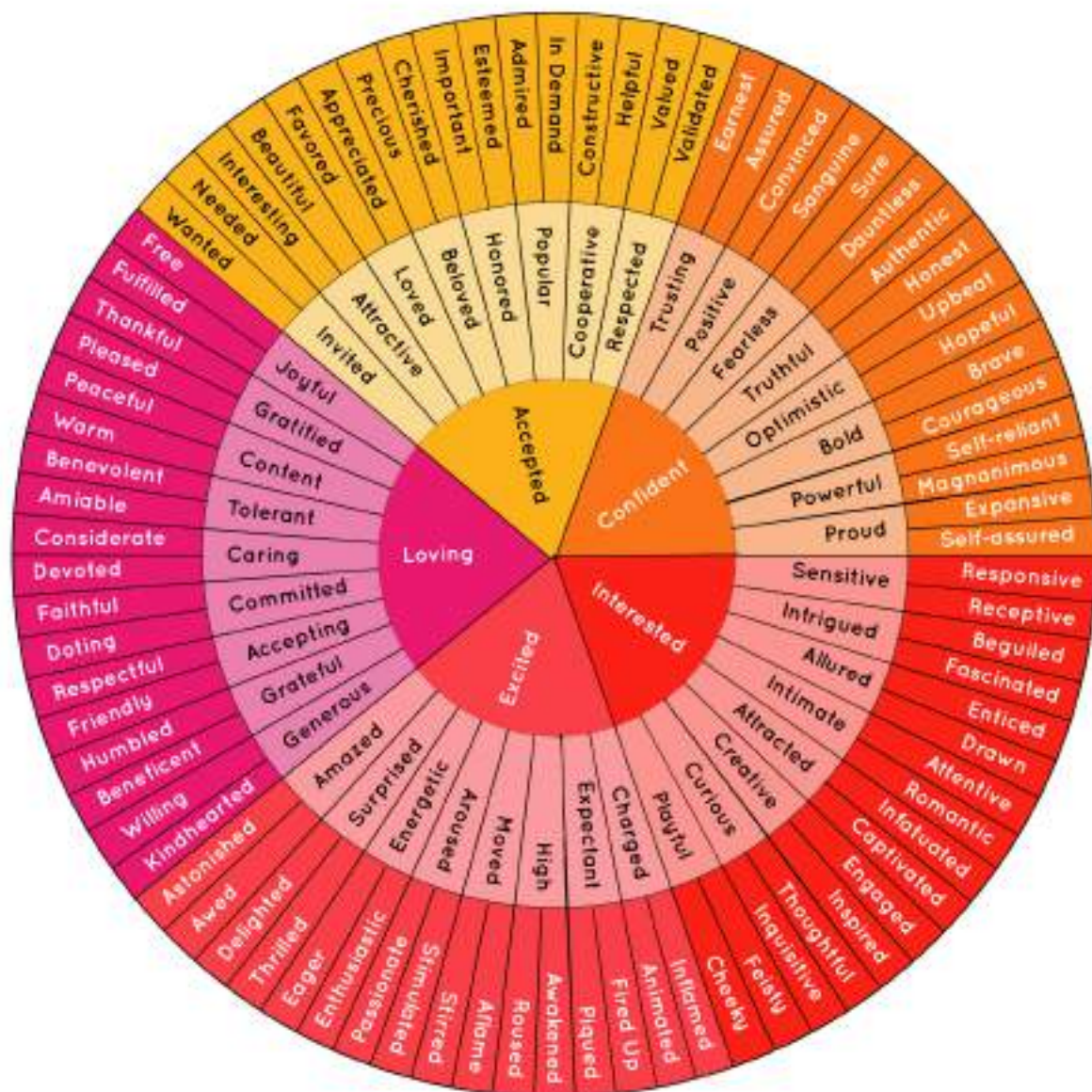
Wheel of emotions

This wheel of emotions was designed to help kids identify their emotions and understand them better.

It might help you identify the emotions and feelings of your characters. Decide which ones are experienced by your character and complete the wheel with synonyms or more precise adjectives if you can.



Comfortable Emotions/ Positive Affect



Bonne continuation!