

## From work songs to protest songs – 1è

<p style="text-align: center;"><b>Documents</b></p> <p>- <i>O Brother Where art Thou</i>. le tout début pour introduire le thème des 'work songs'.</p> <p>- <b>CO</b> VOA Protest songs=&gt; Trace E <a href="http://tinyurl.com/5df7jj">http://tinyurl.com/5df7jj</a></p> <p>- Songs of freedom: <b>CE</b> + questions =&gt; group work + mutualisation.</p> <p>Travail sur le passif: relever dans le texte les formes verbales: quelle forme ? (Be + PP) = passif + à quoi ça sert ? = action exercée sur qqn (cf oppression) =&gt;révisions</p>	<p style="text-align: center;"><b>Tâche 1</b></p> <p style="text-align: center;"><b>EE</b></p> <p style="text-align: center;"><b><u>Group work</u></b></p> <p>You are an American historian and you are asked to make a timeline of the different periods of 'Songs of Freedom'. The best one will be chosen to illustrate your notebook.</p>
<p style="text-align: center;"><b>Documents</b></p> <p>Etude d'une chanson engagée. <b>CO</b> + <b>CE</b></p> <p><i>Mother Father</i> by Dave Matthews</p> <p>- <i>to reproach sb for/with doing sth / to blame somebody for doing sthg / to criticize somebody for doing sthg / to accuse somebody of doing sthg</i></p> <p>-PRL: <i>so / such</i></p> <p>- Extrait de Speakeasy: protest music: <b>CE</b> + vocabulaire à relever sur la musique (+ phonétique).</p>	<p style="text-align: center;"><b>Tâche 2</b></p> <p style="text-align: center;"><b>EE</b></p> <p style="text-align: center;">You will have to choose your favourite protest song and present it.</p> <p style="text-align: center;">You will have to talk about the singer / the band, the context, the lyrics etc.</p>

**2 à 3 séances**

<p style="text-align: center;"><b>Documents</b></p> <p>Music reviews <b>CE</b> + mutualisation <b>EO</b></p> <p>Fiche méthodo : music review (à réaliser avec les élèves à partir des music reviews)</p> <p>Révision vocabulaire <i>likes / dislikes</i></p> <p>Phonétique : intonation ds les exclamatives.</p> <p>Révision fiche méthodo : <i>dialogue</i></p>	<p style="text-align: center;"><b>Tâche 3</b></p> <p style="text-align: center;"><b>EO</b></p> <p style="text-align: center;"><b><u>Group work</u></b></p> <p>You have invited your English pen-friend to listen to the music you like. You explain her/him what are your favourite songs and why you like them. Imagine the dialogue.</p>
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**2 séances**

**2 à 3 séances**

<p style="text-align: center;"><b>Tâche finale évaluation</b></p> <p style="text-align: center;"><b>EE</b></p> <p style="text-align: center;"><b>You will have to make the review of a protest song: you will have to say why this is a protest song, what it denounces, your opinion about the song, if you think the message is well conveyed, etc...</b></p>
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## 1) Anticipation

Leur donner le terme *Work song* et leur demander d'essayer de définir ce terme.

Vidéo *O'Brother Where Art Thou ?*: le tout début, lorsque les prévenus chantent durant leur labeur : (un extrait ici)

<http://fr.youtube.com/watch?v=WwU2f2hyWao>

Leur dire qu'ils vont écouter une *work song* et leur demander de définir le terme plus précisément grâce à ce qu'ils ont vu => révolte, *passive rebellion* > *work songs* => Compléter ensuite à l'aide de la définition de Wikipedia suivante.

*A work song is typically a rhythmic a cappella song sung by people working on a physical and often repetitive task. The work song is probably intended to reduce feelings of boredom. Rhythms of work songs also serve to synchronize physical movement in a gang. Frequently, the usage of verses in work songs are often improvised and sung differently each time. The improvisation provided the singers with a sometimes subversive form of expression: improvised verses sung by slaves had verses about escaping, improvised verses sung by sailors had verses complaining about the captain and the work conditions. Work songs also help to create a feeling of familiarity and connection between the workers.*

[http://en.wikipedia.org/wiki/Work\\_songs](http://en.wikipedia.org/wiki/Work_songs)

## 2) CO à partir d'un document de VOA : <http://tinyurl.com/5df7jj>

Leur faire écouter (débit assez lent) et donner à l'oral ce qu'ils en ont compris. Mutualisation et trace écrite.

