



Conscious Art

→ How are today's eco-artists changing the world?



video

LLS.fr/ATA1



"Even Elsa couldn't save the polar ice caps from melting", *Unhappily Ever After* series, by Jeff Hong, 2014.

Get ready!

- 1 **Look at the vocabulary mind map on the opposite page.** Find a title for each box, then integrate the words from the toolbox.
- 2 **Look at the picture.**
 - a. What message does it convey?
 - b. What do you think of the title?
- 3 **Watch the video.** ▶ p. 37
 - a. Be ready to present it.
 - b. Why does Jeff Hong use fictional characters to illustrate real issues?
- 4 **Discuss these brainstorming questions with your classmates.**
Do you know any eco-artists or conscious artists? Do you think art is a good way to raise awareness of a topic?
- 5 **IDIOM** **Read the idiom of the week on the opposite page.** Rephrase it in your own words and give examples.

Toolbox

- generate **interest** (in) / raise **awareness** (about / on / of) (exp.)
- a **sensitive topic** (exp.)
- **take notice** of sth (exp.)
- **ice floe** /'aɪs 'fləʊ/ (n.)
- drift / **float** / **freeze** / melt (v.)

Let's learn!

Vocabulary Challenge •

Describe the picture above using as many words from the toolbox and the mind map as possible. Explain the artist's intention.

>>> **Step 1** 

Write an article about an eco-artist you have interviewed.

>>> **Step 2**  

Design your own eco-art installation.

>>> **Step 3** 

Organise an exhibition.

Elect the Eco-Artist of the year.    

IDIOM of the week!

 **Life is short and art is long**

The familiar Latin translation of Hippocrates' "Ars longa, vita brevis" reverses the order of the original lines. In English, the whole aphorism reads:

*Life is short,
and art long,
opportunity fleeting,
experimentations perilous,
and judgment difficult.*

It commonly refers to how time limits our accomplishments in life.



- 1
- **advocate for** / **promote** (v)
 - **campaign for** (v)
 - **denounce** / **condemn** (v)
 - **oppose** (v)
 - **prevent** (v)
 - **protect** / **preserve** (v)
 - **save** (v)

- 2
- **carbon footprint** (n.)
 - **climate change** (n.)
 - **deforestation** (n.)
 - **endangered species** (n.)
 - **global warming** (n.)
 - **oil spill** /'ɔɪl 'spɪl/ (n.)
 - **water shortage** (n.)

- 3
- **environmentally-friendly** (adj.)
 - **energy consumption** (n.)
 - **forest preservation** (n.)
 - **sustainable development** (n.)
 - **wildlife conservation** (n.)
 - **recycle** /,ri:'saɪkl/ (v.)
 - **reuse** /,ri:'ju:z/ (v.)

Art and the Environment 

- 4
- **collage** (n.)
 - **digital art** (n.)
 - **museum curator** /kjuə'reɪtə/ (n.)
 - **painting** (n.)
 - **photography** (n.)
 - **stencil** /'stɛnsl/ (n.)

- 5
- **upper** ≠ **lower part** (exp.)
 - **aesthetics** /,i:s'θɛtɪks/ (n.)
 - **background** ≠ **foreground** (n.)
 - **content** (n.)
 - **dead centre** /'dɛd 'sɛntə/ (n.)
 - **medium** /'mi:diəm/ (n.)
 - **section** / **corner** / **side** (n.)

- **subject matter** / **topic** / **theme** /'θi:m/ (n.)
- **technique** (n.)
- **contrast with** (v.)
- **convey a message** (v.)
- **focus** / **concentrate** (v.)
- **highlight** / **emphasize** (v.)

Serious Game 

Retrouvez un jeu sérieux en lien avec cette unité sur [LLS.fr/ATSGA](https://lls.fr/ATSGA)

Audios et vidéos 

Retrouvez une banque d'audios et de vidéos authentiques supplémentaires en lien avec cette unité sur lls.fr/ATvideos

