

## ***Sequence: Edward Hopper and America***

For the second English sequence of the year (*mid-October, so pretty much at the beginning of the year, with most students nearing an A2 or A2+ level while just a few have already reached B1*), I have chosen to work on the American painter, Edward Hopper. My aim for the final task is to have my sophomore students (Seconde) imagine a story about a character or a couple from one of Hopper's paintings.

This sequence targets several objectives:

Question (*problématique*) : What vision of America in Hopper's paintings?

Point 2 in School Curriculum : "Sentiments d'appartenance, singularités et solidarités »

Cultural elements: Painting and society – America during the Depression and pre-war period

Linguistic points: Comparative structures, Modals

Lexical field: Feelings, vocabulary related to Painting

Methodology : How to analyze a painting; Creative writing

Intermediate task 1: Work on Moodle. Choose one of Hopper's paintings and write about it – what you find striking about it

Intermediate task 2 – Imagine the thoughts of this character / Imagine the conversation between the couple

**Final task:** Create a story about one of the characters (or couple) in a Hopper painting. Publish it on the **school blog**.

### **The choice of theme and its link with the final task**

E. Hopper's paintings are well-known for their strange blend of mystery and realism. And it is precisely this double aspect that renders the painter accessible to an ESL (English as a secondary language) sophomore student: the explicit meaning makes it easier for all students to engage in oral discourse, even for the weaker ones, while the implicit level fosters curiosity and motivation to speak or to embark upon creative writing. Characters in a Hopper painting invariably trigger speculation on the viewer's part concerning their identity and their whereabouts, all the while seeming to be the subjects from a freeze frame, as if the painter has suspended time around them (hence, the repeated cross-references between Hopper's paintings and cinema). These aspects are quite compelling as they urge the viewer to resume the narrative about the characters.

My pedagogical objectives are therefore to focus on the development of language skills through writing activities that include a progression from A2 level to B1. B1 level concerns primarily the ability to evoke feelings and emotions and what one thinks about one's ordinary environment. The final task will be about creating a story while respecting the historical context of American society at that time. Students will have the choice of the following modes of writings: a monologue, a first person narrative or a third person narrative.

## Preliminary step: Teacher analysis



*Morning Sun, 1952*

Edward Hopper is generally considered as a realist painter. One of his art teachers was Robert Henri, the Ashcan School's influential leader (beginning of the 20<sup>th</sup> century) known as an urban realist. Ashcan artists had varied styles but their credo was "art for life's sake" in opposition to Victor Cousin's (French philosopher) famous statement in the early 19<sup>th</sup> century of "art for art's sake" which became the guiding principle for many artists and writers (including Oscar Wilde for instance).

At a time when modernism in literature and abstract art in painting were well under way in Europe and America, Hopper would stubbornly stick to realistic techniques to represent the world. This explains why he fell into disfavor during the 1950's as he no longer corresponded to the current artistic tastes. 'Morning Sun' dates from that period but it is also relevant as it bears the unmistakable imprint of Hopper's art.

As with many of Hopper's paintings, 'Morning Sun' appears eerily out of time. We see a woman in an impersonal room sitting in the middle of a bed. She is looking across the window but without any definite purpose. This peculiar distant gaze suggests a kind of reflective mood that sets her apart from her immediate environment. One of my students remarked that she seems to be staring into empty space. Her posture indicates stillness, with arms resting across her knees. Her upright figure is wholly aligned with the vertical line on the wall resulting from sunlight projection through the gaping window. This vertical line even cuts her figure lengthways from head to bottom. A close look will reveal that the bright sun coming from outside is in fact used by Hopper to draw zones of shades across the bed, framing the woman within rigid lines that look like imprisoning bars of shadow lines. Straight lines are predominant: the shadow striping effect of the bed itself, the rectangular sun reflection on the wall, and the window frame with its four closely knit vertical lines (left side of the frame) that echo prison bars. These vertical lines are matched by the horizontal ones from the folded shutter. Even the

outside world mirrors geometricality and obsession with repetitiveness - the building right below presents a row of identical closed windows and chimneys. These elements contribute to what many commentators had previously identified in Hopper's paintings: a feeling of individual loneliness and imprisonment, and urban alienation.

The interplay between darkness and light is also typical of Hoppers' paintings. All the corners of the room are filled with darkness while the light originates from outside, pouring into the room through a large ray of sunlight that traverses its entire length, only to be stopped by the canvas frame itself. The two physical limits are therefore on one side the bedroom wall and the bedstead, and on the other side the window frame. Surprisingly, the title 'Morning Sun' tends to suggest that light is Hopper's main subject but is in fact used by the painter as a device to direct the viewers' attention towards the female subject whose figure is literally flooded in the morning sun. Therefore, our eyes rest on her and we are compelled to give her all our attention: she is wearing a light pinkish gown that has slid down to her thighs as she is sitting with knees folded. Her legs seem to be the brightest spot of the whole painting. This tends to suggest sexual availability but at the same time going contrary to this idea is her hairdo - it is tied up and so the previous sign is much cancelled out. It is precisely this kind of oxymoronic message that renders Hopper's paintings so mysterious. It invites for the viewers speculation - maybe her lover never came to meet her and she woke up in the morning disillusioned!

This is where my work with the students starts. Who is this woman and what is she doing in this room? Like many other Hopper characters, she seems to be in deep thought. What is she thinking about?

My first step will be to teach them how to pay attention to all these little details that have been inserted in the painting by the artist as reading signs. It is somehow a kind of invisible dialogue between artist and audience. The way Hopper treats light in Morning Sun is itself a message, the artist's voice in a sense. My aim is therefore to urge students to adopt an active viewing posture in order to look for the signs and attempt to create meaning, even from a painting that seems at first sight quite simple or bare. There is always an intention behind a work of art and even the fact of having no intention *is* an intention.

Another aspect I would like to work on is the notion of realism. Students should not confuse realism with reality. It is not because Hopper is considered a realist painter that he paints exactly what he sees. A painting is always a representation of how the artist wishes to portray the world around him. The choice of subject and the way it is painted are in themselves heavily loaded with subjectivity. And Hopper as a painter is himself a very good example of the artist's personal imprint on a seemingly realistic, ordinary scene of everyday life. Just as Morning Sun can be one telling example of this, in other scenes, especially the ones depicting diners which at that time were filled with busy boisterous city life (Automat, 1927, Nighthawk, 1942), a lively crowd can be transformed into a hauntingly lonely figure. Hopper would in fact isolate his subject, clear out all details around, human and objects, in order to give full emotional weight to one elected figure.

For all these reasons, I think that Edward Hopper is a relevant choice for an ESL teacher who wants to introduce a few basic notions about painting to a sophomore class. Not only does it present an opportunity for cultural input with some historical background about Pre-war America but it is also a means to get the students' imagination under way by asking them to resume the narrative that Hopper had purposefully suspended in time.

## Objectifs de séances et déroulement

N.B : Toute la séquence de cours est déposée sur Moodle, plateforme d'apprentissage en ligne intégrée à l'ENT de l'établissement. La plupart des séances ont été réalisées en salle informatique.

### SEANCE 1 : INITIATION A LA LECTURE D'UNE PEINTURE DE HOPPER

#### **A Hopper painting**

Séance d'introduction à la thématique réalisée en salle de cours avec vidéoprojecteur.

#### **Objectifs méthodologiques :**

- **Travail sur l'explicite et l'implicite d'une image et le lien entre forme et contenu**
- **Comment dégager les caractéristiques principales de la peinture de Hopper**
- **Sensibilisation à l'atmosphère particulière créée par l'artiste et par quels moyens**
- **Introduction du lexique spécifique**

#### **Talk about this painting**



Cette image est projetée sur vidéoprojecteur ('Morning Sun' de E. Hopper) où l'on voit une femme assise dans une chambre d'hôtel. Elle semble fixer son regard au delà de la vue immédiate présentée à travers la fenêtre. Je tiens ici à introduire les aspects fondamentaux de la peinture de Hopper : Isolement d'un sujet et son traitement très personnel afin de créer chez le spectateur toute une série de questionnements : qui est-elle, que fait-elle là, qui attend-t-elle, que se passe-t-il dans sa tête ? La façon de traiter la lumière est caractéristique de la technique du peintre : la partie autour du personnage est inondée de lumière, et Hopper utilise la technique du clair-obscur (chiaroscuro) pour diriger le regard vers le personnage. La réflexion de la lumière du soleil sur le mur fait ressortir la qualité géométrique des lignes, autre caractéristique récurrente chez Hopper. La fin de cette séance amène les élèves vers les points essentiels de la peinture de Hopper : personnage mystérieux et son isolement, sensation et idées véhiculées par la forme et la lumière, notamment une impression de solitude, et la présence à la fois d'un côté mystérieux et le réalisme d'une scène de la vie ordinaire.

### **Step 1: expression orale en interaction: Talk about this painting.**

Laisser venir les premières réactions sans trop guider. Recueillir le vocabulaire apporté par les élèves. Si les élèves peinent à exploiter l'implicite de l'image, les guider par des questions pour pousser leur réflexion.

### **Step 2 : DESCRIPTION**

#### **Pair-work**

Travail guidé - *les points à aborder :*

- **The setting or environment**
- **Link between inside and outside**
- **The woman : physical appearance (clothes, hair-do, posture), attitude (facial expression)**
- **Colors used by the painter**
- **Shapes**

**Step 3 : Certains binômes présentent leur travail et feedback de l'enseignant. Trace écrite construite collectivement à partir des propositions élèves**

#### **Step 4 : INTERPRETATION**

**Group work of 4 students**

Par le jeu du questionnement, guider la réflexion vers les composants de la peinture réaliste. Du réalisme (une scène de vie ordinaire - une femme dans une chambre d'hôtel), l'on passe au commentaire moderniste – le délitement du tissu social et la solitude urbaine. Se focaliser sur l'attitude du sujet en lien avec le choix formel du peintre (lignes, couleurs) amènerait les élèves vers une première tentative d'interprétation.

- **What is striking about the hotel room? (*un peu d'aide si besoin* – Is it a happy and carefree atmosphere? )**
- **Look at the wall, what do you notice? (It is bare, there are no pictures hanging – it is depersonalized)**
- **What is striking about the woman's attitude? ( She has a vacant stare / she is staring into empty space)**
- **Think about the title and look at the picture. Do you notice anything strange? (Morning Sun suggests a new day, the beginning of life but here the woman seems frozen in place as if she were a marble statue. Hopper ironically uses the light to sharpen that contrast. The painter doesn't focalize on movement which relates to life but on stillness)**

#### **Step 5 : SPECULATION**

Terminer par des spéculations pour amorcer une première préparation de la tâche finale.