3) Travail par groupes sur les docs p.50-51 du manuel **Broadways Term** + questions de CE correspondantes ds le **workbook p. 18-19**. Chaque groupe doit ensuite faire un résumé à l'oral de chaque doc à leurs camarades. Prise de notes.

Puis travail sur le passif.

## 4) Création de la timeline :

### Protest songs timeline task.

You will have to **create a protest songs timeline** for your **first task**. Here is what you will have to do.

**Choose your partners** (3 or 4 per group)

### Task 1 :

Now you know more about **history of American music**, you will have to make a **timeline** thanks to the document '*Songs of freedom*' we studied in class and thanks to the internet. You will begin your timeline **in 1619** and finish **in the 21<sup>st</sup> century**. You must use the **passive form** to present the events and **make a sentence to describe each event**.

Here are some internet links to help you:

[http://en.wikipedia.org/wiki/Protest\\_song#North\\_American\\_songs\\_of\\_protest](http://en.wikipedia.org/wiki/Protest_song#North_American_songs_of_protest)

<http://www.pbs.org/independentlens/strangefruit/protest.html>

<http://kclibrary.nhmccd.edu/music-1.html>

Make it as **enjoyable** as possible (you can use colours, pictures, etc...) as **the best one** will be chosen to be **copied and pasted in your notebook !!**

Voir les productions des élèves : <http://tinyurl.com/5fkopl>

( Les élèves ont aussi créé des questions pour un Jeopardy sur ces docs : voir [ici](#)).

## 5) Etude d'une chanson engagée :

D'abord lecture d'une critique de l'album du groupe DMB dont nous étudierons une chanson.

### Dave Matthews Band

#### Everyday

label: BMG / RCA

released: 02.27.01

our score: 3.0 out of 5.0

### A New Day

by: [matt halverson](#)

The success of Dave Matthews Band is a head scratching collection of contradictions. Without fail, the five-piece, sonically unconventional collective sells out stadiums whether in support of an album or not, yet album sales of the band's previous releases have never matched ticket sales. With the exception of tight, punchy radio hits like "What Would You Say" and "Too Much," their songs have consistently failed to crack the Top 40. Commercial success was always one step away, but with its fourth release, *Everyday*, the band is poised to take one confident leap forward.

Born from the ashes of a scrapped album recorded with former producer Steve Lillywhite, *Everyday* teams Matthews and Co. with super producer Glen Ballard. Infused with Ballard's pop sensibility, the band has pared down its usual six- and seven-minute arrangements to a collection of four-minute tunes tailor-made for radio air play. Gone are the extended saxophone and violin solos of LeRoi Moore and Boyd Tinsley, respectively, that had contributed to DMB's signature blend of jazz, folk and world music. Matthews himself has even broadened his arsenal by employing an electric baritone guitar on the majority of the album's twelve tracks.

The changes have had an unmistakable impact on the band's sound. While in the past, Matthews' acoustic guitar offered little more than a rhythm upon which Tinsley and Moore would layer more complex arrangements, here his new electric melodies take center stage and push the music in a rock-influenced direction. The album's first single, "I Did It," is driven by a dirty, jangling riff uncharacteristic of anything else in the band's history. By plugging in on "The Space Between" and "Fool to Think," Matthews takes songs that would have been sweet ballads reminiscent of the popular "Crash Into Me" and gives them a sweeping power suitable to both radio and concert settings.

Though Matthews' electric evolution has strengthened his melodies, the improvement comes at the expense of Tinsley and Moore, who are reduced to background musicians. Though the latter manages to squeeze short blasts of his baritone sax into the album's opening song, "So Right," fans of Tinsley's charged violin will struggle to find his contribution to *Everyday*. The musical reconstruction may create a fresh take on the band's sound, but the violin's omission takes away a large part of what made that sound so unmistakable.