1 Artists and Waste



DIFFERENTIATION

Group 1

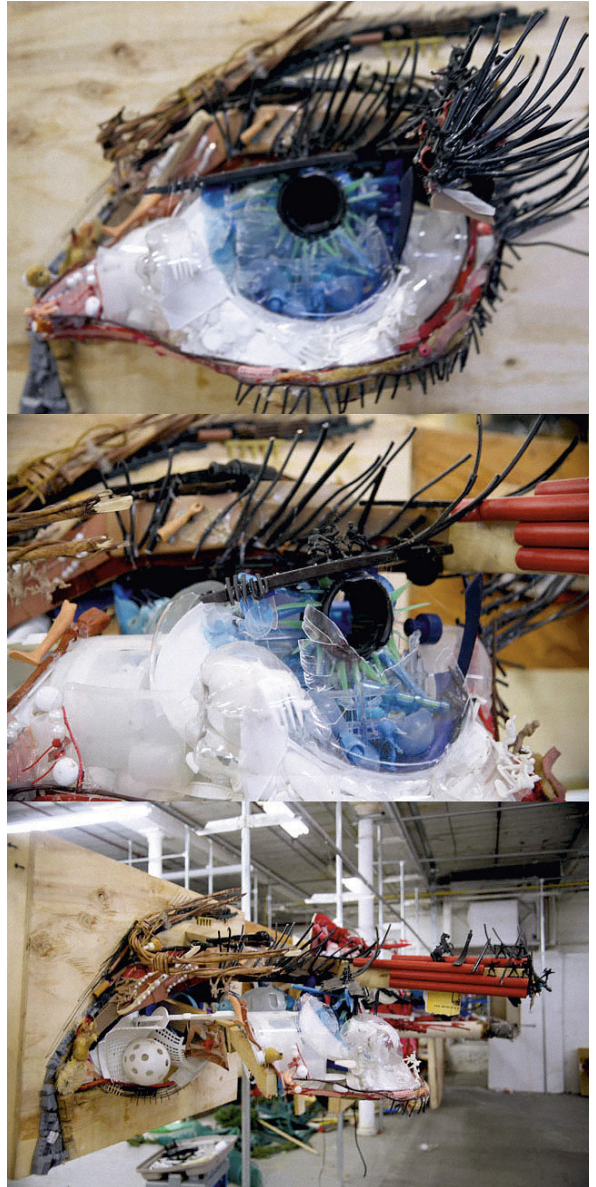


Blowing Bubbles, by Derek Gores.



Full Volume Tokyo, by Derek Gores, 2017.

Group 2



Uma's Eye, by Tom Deininger, 2018.

Let's learn!

Bingo! Look at all the works of art in this unit. Choose one and describe it, using the prepositions of place presented in the grammar section on the opposite page. The other students will guess which work you are describing.

Toolbox

- committed **artist** (exp.)
- give sthg a **second chance** (exp.)
- **make** sthg **interesting** (exp.)
- **use recycled materials** (exp.)
- **rubbish** (UK) / **trash** (US) (n.)
- **waste** (n.)

Group 3



White Trash, by Marina DeBris, photo by Lisa Bevis.



Highland Fling, by Marina DeBris, photo by Dan Krauss, 2015.

You are in charge of one artist.

WB p. 38

- 1 a. Look at the examples of your artist's work. What strikes you?
b. Find the link between your artist's work and the title of this activity "Artists and Waste". Deduce how the artist makes her / his art.
- 2 Research your artist online and find out how he or she works and exhibits his / her art.
- 3 How does the fact that he or she exhibits in English help him or her get his or her message across?

Let's talk this out!

MEDIATION

Share your findings and learn about the other artists.

- 4 a. What do these artists have in common?
b. Why have these artists chosen this resource or material for their art?
- 5 Would you put one of these works of art in your home? Why or why not?

Grammar in Progress

Les prépositions de lieu



In
the box



On
the box



Under
the box



Next to
the box



Between
the boxes



Among
the boxes



In front of
the box



Behind
the box



Above
the box



Below
the box



Near
the box



Far from
the box

► Exercices p. 9

► Précis grammatical p. 270

Activity 1

Over to you!

Interview an Artist



You are a journalist for an art magazine. Interview Tom Deinger, Marina DeBris or Derek Gores about why they chose this type of art and what message they want to send. Then write an article about the interview.

2 Artists and Sustainability



DIFFERENTIATION



Cloud, an art installation in Belgium, by Caitlind r.c. Brown and Wayne Garrett, 2015.

Grammar in Progress

Used to / didn't use to

Used to et **didn't use to** (au passé) expriment une idée de rupture avec le présent, le caractère révolu d'un événement. Ils sont toujours suivis d'un verbe à l'infinitif et sont généralement traduits par « autrefois » + imparfait.

► Exercices p. 9

► Précis grammatical p. 274

Look at the picture above.

