

CONCOURS VOCABLE SEMAINE DE LA PRESSE A L'ECOLE 2018

Etablissement scolaire :

Lycée Le Caousou
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Classe : 1 S1

Professeur : France SAURA

AVANT-PROPOS

Pour participer à ce projet qui nous a immédiatement enthousiasmés, nous avons tout d'abord lu la totalité des articles en classe puis chez nous afin de bien saisir les contenus et pouvoir faire un choix. Ensuite, nous avons voté pour les quatre articles qui nous intéressaient le plus et particulièrement en lien avec nos quatre notions au programme du cycle terminal afin de constituer des groupes de travail. Une fois les groupes constitués, nous avons travaillé sur les mots clés, souligné les mots importants de l'article ; chacun de nous a préparé un chapô pour la séance suivante. Chaque groupe, en travail collaboratif, a travaillé sur la rédaction des chapôs mais aussi des 'key questions' pour intriguer le lecteur, le questionner et lui donner envie de lire les articles. Nos séances ont été très portées sur les échanges, le travail sur le lexique, la formulation et la mise en page. Chaque groupe a travaillé sur des articles, des contenus bien différents, fait des propositions sur les illustrations pour la couverture afin de progresser et avancer en parallèle et en lien avec notre programme de première.

Concernant le choix parmi les vidéos proposées, nous avons d'abord créé un sondage en ligne pour que chaque élève puisse voter pour la vidéo qui l'intéressait le plus. Chacun a donc regardé les vidéos (travail personnel à faire chez soi). Le résultat s'est porté sur la vidéo 'Ugly Models' avec 69.1% des votes favorables en raison de thèmes qui nous sont chers : la tolérance, la chance pour tous et le respect d'autrui. Chacun a alors fait des propositions avec des mots clés pour qu'ensuite le chapô puisse être finalisé.

La classe de 1S1 (20 élèves) avec :

Jade, Louis, Clément, Camille, Benoît, Coralie, Loic, Johanna, Sébastien, Clémence, Victor, Matthieu, Claire, Toby, Emilie, Charles, Athanase, Benoit, Agathe et Elsa et leur professeur d'anglais.

‘HOW THE HELL DID THIS HAPPEN?’

Dans un contexte où les disparités économiques et sociales se creusent, *Lion*, drame américain, met en scène l'émouvante histoire de Saroo interprété par l'acteur Dev Patel. Avec de nombreuses nominations aux Oscars, ce nouveau *Slumdog Millionaire* nous montre les différentes facettes de l'Inde et de sa population. Rencontre incongrue avec un acteur passionné.



RENCONTRE AVEC
DEV PATEL
acteur

(Nathaniel Wood/The New York Times)

Q.: Is Saroo the most demanding role you've played?

A.: I'm 26 and, like most actors my age, hungry to show emotional range. This role enabled me to play a character suffering real pain, a change from the scripts that want you as a funny sidekick. It took eight months to prepare. I wanted to commit every fibre of my being to getting it right. I had to bulk up, grow my hair, learn the accent. At my last audition, where I met the director Garth Davis, I'd been in *The Man Who Knew Infinity* and was skinny, with a buzzcut. I had to get myself a personal trainer and started eating like a glutton – downing the protein shakes.

2. Q.: It is a movie about mothers and sons. What did your mother make of it?

A.: I brought my mum, father, sister and grandparents to the London film festival premiere in Leicester Square. It was a beautiful, full-circle moment. Ten years previously I'd stood outside that cinema at the *Hancock* premiere waiting, for three hours, for Will Smith. I got a picture of his forehead and remember thinking: wow, this

1. demanding exigeant / **range** gamme, registre / **sidekick** acolyte / **to commit every fibre of one's being** se donner corps et âme / **to bulk up** prendre du poids / **The Man Who Knew Infinity** *L'Homme qui défiait l'infini* (sortie prévue en mars 2017) / **skinny** maigrichon / **buzzcut** boule à zéro / **to down** avaler, "siffler" / **protein shake** boisson protéinée.

2. full-circle ici, qui boucle la boucle / **forehead** front /

is so incredible. Now my goofy mug is on these pictures and I'm standing next to Nicole Kidman. My mum was very proud, and torn to pieces by the film.

