



# Scapegoats in the spotlight

To what extent do historical and cultural representations of social scapegoating remain relevant today ?



▲ Poster from *Wicked: For Good*, 2025.

## Culture note

*Wicked* began as a 1995 novel by Gregory Maguire, reimagining L. Frank Baum's *The Wizard of Oz* from the perspective of the "Wicked Witch of the West", Elphaba.

In 2003, the novel was adapted into a hit Broadway musical by Stephen Schwartz.

In 2024, a movie adaptation brought the story to a wider audience, cementing its status in popular culture as a tale about the meaning of "good" and "evil".

## Get ready!

- 1 Describe the poster. How are Glinda and Elphaba represented? What visual symbols suggest who is "good" or "evil"?
- 2 Watch the video on the opposite page and sum up the story. Why is Elphaba made the villain?
- 3 What parallels to historical events are mentioned? How does this connect to the title of the unit?

Create and perform a short play to raise awareness about scapegoating.

## 1 Blame

- account**ability**, responsi**bility** (n.)
- **deflect** (v.)
- **guilty** (adj.)
- hold **someone** **accountable** (exp.)
- pin **something** on **somebody** (exp.)
- **scapegoat** (n.)
- shift the blame **onto somebody** (exp.)
- unsub**stantiated** **accusations** (n.)

## 2 Prejudice

- be **biased** /'bi:əst/, **prejudiced against** (exp.)
- **bigoted** /'bigətɪd/, **intolerant** (adj.)
- **discrimination** (n.)
- fear-**mongering** (n.)
- **narrow-minded** (adj.)
- **stereotype** (n.)
- **unfairly** (adv.)

## 3 Discrimination

- **ableism** /'eɪbəlɪzəm/ (n.)
- **ageism** (n.)
- **racism** (n.)
- **segregate** (v.)
- **sexism** (n.)
- **unfair, unjust** (adj.)

## I won't be your scapegoat!

## 4 Social exclusion

- **blacklist** (v.)
- the black sheep (exp.)
- marginal**ization** (n.)
- the odd man/one out (exp.)
- on the **fringes** (exp.)
- **ostracize** (v.)
- **outcast** (n.)
- **single out** (v)
- **underdog** (n.)

## 5 Victimization

- **abused, oppressed** (adj.)
- **bully** /'bʊli/, **persecute** (v.)
- fall **victim** to sb. (exp.)
- **forcefully, violently** (adv.)
- **harass, torment** (v.)
- **trauma** (n.)

## 6 Resilience

- **determination, resolve** (n.)
- keep on **keeping on** (exp.)
- **overcome** (v.)
- **recover, rebound** (v.)
- rise from the **ashes** (exp.)
- **weather the storm** (exp.)



LLS.fr/ANGTWicked

▲ Still from *Wicked: For Good* showing Elphaba and the Wizard of Oz, 2025.

## Let's learn!

### Whisper relay

In groups, stand in a line. One person whispers a sentence using at least two words from the mind map to the next person. Keep whispering it down the line. The last person writes it on the board. If it's correct, your group gets one point! Rotate positions and repeat.



## Quote of the day

*"The search for a scapegoat is the easiest of all hunting expeditions."*

– Dwight D. Eisenhower

How does this quote help explain why certain individuals or groups get excluded or blamed?



## 1 The Salem Witch Trials



LLS.fr/ANGTSalem

▲ Still from *Timeless* (season 2, episode 4), 2018.

### Culture note

The term “witch hunt” originally referred to the persecution of people accused of witchcraft, but today it is used metaphorically to describe any campaign in which individuals or groups are unfairly targeted. It often occurs during times of social, political or economic tension, when fear and suspicion are used to control public opinion or assign blame.

## 2 Modern witch hunts

Since the 1950s, “McCarthyism” has become shorthand for the practice of making unsubstantiated accusations of disloyalty against political opponents, often through fear-mongering and public humiliation.

The term gets its name from Senator Joseph McCarthy, a Republican who was the leading architect of a ruthless witch hunt in the US to root out alleged Communists and subversives across American institutions. [...]

Millions of federal employees had to fill out loyalty investigation forms during this time, while hundreds of employees were either fired or not hired. Hundreds of Hollywood figures were also blacklisted.