► WB p. 38

PATH A

- 1-A What strikes you about this installation?
- 2-A Go to [LLS.fr/Singapore](https://lls.fr/Singapore) to find out more information: what, where, when, how, how much, why? Give your opinion.
- 3-A What is the artists' goal?

Useful vocabulary: *What strikes me at first glance is... I think the artists want to... This cloud was created in... I am / I am not keen on this installation...*

PATH B

- 1-B What is this installation made of? Why is that relevant?
- 2-B Go to [LLS.fr/Singapore](https://lls.fr/Singapore). Explain how this installation is both created sustainably and designed to encourage sustainability.
- 3-B Why is it important that this installation is in Belgium? Find out where else it has been.

Useful vocabulary: *I think that the fact that the cloud is made of... This installation encourages sustainability by + V-ing...*

Let's talk this out!

MEDIATION

Share your findings with your classmates.

- 4 How would you present the installation and its message? Is it effective?
- 5 What could be the impact of exhibiting in other countries for an artist?

3 Thoughts From the Artists

1

In the coming years, we hope to encourage a new generation of artists and curators to engage more people with the urgent ecological challenges we face globally. We believe that the arts can effect change in ways that complement the work of conventional education and science.

Clive Adams

2

Sustainability is irrevocably tied to an obsession with “The Future.” This is a poignant concern in a city / country like Singapore, where 5-and-a-bit million people occupy an island, and must anticipate the future of a growing population within a finite space.

Caitlind r.c. Brown & Wayne Garrett

3

The immense scale of our consumption can appear desolate, macabre, oddly comical and ironic, and even darkly beautiful; for me its consistent feature is a staggering complexity.

Chris Jordan

4

We were looking to demonstrate, in a poetic manner, the amount of plastic waste that is consumed daily.

Luzinterruptus

5

The artist, like the scientist, has a crucial role to perform in our society: see things differently, act on this vision, report the failures and successes.

John Sabraw

6

Extreme longevity can lull us into a false sense of permanence. But being old is not the same as being immortal.

Rachel Sussman

Read the quotes above.

 p. 39

- 1 **a.** To you, which quote is the easiest to understand?
b. Select one and rephrase it in your own words. Give examples to illustrate it.
- 2 Research the artists that you don't know and prepare to share your findings.

Let's talk this out!

MEDIATION

Share your findings with your classmates.

- 3 **a.** How are all these artists working towards a greener future?
b. To what extent do these quotes illustrate the idea that eco-art is changing the world?

Toolbox

- essential / necessary (adj.)
- challenge (n. or v.)
- contribute (to) (v.)
- empower / *im'paʊə* / (v.)
- encourage / urge to (v.)
- predict / foresee (v.)

Let's learn!

Find the quote • List, in each quote, the words that include the letter “a”. Then read your words aloud to make your classmates find which quote it is.

Pronunciation challenge • Practice one quote until it's perfect, then recite it to your audience!

▶ Précis phono. p. 260-265 • Phonology in Progress p. 10

Activities **2** **3**

Over to you!

Imagine Your Own Installation  

Think of an environmental problem that is important to you. In pairs or small groups, imagine a theoretical installation that would make people aware of that problem. Sketch your design and write a short presentation of it.

4 Exhibition Corner DIFFERENTIATION



Melting Away, A Ten-Year Journey through Our Endangered Polar Regions, Camille Seaman, 2014.

Artist Selection

- *Ai Weiwei* mixes humour and oppression.
- *Mbongeni Buthelezi* softens plastic to create influential art.
- *Chris Jordan* is the current “it” green artist.
- *Mary Mattingly* creates wearable sculptures.
- *Roy Staab*’s exhibits only last as long as their natural materials.
- *Agnes Denes* is a queen among land artists who exhibits in the U.S.A.
- *Camille Seaman* highlights the fragility of the polar regions.

You are in charge of one artist from the selection.

 p. 40

- 1 Research one artist from the selection. Find three of her or his works of art and explain why she or he is a conscious artist.
- 2 What is your opinion of her or his art? Do you subscribe to her or his artistic vision?

Useful vocabulary: *What makes her / him a conscious artist is...
It appeals to me... I like how she / he...
I don't quite understand why...*

Let's talk this out!

MEDIATION

Share your findings and learn about the other artists.

- 3 What are the main common points and differences between these artists?
- 4 a. Which message is the most effective? Why?
b. Can conscious art make a difference?