3. Q.: Wasn't your mother responsible for getting you into acting in the first place?

A.: She is a big inspiration. She is a social butterfly, jovial, a real character. I'm far more introverted. She is the one made to go on screen, not me. The reason I'm in the industry is because of her. She saw an advert for the *Skins* audition in *Metro*, tore it out and dragged me along to the National Youth Theatre in London. I had to bunk off school.

4. Q.: You had lots of energy as a boy. Do you still?

A.: It's different now – I'd call it drive. When I was younger I was hyperactive. I did martial arts. When my friends saw me at the martial arts academy, they'd say: "This is a different Dev: you're so calm and disciplined." That is a big part of acting too. Part of the prep with Garth was trying to find stillness. Saroo is split in two – the child [Sunny Pawar] reacts to a harsh city and uses street smartness to survive.

goofy niais / **mug** tronche / **to be torn to pieces** ici, être profondément ému.

3. acting métier d'acteur / **social butterfly** personne très sociable / **on screen** à l'écran, au cinéma / **advert** petite annonce / **Skins** série télévisée britannique (2007-2013) / **to tear, tore, torn out** arracher / **to drag sb along** traîner qqn / **to bunk off school** sécher les cours.

4. drive ici, motivation, élan moteur / **prep = preparation** / **stillness** tranquillité, calme / **harsh** dur, cruel / **street smartness** débrouillardise (dans la rue) /



The Australian adult is more inward, battling demons, trawling through pixels on his laptop, trying to find his mother.

5. Q.: How did the real Saroo contribute?

A.: He is a generous, confident young man. We've become close friends. He told me that when he first came to Australia as a child, he'd go to bed, his heart would race and he'd feel himself coming out of his body, hovering over India. He felt himself materialise on the streets, he'd find his mother and brother and tell them he was OK. He'd do that every night and wake in the morning sweating and exhausted.

6. Q.: Do you keep discovering new aspects of India with each film you make there?

A.: India is a constant source of inspiration. I'm on my fifth film – *The Hotel Mumbai* – about the attacks on the Taj hotel in 2008, another Australian/Indian co-production. For *Lion*, I travelled across India on trains and felt the isolation – partly because of not speaking the language. At each stop I'd hear a different dialect as the landscape slowly changed... >>>

inward replié sur lui-même / **to battle** lutter contre / **to trawl through pixels** ici, parcourir, épulcher le Web / **laptop** ordinateur portable.

5. to race battre la chamade / **to hover over** planer au-dessus de / **sweating** ici, en nage / **exhausted** épuisé.

6. isolation isolement / **landscape** paysage.



As an adult, Saroo searches for his family. (DR)



>>>

7. Q.: You used to worry that the roles on offer for you were limited – do you still?

A.: Yes and no. There should not be any limitation to playing my culture. I'm a British Asian, it is part of the fabric of who I am. My grandparents are from India and Nairobi. So what I'm trying to say is that *Lion* and *Marigold* and *The Man Who Knew Infinity* are completely different. Journalists sometimes label them as "Indian guys" as if this were an umbrella term.

8. Q.: What have you learned from working with great actors such as Judi Dench, Maggie Smith and Nicole Kidman? And what do they have in common?

A.: They have a curiosity about life, a sense of humour and emotional reserve. I never went to acting school. Everything I've learned, I've learned from great directors and my co-stars. Acting is about honesty. When I began, I was

"India is a constant source of inspiration."

7. it's part of the fabric of who I am cela fait partie de mon identité / **Marigold** = *The Best Exotic Marigold Hotel* (VF Indian Palace, sorti en 2012) / **to label** cataloguer / **umbrella term** terme générique.

8. co-star partenaire (au cinéma) /

trying to squeeze as much emotion out of roles as I could and get big laughs. Now it's about doing less, cutting away the fat.

9. Q.: Do you ever feel your life is a dream?

A.: All the time. I'm just this guy from Rayners Lane, how the hell did this happen? I've a friend, Sam, who tells me a story about perspective: think about living even two doors down from where you started – imagine how drastically different your life would have been. I'm lucky to have incredible parents. It takes a lot to let your

son go at 16 to chase his dream. I'm excited to be bringing them to LA for the first time to stay in my new house.