The campaign also involved the parallel targeting of the LGBTQI+ community working in government – known as the Lavender Scare. [...]

The greatest toll of McCarthyism was perhaps on public discourse. A deep chill settled over U.S. politics, with people afraid to voice any opinion that could be construed as dissenting.



LLS.fr/ANGTMcCarthy

Shannon Brincat, Frank Mols and Gail Crimmins, *The Conversation*, 2025.

### Questions

- 1 Sum up what happened during the Salem Witch Trials. How did fear contribute to the accusations?
- 2 What does the term “McCarthyism” mean? Who was targeted?
- 3 What happened during the Hollywood blacklist? How did fear and public pressure affect the people involved?

### Background check

What makes certain people more likely to be targeted in witch hunts?



### Let's learn!

Each student gets a bingo grid with words related to scapegoating. The teacher reads definitions or incomplete sentences, and students mark the corresponding word on their grid. The first to complete a line shouts “Scapegoat!”



The ego defense of displacement plays an important role in scapegoating, in which uncomfortable feelings such as anger, frustration, envy, guilt, shame, and insecurity are displaced or redirected onto another, often more vulnerable, person or group. The scapegoats – outsiders, immigrants, minorities, “deviants” – are then persecuted, enabling the scapegoaters to discharge and distract from their negative feelings, which are replaced or overtaken by a crude but consoling sense of affirmation and self-righteous indignation.

The creation of a villain necessarily implies that of a hero, even if both are purely fictional.

Sometimes it is the villain, or villains, who are in need of an even greater villain. Especially in a time of crisis, unscrupulous leaders and politicians can cynically exploit the ancient and deep-rooted impulse to scapegoat to deflect and distract from their own inadequacies and evade, or seek to evade, their legitimate burden of blame and responsibility. [...]

A scapegoat usually implies a person or group, but the mechanism of scapegoating can also apply to non-human entities, whether objects, animals, or demons. Conversely, human scapegoats are to varying



degrees dehumanized and objectified; some, such as witches in mediæval Europe, are quite literally demonized. The dehumanization of the scapegoat makes the scapegoating both more potent and more palatable, and can even lend it a sense of pre-ordained, cosmic inevitability.

According to the philosopher René Girard, owing to human nature, envy gradually builds up in a society until it reaches a tipping point, at which order and reason cede to mob rule, chaos, and violence. To quell this “madness of the crowds” which poses an existential threat to the society, an exposed or vulnerable person or group is singled out as a sink for all the bad feeling, and the bad feeling bred from the bad feeling.

Neel Burton, *Psychology Today*, 2024.

### PATH A B1

- 1-A Watch the video. Explain in your own words what “scapegoating” means.
- 2-A What problem is described? Which group is blamed for it?
- 3-A In what ways can scapegoating be manipulative or misleading?

### PATH B B2

- 1-B Read the text. What emotions lead individuals or societies to scapegoat others?
- 2-B Explain how dehumanization makes scapegoating easier to accept.
- 3-B How can leaders use scapegoating during times of crisis? Why might they choose to?

### Let's talk this out!

- 4 Share your findings. Sum up how scapegoating is used by those in power.
- 5 In your opinion, is scapegoating more dangerous today because of media and social networks? Why or why not?

## Over to you!



### Stop the Blame

As a social activist, you have decided to create an educational poster for a campaign called “*Stop the Blame*”. Your goal is to raise awareness about the scapegoating process: Explain how individuals or groups can be unfairly targeted. Show the process step by step, and give clear tips for recognising and resisting scapegoating.

## Marked and misjudged: classics on stage



Retrouvez des fiches  
activité pour chaque groupe  
sur [lelivrescolaire.fr](http://lelivrescolaire.fr).

### Group 1 • *The Crucible*: From accusations to understanding



▲ Production still from the 2025 adaptation of *The Crucible* by director Ola Ince at the Globe Theatre, London.