Matthews will be the first to admit lyrics are not his strong point. Although he's singing a happier tune now, the band put such a priority on altering the music's direction that he fails to stray far enough from familiar subjects. His songs have always hinted at the light at the end of the tunnel without ever stepping into it, but at times on *Everyday*, he's standing smack dab in the middle of the sun's rays. "So Right" is a rousing celebration of a successful relationship - a subject rarely found in previous songs. As he croons "Our love is so right / I won't waste a minute here tonight / Our love is so right / And tonight my dance is all about you," he finally gets the girl instead of staring at her through her bedroom window.

The true test of a band's staying power is its ability to change and evolve. Though not a radical departure from previous releases, Dave Matthews Band's latest is a sign that the days of fifteen-minute jams could be behind them. But, there's a reason the band's concerts have always been bigger sellers than their albums - the songs never sound better than they do live. Until now, Matthews' studio sessions merely served as dress rehearsals for his band's yearly touring exodus. And with that in mind, the reaction of the band's core fanbase will determine whether the new sound will propel DMB to the commercial success it has never quite attained.

[http://www.music-critic.com/rock/dmb\\_everyday.htm](http://www.music-critic.com/rock/dmb_everyday.htm)

1. Look at the source of the document and briefly introduce it.

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2. Read the text and underline the transparent words.

3. Highlight the words whose meaning can be guessed thanks to: the context, the composition (root, prefix, suffix...).

4. Find the adjectives used by the author to tell about his opinion.

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<http://englishingambier.over-blog.com>

## Remise d'une bio du groupe :

### Additional information

**Dave Matthews Band** (also known by the acronym **DMB**) is a United States-based rock band, originally formed in Charlottesville, Virginia, in 1991 by singer, songwriter, and guitarist Dave Matthews. Other band members include saxophonist LeRoi Moore, bassist Stefan Lessard, electric violinist Boyd Tinsley and drummer Carter Beauford. Since 1998, the band has performed most of their shows with keyboardist Butch Taylor who, while not officially named a member of the band, is a fixture on stage. For 2006 and 2007, the band added trumpet player Rashawn Ross — most noted as the live trumpet player for *Soulive* — to the stage. It is not yet known if his presence will be permanent. Moore, Beauford, Ross, Tinsley and Taylor also perform backing vocals. According to RIAA, Dave Matthews Band has sold over 31 million units in the US alone, putting them in the Top 100 Highest Selling Music Acts of all time.

[http://en.wikipedia.org/wiki/Dave\\_Matthews\\_Band](http://en.wikipedia.org/wiki/Dave_Matthews_Band)



### Biographical Information: Dave Matthews

Dave Matthews was born January 9, 1967 in Johannesburg, South Africa. At the age of two, Dave and his family immigrated to Westchester County, New York, where his father, a physicist, went to work for IBM. In the early 1970s he moved to Cambridge, England, and then returned to New York, where his father died in 1977. The family moved back to South Africa in 1980, where Dave attended several different schools.

In 1986 Dave relocated to the United States again, finding a home in Charlottesville, Virginia, where his parents had lived before he was born. Although he spent additional time in South Africa and Amsterdam, Holland, it was in Charlottesville where Dave, who took piano lessons as a child before picking up the guitar at age nine, became part of the local community and decided to start his own band. In 1991 the "Dave Matthews Band" was formed. They continued to play and record albums throughout the 1990s, becoming popular across the United States and internationally in both mainstream and diverse musical circles. In 2003 Dave released a solo album, "Some Devil," which was moderately successful with the single, "Gravedigger," winning a Grammy in 2004.

Dave and his wife Ashley live in Seattle, WA with their twin girls, Stella and Grace.

<http://www.8notes.com/biographies/matthews.asp>

Lecture puis mise en commun : membres du groupe ? Noms, fonctions dans le groupe, dates importantes, genre musical, faits importants, etc...

6) Ecoute de la chanson : *Mother Father* par DMB de l'album *Everyday*.