10. Q.: What projects of your own are you working on?

A.: I'm writing a hyper-modern action film, based on

5,000-year-old Hindu mythology, set in a heightened Bombay – an anthem for youth.

to squeeze sth out of... tirer, extraire qqch de / **to cut, cut, cut away the fat** ici, aller à l'essentiel.

9. how the hell... (fam., explétif) bon sang, comment... / **to chase** poursuivre / **LA** = Los Angeles.

10. heightened ici, sublimé, idéalisé / **anthem** hymne.

11. Q.: Do Saroo and his family approve of the film?

A.: Our producer told me that they rented a private theatre to see it. Saroo sat in one corner to experience the film alone. Sue and John, the mother and father, were in the middle, holding hands. Mantosh [his adoptive brother] was in the other corner. When the lights came up, they all came together and were holding each other's hands and crying. I thought that was beautiful. ●

11. to rent louer / **to hold, held, held hands** se tenir la main.



Is Saroo the most demanding role you've played? cf. §1

demanding exigeant

Attention aux faux amis !

to demand exiger

to ask demander



In the UK, it's estimated that about **one in five** of the UK population as a whole is tattooed and this figure rises to **one in three** for young adults.

THE GUARDIAN NOSHEEN IQBAL

LIFE AT THE SHARP END

Le tatouage féminin n'a jamais été aussi populaire qu'aujourd'hui. Pourtant, cette pratique a longtemps été controversée car elle pouvait représenter une atteinte à l'image de la femme. Cette évolution visible aujourd'hui est notamment due à Jessica Knight, précurseur du tatouage féminin.



Some of Jessie Knight's designs. (Paul Abbott/Courtesy Jessie Knight Archive and National Maritime Museum Cornwall)

Family legend has it that Jessie Knight stood no taller than 1.2m (4ft), wore delicate size two shoes and had her hair wrapped in her trademark bun held together by two chopsticks when she shot her abusive husband. He didn't die – Knight, Britain's first female tattoo artist, was also a former circus sharp shooter – because she hadn't aimed for murder but revenge, for kicking her beloved dog down the stairs. "And that," says her nephew Neil Hopkins-Thomas, "was the end of that marriage."

2. Knight's story is one of dozens spotlighted in the National Maritime Museum Cornwall's exhibition on the social history of tattoos in Britain. Backroom tattooists, professional tattoo collectors and sailor culture have all been scrutinised in one of the most extensive reappraisals of body art put on in the UK. The emphasis here is on the artistry of tattoos and few

designers make more of a convincing case for the form than Knight, whose personal trove of designs is on show here for the first time ever.

AN UNUSUAL CHARACTER

3. Born in 1904, the eldest of eight children, Knight was a radical pioneer: the daughter of a sailor who became a circus star and one of the most renowned – and subsequently forgotten – tattoo artists of the early 20th century. Knight came from a lineage of countercultural artists, poets and performers, her mother was "mad according to Jessie, and a long-term alcoholic", and her father "liked adventure so they did a bit of everything", explains Hopkins-Thomas. And so the family all, quite literally, ran away with the circus, moving along the coastal towns and cities of the south-east.

Knight was a radical pioneer.

4. Knight graduated from being her father's sharpshooter dummy (he allegedly shot her twice when they were performing) to a circus stuntwoman, bareback horse-rider and pistol-spinning marks-woman. By the time she was 18, she was tattooing for a living and drawing in clients – sailors, initially – from across the world. "She was especially popular when she first started, but gave it up for her husband when she got married at 27 – he didn't approve. That only lasted eight years, then she went back to it and became hugely popular in the 1940s."

5. Tattoos, of course, had a questionable reputation at the time. According to the show's curators, Dr Matt Lodder and Deryth Ridge, the period after the second world war was the most stigmatising: "At

1. legend has it that selon la légende / **to wrap** enrrouler / **trademark** marque de fabrique, ici emblématique / **bun** chignon / **chopstick** baguette / **abusive** violent / **sharp shooter** tireur d'élite / **to kick** donner un coup de pied (à).