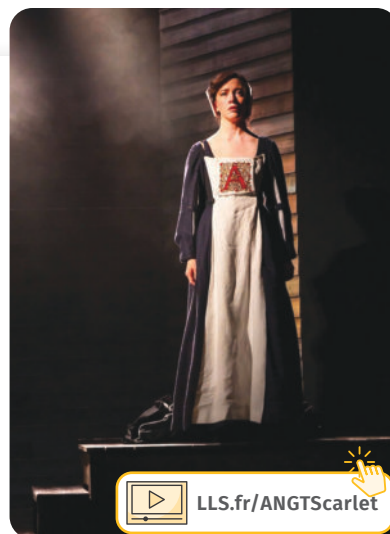


[LLS.fr/ANGTCrucible](http://LLS.fr/ANGTCrucible)

*The Crucible* (1953) is a play by Arthur Miller that retells the story of the Salem witch trials of 1692 in Massachusetts. In a strict Puritan community, fear and suspicion spread quickly, and neighbors accuse one another of witchcraft. Miller uses the historical events as an allegory for the “Red Scare” and the hunt for Communists in 1950s America.

### Group 2 • *The Scarlet Letter*: From shame to strength

*The Scarlet Letter* is based on Nathaniel Hawthorne’s masterwork by the same name that was published in 1850. The story is set in the Massachusetts Bay Colony in the 1640s when puritanical standards guided people’s lives. In the community, a young woman, Hester Prynne, has engaged in an adulterous relationship with the much admired pastor, Reverend Dimmesdale, that resulted in the birth of her daughter, Pearl. Hester refuses to reveal the identity of Pearl’s father to the community. She stoically accepts both her punishments and the disdain of the town’s residents while striving to be a good mother to Pearl. Hester’s husband, Chillingworth, who was thought to have perished in a shipwreck, suddenly appears. He is deeply resentful of his wife’s infidelity and executes a furtive revenge against Dimmesdale. Hester Prynne’s bravery in the face of injustice and people’s scorn is a testament to the enduring strength of women.



[LLS.fr/ANGTScarlet](http://LLS.fr/ANGTScarlet)

Marina Kennedy, *BroadwayWorld*, 2024.



▲ Production still from the 2022 *Twelve Angry Men: A New Musical* by director Peter Rothstein and Denise Prosek at Theater Latte Da, Minneapolis.

*Twelve Angry Men* (1954) is a courtroom drama about twelve jurors who must decide the fate of a young man accused of murder. In the American legal system, the verdict in a criminal trial must be unanimous so the jurors have to convince each other of the innocence or guilt of the accused until they all agree.

## Questions

You are in charge of one document.

- 1 Sum up the story of the original play or novel. Who is the character (or group) unfairly accused or targeted? Why?
- 2 What new perspectives does this modern stage adaptation introduce?
- 3 How does this play connect to events, social issues or public debates in today's world?

### Let's talk this out!

- 4 Present your document to the other groups. How is the theme of scapegoating represented differently across the works?
- 5 Compare how the adaptations make the historical stories meaningful for a contemporary audience.
- 6 Which choices (casting, music, staging, dialogue, etc.) do you think are most effective? Why?

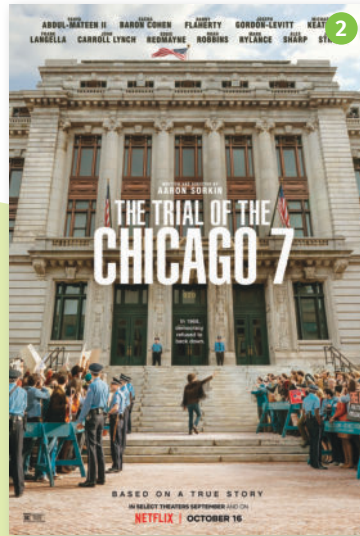
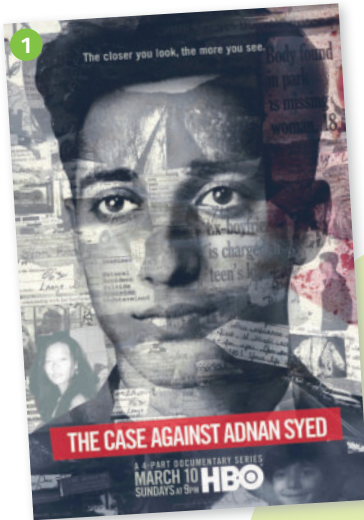
### Exit ticket

Find three key words to describe one of the stage adaptations (staging choices, characters or themes). Share them with the class and create a collective mind map.