Useful vocabulary: *It really makes the point... I find it creative / inspirational / ridiculous / useless that...*



From French to English

La traduction de « chez »

MEDIATION

→ **in this artist's work :**

chez cet artiste

→ **my home, at home :** chez moi

→ **at (place) :** chez (+ lieu)

→ **among artists :** chez les artistes

► Exercices p. 9

Let's learn!

Stand up / Sit down • Prepare sentences about the artist and works of art you were in charge of. Hand them to the teacher or to a mediating student. Everyone stands. When you hear a sentence about your artist, you can sit down.


Activity 4

Over to you!

Organise an Exhibition 

Choose two more works of art to be featured at a Conscious Art exhibition in your school on Earth Day (April 22nd). Present your chosen artists and interpretations of these works.

The Blue Whale

 Every nine minutes, an estimated 300,000 pounds of plastic ends up in the ocean. That's the same weight as an adult blue whale, the largest living creature on Earth.

Symbolizing the need to address the world's use of plastics and its effects on the environment, two California artists have made an 82-foot blue whale sculpture entirely of recycled plastic.

“Ethyl,” recently acquired by the Meow Wolf arts corporation, will be displayed at Santa Fe Community College for at least the next year. She was officially unveiled Monday, Earth Day, at her new spot north of SFCC’s Fitness Education Center.

“We wanted to do something that made you see the material in a new way, and not just be, like, (there’s a) stark problem, but also offering a little bit of solutions or reinventing the material,” said Yustina Salnikova, who along with fellow Bay Area artist Joel Dean Stockill made Ethyl for the Monterey Bay Aquarium last year.

The sculpture was at San Francisco’s Crissy Field near the Golden Gate Bridge for about six months before being taken apart and trucked to Santa Fe.

“Ethyl” is short for polyethylene. High-density polyethylene is a type of plastic used to make items like milk jugs, various types of bottles and certain bags. Bay Area recycling centers donated bins full of these types of items to the artists for their whale.

Salnikova and Stockill, with their team and volunteers, hand-sorted the material, washed it, shredded it with a wood chipper and then melted the plastic into tiles that were placed onto the life-size frame. One tile, Salnikova said, is equivalent to about 50 milk jugs.

Salnikova and Stockill worked with a whale expert at Stanford University to get the right size and body posture for their giant mammal.

Ethyl also lights up at night and she will be visible from Interstate 25, south of the college campus. SFCC officials hope to get her illuminated by the end of this week using lights powered by solar energy.

At the unveiling, Meow Wolf CEO Vince Kadlubek said his arts company plans to focus more on environmental issues, both by monitoring its own environmental impact and supporting awareness projects like Ethyl.

“When I sit back and think about it, nothing else matters if our world burns. . . Without our environment, business wouldn’t exist. So we’ve got to get real about it,” Kadlubek said. [...]

“We will explore Ethyl’s message throughout art, science, math, sustainability, energy efficiency, literature, you name it,” Siegle said. She added that the SFCC plans to host classes and presentations based on the sculpture’s themes.

The main message the artists want to get across is a call to reduce single-use plastic products, Salnikova said.

The project is also a model for how people can use discarded plastics to create something long-lasting, the artists said.

“I just really hope that it continues the dialogue,” Stockill said. “... What we did with a small crew of people who care, we transformed 4,000 pounds of plastic. That means a small group of people could literally be taking care of their own waste.”

“Whale art marks Earth Day in Santa Fe”, Megan Bennett, *Albuquerque Journal*, 2019.

a) Pick out elements to introduce the situation at stake in this article.

b) List the different places and time the piece of art was exhibited.

c) How was the name of the piece of art chosen? What is the message?

d) How was it made? Who contributed in making it?

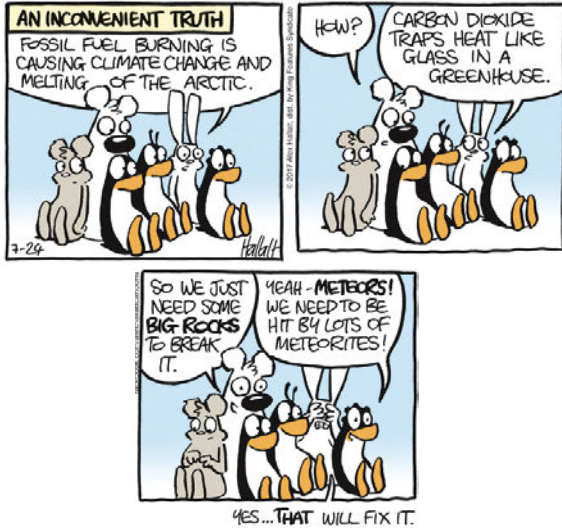
e) What does the article suggest about the impact this piece of art can have on people? On companies?

f) Deduce the opinion of the journalist on environmental issues by the tone used in

A. Grammar at Work

Final project

1 Les temps du présent • Observez ce document.



Alex Hallatt, Arctic Circle, 2017.