2. to spotlight mettre en vedette / **exhibition** exposition / **backroom** arrière-salle / **sailor** marin / **to scrutinise** scruter, examiner / **reappraisal** réexamen / **emphasis** accent / **artistry** qualité artistique /

to make a convincing case for plaider de façon convaincante pour / **trove** trésor, mine.

3. subsequently par la suite / **lineage** lignée / **performer** artiste (de scène) / **coastal** côtier, littoral.

4. dummy ici, partenaire (utilisé en tant que cible dans un numéro) / **allegedly** paraît-il / **stuntwoman** cascadeuse / **bareback** à cru (sans selle) / **horse-rider** ici, écuyère / **pistol-spinning** fait de faire tourner son pistolet (comme un cowboy) / **markswoman** tireuse d'élite / **to draw, drew, drawn in** attirer.

5. questionable suspect / **curator** commissaire (exposition) /

>>>

Jessie Knight with her family crest on her back. (Jessie Knight Archive and National Maritime Museum Cornwall)





Jessie Knight's second-place depiction of a highland fling. 'They didn't want to give her first place.' (Jessie Knight)

The '100 Hands Project'



Tattoos are a living and uniquely three dimensional form of art. The Museum has responded to this by commissioning an innovative installation which will literally bring the art off the gallery wall to create a 'sculptural map' of British tattoo art today. The '100 Hands Project', curated by Alice Snape of 'Things and Ink' magazine, is based around one hundred silicone arms, each tattooed with an original design by 100 of the leading tattoo artists working across the UK. As a whole, the quality and diversity of this work is astonishing.

Mermaid of Zennor
(Paul Abbitt courtesy of National Maritime Museum Cornwall)

>>> best tattoos were looked down on as a disfiguring low art; at worst they were a mark of criminality." That Knight even existed and triumphed in such a macho world, and through these moral panics, is a particular point of pride for her family.

6. "It was shocking to people," says Hopkins-Thomas, who has loaned Knight's extraordinary body of work to the museum to archive. "She was very forward-thinking and ahead of her time. She used to read saucy books to the kids in the family to wind the parents up. She came back to settle in Barry, Wales, when she was in her 60s and turned up with a 30-year-old toyboy on her arm. She was a character, full of stories and adventures. Totally hilarious, too. Well into her 80s, she would watch the telly with us and come out with something like, 'Here, I think I've got that Aids ... I haven't been with no men but I've got this nasty spot here!'"

to look down on mépriser / **point of pride** objet de fierté.

6. **to loan** prêter / **body of work** corpus d'œuvres / **forward-thinking** visionnaire / **saucy** osé, coquin / **to wind, wound, wound up** ici, taquiner, faire marcher / **toyboy** jeune amant / **aids** sida / **nasty** ici, vilain / **spot** tache.

7. But Knight's rivals slandered her, calling her a whore and claiming she didn't sterilise her equipment. As her talent became more renowned, her shops were broken into and her work stolen. "She was robbed a few times, which is why she always sat on the chest with all her designs in and wouldn't let anyone peep in. At one point she had a bodyguard who would take her to the bank to deposit her takings."

8. In 1955, Knight won second place in the Champion Tattoo Artist of All England competition for a depiction of a highland fling on a sailor's back. "I think she only came second because she was a woman and they didn't want to give first place to her," says Hopkins-Thomas. By the mid-60s, Knight officially retired but kept tattooing for friends and family in her front room.

9. When she died in 1994, Hopkins-Thomas and his mother - Jessie's niece - were gifted the masses of drawings and poems Knight had collected over the years. "We

found letters of marriage proposals from men all over the world," he says. "Her house was like a studio, bits of art everywhere, big glass cabinet of curios and treasured possessions, a chaise longue - the works." Her life was quieter later on and her neighbours didn't necessarily know who Knight was or what she had achieved. "She never used to shout about her career from the rooftops. I think people looked at her and thought: 'There's that strange woman,' not knowing what she had done in her life," says Hopkins-Thomas. "They were always absolutely gobsmacked when they found out." ●

9. **cabinet** vitrine (meuble) / **curio** curiosité / **treasured** précieux / **to shout about sth from the rooftops** crier qqch sur tous les toits / **gobsmacked** sidéré.