**What is she doing in that hotel room? Imagine her story. (3-5 lines)**

## SEANCE 2 : HOPPER, ELEMENTS BIOGRAPHIQUES

### Who was Edward Hopper ?

Un document audio (<http://learningenglish.voanews.com/content/edward-hopper-1882-1967-one-of-the-best-american-artists-of-the-twentieth-century-117823963/114347.htm>) est prévu essentiellement pour son apport de contenu. Le choix du document a été guidé par le fait qu'il présente des données complètes et aisément compréhensibles par les élèves. L'objectif ici n'est donc pas de travailler l'écoute en soi, mais de récupérer un contenu qui lie éléments biographiques sur l'artiste, son style et sa place dans les courants picturaux du 20<sup>e</sup> siècle, tout en exposant les élèves à un accent américain authentique.

Le document original a été découpé en utilisant Freemake Video Converter.

La classe est divisée en 8 groupes (écoutes différenciées). Chaque binôme accède à un enregistrement en salle informatique et les binômes travaillant sur le même support échangent et complètent leurs informations. Concernant les deux passages sur les peintures "Nighthawks" et "House by the Railroad", il est possible de demander aux élèves d'effectuer une représentation schématique des deux scènes et des expliquer ensuite à la classe.

#### **Step one : Listening task**

Listen to the audio recording 3 times and take down notes.

#### **Step two : Exchange notes**

Exchange your notes with other classmates working on the same recording.

#### **Step three : Fill in the grid**

##### **Mise en commun**

A l'oral - Un tableau est projeté et les élèves sont invités à compléter les informations. Le tableau rempli servira de trace écrite.

##### **Les entrées du tableau :**

- E. Hopper, date and place of birth	
- Social background ( social status of his family)	
- Studies	
- Artistic influence	
- Hopper's relation with abstract art	
- Joe's role (her importance for Hopper)	
- Describe House by the Railroad	
- Describe Nighthawks	
- Describe Cape Cod Morning	



Hopper Biographical elements.mp3



Hopper end of career and legacy.mp3



Hopper in Europe.mp3



Hopper Nighthawks and Loneliness.mp3



House by the railroad.mp3



Hopper and abstract art.mp3



Hopper and Henry.mp3



Hopper and Joe.mp3

## Script de l'enregistrement

In June of two thousand-six, visitors entered the redesigned Smithsonian American Art Museum in Washington, D.C. for the first time. When these people walked into the building, they saw two simple, colorful paintings. These paintings showed normal scenes from American life. But they looked mysterious and beautiful. American artist Edward Hopper painted both of these famous pictures.

Edward Hopper was born in eighteen eighty-two in Nyack, a small town in New York state. From a young age, Edward knew he wanted to be a painter. His parents were not wealthy people. They thought Edward should learn to paint and make prints to advertise for businesses. This kind of painting is called commercial art. Edward listened to his mother and father. In nineteen hundred, he moved to New York City to study commercial art. However, he also studied more serious and artistic kinds of painting.

One of Hopper's teachers was Robert Henri, a famous American painter in the early twentieth century. Henri was a leader of a group of artists who called themselves the Ashcan School painters. The Ashcan artists liked to paint normal people and objects in realistic ways. Henri once expressed his ideas about painting this way: "Paint what you feel. Paint what you see. Paint what is real to you."

Edward Hopper agreed with many of these ideas about art. He told people that Henri was his most important teacher.

Hopper studied with Henri in New York City for six years. During those years, Hopper dreamed of going to Europe. Many painters there were making pictures in ways no one had ever seen before. Many of them had begun to paint pictures they called "abstract." The artists liked to say these works were about ideas rather than things that existed in the real world. Their paintings did not try to show people and objects that looked like the ones in real life. Most American artists spent time in Europe. Then they returned to the United States to paint in this new way.

With help from his parents, Hopper finally traveled to Europe in 1906. He lived in Paris, France for several months. He returned again in 1909 and 1910.

Unlike many other people, however, Hopper was not strongly influenced by the new, abstract styles he found there. "Paris had no great or immediate impact on me," he once said. At the end of these travels, he decided that he liked the realistic methods he had learned from Robert Henri.

When Edward Hopper returned from Paris for the last time, he moved into a small apartment in the Greenwich Village area of New York City. He took a job making prints and paintings for businesses. However, the paintings he made outside of his job were not helping him earn money or recognition. He had a show of his work at a gallery in New York. However, most people were not interested in his simple, realistic style. Very few people bought his paintings.



Things began to improve in nineteen twenty-three. He began a love relationship with an artist named Jo Nivison. Soon they married. His wife sometimes said that Edward tried to control her thoughts and actions too much. However, most people who knew them said they loved each other very much. They stayed married for the rest of their lives. Also, Jo was the model for all of the women in Hopper's paintings.

Success in art soon followed this success in love. In nineteen twenty-four, Hopper had the second show of his paintings. This time, he sold many pictures. Finally, at age forty-three, he had enough money to quit his job painting for businesses. He could now paint what he loved. Edward and Jo bought a car and began to travel around the country to find interesting subjects to paint.

Most people say that Hopper's nineteen twenty-five painting "**The House by the Railroad**" was his first mature painting. This means that it was the first painting that brought together all of his important techniques and ideas.

"The House by the Railroad" shows a large, white house. The painting does not show the bottom of the house. It is blocked by railroad tracks. Cutting scenes off in surprising ways was an important part of Hopper's style. He became famous for paintings that are mysterious, that look incomplete or that leave viewers with questions.

Shadows make many parts of the home in "The House by the Railroad" look dark. Some of the windows look like they are open, which makes the viewer wonder what is inside the house. However, only dark, empty space can be seen through the windows. Strange shadows, dark spaces, and areas with light were important parts of many Hopper paintings.

There are no people in the painting, and no evidence of other houses nearby. Hopper was famous for showing loneliness in his art. People often said that, even when there were many people in his paintings, each person seems to be alone in his or her own world.

During the great economic depression of the nineteen thirties, many people saw Hopper's lonely, mysterious paintings of everyday subjects. They liked the pictures because they seemed to show life honestly, without trying to make it happier or prettier than it really was. As a result, Hopper continued to sell many paintings during those years, even though most Americans were very poor.

In nineteen forty-two, Hopper painted his most famous work, "**Nighthawks**." The painting shows four people in an eating-place called a diner late at night. They look sad, tired, and lonely. Two of them look like they are in a love relationship. But they do not appear to be talking to each other. The dark night that surrounds them is mysterious and tense. There is no door in the painting, which makes the subjects seem like they might be trapped.

Hopper painted "Nighthawks" soon after the Japanese bomb attack against the United States at Pearl Harbor in Hawaii. Many people thought the painting showed the fear and unhappiness that most Americans were feeling after the attack. The painting became very famous. Today, most Americans still recognize it. The painting now hangs in a famous museum in Chicago, Illinois.

"Nighthawks" was not Edward Hopper's only great success. In nineteen fifty, he finished a painting called "**Cape Cod Morning**." It shows a brightly colored house in the country. In the middle of the painting, a woman leans on a table and looks out a window. She looks very sad. However, nothing in the painting gives any idea about why she would be sad. Today this painting hangs in a special place in the Smithsonian Museum of American Art in Washington. It is one the paintings we noted at the beginning of this program.

Edward Hopper began to struggle with his art during the nineteen fifties and sixties. He had trouble finding interesting subjects. When he did find good things to paint, he struggled to paint them well.

At the same time, the artistic community became less interested in realistic paintings. In the nineteen fifties, the Abstract Expressionist style became very popular. These artists

refused to have subjects to paint. They wanted to “paint about painting” and “paint about ideas.” They thought Hopper’s style was no longer modern or important. As a result, the paintings he did complete met less success than during the earlier years.

Edward Hopper died in nineteen sixty-seven. His wife Jo died less than a year later.

Many years after his death, Hopper’s work is still popular in this country and outside America. In two thousand four, the famous Tate Art Gallery in London had a show of his paintings. This show brought the second-largest number of visitors of any show in the history of the museum. Today, people say Edward Hopper was one of the best American artists of the twentieth century.

### **Trace écrite construite avec les élèves suite à l’activité :**

#### **Information about Hopper: biographical elements**

**Edward Hopper was born in 1882 in Nyack, New York, and he died in 1967 in the SAME city.**

**He came from a LOWER MIDDLE CLASS family (his parents were not wealthy)**

**Edward Hopper studied in the New York School of Art. His art teacher was Robert Henri from the Ashcan School of Painters WHOSE style is CONSIDERED TO BE realistic.**

**Although Hopper KNEW ABOUT abstract art which WAS BECOMING popular in Europe at the beginning of the 20<sup>th</sup> century, he was not sensitive to this kind of painting.**

**Hopper struggled as a painter at first (he was not successful). But things changed AS FROM 1923 - Hopper met his wife Joe who became a model for his female characters. Then, in 1924 at the age of 43, Hopper knew success and became famous with his second art exhibit.**

**Edward Hopper is a central figure in 20th century American art.**

#### **His STYLE**

**Hopper's style is realistic. This means that the painter represents real life as he sees and that his paintings contain a lot of everyday normal objects. HENCE, the scenes represented are ORDINARY DAILY LIFE scenes. CONTRARY TO impressionism, realist artists paint what they see while impressionist artists paint what they feel the reality to be.**

**Examples of ordinary subjects and scenes are diners, train-tracks, houses, buildings. He also represents people EITHER alone or ENGAGED in a conversation.**

#### **Three of the most famous of Hopper’s paintings**

**House by the Railroad, 1925 / Nighthawks, 1942 / Cape Cod Morning, 1950**

**Compare your representations of the three paintings with the actual paintings themselves.**

### **Révision des formes interrogatives et des formes du passé**

(Trace écrite du cours)

### Use past tense for past events

Two characteristics of Hopper's paintings :

His paintings WERE mysterious and he paintED normal scenes of american life.

When was Hopper born?

He was born in 1882.

Where was he born?

He was born in Nyack, in New-York city.

Where did he go to in 1900?

He went to New york city to study commercial art.

Who was Robert Henry?

He was Hopper's art teacher and he is a famous American painter in the early 20th century. Henry was the leader of the Ashcan School.

Style of painting of the Ashcan school: They paintED normal people and objects in a realistic way.

Three mottoes of the school of painting :

- paint what you feel

-paint what you see

- paint what is real for you

HOW LONG did Hopper study with Henry?

Hopper STUDIED with Henry FOR 6 years.

When Hopper was painting in a realistic way, painters in Europe had started to paint in an abstract STYLE /WAY. Abstract art is about ideas and not things that exist really.