- a. Relevez les deux temps du présent dans ce cartoon et leur utilisation. Quel temps du présent n'est pas représenté ?
- b. À quelle valeur correspond chacun des verbes au présent ?

action en cours vérité générale commentaire négatif

habitude bilan présent d'une action passée

Tips

- Si nécessaire, prenez le temps de réviser le point de grammaire. ▶ Précis gram. p. 277-278
- Retrouvez de l'aide pour répondre aux questions et d'autres exercices. ▶ [W.B.](#) p. 41

2 Les temps du présent • Conjuguez les verbes à un des temps du présent. ▶ Précis gram. p. 277-278

- 1) Climate change real. The Arctic ice to melt. (be, already, start)
- 2) Activists, painters, sculptors and musicians to make people react. (try)
- 3) Art It people's attention to real problems. (matter, draw)

- 4) To create his art, Deininger rubbish into sculptures. (transform)
- 5) It more and more important for people to take notice of the environment. (become)

B. Grammar in Progress

3 Terminez les phrases pour montrer que ces situations ne sont plus d'actualité en utilisant *used to / didn't use to* ▶ Précis gram. p.274 • Activité 2

Ex : Today, there are many eco-artists, but there did not use to be so many.

- 1) People are very aware of the environment
- 2) Global warming is now a priority
- 3) We don't visit exhibitions much nowadays
- 4) Most art is accessible online these days
- 5) It is very hard to get in touch with an artist

4 Les prépositions de lieu • Chaque phrase présente la bande dessinée de l'exercice 1. Est-elle vraie ou fausse ? Corrigez-la si nécessaire.

▶ Précis gram. p. 270 • Activité 1

- 1) The penguins are in front of the bear.
- 2) The grey bear is facing the penguin.
- 3) The rabbit is between two penguins.
- 4) All three penguins are next to each other.
- 5) The penguins are behind the bear.

C. From French to English [MEDIATION]

5 La traduction de « chez » • Traduisez les phrases suivantes. ▶ Activité 4

- 1) Ce que j'aime chez cet artiste est qu'il n'utilise que des matériaux recyclés.
- 2) Je ne mettrai jamais une de ces œuvres chez moi. Elles sont trop importantes.
- 3) Ceci dit, il y a une œuvre intéressante chez mon coiffeur.
- 4) Chez les éco-artistes, il est important de faire passer un message écologique.
- 5) Chez Jeff Hong, les personnages sont utilisés pour nous sensibiliser.

D. Vocabulary in Progress

WB p. 41

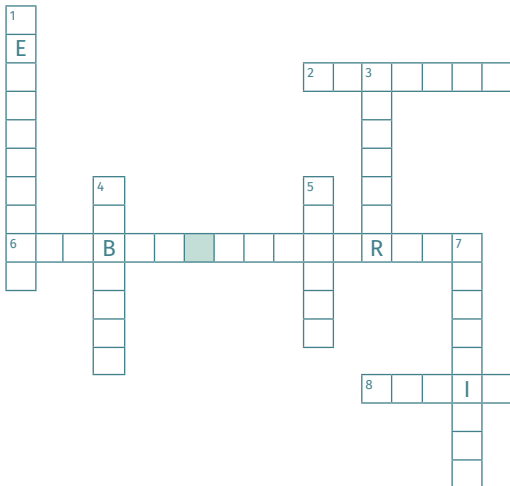
6 Complétez les mots croisés ci-dessous.

Down

- the branch of philosophy concerned with beauty (n.)
- a keeper or custodian of a museum or collection (n.)
- things that have been thrown away (UK) (n.)
- the person who makes a work of art (n.)
- it is used by an artist to make art (n.)

Across

- repurpose and use again in a different form (v.)
- the amount of CO2 released into the atmosphere due to a given action or a person's actions (n.)
- subject matter (n.)