Voler → steal ou rob ?

→ **to steal something**

The thief (the thieves) stole the woman's handbag.

→ **to rob someone**

The thief robbed the woman

The thieves (the robbers) robbed the bank

7. **to slander** calomnier / **whore** prostituée / **to claim** prétendre / **to break, broke, broken into** pénétrer (par effraction) / **to rob** cambrioler / **chest** coffre, malle / **to peep in** jeter un coup d'œil à l'intérieur / **takings** recettes.

8. **depiction** représentation / **highland fling** danse écossaise joyeuse et triomphale exécutée après une victoire / **front room** salon.

MAKING A HIT COMEDY-HORROR MOVIE OUT OF AMERICA'S RACIAL TENSIONS

Depuis l'élection de Donald Trump aux USA en novembre 2016, le racisme partage le pays. Il est temps d'y faire face. Néanmoins, comment les réalisateurs mettent-ils le sujet tabou du racisme dans leurs films afin de le dénoncer. Jordan Peele, le réalisateur de *Get Out* répond à nos questions.



Doesn't matter if you're black of white ? (Justin Lubin/Universal)

In America, and among a devoted online audience, Jordan Peele is known as one half of a sketch show double act called Key & Peele. It airs on Comedy Central and has gained a reputation for the pair's spot-on im-

1. devoted fervent, fidèle / **double act** duo / **to air** être diffusé / **spot-on** parfait, très juste /

personations and forensic attention to comic detail. A couple of years ago in a long glowing profile in the *New Yorker*, Zadie Smith noted: "Beyond Key & Peele, it's hard to imagine Peele

forensic ici, rigoureux / **glowing** enthousiaste / **Zadie Smith** écrivaine britannique (auteur, entre autres, de *White Teeth*) /

in any vehicle not constructed around a comic character of his own devising."

2. She certainly didn't imagine him as a much-lauded writer and director of this year's most

of one's own devising de son invention.

2. much-lauded acclamé /



celebrated horror film. But that's exactly what Peele has become with the box office hit *Get Out*. Last month, the film took \$33m on its opening weekend in America, gained a highly unusual 100% fresh rating on Rotten Tomatoes, and is trailing widespread critical acclaim in its noisy wake.

BLACK IS BLACK

3. Drawing on a horror tradition that owes a great deal to the novelist Ira Levin – in particular the cinematic adaptations *Rosemary's Baby* and *The Stepford Wives* – *Get Out* looks at the experience of a young black man, played by the British actor Daniel Kaluuya, when he is introduced to his white girlfriend's parents. It's by turns tense, funny and terrifying. And in an era of Donald Trump and Black Lives Matter, it taps into America's racial tensions in the most unsettling and yet compelling fashion.

4. But Peele, an affable and highly articulate proponent of his work, had the idea for the film back when Trump was just a less confrontational Alan Sugar, and Black Lives Matter was yet to be founded. "The genesis for the film was when Obama was elected and there was this sentiment that we can stop talking about race now because we've just solved the problem," he tells me on the phone from Los Angeles. "We are now living in a system where racism is involved with policy. We've left the era where people were trying to pretend that race doesn't exist."

opening première (projection) / **fresh** frais (par opposition à **rotten**, pourri, sur l'échelle d'évaluation du **Tomatometer**, qui mesure le pourcentage de critiques positives) / **rating** cote de popularité / **Rotten Tomatoes** site répertoriant des critiques de films / **to be trailing widespread critical acclaim in its wake** être largement encensé par la critique (**to trail** traîner, **wake**, sillage).

3. **to draw, drew, drawn on** puiser dans / **novelist** romancier / **by turns** tour à tour / **tense** tendu / **to tap into** s'intéresser à / **unsettling** troublant, inquiétant / **compelling** fascinant / **fashion** ici, façon.

4. **articulate** éloquent / **proponent** défenseur / **confrontational** agressif / **Alan Sugar** homme d'affaires britannique né en 1947, fondateur de la société Amstrad, qui a brièvement présenté en 2007 la version britannique de l'émission de télé-réalité *The Apprentice* / **to pretend** feindre, faire comme si.