During the Great Economic Depression of the 1930s, people were very poor, and they liked the way Hopper's paintings honestly depicted everyday subjects

### BUT Use present tense for descriptions

Hopper's art

Hopper's paintings show no people.

Hopper's paintings depict loneliness.

Each person in the paintings seems alone in his or her own world.

### Autre support d'écoute possible

Pour ma deuxième Seconde où les élèves avaient un meilleur niveau (la plupart des élèves ont atteint le B1), j'avais choisi un document audio plus authentique mais aussi moins facile d'accès. Il s'agissait d'un extrait de l'émission de PBS « Picturing America on Screen » (<https://vimeo.com/29346813>) où plusieurs intervenants commentent la peinture de Hopper (le cinéaste Michael Mann, une historienne de l'art et un photographe) et ses affinités avec d'autres types d'expressions artistiques comme le cinéma ou la photographie. Le document s'est avéré trop difficile (B2, voir B2+ par le niveau d'abstraction, le débit de parole, et l'articulation de certaines syllabes) même si les élèves avaient la possibilité d'écouter autant de fois qu'ils le souhaitent (en classe mais aussi chez eux, puisque les enregistrements étaient sur Moodle). Il est donc possible d'utiliser ce document dans le cadre de la différenciation et le donner seulement aux meilleurs élèves de la classe.

L'intérêt du document : il présente de façon concise les caractéristiques essentielles de la peinture de Hopper

- Charge émotionnelle des peintures et leur capacité à raconter une histoire
- L'essentialisme de la peinture de Hopper (« the genius to be reductive »)
- La qualité cinématographique de sa peinture (« frozen frames out of the cinéma »)
- La solitude et l'aliénation des personnages
- House by the Railway interprétée (context social)
- La lumière chez Hopper
- Forme et architecture

Document de 5 m' 57 non fractionné :



Picturing America - Edward Hopper.avi

La classe était divisée en 6 groupes

Groupe 1 : Picturing America 1 and 2

Groupe 2 : Picturing America 3 and 4

Groupe 3 : Picturing America 5

Groupe 4 : Picturing America 6

Groupe 6 : Picturing America 7

**Instructions: Listen and take down notes. Write down what you are been able to understand.**

Les groupes travaillant sur les mêmes supports échangent et complètent leur prise de notes.

Mise en commun à l'oral. Je demande aux groupes de présenter leurs notes. Je porte au tableau l'essentiel du message de chaque groupe. Nous effectuons ensuite une vérification avec une dernière écoute cette fois-ci accompagnée des explications de l'enseignant.



Picturing America4 - GL on House by railroad.avi



Picturing America5 - GL on EH and movies.avi



Picturing America6 - MMann and Stephen Shore on Light in Hopper.avi



Picturing America7 - MM and GL on Hopper and influence on film directors.avi



Picturing America1 - EH- Michael Mann.avi



Picturing America2 - EH-Gail Levin.avi



Picturing America3-EH-M.Mann.avi

## SEANCE 3 : LES SUJETS DE HOPPER

### Hopper's subjects

**Objectif : Se familiariser avec l'univers de Hopper**

**Première phase - Mur virtuel** : chaque binôme sur deux tableaux (2x4 tableaux) sur **Padlet**.

**La première heure : Regarder et Réagir (Moodle en salle informatique)**

J'avais effectué une pre-sélection de quatre paires de tableaux ayant des points communs de façon à permettre aux élèves de dégager plus facilement les caractéristiques de la peinture de Hopper – choix des sujets, environnement, attitude des personnages. L'objectif de la séance est permettre aux élèves de constater certaines récurrences de la peinture - en effet, la mise en commun devrait faire ressortir un certain schéma portant la marque du peintre, à savoir, le choix d'un personnage seul, un couple ou encore un bâtiment qui deviennent la cible du peintre. Ces sujets font l'objet d'un traitement particulier par le jeu de lumière et l'encadrement formel qui les entoure.

### **Tâche intermédiaire 1**

### **Step 1**

**Instructions** : Look at these two paintings. What do you notice? Try to find out the common points between them. Go to the course on Moodle and write your comments on Padlet. (20 minutes)

### **Step 2**

**Instructions** : Read what your classmates have written on the same paintings. Try to improve your work by borrowing ideas from them.

### **Step 3**

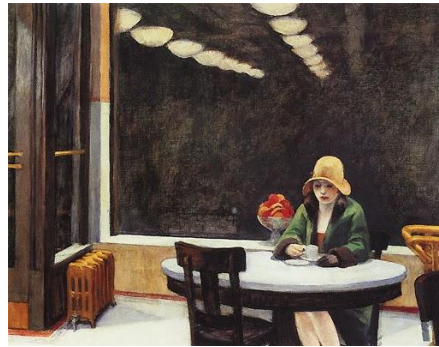
**Let's talk about the paintings**

Mise en commun à l'oral et trace écrite construite collectivement.

Edward Hopper – A selection of paintings (Oil on canvas)



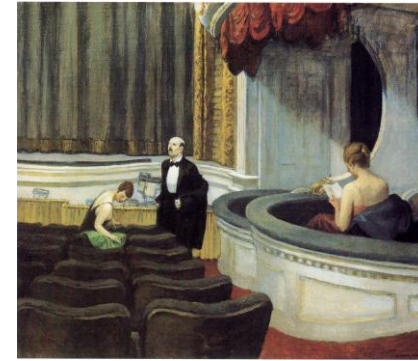
Morning Sun, 1952



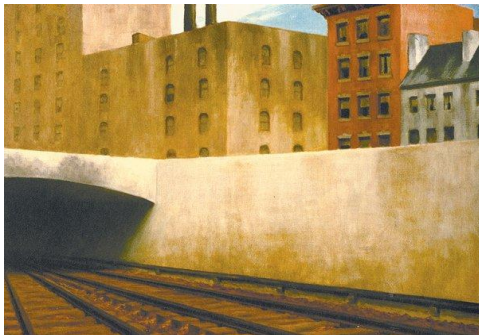
Automat, 1927



New York Movie, 1939



Two on the aisle, 1927



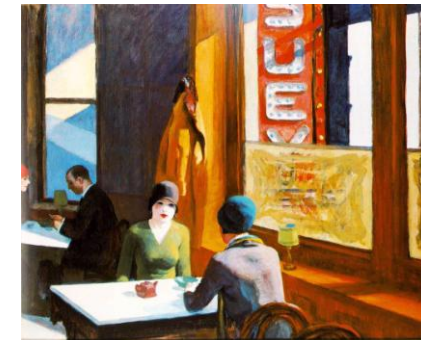
Approaching a City, 1946



House by the railroad, 1925



Night Hawks, 1942



Chop Suey, 1929

Webmail de l'Académie de ... Lycée les Eaux Claires Hopper's paintings Delphinium/eiw32e9w7q https://accounts.youtube Lenhard

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Applications Mon Drive - Google ... Accueil - Dropbox Boîte de réception (...) Culture générale TO SEE Figures de style Webmail de l'Acad... Traduction trailblaze... Encyclopedia of Co... Espace abonné - Fre... Scolarité Services Littérature FAMILY Autres favoris

### Hopper's paintings

Common elements in Hopper's paintings

**Emma and Nadège**  
 "Automat" 1927 and "Morning sun" 1952  
 ♦ The common element between the two first picture are :  
 - There is a lonely woman  
 - We can think that it's the same woman (maybe it's the same dress) Her skin is clear and there are tie too  
 - There are sad  
 - They look into space  
 - She's maybe in the restaurant of the hotel in the first painting  
 ♦ But there is many different too :  
 - The luminosity is artificial on the second picture  
 - On the first picture it's the morning on the other one, it's the night  
 - The style is different : modern on the first, classic on the second because frames are circular  
 Morning Sun : automat :

**Maria**  
 Morning Sun/ Automat  
 On the two paintings, we think that's the same woman.  
 On the second picture, under her coat we can see the same dress like on the first picture. An other common elements of the two paintings is her loneliness and sadness.  
 On two paintings there are lot of geometric lines. On "morning sun" the lines are rectangular and on "automat" it's circular.  
 I think she is in the restaurant of the hotel.  
 There is a different :  
 - In the first painting it's morning but in a second it's the night.  
 - The luminosity is different too. In the second painting it's an artificial luminosity.

**Guillaume and Matéo**  
 "Morning Sun" 1952  
 "Automat" 1927  
 There is an alone girl. There are white an they look sad and desperate or tired.  
 In the two painting she is in a room and we can see outside.  
 The colors are the same, orange, brown and dark.  
 There is a light source in the two paintings.  
 The Frame are different. In the first painting it's very straight, rectangular but in the second painting the frame are more circular.  
 We can think maybe the girl is the same in the two paintings. The skin of the two girls is clear and they probably have the same hair.  
 Thank you for your attention ! :)

**Kelly and Lucie**  
 Approaching a city and House by the railroad  
 Colours : The principal colours are yellow, red and orange (and a little touch of blue)  
 Lights : The light comes from the sun, and under the bridge we can see a shadow.  
 Picture : The picture represents a part of a town, a bridge and train tracks.  
 Impression for the spectator : We think this town is empty with nobody inside.  
 Colours : We can see many colours : blue , white, dark, red, orange and yellow.  
 Light : The light is natural, it comes from the sun and on the door we can see a shadow.  
 Pictures : We can see one main element : a house and a road too ( it is red and orange).  
 Impression for the spectator : When we see the picture, we think it is old and probably empty too.  
**Comparison of the two Paintings**  
 In the two pictures, we can see the same colours and an empty house.  
 In the two painting we see no people, some shadows and a lot of windows.  
 In the two paintings the light come from the sun, it's natural light.  
 In the two paintings, we see a little part of sky by the same colours.  
 The town in the first picture and the house in the second look old.

**Ibtissem and Kenza**  
 ter Movie Theatre  
 2e Two On The Aisle  
**The common elements between the two pictures are :**  
 -The theatre's chairs because it's two theatre.  
 -The scene.  
 - We can see some spectator.  
 -The colors are the same too ( red ).  
**The difference elements are**  
 In the second painting:  
 Lights are more bright. Lines are circular. The people are sitting in the front to see the representation.  
 The representation didn't start yet.  
 In the first painting:  
 -Dark colors  
 -Lines very straight  
 -The woman seems to think and not looking at the representation. She is out of the society.  
 -The representation has started.  
 In the first painting, therepresentation didn't start yet maybe this is why the lights are more bright because the lights are on.