E. Phonology in Progress

WB p. 41 • Précis phono. p. 260

La prononciation du a

Syllabe accentuée		
Voyelle courte	/æ/	matter /'mætə/
	/ɛ/	many /'meni/
	/ɒ/	what /'wɒt/
Voyelle longue	/ɑ:/	art /'ɑ:t/
	/ɔ:/	warm /'wɔ:m/
Diphongue	/eɪ/	waste /'weɪst/
	/əʊ/	awareness /ə'weənɪs/

Syllabe non accentuée

Voyelle courte	/ə/	about /ə'baʊt/
	/ɪ/	image /'ɪmɪdʒ/

7 Écoutez les tongue twisters suivants et répétez-les.

Précis phono. p. 260

- "Artists Andrea and Andrew ate eight acid apples accidentally."
- "Can an active actor always actually act accurately?"



8 Écrivez les transcriptions de chaque lettre a dans ces phrases.

Précis phono. p. 260

- They said art is a great way to convey a message.
- Aunt Marge is an amazing painter.
- I saw an orange wall.
- Marina DeBris makes artworks using plastic waste.

F. Let's Practice Subtitling

9 Vous devez écrire les sous-titres de cette vidéo. Écoutez attentivement et notez tout ce que vous entendez.



LLS.fr/ATA2

Mbongeni Buthelezi, photo by Wanda Hennig.

G. Collaborative Learning

Bingo!

- Tout le monde a accès à la page suivante, regroupant les œuvres de Jeff Hong : [LLS.fr/JeffHong](https://lls.fr/JeffHong). Chacun choisit une œuvre et en prépare une description pour faire deviner à son / ses camarade(s) de quelle œuvre il s'agit.
- Variation** : Seulement l'élève ou le groupe actif a accès à la page. Les autres élèves doivent dessiner l'image sur leurs cahiers en suivant la description donnée par l'élève ou le groupe actif.



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[LLS.fr/LaboDeLangues](https://lls.fr/LaboDeLangues)

The scenario

You are a member of the jury for this year's Young People's Choice Art Awards. Join in the debate to select the Eco-Artist of the year.

Get ready!

▶ **WB** p. 42

- Turn to the previous pages to revise and make sure you are ready for the task.
- Read the assessment grid of your project.
- Make a list of the useful vocabulary you might need.

▶ **Précis de communication** p. 256-259

Let's do it!

Option 1

Debate Online



You communicate online with peers all over the world. Present your favourite artist, consider the other nominations, and agree on the Eco-Artist of the year.



Action!

→ Prepare your arguments and get ready to interact.

▶ **Méthode** p. 249

- Select your artist and go online to learn more about her or him.
- Remember that you're talking to peers. Be respectful,

and use reasonably formal language.

→ Participate in the online debate.

▶ **Précis de communication** p. 256-259

- Take others' opinions into account.
- Keep the discussion going.

	Niveau 1 (A1)	Niveau 2 (A2)	Niveau 3 (B1)	Niveau 4 (B2)	Vers C1
Réalisation de la tâche	<input type="checkbox"/> Contenu très pauvre, hors sujet ou plagiat.	<input type="checkbox"/> Discussion courte. Des éléments descriptifs.	<input type="checkbox"/> Discussion assez longue. Justifications et prise de position.	<input type="checkbox"/> Discussion complète et argumentée. Apport pertinent et personnel.	<input type="checkbox"/> Utilise l'humour, l'implicite.
Interaction écrite	<input type="checkbox"/> Répond ou réagit difficilement.	<input type="checkbox"/> Répond simplement. Besoin d'un traducteur en ligne.	<input type="checkbox"/> Prend sa part à l'échange, réagit. Peut expliquer ses idées, reformuler.	<input type="checkbox"/> Peut participer activement. Réagit à ce qui a déjà été publié.	
Cohérence / organisation	<input type="checkbox"/> Pas ou peu d'organisation du discours.	<input type="checkbox"/> Des efforts d'organisation. Quelques mots de liaison. Pas ou peu de paragraphes.	<input type="checkbox"/> Discours assez articulé. Utilisation des mots de liaison. Des paragraphes distincts.	<input type="checkbox"/> Discours structuré en paragraphes. Hiérarchisation des idées.	<input type="checkbox"/> Expressions idiomatiques. Structures complexes.
Recevabilité linguistique	<input type="checkbox"/> Langue très simple, beaucoup de calques du français.	<input type="checkbox"/> Des phrases simples mais correctes. Des erreurs élémentaires.	<input type="checkbox"/> Syntaxe correcte. Réutilisation du vocabulaire et des structures de l'unité.	<input type="checkbox"/> Peu d'erreurs. Bon réemploi des structures de l'unité.	
Contenus culturels	<input type="checkbox"/> Pas ou peu de contenu culturel.	<input type="checkbox"/> Quelques références à ce qui a été vu dans l'unité.	<input type="checkbox"/> Exploitation cohérente des contenus culturels de l'unité.	<input type="checkbox"/> Des références à l'unité et à ses connaissances.	