Elle se trouve sur You Tube à cette adresse : <http://tinyurl.com/5fmg4g>

Premières impressions (musique, rythme, etc...) + thèmes à dégager. Mise en commun avec utilisation du voc du reproche, etc. à l'oral !

Texte à trous à compléter (voir ici : <http://tinyurl.com/6zlr7> ou ici, exo en ligne avec Hot Potatoes : <http://tinyurl.com/64scws> ).

+ fiche de compréhension. La question 1 avait déjà été faite à l'oral, ils n'avaient plus qu'à récapituler sur la feuille.

## Mother Father comprehension

1. Match the antonyms we can find in the song:

A man who rocks his child to sleep  
Bitter  
Full of color  
One man's belly overflows  
Cruelty  
God above  
Forests  
Snowcapped mountains  
Beautiful

Hell below  
Kindness  
Pulls the trigger on his brother's heart  
Melt away  
Desert  
Full of sad, sad...  
Sweet  
In black and white  
Another sleeps in hunger's bed

What is the most important word in the song and which is concerned by these antonyms ?

What do you deduce from that ?

2. "*Mother, father please explain to me*"

Who is talking here ?

According to you, why did Dave Matthews choose this sentence as a leitmotiv in the song ?

Pick out the different themes tackled in the song and say what Dave Matthews reproach people with.

3. "*Why a world **so** full of mystery...*"

**So** ici exprime :

- la comparaison     l'intensification     la confirmation     la reprise

4. Relever les autres exemples de phrases avec **so** exprimant la même notion dans la chanson :

5. Comment le traduisez-vous ?

6. Trouvez un autre mot exprimant la même notion dans la chanson :

7. Comparez la structure des phrases formées avec ces 2 mots :

a) So +

b)

## Correction (partielle) de la fiche :

1. Match the antonyms we can find in the song:

A man who rocks his child to sleep  
Bitter  
Full of color  
One man's belly overflows  
Cruelty  
God above  
Forests  
Snowcapped mountains  
Beautiful

Hell below  
Kindness  
Pulls the trigger on his brother's heart  
Melt away  
Desert  
Full of sad, sad...  
Sweet  
In black and white  
Another sleeps in hunger's bed

What is the most important word in the song and which is concerned by these antonyms ?

### **WORLD**

What do you deduce from that ?

**Dave Matthews is saying that there are 2 different worlds : a good one and a bad one, a dual world.**

2. "*Mother, father please explain to me*"

Who is talking here ? **It could be a child as he is telling *mother, father explain to me...***

According to you, why did Dave Matthews choose this sentence as a leitmotiv in the song ?

**We all know that children ask many questions to their parents, whereas, we, as adults, accept certain things. It is a way of showing that adults have to do something, it's up to them to do something.**

Pick out the different themes tackled in the song and say what Dave Matthews reproach people with.

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3. "*Why a world **so** full of mystery...*"

**So** ici exprime :

- la comparaison     l'intensification     la confirmation     la reprise

4. Relever les autres exemples de phrases avec **so** exprimant la même notion dans la chanson :

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5. Comment le traduisez-vous ? **tellement / si**

6. Trouvez un autre mot exprimant la même notion dans la chanson : **such**

7. Comparez la structure des phrases formées avec ces 2 mots :

c) So + **adjectif ou adverbe**

d) **such** + **nom indénombrable ou un pluriel**

(**ex : such pride** : une telle fierté, **such ideas** : de telles idées)

They're **such** idiots !

He's **such a** clever man = **such a + nom singulier**.

7) Compréhension écrite d'un document pris dans *Speakeasy* de septembre/ octobre 2006 p.16-17.

1èL2	Compréhension de texte	31/03/08
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**Look at the source of the document and answer the following questions.**

1- What is the nature of this document ?

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2- Who is the author ?

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3- What is the main theme of the text ? (*Be precise: give **two** pieces of information*)

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**Now read the text carefully and answer the following questions.**

4- Explain briefly how the paragraphs are organized.