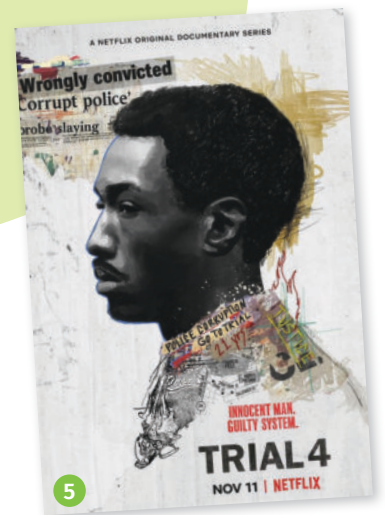
## Over to you!

### Act out a trial.

You are actors playing in a mini trial inspired by one of the plays. Together, prepare a short scene showing who is being unfairly blamed, what they are accused of, what prejudice or bias may be at play, and how the community reacts to the accusations.



- List of shows —
- 1 *The Case Against Adnan Syed*, Amy J. Berg, 2019-2025.
  - 2 *The Trial of the Chicago 7*, Aaron Sorkin, 2020.
  - 3 *When They See Us*, Ava DuVernay, 2019.
  - 4 *The Twisted Tale of Amanda Knox*, K. J. Steinberg, 2025.
  - 5 *Trial 4*, Rémy Burkell, 2020.



## Questions

 You are in charge of one show.

- 1 Watch the show's trailer. Sum up what you understand of the case and the people involved.
- 2 Go online to research the case further. What elements suggest that the accused may have been unfairly blamed or judged too quickly?

Let's talk this out!

- 3 Present your show to the class. Compare the ways public opinion or the media are involved in shaping people's perceptions.
- 4 What social, political, or psychological factors contribute to these individuals being scapegoated?

## Vers le Grand oral

LLCE

• **Arts et débats d'idées (L'art du débat)**  
Dans quelle mesure la fiction permet-elle de dénoncer le phénomène de bouc émissaire dans les sociétés anglophones?

AMC

• **Faire société (Unité et pluralité)**  
Comment les mécanismes du bouc émissaire révèlent-ils les tensions entre unité et pluralité dans les sociétés anglophones?





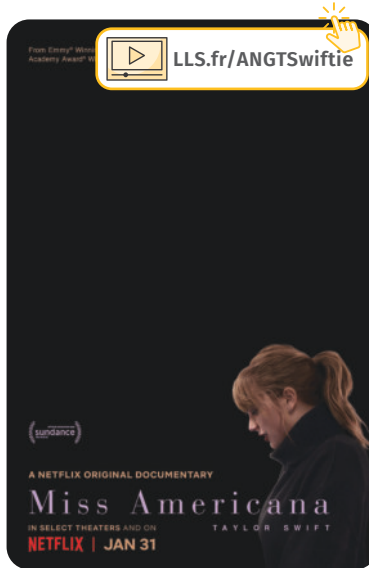
She broke Ticketmaster, she's caused seismic activity, and she pulled Lana del Rey to collect an award with her on stage – how dare she?

Lately, she has seemingly become Earth's biggest polluter, with commentators around the world pointing the finger at her for jetting to and from concerts around the world, without a care in the world for the CO2 emissions her private jet is spewing out.

"They say fame comes with a price to pay and after watching *Miss Americana*, you realise that," says *Swiftie* Tamara Llasat, 34, who works in customer service and as an editorial reader.

All the bad press reminds fans of Swift's "Reputation Era" back in 2016, where tabloids were ripping her apart for her feuds with Katy Perry, Kim Kardashian, and Kanye West. It might sound like old news, but people are still concerned with who she dates too. [...]

The "aws" and "ohs" followed when she started dating National Football League (NFL) player Travis Kelce.



▲ Poster from *Miss Americana*, 2020.

The problem now? She's taking attention off the game and emitting so much CO2 on her trips to see her beau and touring that she's basically responsible for climate change.

"Last time I checked, nowhere it said that the global warming issue had to be solved by Taylor Swift. Using her name is a strategy to get views, reads, and interactions," says Llasat. "More than 500 hundred private planes took off from Las Vegas once the Super Bowl ended. But whose name was on the news?"

Swift is by no means on the top 10 of most polluting personalities, not even now that she has become a billionaire, as reported by Bloomberg.