**Romane and Ophélie**  
 "Approaching a city" (1946)  
 "House by the railroad" (1925)  
 The two painting represent architectures  
 The point common in the two pictures are:  
 - the same colours  
 - the two seem be the house  
 - they are windows and the sky is blue  
 - they aren't people on the two pictures  
 - they are chimneys  
 - this a city and a campaign  
 - the two pictures are the same style of painting  
 - There are a geometrical and rectangular formes  
 - we also maybe think the two pictures are in the same place because they are railroad

**Eva and Bertille**  
 The two pictures : Night Hawks, 1942 / Chop Suey, 1929  
 The two paintings represent a café. There are four people inside each café. In Night Hawks, we can see that it's the evening because of the darkness. It is viewed from the street contrary to the second picture where there is a lot of daylight, and the café is seen from the inside. The colors are brighter, lighter and warmer in the second picture (there is a predominance of yellow) than in the first picture (with dark colors but also yellow light and red). In both pictures we can see a contrast between warm colors ). There is only 10 years between the two painting so they are from the same century. This is almost the same fashion, however we see a little change: the women in Chop Suey are wearing hats and short hair (fashion of the 20s) and the woman in Night Hawks has long hair and no hat.  
 In the two pictures, we can see red outside (in the first picture it's a building and in the second it's an advertisement).

**Garance & Hélène**  
 Night Hawks, Chop Suey  
 Common points :  
 - The subjects are womens  
 - There're dinners.  
 - The colours are bright, warm and there's lot of contrast  
 - The lines are really geometric  
 - This is realistic, the people are not posing  
 - There is lot of light  
 Differences :  
 - Night Hawks takes place in the night, maybe the people come from a night out / Chop Suey takes place around midday, the womens wear more casual dresses  
 - In Chop Suey, the womens look warm, we're in front of them. / In Night Hawks, they're further, there's a window between them and us.

**Enzo / Clara**  
 Common elements of « Approaching a City » in 1946 and « House by the railroad » by Edward Hopper :  
 Subject :  
 -The subject is the same in the both pictures.  
 - The two paintings represent the urban architecture, buildings and houses.  
 Composition: There is a railway in the both pictures.  
 The technique is maybe the same.  
 -The architecture is geometric  
 -There is nobody in both pictures  
 -The colors  
 -We see two landscapes.

**Maxime and Roussel**

**Violette and Ludvine**  
 "Approaching a City", 1946 and "House by the railroad", 1925  
 The common element between the two picture are :  
 -The first common point is train tracks.  
 - There are lots of windows in the home.- In the two picture there is a building.  
 The different element between the two paintings are :  
 - On the second painting, the light is on the wall of the house.  
 - On the first painting, there is lot of yellow, and hot colors.  
 - On the first picture, there is a city and on the second picture, there is a country side.

**Ronita and Sabine**  
 "Morning sun (1952)" and "Automat (1927)"  
 -On the two paintings, we think that's the same woman.  
 On the second picture, under her coat we can see the same dress like on the first painting.  
 Another common element of the two paintings is her loneliness and her sadness.  
 On the two paintings she looks alone and very sad.  
 She seems isolated and maybe she thinking about something important.  
 On the first picture, the setting is empty so we can imagine that is a hotel room and maybe on the second picture is the restaurant of the hotel.  
 -There are many different elements too:  
 We can see that there are more light on the first picture because on the wall the light expose the woman.  
 On the second picture there is a predominance of white and black.  
 On the two pictures there are a lot of geometric lines. On the first picture, the lines are rectangular and on the second picture the lines are circular.



**Step 1 : Production de la classe sur mur virtuel Padlet.** Première version du travail. Capture d'écran de la page de Padlet intégrée dans Moodle.  
<http://padlet.com/Delphinium/xg2tybg9toi2>



## Step 2 : Production de la classe sur mur virtuel Padlet. Deuxième version du travail. <http://padlet.com/Delphinium/eiw32e9qw7qu>

Les binômes travaillant sur les mêmes supports lisent la production des autres binômes, s'en inspirent et produisent une version améliorée de leur travail. (apprentissage par imitation de modèles).

**Lucie and Kelly**  
"New York movie" and "Theatre in the Aisle"  
Common elements :  
- The theatre's chairs are the same.  
- The scene.  
- We can see some Spectator.  
- The colors are the same too (a lot of red and orange)  
- We can see one girl in the two paintings who is lonely in the right of the painting ( it's a 2/3, 1/3)  
- The light isn't natural.  
**The difference elements are :**  
In the second painting:  
- Lights are more bright.  
- Lines are circular  
- The people are sitting in the front to see the representation.  
- The representation didn't start yet or maybe it is finish.  
In the first painting:  
- We can see Dark colors  
- Lines are very straight  
- The woman seems to think and not looking at the representation.  
She is out of the society.  
- The representation has started.

**Enzo and Clara**  
Common elements of « Approaching a City » in 1946 and « House by the railroad » by Edward Hopper  
Subjects  
- The subject is the same in both pictures, and the two paintings represent the urban architecture, buildings and houses.  
Composition:  
There is a railway in both pictures. The technique is maybe the same . The architecture is very geometric and there is many straight lines... There is nobody in both pictures .  
- City and countryside, there is another opposition.  
- The colors are the same, which are very hot.  
- We see two landscapes and they are chimneys. There are lots of windows in the home.  
And the different elements between the two paintings are :  
- On the second painting, the light is on the wall of the house.  
- On the first painting, there is a lot of yellow, and hot colors.- On the first picture, there is a city and on the second picture, there is a country side.

**Ismaël and Daniel**  
Common elements in "New York Movie" and "Theatre in the Aisle" :  
There is a lonely woman in the right of the painting. She theatre's chairs are the same. There is a scene in the background. We can see some spectator. The colors are the same, there are warm colors like red, orange and yellow. There is artificial light.  
**The difference elements are :**  
In the second painting, the lights are more bright. Lines are circular. The people are sitting in the front to see the representation. The representation didn't start yet or maybe it is finish. In the first painting, we can see Dark colors. Lines are very straight. The woman seems to think and not looking at the representation. She is out of the society. The representation has started.

**Maxime et Roussel**  
Approaching a City, 1946 and House by the railroad , 1925.  
**The common elements between the two pictures are : On Technics: the same colours- the two picture sare the same style- The architecture is geometric. On the elements of the painting: they aren't people on the two pictures- The architecture is geometric - On both pictures there are train tracks. In the two pictures there is a building.- The two paintings represent the urban architecture.- There are lots of windows in the home- there are chimneys. On the Others: The subject is the same in the both pictures.**

**Bertilte et Eva**  
Common elements between Night Hawks (1942) and Chop Suey (1929):  
The two paintings represent a diner, where four people are eating or drinking something.  
The people are not posing: this is realistic.  
In Night Hawks, we can see that it's the evening because of the darkness. It is viewed from the street contrary to the second picture where there is a lot of daylight, and the café is seen from the inside.  
The colors are brighter, lighter and warmer in the second picture (with a predominance of yellow) than in the first picture (with dark colors but also yellow light and red).  
In both pictures there is a lot of contrast between lights and shadows.  
There is only 10 years between the two painting: they are from the same century. This is almost the same fashion, however we see a little change: the women in Chop Suey are wearing hats and short hair (fashion of the 20s) and the woman in Night Hawks has long hair and no hat.  
In the two pictures, we can see red outside (in the first picture it's a building and in the second it's advertisement).

**Haliti Ronita & Bensalem Sabrina**  
In the two paintings, we think that it's represent the same woman because we can see under her coat same orange dress in the two pictures. Their skin clear and they probably have the same red hair. Another common element of the two painting her loneliness and her sadness. In the two painting she looks alone and very sad. She seems isolated she looks into space, we can suppose that maybe she is thinking about something important. In the first picture, the setting is empty so we can imagine it is a hotel room and maybe on the second picture restaurant of the hotel.  
There are many different elements too:  
We can see that there are more light on the wall picture because it's the morning and on the first light exposes the woman and on the second picture the night because there is artificial lights and the predominance of dark colours. There is a gap of years between the two pictures so the style of the painting is totally different because we have on the one side « Automat » which dates from 1927 which is a rather classic style and on the other side : Mor Sun » which dates from 1950 who is more current more modern. In the two pictures there are a lot geometric lines. In the first picture, the lines are rectangular and very straight and unlike in the second picture the lines are more circular.

**Ibtissem et Kenza**  
Ter New York Movie 2e Two On The Aisle: The common elements between the two pictures are : The decor is the same in both painting., There are theatre chairs, a scene, some spectators. The color red are the same ( the carpet ... ). And there are two women who seems out of the society because they are apart of the crowd. They are alone. **The difference elements are :** In *TOTA* , the lights are shining, the lines are circular. The people are sitting in the front to see the show but it didn't start yet. The colors are bright, the show didn't start yet maybe this is why the lights are more bright because the lights are only *NYM*, the lights and the colors are dark, the painting is geometrical. It has straight lines. The show started.

**Guillaume et Matéo, Emma et Nadège, Sabrina et Ronita, Maria Automat' 1927 and "Morning sun" 1950**  
♦ The common element between the two first picture are :  
- There is a lonely woman and we can think that it's the same woman (maybe it's the same dress). Her skin is clear and maybe her hair are red and they are tie too.  
- She's sad and in the two picture she looks into space because she's thinking.  
- She's maybe in the restaurant of the hotel in the first painting and we can note that the colors are the same in the two paintings : orange, brown and dark so it's hot colors.  
- She seems isolated and maybe she thinking about something important.  
♦ But there are many differences too :  
- The light is artificial on the second picture whereas the light in the first is natural it's sun light. So we can see that there are more light on the first picture because on the wall the light expose the woman. Indeed the first picture it's the morning, on the other one, it's the night. The style is different : modern on the first, classic on the second because the frames are circular unlike the first, where the frames are more straight.

**Violette & Ludvine**  
Approaching a city in 1946.  
On this picture, the principal colours are yellow, red and orange and a little touch of blue for the sky. The light come from the sun, and under the bridge we can see a shadow. The picture represents a part of a town, a bridge and train tracks. The impression for the spectator, this town is empty with nobody inside.  
House by the railroad in 1925. On this picture we can see many colours, blue , white, dark, red, orange and yellow. We can see one main element : a house and a train track. The light is natural, it comes from the sun and on the door we can see a shadow. On the second painting, the light is on the wall of the house. The impression for the spectator, when he sees the picture, he thinks it is old and probably empty too.  
Comparison of the two paintings. In the two pictures, we can see the same colours and empty house.  
In the two painting we see no people, some shadows and a lot of windows.  
In the two paintings the light come from the sun, it's natural light.  
In the two paintings, we see a little part of sky by the same colours. The town in the first picture and the house in the second give an look old.  
In the two painting they are chimneys. The two pictures are the same style of painting.  
In the two painting we see two landscapes, City and Country side, there is an opposition. In the both pictures there is a railway. In the two painting the technique is maybe the same. The subject is the same in the both pictures. The two paintings represent the urban architecture, building and house.