Option 2

Debate in Person



You sit on a jury with your peers. Present your favourite artist, consider the other nominations, and agree on this year's Eco-Artist of the year.



Action!

- Prepare your arguments and organize them. ► **Méthode p. 247-248**
 - Select your artist and go online to learn more about her or him.
 - Get ready to interact and give your opinion. ► **Précis de communication p. 256-259**
- Participate in the debate.
 - Present and explain why your artist should be selected.
 - React to the other presentations.
 - Ask questions and give your opinion.

	Niveau 1 (A1)	Niveau 2 (A2)	Niveau 3 (B1)	Niveau 4 (B2)	Vers C1
Réalisation de la tâche	<input type="checkbox"/> Contenu pauvre, hors sujet ou plagiat.	<input type="checkbox"/> Discours bref. Des éléments descriptifs.	<input type="checkbox"/> Présentation claire. Des justifications.	<input type="checkbox"/> Présentation claire et argumentée. S'appuie sur les exemples pertinents.	<input type="checkbox"/> Utilise l'humour, l'implicite. Langue fluide. Jeu d'acteur convaincant.
Interaction orale	<input type="checkbox"/> Répond et réagit difficilement.	<input type="checkbox"/> Répond de manière simple sans prendre l'initiative de la parole. Lit ses notes.	<input type="checkbox"/> Prend part à l'échange, réagit. Peut vérifier, reformuler les idées et tente de se détacher de ses notes.	<input type="checkbox"/> Réagit avec vivacité et pertinence. Pose des questions. Notes consultées ponctuellement.	
Prononciation / fluidité	<input type="checkbox"/> Débit haché. Prononciation francisée.	<input type="checkbox"/> Prononciation compréhensible mais francisée (-th, -h, diphtongues...).	<input type="checkbox"/> Prononciation globalement correcte. Quelques erreurs ne gênant pas la compréhension.	<input type="checkbox"/> Prononciation correcte. Intonation assez naturelle.	<input type="checkbox"/> Bonne intonation. Structures complexes. Expressions idiomatiques. S'auto-corrige.
Recevabilité linguistique	<input type="checkbox"/> Langue très simple. Beaucoup de calques du français.	<input type="checkbox"/> Des phrases simples mais correctes. Des erreurs élémentaires.	<input type="checkbox"/> Syntaxe correcte. Réutilisation du vocabulaire et des structures de l'unité.	<input type="checkbox"/> Peu d'erreurs. Bon réemploi des structures de l'unité.	
Contenus culturels	<input type="checkbox"/> Pas ou peu de contenu culturel.	<input type="checkbox"/> Quelques références à ce qui a été vu dans l'unité.	<input type="checkbox"/> Exploitation cohérente des contenus culturels de l'unité.	<input type="checkbox"/> Des références à l'unité et à des connaissances personnelles.	

Digital @ challenge

Alternative option

Give Your Acceptance Speech



You are an artist and have just been elected Young People's Choice Eco-Artist of the Year. Use your favourite social media to broadcast your video acceptance speech to Art Awards.

► **Méthode p. 244**



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LLS.fr/LaboDeLangues

Compréhension de l'oral



Numérique

Retrouvez un Exam File supplémentaire sur [LLS.fr/ATEFA](https://lls.fr/ATEFA)



Copenhagen Climate Talks

[LLS.fr/ATA3](https://lls.fr/ATA3)

1 Avant l'écoute

Lisez le titre ci-dessus et regardez le nuage de mots.

- Sur quoi peut porter cet enregistrement ? Faites trois hypothèses.
- Trouvez cinq autres mots que vous pourriez entendre dans l'enregistrement.

2 Après l'écoute

En rendant compte, en français, du document, vous montrerez que vous avez compris les éléments suivants :

- Le thème principal du document ;
- À qui s'adresse le document ;
- Le déroulement des faits, la situation, les événements, les informations ;
- L'identité des personnes ou des personnages et, éventuellement, les liens entre elles / eux ;
- Les éventuels différents points de vue ;
- Les éventuels éléments implicites du document ;
- La fonction et la portée du document (relater, informer, convaincre, critiquer, dénoncer, etc.).

singer sustainability
 negotiations summit
 festival artist
 musician group
 incognito
 environment music
 climate change



Thom Yorke, Radiohead concert, 2016.