"Does any man have this much pearl-clutching happening when men fly private? Can she do anything right? The way we hold female celebrities up to such a higher standard of everything than male ones is horrifying," says Michelle Minnikin, 45, an organisational psychologist and author based in Newcastle-upon-Tyne.

Sara Valle, *Holloway Express*, 2024.

### PATH A B1

- 1-A What is Taylor Swift blamed for? Quote the text.
- 2-A Identify passages where people defend Taylor Swift.
- 3-A In the video, how does she describe the pressure to be a "nice girl"? What effect did it have on her?

### PATH B B2

- 1-B Why do tabloids scapegoat Taylor Swift, according to the text?
- 2-B Find quotes showing the double standards female celebrities face.
- 3-B In the video, how does Taylor Swift reclaim her voice and confidence? Describe two specific moments.

### Let's talk this out!

- 4 Share your answers and sum up your findings: In what ways is Taylor Swift presented as a scapegoat?
- 5 Why do you think celebrities, especially women, attract so much blame and criticism in the media?

## Over to you!



### Swifties to the rescue!

Taylor Swift is facing a wave of online hate, with people blaming her for all sorts of things. As *Swifties*, your mission is to defend her in a live social media discussion. Can you convince your viewers that she's being unfairly scapegoated?

## Exprimer l'intensité

+

Undoubtedly

Totally

Extremely

Highly

Quite

Pretty

Vaguely

Barely

-

### Adverbes de degré

**Utilisation :** On utilise les adverbes de degré pour renforcer ou nuancer l'intensité d'un adjectif, d'un verbe ou d'un autre adverbe.

### Formation :

**adverbe de degré + adjectif/verbe/adverbe**

Glinda is **pretty** popular among the students.

Elphaba is **totally** misunderstood by the people of Oz.



### Grammar tips

Si nécessaire, prenez le temps de réviser le point de grammaire plus en détail.

► Précis grammatical

sur [LLS.fr/ANGTPrecisGR](http://LLS.fr/ANGTPrecisGR)

### Auxiliaire d'insistance

**Utilisation :** On peut utiliser l'auxiliaire **do** dans une phrase affirmative pour renforcer une affirmation. À l'oral, cet auxiliaire sera accentué.

**do/does** au présent, **did** au passé

### Formation :

**sujet + do/does/did + base verbale**

He **did** try to defend himself.

She **does** go out at night, but that does not make her a criminal.

### 1 Complétez les phrases suivantes avec un adverbe de degré qui convient.

- The accusations were ... false.
- The injustice of the trial was ... clear to anyone.
- She ... escaped being blamed.
- It is ... unfair to target this entire community.
- The witness only ... remembered his face.

### 2 Réécrivez les phrases suivantes en y ajoutant l'auxiliaire d'intensité qui convient.

- The press blamed the wrong person.
- They forgot to check the evidence.
- People believe that scapegoats solve problems.
- He was the real culprit but he tried to put the blame on his friend.
- They like blaming others.

## La voix passive des auxiliaires modaux

La voix passive est très efficace pour montrer que le sujet de la narration subit les actions des autres. Elle peut être utilisée avec des auxiliaires modaux (*will, may, can, must, etc.*):

**modal + be + participe passé**

*If they refused to cooperate, they **could be jailed** for contempt.*

### 3 Transformez les phrases suivantes à la voix passive.

- They must treat everyone fairly.
- People can accuse others without any proof.
- The government should protect vulnerable groups.
- The media may spread harmful stereotypes.
- Bullies could target students who are different.
- Society has to include everyone, not exclude them.

## Vocabulary in Progress

### Idioms of the week

1. **Pass the buck** → Shift the blame onto someone else
2. **Throw someone under the bus** → Sacrifice someone else to avoid blame
3. **Be the fall guy** → Be a person who is unfairly blamed for something, usually in order to protect someone else
4. **Take the heat** → Accept blame or criticism, sometimes on behalf of others

#### 4 Complétez les phrases suivantes avec l'expression idiomatique qui convient.

- a) When her classmate was unfairly accused, she decided to ... and accept the blame.
- b) Politicians often ... to immigrants when they want to distract people from deeper economic issues.
- c) He didn't make the decision, but he agreed to ... so that the team wouldn't get into trouble.
- d) During the interview, the manager tried to ... his colleague ... to protect his own image.