**Garance et Hélène**  
Night hawks & Chop Suey  
There are bars or diners in both pictures, the subjects are both people who are eating or drinking something. The characters are mostly women. We can see the names of the diners : for Night Hawk Phillips, for Chop Suey, we can see the word "suey" thus we can suppose it is written "chop suey". The realistic subject, the people are not posing, they're all busy, they have something to do like drinking, eating or just talking.  
The lines are quite geometrical, the windows and the tables for example are rectangular. The colour really bright because of the contrast that is really accentuated and the light focuses on the people in the central elements of the canvas. In Nighthawks, the neon lights illuminate the red haired lady. In Chop Suey, the women with a very light complexion and a "cloche hat" is flooded by daylight that comes from the outside. In both pictures, there's red outside, in Nighthawks it is building and in Chop Suey it is an advertisement.  
It shows that those women come from the same century, because their styles are not so different, but they doesn't come from the same decade. The women in Chop Suey are wearing very short hair and "cloche hats" that are typical of the Roaring Twenties and the lady from Nighthawks doesn't wear an and has longer hair, a style that correspond to the Thirties.

A noter que pour certains élèves, les productions ont été améliorées quantitativement et qualitativement. Les productions d'élèves visibles ci-dessous montrent bien les effets positifs de la collaboration en ligne sur l'apprentissage.

Voici deux productions dépassant largement le niveau moyen (A2) d'un début de Seconde (nous étions au début du mois de novembre) avec des descriptions intégrant des structures comparatives et des adjectifs comparatifs pour le premier, et des présuppositions faisant appel à de l'implicite pour le second. Certains éléments lexicaux vus en cours ont été assimilés et re-utilisés ici.

**Eva and Bertille**

The two pictures : Night Hawks, 1942 / Chop Suey, 1929

The two paintings represent a café. There are four people inside each café. In Night Hawks, we can see that it's the evening because of the darkness. It is viewed from the street contrary to the second picture where there is a lot of daylight, and the café is seen from the inside. The colors are brighter, lighter and warmer in the second picture (there is a predominance of yellow) than in the first picture (with dark colors but also yellow light and red). In both pictures we can see a contrast between warm colors. There is only 10 years between the two painting so they are from the same century. This is almost the same fashion, however we see a little change: the women in Chop Suey are wearing hats and short hair (fashion of the 20s) and the woman in Night Hawks has long hair and no hat.

In the two pictures, we can see red outside (in the first picture it's a building and in the second it's an advertisement).

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11/12 Hopper's paintings  
Common elements in Hopper's paintings

**Emma and Nadège**  
"Automat" 1927 and "Morning sun" 1952  
The common element between the two first picture are :  
- There is a lonely woman  
- We can think that it's the same woman (maybe it's the same dress) Her skin is clear and maybe hair are red and there are tie too  
- There are sad  
- They look into space  
- She's maybe in the restaurant of the hotel in the first painting  
+ But there is many different too :  
- The luminosity is artificial on the second picture  
- On the first picture it's the morning, on the other one, it's the night  
- The style is different : modern on the first, classic on the second because frames are circular  
Morning Sun : automat :

**Maria**  
Morning Sun / Automat  
On the two paintings, we think that's the same woman.  
On the second picture, under her coat we can see the same dress like on the first picture. An other common elements of the two paintings is her loneliness and sadness.  
On two paintings there are lot of geometric lines. On "morning sun" the lines are rectangular and on "automat" it's circular.  
I think she is in the restaurant of the hotel.  
There is a different :  
- In the first painting it's morning but in a second it's the night.  
- The luminosity is different too. In the second painting it's an artificial luminosity.

**Guillaume and Malou**  
"Morning Sun" 1952  
"Automat" 1927  
There is an alone girl. There are white and they look sad and desperated.  
In the two painting she is in a room and we can see outside.  
The colors are the same, orange brown and dark.  
There is a light source in the two paintings.  
The Frame are different. In the first painting it's very straight, rectangular but in the second painting the frame are more circular.  
We can think maybe the girl is the same in the two paintings. The two girls is clear and they probably have the same hair.  
Thank you for your attention ! :)

**Kelly and Lucie**  
Approaching a city and House by the railroad  
Colours : The principal colours are yellow, red and orange (and a little touch of blue)

**Isabelle and Kenza**  
The Movie Theatre  
Two On The Aisle  
The common elements

**Romane and Ophélie**  
"Approaching a city" (1946)  
"House by the railroad" (1925)

**Isa and Bertille**  
The two pictures : Night Hawks, 1942 / Chop Suey, 1929  
The two paintings represent a café. There are four people inside each café. In Night Hawks, we can see that it's the evening because of the darkness. It is viewed from the street contrary to the second picture where there is a lot of daylight, and the café is seen from the inside. The colors are brighter, lighter and warmer in the second picture (there is a predominance of yellow) than in the first picture (with dark colors but also yellow light and red). In both pictures we can see a contrast between warm colors ). There is only 10 years between the two painting so they are from the same century. This is almost the same fashion, however we see a little change: the women in Chop Suey are wearing hats and short hair (fashion of the 20s) and the woman in Night Hawks has long hair and no hat.  
In the two pictures, we can see red outside (in the first picture it's a building and in the second it's an advertisement).

**Anonyme**  
9 nov. 2015 9:15am FLAG

**Ronita and Sabine**  
"Morning sun (1952)" and "Automat (1927)"

-On the two paintings, we think that's the same woman.  
On the second picture, under her coat we can see the same dress like on the first painting.  
Another common element of the two paintings is her loneliness and her sadness.  
On the two paintings she looks alone and very sad.  
She seems isolated and maybe she thinking about something important.  
On the first picture, the setting is empty so we can imagine that is a hotel room and maybe on the second picture is the restaurant of the hotel.  
-There are many different elements too:  
We can see that there are more light on the first picture because on the wall the light expose the woman.  
On the second picture there is a predominance of white and black.  
On the two pictures there are a lot of geometric lines. On the first picture, the lines are rectangular and on the second picture the lines are circular.

**Enzo / Clara**  
Common elements of and « House by the railroad »  
Subject :  
-The subject is the same  
-The two paintings represent architecture, building  
Composition: There is  
The technique is maybe  
-The architecture is geometric  
-There is nobody in building  
-City and country-side  
-The colors  
-We see two landscapes

**Garance & Héliana**  
Night Hawks, Chop Suey  
Common points :  
-The subjects are womens  
-There're dinners.  
-The colours are bright, warm and there's lot of contrast  
-The lines are really geometric  
-This is realistic, the people are not posing  
-There is lot of light  
Differences :  
- Night Hawks takes place in the night, maybe the people come from a night out / Chop Suey takes place around midday, the womens wear more casual dresses  
- In Chop Suey, the womens look warm, we're in front of them. / In Night Hawks, they're further, there's a window between them and us.

**Ronita and Sabine**  
"Morning sun (1952)" and "Automat (1927)"

-On the two paintings, we think that's the same woman.  
On the second picture, under her coat we can see the same dress like on the first painting.  
Another common element of the two paintings is her loneliness and her sadness.  
On the two paintings she looks alone and very sad.  
She seems isolated and maybe she thinking about something important.  
On the first picture, the setting is empty so we can imagine that is a hotel room and maybe on the second picture is the restaurant of the hotel.  
-There are many different elements too:  
We can see that there are more light on the first picture because on the wall the light expose the woman.  
On the second picture there is a predominance of white and black.  
On the two pictures there are a lot of geometric lines. On the first picture, the lines are rectangular and on the second picture the lines are circular.

Ci-dessous, une production de deux élèves de niveau A1 comprenant des phrases simples mais compréhensibles avec des répétitions. (Anecdote : durant la présentation du travail, quelques élèves ont défendu le binôme avec humour en disant qu'ils ont au moins pensé à utiliser des anaphores !)

fr.padlet.com/Delphinium/xg2tybg9toi2/wish/80052824

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6/16

There are four people inside each café.

In Night Hawks, we can see that it's the evening because of the


**English :**  
**Common elements :**

In both pictures we can see lots of train tracks.  
 In both pictures we can see some buildings.  
 In both pictures we can't see any people.  
 In both pictures this is the same historical period.  
 In both pictures the colours are lights.(for exemple the sky is blue on the two pictures)

Approaching a City, 1946 AND House by the railroad, 1925

*mrs lehnard*  
*the 05/11/2015*

*Maxime and Roussel*



PAGE 1 SUR 1

**Maxime and Roussel**

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Afficher tous les téléchargements...

FR 17:40 dimanche 29/11/2015

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Ci-dessous la deuxième version améliorée des deux élèves avec une augmentation sensible de la quantité et de la qualité produite. Cette mode d'écriture se révèle positif pour l'apprentissage.

The screenshot shows a web browser window with a document titled "Hopper's paintings-2nd v. X". The browser's address bar shows "padlet.com/Delphinium/eiw32e9qw7qu/wish/84646487". The document content is organized into columns with text and images. A central pop-up window is open, displaying the following text:

**Anonyme**  
9 oct. 2018 11:03am

**Maxime and Roussel**

**Approaching a City, 1946 and House by the railroad , 1925. The common elements between the two pictures are :** On Technics: the same colours- the two picture share the same style-The architecture is geometric. On the elements of the painting:- they aren't people on the two pictures-The architecture is geometric - On both pictures there are train tracks. In the two pictures there is a building.- The two paintings represent the urban architecture.- There are lots of windows in the home.- there are chimneys. On the Others: The subject is the same in the both pictures.

At the bottom of the pop-up window, it says "PAGE 1 SUR 1" and "Maxime et Roussel".

### **Step 3**

Mise en commun - Trace écrite co-construite en expression orale (enseignant-élèves)

#### **Morning sun / Automat**

The common elements of these two paintings (Morning sun / Automat)

In BOTH paintings, there is a HUMAN SUBJECT. It is a woman. She is alone.

In morning sun, the woman seems lost in thought. She seems to be STARING INTO SPACE.

**In both pictures, the women seem INTROSPECTIVE. They don't seem CONNECTED WITH their IMMEDIATE ENVIRONMENT.**

**The common elements of the two pictures: There are no human subjects. The two paintings provoke feelings of sadness, emptiness, and isolation.**

There are buildings with closed windows. This suggests an absence of communication between human life and the outside world

.....