5. Peele himself is biracial. He was brought up by his white mother in New York City, and had hardly any contact with his black father, who died 18 years ago. He told Zadie Smith that he thought race was an "absurdity" and it was "crazy" to define children in terms of their racial identity. But long before that interview he was already thinking about the hidden drama of racial identity and how it might be employed in a horror format.



THE PLOT

6. Much of the sly appeal of *Get Out* rests on the fact that the racism that Chris (Kaluuya) encounters is not initially overt. The setting is the white upper-middle-class liberal elite, the kind of people who pride themselves on their post-racial sensibilities.

7. At first Chris can't be sure whether the odd notes of discomfort he feels are in his own paranoid head or foreshadow something more sinister. There's an ingratiating realism to the set-up, so that the audience shares in the uncertainty, and easily identifies with an attractive young couple going through the meeting-the-parents ritual which, just as in the Sidney Poitier classic *Guess Who's Coming to Dinner*, carries an extra layer of social unease.

8. In an early establishing scene a black man is seen walking through the white suburbs at night. It's a wonderfully disturbing inversion of the white guy in the black ghetto trope. The wide streets with their neat hedges and large

5. **hardly** ne ... guère.

6. **plot** intrigue, histoire / **sly** rusé, malin / **appeal** attrait / **overt** ouvert, manifeste / **setting** cadre / **to pride oneself on** s'enorgueillir de.

7. **odd** bizarre / **discomfort** malaise, gêne / **to foreshadow** présager / **ingratiating** ici, convaincant / **set-up** ici, cadre / *Guess Who's Coming to Dinner* (*Devine qui vient dîner ?* en VF) film de 1967, où une jeune femme (blanche) présente son fiancé (noir) à ses parents / **layer** couche, ici degré, dimension / **unease** malaise.

8. **disturbing** troublant / **inversion** renversement / **trope** ici, image, thème récurrent / **hedge** haie /



Comedian, director and actor Jordan Peele. (Elizabeth Weinberg/The New York Times)

houses seem to seethe with hidden menace. Peele explains why he wanted this opening. "I felt it was important first and foremost to get the entire audience on board with the inherent fears that a black man has."

9. Is that his own experience of the suburbs? "I've got to tell you, a fairly consistent part of my experience is worrying about how I'm going to be perceived in the 'wrong' neighbourhood. I'm trying to get through it as quickly as possible. It's one of the pieces of the African American experience that people don't know is always there. When you're out of place, or feel out of place, you feel there is danger there. With the police as well. I think the majority of police are really good people and really good at their jobs but that doesn't change the fact that with any interaction I have with them, I'm viewed as a potential threat."

10. It's a revealing picture of a perception that all too often goes unrecorded. One of the realities that *Get Out* implicitly references is the scenario in which Trayvon Martin, a 17-year-old unarmed African American student, was shot dead five years ago in a Florida suburb while walking home. His mixed-race Hispanic killer, a neighbourhood watch coordinator, walked free on the grounds of self-defence. "There was that," says Peele, then, lightning >>>

to seethe bouillonner / **first and foremost** avant tout / **to get, got, got sb on board with** ici, faire en sorte que qqn s'identifie à....

9. **consistent** ici, ininterrompu / **neighbourhood** quartier / **threat** menace.

10. **unrecorded** inaperçu / **to reference** faire référence à / **neighbourhood watch** surveillance assurée par les habitants d'un quartier afin de prévenir la délinquance et les cambriolages / **on the grounds** au motif de / **to lighten** alléger /

>>> the tone “and I’m also a huge fan of *Halloween*, so there was some precedent for how scary suburbs can be in film.”

END RACISM

11. White people are seeing Chris as not just another guest but a “black” man. The racism lies in the fact that they can’t get past his race. How is it possible to escape that cycle? “Part of the desire to live in a post-racial world includes the desire not to have to talk about racism, which includes a false perception that if you are talking about race, then you’re perpetuating the notion of race. I reject that. Because here we are living in this country where we had a black president and the whole idea was let’s not talk about race any more. If you’ve seen Ava DuVernay’s *The 13th*, it’s a wonderful documentary that shows how

Halloween série de films d'horreur / **scary** angoissant.