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**Focus on paragraphs 1 & 2** and say if the following statements (*affirmations*) are true or false and correct them if necessary:

	True	False
1. The Dixie Chicks are a group which was formed by three sisters.	<input type="checkbox"/>	<input type="checkbox"/>
2. They are proud that their President comes from Texas.	<input type="checkbox"/>	<input type="checkbox"/>
3. They were threatened to death.	<input type="checkbox"/>	<input type="checkbox"/>
4. The title of their new album is ' <i>Not Ready to Make Nice</i> '.	<input type="checkbox"/>	<input type="checkbox"/>

Find the sentence that shows the author preferred what The Dixie Chicks sang before their new album.

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**Focus on paragraph 3:**

When did Bruce Springsteen begin his career ?

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Who is Pete Seeger ?

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**Focus on paragraph 4:**

The American presidential elections took place in 2004. Try to guess what the *Vote For Change Tour* was.

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**Focus on paragraph 5:**

Why did Neil Young write his album *Living with War* ?

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Who is he criticising in this album ?

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5. Now that you have read it, say what kind of document it is.

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8) Tâche N°2 : You will have to choose your favourite protest song and write about it. You will have to talk about the singer / the band, the context, the lyrics etc.

### Help for your song analysis

to be about / to deal with  
a means of V-ing / a way of V-ing (*un moyen de*)  
to contribute to V-ing  
to aim at V-ing  
to want someone to do sthg  
to insist on / highlight / emphasize  
without V-ing  
consist in / of V-ing  
to accuse someone of doing sthg / blame s.o for doing sth / to reproach s.o for doing sth  
to hope to BV / dream of V-ing  
to allude to / refer to BV  
to keep on V-ing / to go on V-ing  
can't stop / can't refrain from V-ing (*ne cesser de...*)  
instead of V-ing  
to have difficulties in V-ing / to find it difficult to + BV / it is difficult for s.o to + BV  
to convey an impression / a message (*transmettre, communiquer...*)  
What is striking is ... (*ce qui est frappant...*)

Goal: to / so as to / in order to + BV

Opposition: whereas / while

Concession: in spite of + Noun / in spite of the fact that / despite + Noun / despite the fact that (*malgré / en dépit de*) / although / though / even though

Probability: may / might / could + BV Certainty: must / have to

Capacity: can + BV / to be able to + BV / to be capable of + V-ing

Linking words : first, then, next, after V-ing / afterwards, one the one hand, on the other hand, at the beginning / in the middle / at the end , moreover / furthermore / besides (*de plus, en outre*), indeed / actually (*en effet*), in fact, consequently / as a result, finally / eventually / the conclusion that can be drawn from this song is ..

Opinions: to my mind, in my opinion, personally, as far as I am concerned, I think / I believe ....

### A guide

Introduce the document (nature of the document? / title of the document = *which is entitled ... / whose title is ...* - name of the composer or the band and the date = *which was composed by ... in ...* / information about the band = *nationality, famous when and with which song, committed band?* / the composition of the document = *number of stanzas and chorus* / the main topic = *it deals with / is about / refers to / alludes to ...*) / the country concerned in the document

Describe and analyse the fights (using the recurrent lexical field and cultural references, linking words, probability / certainty / structures above and don't forget to quote from the text if you need to justify your arguments). You can do a linear analysis, divide your analysis into 2 / 3 parts or do a more general one.

The tone = *pessimistic optimistic .....*

The aim (conclusion = *to conclude / as a conclusion / the conclusion that can be drawn from the document is ....* )

Do you like it or not? Why? Give your personal opinion and your reactions (use as many adjectives as you can = *frightening, scary, appalling, shocking, interesting, moving ....*)

Think of today's problems

(travail de notre collègue S. SUANT qui me l'a gentiment prêté !;-) Merci encore !)



**9) Travail sur des critiques de plusieurs artistes trouvées sur music-critic.com** (voir lien sur critique de DMB plus haut) - (faire son choix !)

Lecture d'une critique en groupe et en faire un récapitulatif aux autres groupes : auteur de la critique, chanson ou album critiqué, a-t-il ou elle été apprécié(e) et pourquoi, etc...

Création d'une fiche méthodo sur 'music review' par les élèves à partir de leurs critiques.