#### **New York Movie, 1939 / Two on the aisle, 1927**

**.Common elements: In both paintings the environment DEPICTED (shown) is a theater. The subject is a lonely woman DISENGAGED (not participating in) from the environment.**

She is located on the FAR RIGHT SIDE of each painting. And the light is focused on her. On both pictures there are red curtains near the woman.

In NYM, the woman looks LOST IN THOUGHT (she is thinking very hard). She is looking down. The light is shining on her; So, she is the FOCUS of the painting. The left part of the picture is DARKER. In NYM, there are WARM colors. The lights are orange and yellow. The CURTAINS are orange. The CARPET is grey.

In TONA, the colors are GREY: LIGHT GREY and DARK GREY. The woman is separated from the rest of the people. She is sitting in a THEATRE BOX. She is reading, probably the theatre program.

**In both pictures, Hopper isolates the woman subject (or female subject). They are in their own world.**

In NYM, the show HAS ALREADY STARTED but in TONA, the show HASN'T started YET.

There is a woman cleaning the seats and there is a man watching the preparation; Maybe he is the manager.

.....

#### **Approaching a City, 1946 / House by the railroad, 1925**

In both pictures, there is the RAILWAY.

In AAC, in the foreground, there is a RAILWAY TRACK. The light is shining on the wall that BORDERS the railway. In the background, there are SQUARE buildings with NUMEROUS windows.

On the left of the picture, there is a TUNNEL.

In HBR, the focus is on the two elements : the MANSION and the railroad.

The light is shining on the LEFTSIDE (wall) of the house.

**The impact of the picture is the predominance of a feeling of solitude. There is the absence of people. There is no life. This is not a LIVELY scene. It is a DESERTED scene.**

.....

### **Night Hawks, 1942 / Chop Suey, 1929**

**In NH, like in every single one of Hopper's painting, the light shines in a specific place.**

The light is directed towards the four people around the bar. **So, Hopper's FOCUS is ON the people and his objective is to make us WONDER ABOUT (= ask questions) the identity of these people.** Who are they? What are they doing there? **What are their relationships with each other?** Outside, it's night and inside the diner, it is neon lights.

In CS, the scene takes place during the day, CONTRARY TO the above (= the top) picture. The light is shining bright on the couple and on the window behind them. The sun is shining bright inside the diner. There is another couple on the left but we only see the woman's face and not her body. The two women in the foreground haven't TAKEN OFF their hats.

## **SEANCE 4 : Travail préparatoire de la tâche finale**

**Step 1 : Fiche d'activité. Objectifs : entraînement sur les adjectifs et les noms, et travail de reformulation.**

**Le lexique ci-dessus est une reprise de ce qui a été entendu durant la compréhension orale ou exploité durant les interactions à orales.**

**La fiche ci-dessus inclut les corrections.**

**1. WHAT DOES IT MEAN? Explain the following terms.**

**→ Hoppers' contemporaries: Either artists or people who LIVE AT THE SAME TIME AS HOPPER.**

→ A moviegoer: Is SOMEONE WHO OFTEN GOES TO THE MOVIE THEATRE

→ There is a sense of alienation in Hopper's painting: His characters seem to be CUT OFF FROM THEIR SOCIETY. (TO BE APART FROM SOCIETY). His characters seem to be ALONE.

## 2. Complete

- To LOOK AT a painting (with your eyes, what you do)
- To SEE a movie
- To WATCH television
- Hopper is a good OBSERVER of his environment because he can reproduce it with accuracy (=EXACT).
- Nighthawks is one of the most FAMOUS of his paintings. ( another word for well-known)

## 3. Nouns and adjectives. Complete the missing nouns or adjectives.

<b>NOUNS</b>	<b>ADJECTIVES</b>	<b>NOUNS</b>	<b>ADJECTIVES</b>
<b>Darkness</b>	DARK	LIVELINESS	<b>lively</b>
<b>Mystery</b>	MYSTERIOUS	FASCINATION	<b>fascinating</b>
<b>Loneliness</b>	LONELY	POWER	<b>powerful</b>
<b>dream</b>	DREAMY	BEAUTY	<b>beautiful</b>
<b>Noise</b>	NOISY	ISOLATION	<b>isolated</b>

## 4. LIGHT AND COLORS

Synonyms for LIGHT or ABSENCE OF LIGHT that can be used when describing a Hopper painting.



LIGHT	ABSENCE OF LIGHT	The colors that Hopper uses	
Shine / shining	Dark	<b>WARM COLORS</b>	<b>COLD COLORS</b>
Sunshine	Dim light (the light is weak)	Orange	Grey
Bright	Ill-lit (not very well lit)	Yellow	White
	Shade	Red	Black
	shadow	maroon	green

### Form new adjectives using colors

-black, grey : pitch black / blackish / steel grey/ silver grey

- blue : sky blue /light-blue

- brown : dark-brown/light-brown

- green: apple-green, lime green

- yellow : mustard yellow

white : snow white

- Red : bright red

- beige / cream-colored

## Tâche intermédiaire 2

### Step 2 : Writing task

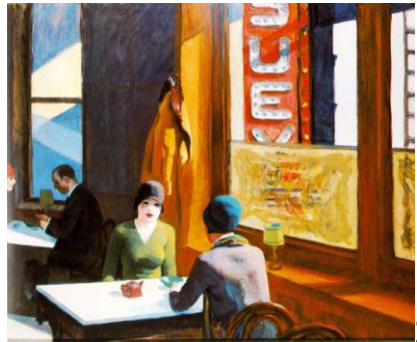
#### 1. Modes of writing

What are the differences between these modes of writing? (15 minutes) - First person narrative, second person narrative, third person narrative.

#### 1b. What are the most used tenses in narratives?



2a. Imagine the thoughts of this character from Hopper's *Automat*, 1927 (20 minutes). Don't forget to choose first your mode of writing and also be careful about the tenses you are going to use.



2b. Imagine these two women's conversation from Hopper's *Chop Suey*, 1929 (20 minutes). Don't forget to choose first your mode of writing and also be careful about the tenses you are going to use.

## SÉANCE 5 : Raconter un histoire

**Step 1: The ingredients of a story. What do you need to think about before telling a story?**

**Phase de réflexion méthodologique avant de raconter une histoire : de quoi a-t-on besoin afin d'inventer une histoire à partir des personnages d'une peinture?**

**Utilisation du numérique lors de la réflexion méthodologique en vue de préparer de la tâche finale - Utilisation de Framapad**

Je commence la séance par une phase de brainstorming en salle informatique. J'ai d'abord tenté d'utiliser le site de Framapad dont j'ai au préalable intégré l'URL dans une page de Moodle. L'avantage de procéder ainsi est que les élèves restent sur l'ENT du lycée et ne sont pas tentés de surfer sur internet lorsqu'ils ne sont pas invités à le faire.

L'avantage de l'utilisation de Framapad est la collaboration en ligne. Les contributions sont instantanées avec la possibilité d'amender les propositions. Des codes couleurs sont attribués, ainsi l'enseignant peut suivre le travail de chaque groupe. La synergie collective permet aux élèves d'accéder à des productions finales de bonne qualité sans toujours passer par l'enseignant qui peut ainsi se mettre plus en retrait ou intervenir auprès des groupes plus faibles pour des contributions lexicales ou méthodologiques. Par ailleurs, tous les élèves sont actifs (learner-centered environment) durant un laps de temps - ce qui n'aurait pas été possible durant un brainstorming classique, par exemple à l'oral sur le mode frontal enseignant-élèves.

Cependant, après un premier essai avec une classe de seconde de niveau moyen, la difficulté suivante est apparue : le fait de pouvoir effacer les phrases a pu poser problème car certains élèves avaient accidentellement effacé les lignes de leurs camarades et ensuite ceux-ci ont fait de même un peu par jeu, ce qui a retardé la production collective. Toutefois, cette difficulté peut être contournée - au lieu de faire travailler toute une classe sur la même page, on peut envisager de constituer plusieurs groupes qui travailleraient chacun sur une page séparée de Framapad. Si l'on évite ainsi les ralentissements dus aux effacements accidentels, cependant, le travail s'inscrit moins dans une dynamique collective d'échanges entre tous les élèves de la classe.

Autre inconvénient, de nature non pédagogique toutefois, la page de Framapad s'efface au bout d'un mois (ou deux dans certains cas) - l'enseignant doit donc penser à exporter le travail s'il souhaite partager ses séquences avec des collègues.

Les instructions suivantes étaient portées sur la page de Framapad :

**What do you need for your story? Complete.**

**You need to think about...**

**Productions de la classe de seconde de niveau moyen (page exportée de Framapad):**

you need to know the historic context, you need to know the country or the city, you need to find a name for the characters, you need to find an age for the characters,

you need to create a life for the characters

you must find a name for the characters, you must find

you need a character

you need to choose a painting of Hopper

you need to invent a life of personnage

You need to say what they do

You need to invent a situation

I need to to invent

you need to have a context.  
you need to create more characters  
You need to give a name  
we need to know how ?  
what the context of the story ?  
where is it ?  
what is the principale character ?  
What's happened  
The subject  
The context of the story  
invente the caracter  
give name of the character  
we need to know where ?  
we need to know when ?  
we need to know the past of the character ?  
you need know the vocabulary of the story as *there is or there are ...*  
you need a idea  
you need know the life of Hopper and the emotions  
you need to imagination and inspiration  
you need invent the caracters and the context in relation to the painting  
you need respect the century so the 20th century  
We need to know information, where it takes place, when, how, what's happens  
We need to now Hopper's feelings.  
we need to now hopper's life.  
we need now hopper's inspiraton.  
we need the place of painting, we need to now the name's of character, we need to now a subject of painting, we need to now the context, an the dicription of subject  
we need the context of the painting.  
we need to know where the scene take place and when.  
we need to know what emotion the painting give.  
you need to know what is the style of this painting  
We need to have a imagination.  
We need to depict the painting.  
We need to have information about the context, character, style of painting...


**Nous remarquons que l'écriture synchronique est ici une aide précieuse pour générer des idées et enrichir les apports personnels. Les élèves disposaient de 10 minutes. Le fait de jeter un œil sur ce qu'écrivent les autres permet non seulement d'emprunter des idées mais déclenche la pensée associative et réactive le déjà connu.**

Ci dessous, le même type de travail mais cette fois sur Padlet. Il est difficile cependant de faire une comparaison des résultats entre l'utilisation de Padlet et de Framapad pour cet exercice puisqu'il y a un décalage de niveau entre les deux classes de Seconde. Par ailleurs, cette fois, j'ai jugé plus utile de les faire réfléchir directement sur l'image qui allait servir de support à la tâche finale. Le fait de travailler avec plusieurs Secondes présente au moins cet avantage - il est possible d'ajuster son enseignement d'un cours à l'autre et d'en observer les effets.

fr.padlet.com/Delphinium/gx8pfsnbnv

## What we need to know before telling a story - 2e 5/8

**Nighthawks, 1942**  
Imagine what you would need to a story about any of these characters.



**Emma & Nadège**  
To tell a story, we need to have a subject and a plot. We have to ask ourselves some question question about the painting, so: what time is it? Why it's the night, what are they doing? Why the restaurant is empty and what were they doing before, and so on.