11. **to get, got, got past sth** passer outre qqch / **The 13th** *Le 13e* en VF (fait réf. au XIIIe amendement à la Constitution des É.-U., qui a aboli l'esclavage).

slavery has simply transformed into the prison-industrial complex. The disproportionate number of black men thrown into a dark room for the rest of their lives is one of the central themes of what my movie is an allegory for.”

12. I ask him what he thinks of Obama’s impact on the US and as a president. “Well he changed the country in an enormous way. Just look at the fact that young black people had a new level that we felt we could aspire to. I think before Obama there was a glass ceiling. That’s a big change. As a president, I think he was the best. I felt like I could trust his judgment and he’d take a measured empathetic approach, I don’t see there ever being another Barack Obama.”

13. He also attributes to the Obama effect the way that black stories are now breaking through

12. **level** niveau / **glass ceiling** plafond de verre.

13. **to break, broke, broken through** faire une percée /



Tomatoes cf. § 2

Notez la différence de prononciation entre anglais britannique et américain :

US → **tomatoes** le “a” se prononce comme dans **[may]** et on n’entend pas le “t”

GB → **tomatoes** le “a” se prononce comme **[are]** et on prononce le “t”.

in Hollywood. Having struggled to make an impact for many years, black filmmakers are finally being heard and seen. And in *Get Out* Jordan Peele can be heard very loudly and seen, like all the best auteurs, very clearly. ●

to struggle éprouver des difficultés.



A family rests on a display bed at an Ikea store in Beijing. (Gilles Sabrie/The New York Times)

THE INDEPENDENT IAN JOHNSTON

WHY SLEEP?

Nous savons à quel point le sommeil est indispensable pour le métabolisme humain. Mais quels sont les effets de celui-ci sur le cerveau ? Quels en sont les bénéfices ? Quels sont les impacts physiologiques et sociaux du sommeil ?

The purpose of sleep appears to be to help forget some memories so others can be stored for later use, two major new studies suggest. For years scientists have struggled to work out exactly why humans need to sleep for about a third of every day. The new research adds fresh evidence to the idea that it is a key part of the way the brain files information. And one of the academics suggested that while sleeping pills might help people doze off, they could interfere with this process.

1. purpose objectif / **memory** souvenir / **to store** conserver / **to struggle** peiner à / **to work out** déterminer / **evidence (inv.)** preuves, indications / **to file** enregistrer / **academic** ici, chercheur / **sleeping pill** somnifère / **to doze off** s'assoupir.

OF MICE AND MEN

2. In one study, mice were put in an unfamiliar arena and given a mild electric shock. Some were then given a drug to prevent the brain from re-ordering its memories, while a second group had a normal night's sleep. When the mice were returned to the same arena, they remembered the shock and spent much of the time motionless. When they were put into another unfamiliar arena, the well-rested mice were slightly hesitant but explored it as a normal mouse might.

2. Of mice and men clin d'œil au roman de J. Steinbeck *Des souris et des hommes* / **mild** léger / **to re-order** réorganiser / **motionless** immobile / **well-rested** bien reposé.



Connaissez-vous ces expressions ?

to doze off s'assoupir, s'endormir
to get a good night's sleep passer une bonne nuit
I didn't get a wink of sleep je n'ai pas dormi de la nuit
to get forty winks faire un petit somme
to sleep like a log dormir comme un loir
sleep on it la nuit porte conseil
sleep tight! dors bien !

3. However the drugged mice froze more often as if the fear of the shock remained even though they were in a different place, the researchers reported in the journal *Science*. It is thought that this happened because the drug interfered with a process known as “scaling down”, which is thought to be key to forgetting some memories and filing others away.

4. One of the researchers, Dr Graham Diering, said: “We think that the memory of the shock was stronger in the drugged mice because their synapses couldn’t undergo scaling down, but all kinds of other memories also remained strong, so the mice were confused and couldn’t easily distinguish the two arenas. “This demonstrates why ‘sleeping on it’ can actually clarify your ideas. “The bottom line is that sleep is not really downtime for the brain. It has important work to do then, and we in the developed world are short-changing ourselves by skimming on it.”