#### 5 Trouvez les mots qui correspondent à ces définitions dans la carte mentale.

- a) Be unfairly excluded or pushed to the edge of society
- b) Having strong negative opinions about a group of people and refusing to accept different views
- c) Make someone take responsibility for something they didn't do
- d) Get through a very difficult time and come out stronger
- e) Accuse someone else so you don't get blamed

#### 6 Choisissez un des thèmes ci-dessous, puis inventez une histoire en utilisant au moins six mots ou expressions de la carte mentale.

- a) A teenager wrongly accused
- b) A whistleblower speaks up
- c) Resilience after rejection

#### 7 Décrivez l'image suivante à l'aide du vocabulaire de l'unité.



## From French to English

### La traduction de «manquer»

*miss something*: manquer/rater quelque chose

*miss somebody/be missed*: manquer à quelqu'un

*lack*: manquer de quelque chose

*not fail to/make sure to*: ne pas manquer de faire

*a must-see*: à ne pas manquer

#### 8 La traduction de «manquer» • Traduisez les phrases suivantes en anglais.

- a) Les boucs émissaires manquent souvent de soutien de la part de leur communauté.
- b) Ce jeune homme, accusé à tort, manque encore à ses parents aujourd'hui.
- c) Les journalistes n'ont pas manqué de dénoncer l'injustice dont la victime a souffert.
- d) À force de chercher un coupable, ils ont manqué l'occasion de comprendre les vrais problèmes.

## Music of English

### L'accentuation des mots composés

Les noms composés sont généralement formés de deux mots. Ils peuvent être orthographiquement fusionnés (*scapegoat*), séparés par un trait d'union (*well-being*) ou par une espace (*high school*). En règle générale, l'accent tombe sur le premier mot du nom composé : 'scapegoat (= *scape* + *goat*), 'classroom (= *class* + *room*)...

#### ► Précis phonologique sur [LLS.fr/ANGTPrecisPH](https://LLS.fr/ANGTPrecisPH)

#### 9 Soulignez la syllabe accentuée dans les mots en gras, puis entraînez-vous à prononcer les phrases sur [LLS.fr/LaboAudio](https://LLS.fr/LaboAudio).

- a) The actor was put on a **blacklist** as a suspected Communist sympathizer.
- b) They did not expect such a **backlash** for using him as a **scapegoat**.
- c) I could not bear to be a **bystander** and do nothing.
- d) He was treated as an **outcast**, even by his own family.

### The Blame Game

In groups, imagine an incident that has occurred (something was broken/stolen/deleted...). Each student writes one accusation using intensity (*He DID do it!/She DOES know!*) and one sentence using an adverb to express intensity. Then, perform it as a quick dialogue, ending with one student stopping the scapegoating: "*This is completely unfair!*" / "*We DO need proof!*"

# Final Project

## The scenario

You are members of a student theatre group commissioned by the National Education Association to raise awareness about the dangers of scapegoating. Your mission is to create short plays that explore how individuals are judged, isolated, or blamed by their communities, and how awareness and resistance can emerge.

### Main project



#### Perform a play.

In small groups, you will write, rehearse, and perform a short play that illustrates how a character becomes unfairly blamed or isolated by a group. Your play should highlight the emotional and social impact of exclusion, include a turning point where resistance or awareness begins to emerge. You can base your story on real events or fictional scenarios.



#### Let's do it!

- **Choose your setting:** Where does the story take place (school, social media, family, etc.)? Make it realistic or symbolic.
- **Create your characters:** Who is being blamed? Who is in the group? Is there someone who helps or questions the situation?
- **Show the scapegoating:** Include clear moments where the group isolates or unfairly blames someone.
- **Add a turning point:** Someone speaks up, changes their mind or supports the victim.
- **End with a message:** Give your audience something to think about – hope, resistance, or awareness.