**Violette & Ludivine**  
For write the story, we need:  
- A characteres  
- a environnement  
- Their age  
- The period  
- Their names  
- The biography of characteres  
- The situation  
- The date  
- Why they are there?  
- The context  
- Why they are in this bar?

**Garance & Héliena**  
the environment, the town?  
why are they in this bar?  
who are they? (their personality, their story, their problems)  
what is the period?  
what will they do?  
what are they talking about?

**Romane & Ophélie**  
To make a story, we need to find:  
- a period, the date  
- a place  
- many characteres with her name, her age  
- why they are in the bar  
- the relation between the personages  
- her situation  
- what is the subject of her dialogue  
- a context  
- is a couple?

**Enzo and Clara**  
For make a good story, we have to know more about:  
-> The Subject of the story.  
-> The Historical context and the year of the publication of the painting  
-> The mood of the characteres  
-> The Place where the characteres be  
-> What are the characteres talking for?

**MAXIME ET ROUSSEL**  
When we want make a story . We have to make :  
-The characteres(name , age ,personnaliste ,appaerences ,etc...)  
-The date (for exemple 1664)  
-The places (for exemple Sidney)  
-The subject (two people want to be married)  
-The problematic (the fathers of this two people have a conflict)

**MARIE ET timothée**  
For write a story, we need to know one or many subjects. If we take many characteres, they probably have a different personallity.  
We have to describe the characteres : the name, the age, maybe the physical...  
We have to describe the environment and choose the place where the characteres have to meet.  
We have to choose one periode, one date, the relationships of the characteres.  
If we do a dialogue, we have to one subject of conversation.  
We must imagine the adventures...

**Ronita & Sabrina**  
For write the story we need to know:  
-who are the characteres ?  
- their age  
- their job  
- the setting  
- is a couple ?  
- The context of the story  
- what have in common the man and the woman ?  
- what are they talking about ?  
- why are they in a bar ?

**Bertillette et Eva**  
We need to know:  
-the setting: the country, the city  
-the periode the Historical context  
-the biography of the characteres and their personalities  
-what happened before, why are they in the bar ?  
-the action  
-the conflict  
-the end of the story  
-the relationship between the characteres  
-what are the characteres doing in the picture  
-the dialogue

**Guillaume and Matéo**  
To make a story we need we have to understand the situation. We can see the face of the people to know if they are happy, sad or anythink. With this element we can know the people's mood.  
- We can see the environnement.  
- We can speak about the light.  
- We can see the architecture of the building.  
- We have to think who are the people.  
- Where are the people ?  
- Why there isn't people in the street.

**Kelly & Lucie**  
For write the story, we need :  
-Their characteres (their name, their story, their biography, their ages)  
- The place (where are they? In wich town ?)  
- The Periode (the year ?)  
- The situation/ the context (what are they doing here?)  
-Are they together ? (or maybe they are sister/brother or friends we don't know)  
- Of what are they talking about ?

**Maria**  
characteres  
the periode  
personality of characteres/ biography of the characteres  
the place  
the situation/ the context

**Ibtissem & Kenza**  
We're going to use the barman, the woman and man sits next to each other and the other man.  
What's the relationship between the man and woman ?  
Why is there an another man?  
Why are they in a bar ?  
What does the barman say to the couple ?  
What's the name of the characteres ?  
What's their age ?  
What's the town ? The country

**Daniel and Ismaël**  
We need to know :  
- What are their characteres ?  
- What is the periode?  
- What are their ages?  
- What are their names?  
- What are their objectives?  
- Why are they here at this moment?  
- What's the relationship between the personages ?

**Tâche finale - Production écrite sur Padlet**

J'ai déposé Nighthawks sur Padlet et demande aux binômes de construire une trame narrative autour du tableau. Production attendue : 10 lignes environ (100 mots) soit sous la forme d'un monologue intérieur, soit sous la forme d'une narration à la troisième personne.

Contraintes: respecter le contexte de la peinture de Hopper – ici l'Amérique des années 40.

**Instructions: Step 2 : Choose one character or characters from this painting. Imagine and write a story about him / her or them.**

Les élèves disposaient d'une l'heure en classe pour réaliser ce travail. Celles ou ceux qui le souhaitaient pouvaient compléter leur production à la maison. J'ai remarqué que la plupart d'entre eux avaient poursuivi l'écriture chez eux, ce qui indique leur motivation pour cette tâche.

Ci-dessus les productions écrites des élèves de la classe.

Lycée les Eaux Claires E.Hopper, Tell your story - X Lenhard

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## E.Hopper, Tell your story - 2e 5/8

**Violette & Ludvine**

In 1940, it is the story of man who had a mission for killing couple because they were very dangerous. He was a mysterious man. His name was Jack and he was 39 years old. The name of the couple was MR and MRS SMITH. He was in the PHILLIES bar to spy on the couple. The Smith couple was very dangerous because they killed children. In reality Jack was a private detective for the parents of dead children. The barman was an accomplice of Jack. The barman put poison in the glass of Mr and Mrs Smith. They didn't know. The couple find the behavior of the black man, Jack strange. After, in their home, Mr and Mrs Smith under the effect of the poison fell down the stairs and died!

The detective had accomplished his mission and the parents of the dead children were very happy because their children were avenged. Jack got a reward, a huge sum of money and the barman got some money too.



**Maxime et Roussel**

I will tell the story of a russian secret agent on the years 1948. This man was seen in the USA

**Ronita & Sabine**

The picture tells the story of a criminal couple. Their names are Elizabeth and Melvil.

**Elizabeth:** So, do you want to drink something?

**Melvil:** Yes, I need a drink because I'm very stressed.

**Elizabeth:** Sir, could you bring us a cup of coffee please?

So, what is your plan?

**Melvil:** This is our last chance to steal the biggest diamond in the world.

**Elizabeth:** I know, the museum closes at 8 PM. We have to get into the museum at 9 o'clock.

**Melvil:** Good idea! We can't afford to make mistakes!

**Elizabeth:** Speak more softly because I have the impression that the waiter is listening to us...

He can't discover our plan...

**Melvil:** ( He receive a message)

Oh! I have a message from the boss.

**Elizabeth:** Oh no! What does it say?

**Melvil:** He said that if we fail he's gonna kill us. And he said that our partners in crime are waiting us at 9 o'clock to begin the mission.

**Elizabeth:** OK! So, we'll meet tomorrow at 9 o'clock. Don't be late please! It's important because if we succeed at this mission we

**Emma & Nadège**

It's my story, I'm an american spy. I have a mission. But I don't know what it is. My boss told me that I have to go to the phillies but I have no gun. The bar is in a strangely calm. I feel that it will quickly go bad. I can't afford to blow my cover. I would risk my life.

The more I observe them, the more they seem suspicious. They seem to have a code not to be understood. I know now who they are, they have a strang accent: they are soviet spies. I have to eliminate them.

I think that they want something from the barman. I need to protect him. I try to think, who is he or who was he. After a few second, everything go fast. He was an important scientific and dangerous for soviet.

I try to send signs to the barman for hide him. He takes times for understand but when he understands he run fast and boom. The soviet gets up and takes their guns and try to attack me. My first reaction is take a bottle and break it to threaten them with it.

The man pushes me hard against the counter. I can't move, he takes my hat and takes the bottle too. He threw the bottle at the window and breaks it. Instinctively, he

**Enzo and Clara**

At Night, in 1940, James Rubber, a private detective, of a giant renowned return normally at home to meet with his wife, Mary, after a day of hard work about a serial killer in Chicago. When he push the door of his apartment, he smelled a very strange odor, like a foul odor. He Decided to enter, he noticed that all the lights were switched off.

The inspector call his wife with the voice three times, but she didn't answer.

He goes into the apartment to find her, he search into all the rooms, in the bathroom, the kitchen but she was not here. When he goes into toilets, he see many huges puddle of blood and his wife with the head into the lavatory.

He call immediately the police to talk about this terrible eventment.

James has already seen this kind of crime scene in the past, that's why he decided to investigate about the murder of his wife. Three days later, after a long period of hard work to find something, James has found a link between The series of murders in Chicago and the murder of his wife.

Then, he decided to make a pause and go into a coffee shop around the town, The "PHILLIES". James has friends everywhere and that's why he know the

**Maria, Eva et Bertille**

My name is Robert Anderson. I am private detective. Uptil now, my life wasn't really exiting. But this evening, I have a special mission: the FBI employed me to watch a couple of potential killers: Mr and Mrs Sunflower. That's why I am stting in the diner "The Phillies" in a deserted district of New York. It is 3 a.m. I'd rather be in my bed, but I know that my action could save lives. The diner is empty. A couple is sitting in front of me, they are talking. But they are probably French, so I don't understand them. The barman is giving them two glasses of beer. There's something white under the glass. oh my god! It's a sheet of paper! The man is taking it discretely. They are accomplices! I have to take the paper it's imperative. A few minutes pass... the barman is telling me that the diner is closing. I have to leave. But I have a plan I have to find the truth. Maybe can I hide me behind the wall of the diner but just after I leave the room, the barman goes down the blind. There is a door behind the cafe, I have to contourn it to enter. I was right, there is a back door. Carefully, I enter and I arrive into the kitchen. I hear The voice of the three people next to me. The barman say that he have to go in the kitchen to prepare something to eat. I can't hide me because this is a little and bright

**Garance & Héléna**

December, 1929  
Gemma Johnson, was walking down 5th avenue, she was cold. The avenue was deserted because of the worldwide economic depression. She suddenly caught sight of the only one opened bar in the avenue.

I'm thirsty. What if I have a drink? It seems she forgot she was ruined. She lost her last contract three months ago and with it her cinema dreams.

She went into the bar and took a chair: "A whisky. One bottle." The barman answered that it wasn't possible, because of the prohibition and proposed her coffee instead. A man next to Gemma call out to her: "Alcohol is forbidden for a decade now. Where have you been all this time? Even if you were abroad you should have heard of it!"

-Be careful who you are talking to, I am an important lady you know! Got indignant the woman

-You? A lady? You're more a depressive alcoholic than an important lady, said the man sarcastically.

-I am! I am a cinema actress! I play in movies!