SYNAPSES

5. Dr Diering, of Johns Hopkins University, said it was currently thought that information is actually “contained” within synapses, the connections between brain cells. “Our findings solidly advance the idea that the mouse and presumably the human brain can only store so much information before it needs to recalibrate,” he said. “Without sleep and the recalibration that goes on during sleep, memories are in danger of being lost.”

6. In the second study, researchers from the Wisconsin Centre for Sleep and Conscious-

3. **to freeze, froze, frozen** ici, se figer, s’immobiliser / **to report** indiquer / **journal** revue (spécialisée) / **to scale down** revoir à la baisse.

4. **to undergo, went, gone** subir, connaître / **confused** désorienté, perdu / **to demonstrate** apporter la preuve (de) / **to sleep, slept, slept on it** ici, laisser passer une nuit de sommeil avant de prendre une décision / **bottom line** point essentiel / **downtime** période de repos / **to short-change oneself** se pénaliser / **to skimp on** lésiner sur.

5. **findings** conclusions / **presumably** vraisemblablement / **...can only store so much information** ...ne peut qu’emmagasiner une quantité limitée d’informations / **to recalibrate** (se) reconfigurer.

ness used an electron microscope to take pictures of what happened to the synapses of mice while they were awake and asleep. They found concrete evidence for this “scaling” process – the synapses grew strong and large when the mice were active and then shrank by about 20 per cent during sleep. It is thought this effectively creates more room for further growth in memories the following day. However 20 per cent of the synapses did not change size, and it is thought that these hold the most stable memories.

The human brain can only store so much information before it needs to recalibrate.

7. One of the researchers, Dr Chiara Cirelli, said: “This shows, in unequivocal ultra-structural terms, that the balance of synaptic size and strength is upset by wake and restored by sleep. “It is remarkable that the vast majority of synapses in the cortex undergo such a large change in size over just a few hours of wake and sleep.” ●

6. **electron microscope** microscope électronique / **to shrink, shrank, shrunk** rétrécir / **room** ici, place, espace.

7. **unequivocal** sans équivoque / **balance** équilibre / **to upset, set, set** bouleverser, perturber / **wake** (état de) veille.

A real mystery

The need and function of sleep are among the least clearly understood areas in sleep research. While some functions of sleep are known, others have been proposed but not completely substantiated or understood. Some of the early ideas about sleep function were based on the fact that most (if not all) external activity is stopped during sleep. Initially, it was thought that sleep was simply a mechanism for the body to “take a break” and reduce wear.

Later observations of the low metabolic rates in the brain during sleep seemed to indicate some metabolic functions of sleep. With the development of EEG, it was found that the brain has almost continuous internal activity during sleep, leading to the idea that the function could be that of reorganization or specification of neuronal circuits or strengthening of connections. When asked, after 50 years of research, what he knew about the reason people sleep, William C. Dement, founder of Stanford University’s Sleep Research Center, answered in 2010, “As far as I know, the only reason we need to sleep that is really, really solid is because we get sleepy.”

to substantiate établir avec certitude, prouver / **early** premier / **to take, took, taken a break** se reposer / **wear** usure / **metabolic rate** métabolisme / **EEG = electroencephalogram** / **strengthening** renforcement / **sleepy** somnolent.

VOCABLE



La presse internationale en **V.O.** pour progresser en anglais

THE ART OF DEALING WITH RACIAL TENSIONS



CULTURE

**AN EMOTIONAL
BITE**

THE GUARDIAN

FASHION

**NEEDLES TO
SAY**

THE GUARDIAN

SOCIETY

**WE NEED TO
SLEEP**

THE INDEPENDENT

Dans une société où les critères de beauté sont de plus en plus codifiés, une agence a décidé de prendre le contre-pied du mannequinat traditionnel. Ayant comme seule règle d'être bien sa peau, 'Ugly Models', qui n'a rien de discriminant, permet aux personnes sortant des normes de s'affirmer et être dans la lumière.



Ugly Models, an agency of extraordinary 'characters', AFP forum