Exemples :

The critic must :

- give some background information about the artist or band, make a description of the kind of music they play, talk about their past albums, say if he/she likes the album/song and why, etc...

Révision vocabulaire *likes / dislikes* (<http://tinyurl.com/6ay2fc>).

Phonétique : travail sur l'intonation ds les exclamatives avec l'aide de l'assistante.

Réutilisation de la fiche méthodo sur le dialogue faite lors d'une séquence précédente

(<http://tinyurl.com/643v6s>).

**10) Réalisation de la sous-tâche n°3 : You have invited your English pen-friend to listen to the music you like. You explain her/him what are your favourite songs and why you like them. Imagine the dialogue.**

Travail en groupes de 2 ou 3.

Voir les réalisations des élèves : <http://tinyurl.com/62eann>

+ une grille de vocabulaire sur la musique à compléter tout au long de la séquence :  
(à partir des différents docs écrits)

### MUSIC VOCABULARY

STYLES	SINGING	INSTRUMENTS AND PLAYERS	MUSICAL PERFORMANCE	THE MUSIC INDUSTRY

**Tâche finale en 1 heure en DS :** <http://tinyurl.com/6m5bw2>

Travail sur une chanson engagée inconnue : écoute de la chanson une première fois seule puis remise des paroles et de la bio du chanteur. Lecture puis remise de la chanson en boucle moins fort qu'au début.

Grille d'évaluation : (inspirée de celle de quelqu'un sur la liste mais je ne sais plus qui ! ☹)



EVALUATION DE LA PRODUCTION ECRITE  
1<sup>è</sup> Protest songs

Critères/ Points attribués	Réalisation des tâches (coef. 1)	Cohérence/cohésion (coef. 1)	Richesse de la langue (coef. 2)	Correction grammaticale (coef. 2)
<b>4 pts / 3 pts</b>	Toutes les consignes ont été respectées ; les points importants sont développés à l'aide de détails et d'exemples significatifs.	Utilise un nombre d'articulateurs suffisant pour marquer clairement les relations entre les idées ou les faits.	Dispose d'une gamme suffisamment large de mots pour varier les formulations et éviter de fréquentes répétitions , malgré quelques lacunes ou confusions.	Bon contrôle grammatical : les erreurs sont occasionnelles sur les structures simples et courantes et ne conduisent pas à des malentendus.
<b>2 pts</b>	Les attentes sont satisfaites pour l'essentiel, mais de façon peu explicite.	Les enchaînements rendent le texte intelligible et cohérent dans l'ensemble, malgré quelques ruptures dans cette cohérence.	Dispose d'une gamme suffisante de mots pour effectuer les tâches, malgré l'utilisation fréquente de périphrases, de répétitions ou de mots incorrects.	Assez bon contrôle des structures simples et courantes ; les erreurs peuvent être fréquentes pour les structures plus complexes, mais n'entravent pas la compréhension.
<b>1 pt</b>	Les attentes ne sont que partiellement satisfaites, mais de façon encore convaincante.	Les ruptures dans la cohérence sont fréquentes et nuisent à la clarté , mais la production reste globalement cohérente à première lecture.	Le nombre important de périphrases, incorrections, répétitions reflète un vocabulaire pauvre, mais le discours reste intelligible.	Les erreurs se multiplient même pour des structures simples, au point de créer des malentendus ou de rendre la lecture peu aisée.
<b>0 pt</b>	Les attentes ne sont que très partiellement satisfaites et de façon très peu convaincante.	Il faut relire le texte à plusieurs reprises pour y déceler (ou non) une certaine cohérence : la production est très confuse.	Le vocabulaire est tellement pauvre que le discours est pratiquement inintelligible.	Les erreurs sont tellement nombreuses que le discours est pratiquement inintelligible.
<b>Points obtenus</b>	<b>Max. 4 points</b>	<b>Max. 3 points</b>	<b>Max. 3 x 2 = 6 points</b>	<b>Max. 3 x 2 = 6 points</b>

**Total = 19 points**

On ajoutera **1 point** si le candidat fait preuve de connaissances (notamment en relation avec le programme) ou exprime un point de vue personnel original.