	Niveau 1 (A2+)	Niveau 2 (B1)	Niveau 3 (B1+)	Niveau 4 (B2)	Vers C1
Réalisation de la tâche	<input type="checkbox"/> Participe simplement à l'interaction	<input type="checkbox"/> Participe activement à l'interaction	<input type="checkbox"/> Échange clair et argumenté d'idées, en s'appuyant sur des exemples	<input type="checkbox"/> Interaction fluide et structurée, contributions développées et pertinentes	<input type="checkbox"/> Maîtrise autonome de la tâche et cohérence argumentative, échange spontané, fluide et expressif, révélant une grande aisance à organiser et enrichir son propos
Production orale	<input type="checkbox"/> Des hésitations, lit ses notes en regardant peu l'auditoire	<input type="checkbox"/> Enthousiasme, utilise ses notes de manière modérée	<input type="checkbox"/> Dynamisme, regarde l'auditoire et le fait réagir, notes consultées ponctuellement	<input type="checkbox"/> Production assurée, aisance à s'adresser à l'auditoire, sans dépendance aux notes	
Prononciation et fluidité	<input type="checkbox"/> Prononciation compréhensible mais francisée	<input type="checkbox"/> Prononciation globalement correcte, erreurs ne gênant pas la compréhension	<input type="checkbox"/> Prononciation correcte, intonation assez naturelle	<input type="checkbox"/> Prononciation assez authentique et intonation naturelle, expression fluide	<input type="checkbox"/> Prononciation fluide et authentique, maîtrise grammaticale sûre, lexique idiomatique et nuancé
Recevabilité linguistique	<input type="checkbox"/> Phrases simples, erreurs élémentaires, réemploi du vocabulaire de l'unité	<input type="checkbox"/> Erreurs non gênantes à la compréhension, bon réemploi du vocabulaire de l'unité	<input type="checkbox"/> Peu d'erreurs, réemploi pertinent du vocabulaire de l'unité	<input type="checkbox"/> Correction grammaticale autonome, variété de structures complexes, vocabulaire riche	
Contenus culturels	<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	<input type="checkbox"/> Mobilisation autonome de contenus culturels variés	<input type="checkbox"/> Mobilisation autonome, riche et nuancée de contenus culturels variés, avec prise de distance

# Représenter une courte scène de théâtre

## ► Préparation

- Organisez vos idées à l'aide d'une carte mentale, d'un tableau, d'un *storyboard* ou d'une fiche personnage.
- Définissez l'intention principale de la scène : informer, faire réfléchir, émouvoir, divertir, etc.
- Travaillez le contexte : lieu, époque, lien entre les personnages, conflit ou enjeu central.
- Rédigez un script clair, avec des dialogues naturels et des actions précises.
- Préparez le vocabulaire spécifique ou les tournures importantes et entraînez-vous à les prononcer correctement.

## ► Prestation orale

- Parlez fort et distinctement pour être compris par tous.
- Prenez votre temps : respirez, articulez, faites des pauses pour marquer les temps forts.
- Adaptez votre intonation en fonction de l'émotion ou de la situation jouée.
- Utilisez votre corps pour renforcer votre jeu : gestes, déplacements, regards, expressions du visage.
- Incarnez pleinement votre personnage : croyez en ce que vous dites, entrez dans la scène.

## ► Travail de groupe et interaction

- Répartissez les rôles et responsabilités (jeu, mise en scène, accessoires, régie, etc.) de manière équitable.
- Écoutez et respectez les propositions des autres membres du groupe.
- Coopérez activement : répétez ensemble, faites des ajustements, proposez des idées.
- Soignez la coordination des déplacements et des enchaînements entre les répliques.
- En cas d'imprévu pendant la représentation, restez concentrés et improvisez avec fluidité.

## Alternative project

### Record a monologue.

Step into the shoes of a character who has been unfairly blamed or isolated. Record a monologue in which your character reflects on their experience, how it feels to be judged or scapegoated, and what they have learnt about themselves and the community around them. You can draw inspiration from real events or fictional situations.



### Let's do it!

- **Choose your angle:** Will your monologue be a personal story, a general message or a mix of both? Think of a situation where someone is unfairly blamed or excluded (real or fictional).
- **Explain scapegoating:** Briefly define it and explain how it happens (fear, group pressure, stereotypes, etc.).
- **Share a story or example:** Use storytelling to make your message powerful. Describe

what happened, how the person felt, and what helped them resist or overcome it.

- **Write your script:** Make your message clear, emotional, and positive. End with hope or advice.
- **Practice and record:** Speak with emotion and clarity. Make sure your monologue is engaging, easy to follow and on topic.