Expression écrite



Choisissez un sujet et répondez-y en anglais en 120 mots minimum.

SUJET A : Texte p. 14 • *"How can art, and art spaces, contribute towards better nows, and better futures, for all?"*
 — Laura Coleman. Explain this quote with personal examples.

SUJET B : Texte p. 14, vidéo p. 13 • You are Thom Yorke or one of the artists mentioned in the text. You think artists can and should do a lot more to save the planet. Present your arguments in an open letter.

SUJET C : Vidéo p. 13 • You are an artist. Write a message to the local newspaper explaining what was wrong with the Copenhagen climate talks and what should be done.

Tips

- Assurez-vous de pouvoir organiser et structurer votre réponse.

► **Méthode p. 245-246**

- Donnez votre avis et illustrez-le.

► **Précis de com. p. 256-259**

- Faites référence à ce que vous avez appris dans l'unité et à vos connaissances personnelles.

Compréhension de l'écrit



1 The music industry has indeed come under fire in recent years for the huge amount of plastic waste it generates at outdoor concerts and festivals each summer. The 2015 Bonnaroo Music and Arts Festival, for one, generated some 679 tons of waste over just four days. Aside from their irresponsible disposal after the fact, these single-use plastics are also fossil fuel-intensive to produce to begin with. But recent acknowledgement of this issue by the industry has resulted in actions by fans, bands and entire festivals.

2 Musician Jack Johnson has led the charge on this initiative, championing the elimination of disposable plastics on his tour, as well as partnering with several environmental groups to found the Sustainable Concerts Working Group. This organization created a blueprint for making tours more sustainable, listing actions to take by both the band and the fans. Their website has a long list of goals, followed by specific actions to achieve them—for example, reducing carbon dioxide (CO₂) emissions by switching to renewable energy sources, more efficient lighting and biofuel-powered transportation.

3 Many other musicians are also working to green up their industry. The Dave Matthews Band has taken significant steps to neutralize its environmental impact via its Bama Green Project, which educates fans around the world about paths toward sustainability. The band travels in a biodiesel tour bus and eats locally. Pop icon Adele has publicly championed the charity, Drop4Drop, which provides local, clean water to impoverished areas of the world. Rock band Phish founded the group WaterWheel in 1997 to focus on clean water and urban gardening. Meanwhile, U2 has worked closely with Greenpeace since the 1990s, helping them with protest campaigns from nuclear reprocessing in England to the destruction of forests in Russia. And punk rockers Green Day live up to their name by partnering with the Natural Resources Defense Council (NRDC) to raise awareness about American dependence on foreign oil.

4 While individual musicians have found success in mitigating environmental impact, some have also taken larger-scale actions. Dave Matthews, Maroon 5, Willie Nelson, The Roots, Sheryl Crow and others founded the Green Music Group (GMG) in 2004 to help change the industry as a whole. The group has four core principles with which they hope to incur a paradigm shift: create a community of environmentally conscious musicians and fans; facilitate “large-scale greening” of the music industry through touring, development and public service campaigns; give environmental nonprofits a megaphone for their cause; and position musical leaders as voices for change. GMG has already made 80 major tours sustainable while reaching over 10 million fans in just over 10 years.

5 Music festivals are also starting to follow suit. Bonnaroo recently partnered with the Plastic Pollution Coalition to encourage attendees to bring their own reusable containers, rather than giving out thousands of plastic cups. The Outside Lands Music Festival only uses biodegradable containers. Other festivals have completely eliminated the use of plastics; instead offering discounted products in return for reusable stainless steel containers. With this trend gaining momentum every year, music fans around the world can be optimistic that the music industry will continue on this road to sustainability.

“Musicians and Music Festivals Go Green”, Doug Moss and Roddy Scheer, *Earthtalk.org*, 2016.

a) Why is the music industry criticized? Explain in your own words.

b) List the various actions that can be done to make music industry greener.

c) Pick out examples of “green” artists and explain what they’re doing.

d) Explain in your own words what the Green Music Group is.

e) What does the article suggest about the future? Quote two different passages.

f) Could you be a green music fan? How far would you go?