-I've never seen you, what is your name? Maybe I've seen your name in the fourth page of the end credits!

-Stop teasing me! I don't even know who you are! Exclaimed the young women.

-Excuse me, Milady, I didn't introduce myself. I'm George Pendrick, until the Black Tuesday I was a real-estate agent. And you, Milady?

-Please, stop calling me Milady! I'm Gemma, Gemma Johnson... My last contract expired a month before the crash and now, I don't have any job for the moment... said her pathetically.

-So we are both unemployed! Deduced the man.

-You're talking for you! I will find a great role, the role of my life! And I'll shut you up! Shouted the actress.

-You are quick-tempered, noticed him, it's time for you to face reality: you will never get a cinema role again! I can even bet they stopped the production of some of the movies because of it!

-You're right... admitted her, I was supposed to play in a movie who was talking about glamorous spies and diabolic enemies... but... She wiped a tear.

-Huh please don't cry! Would you like a tissue?

-Yes... thank you... She blew her nose.

-Please, tell me the story of this movie. Said he softly.

-You know, the story isn't really different than the others... there's someone who is killed in the beginning, a spy, his glamorous girlfriend, a foreign villain and his fluffy white cat. The hero is captured by the secret society of the villain but can finally escape him and his girlfriend. They're safe and sound and the villain is eventually send to prison.

-Pretty classical, but it could have been nice...

-Yes, it would have been the turning point of my glorious career!

-Don't you think you exaggerate? It wasn't a really original movie, there were loads of movies with a story with a similar story!



secret agent on the years 1948. This man was sent in the USA by Staline to infiltrate the NASA to study a project about planes and rockets. This man stayed in a bar in NY before his return to the USSR. He remembered his travel in the USA. His name was Vladimir but he had a nickname :Mike Johnson. Vladimir observed the new rocket during seven month but the CIA discovered his secret , so the CIA tried to kill Vladimir but he escaped to New York with an accomplice. When he arrived in New York, the CIA found Vladimir and sent him to Guantanamo. During the travel Vladimir was deguised in an American soldier and he escaped the real American soldiers. He bought a plane ticket to go back to USSR and went back to a bar during the night. In this bar (the bar of the painting Night Hawks , where Vlad is the alone man ), Vlad remembered his story in USA with a Whisky glass. He wanted go to the airport , but the CIA found him when he was trying to get out of the bar. He was shouted and he fell in front of the bar. The barman wanted to help Vlad, but it was too late. Vlad died just before his return in USSR, killed by the CIA after escaping two times from it.



succeed at this mission we will disappear to Africa. We'll have the opportunity to began a new life.  
**Melvil:** No stress , everything's gonna be ok !  
**See you tomorrow !**  
**Elizabeth:** Good bye !

the scene at the window and breaks it. Instinctively, he looks at the window and I profited to kick him. He is knocked off. Then I put my knife to his neck, and I ordered the girl " Put your gun down and go away or I'll do the same thing to you"  
 She goes away quickly and I say to the man, " discussing man to man "

and that's why he know the barman. James goes in this diner all days.  
 He seat in a chair and order a Vodka MARTINI.  
 While the barman prepared his drink, James take a look at the man who sitting in front of him because he looks very stressed, he sweating alone!  
 And see a girl sitting with the man, maybe his wife.  
 Suddeny, James has a vision...  
 TO BE CONTINUED

because this is a little and bright rooms and there are any hiding place. When the man enter, I panic and I take a cut to kill him. Shit! He's dead. What can I do ?  
 The couple call their friend and just after, they come in the kitchen. I don't have the time to think about anything. I take my gun and I shoot them. Humm, I think I have to leave.  
 Immediately, I take the paper in the pocket of the man. This is an adress in New York. What does it mean ? I don't know. The FBI may know something more. I run out the diner and I go to the FBI office, they take the paper and they thank me. That's all.  
 Uptil Know, my life was really usual, and know too, but I made three deaths.

with a story with a similar story!  
 -But this one would have been the best! Retorted the actress.  
 -But the film has never been shot!  
 -I know! It's not necessary to repeat it again and again! Got irritate the young women, now it's your turn to talk about you! What were you doing and did you finally get there?  
 -As I said, I was real-estate agent. I was selling houses and apartments to customers in a huge real estate office. When the crack went, I got fired because they needed money.  
 -That's sad, and kinda stupid. I think they should have kept you and fired someone else! They're stupid!  
 -That's kind of you but that's just the way it is, we have to go on.  
 -When I will become famous, I will force them to take you on back!  
 -if you do...  
 -Yes I will! Claimed her,  
 -Huh, it looks like we talked all night! Said the man looking at his watch.  
 -Well, it's only five! The sun didn't rise yet!  
 -Don't play with the words!  
 -Oh I will! And we're not the only customers! There's this man too.  
 -Pfff...  
 -So, what do we do next? Said cheerfully the women,  
 -Hum... I don't know...  
 -Let's go to the Casino!  
 -We are stony-broke and you're not any more an actress! You can't lose the money that it stays to you!  
 -But... begged her sadly,  
 -We won't.  
 -So if you don't want to go to the casino, what would you like to do?  
 -I'm hungry.  
 -You are hungry? Said surprised Gemma.  
 -Yes, it's not forbidden!  
 -So, let's eat! Mister, do you have something to eat?  
 -Hum... at this time, I can make you pancakes with bacon and eggs.  
 -Well, this will do!  
 -So a plate for each or just one for two?  
 -I'm hungry, I want one for myself.  
 -But I won't finish mine! Complained the young lady,  
 -I will help you!  
 -Fine..."  
 The waiter served them. The dishes smelled a little too much cooked, but it was perfect for the moment.  
 "And what will we do next? Asked Georges between two bites of bacon.  
 -Look, it's snowing! I wanna go outside!  
 -So you want to go outside, in the snow, in the night with just your light jacket?  
 -I don't have another, I pawn my fur coat.  
 -Oh, so you have to go outside with.  
 -It's too bad that alcohol is forbidden, it would have helped me!  
 -But, how did you have alcohol, and did someone ever told you it was forbidden? Exclaimed

**Ronita & Sabine**  
 Hi everybody! I'm Melvin. Several people have asked me to tell my story...  
 I never thought one day find myself in a situation like the one I'll tell you.  
 When I was a little younger, I was preparing my studies at university when I met this girl. Her name was Elizabeth.  
 This is the girl for me today as I have never wanted to meet.  
 She was beautiful, she looked very smart. So, we began to spend time together but unfortunately, she manipulated me. She was not an ordinary student, in reality she was a professional stealer.  
 She warned me that if I do not become his accomplice she threatened to destroy my family.  
 I therefore had no choice, I had to do what she said.  
 I was stuck and I could not find any other solution.  
 She wanted to steal one of the largest diamonds in the world and guess where?  
 My father owned one of the largest museums in the country and this is lower than the Diamond was guarded.  
 She had everything planned . She needed me to break into the museum because she knew that I could have easier access. It was an opportunity for her.  
 She gave me an appointment at the restaurant "Phillies".  
 It was a quiet restaurant, there were not many customers share a man sitting at the other end of the table. A through the transparent windows you could see the street, buildings.  
 That day the streets were deserted.  
 She was dressed in a red dress, red, shiny hair let loose. She had come to explain the plan.  
 She told me that I will introduce myself as a guest and at the end of the evening I had to make to help

**Guillaume and Matéo**  
 This story is about the mysterious man in a diner. I'm going to tell you his story. He was born in 1902 at Seattle. He didn't know his father and he lived with his mum. In 1910 he became interested in detective films. So he wanted to be a detective. In 1920, he began his detective training. But he was not a detective yet. He became a policeman first. After 4 years of service, he became a detective. He worked small cases like burglary or other small offenses. But in 1930, for 6 years he resolved crimes easily... one day the CIA called him because he was

**Kelly & Lucie**  
 Our Story  
 My name is Luke McDooley and this is my story. I was sitting on my chair, waiting for my coffee. A strange couple came in, the woman had a beautiful red dress and the colours of her hair were really awesome, the man next to her had a hat and a classic suit. They didn't look at me. They seemed suspicious. They were talked in a low voice. My coffee arrived and I pretended to read my newspaper so that I could listen to them. I didn't hear everything but enough to understand their plans. Sometimes they looked at me to be sure that I could not hear them.  
 After some time I understood that

The screenshot shows a web browser window with the URL [padlet.com/Delphinium/av41djp7ixqi](http://padlet.com/Delphinium/av41djp7ixqi). The page displays a digital story production with several text boxes containing dialogue and narrative. The background features a museum setting with display cases.

**Romane & Ophélie**  
 Once upon a time, in 1954, a man was sitting at the bar. He really felt alone in front of the couple because he was separated from his wife who has abandoned him. This man came in the restaurant, all the night after work, to drown in alcohol and forget these problems. Until, this man lived alone with his wife in a big house in the heart of the city. The name of this man is Peter, and Peter is a private detective. A winter night, Peter was very angry against his wife, so he return in his house, he take a gun and he went at the house of his ex wife. And when he see her, he point the gun and he killed her. But as he is a private detective, it's he wich dealt with the murder and he hasn't suspected. This case has never elucidated, so his ex wife couldn't rest in peace.

**marie & timothée**  
 - Peter ! if you don't solve a mystery if by three weeks, you will go loose the job ! say-me my boss.  
 - Oh no ! Please, not firing me ! I will solve a mystery, I promise !  
 -I hope for you !  
 He look me with a angry eyes.  
 Where I will go find a mystery ?  
 I walk many hours in the town but I don't find never.  
 I go in a bar who is wich has still it. I sit down and take one beer.  
 A couple enter

**lbtissem & Kenza**  
 Why?  
 Why does this happen to me? I always end up here since 5 months. It's the best diner of all Chicago but I feel terribly to be here without her, it was her favorite. The diner change since my last come, the barman changes, there are more waiter. The couple in front of me boring me. They look like me and Jo. I think that the couple's names is Charles and Diana, they talk more with the barman then with each other. I feel of than Charles and the barman know each other since a long time, they seem to have a connection. I had one too but now she's not in our world anymore. I'm lonely, why did you go? Charles and Diana laugh, this is why I hate couple! They always remember me You and I. I thought than we will age together, watch our child grow up, watch them have kids too. It was our biggest dream... You take it with you when you left. I want to kill them like they kill me right now. See them next to each other, touching hands, looking each other in a love way, they look us and it's bad because I don't want them to end like us. You know what destroy me too? The friendship between the barman and Charles destroy me. You always said «destroy what destroy you» and now I understand this. I heard a conversation between Charles and Diana, they have the project to be married, to have kids, a beautiful house. They remember me your ambition. I become a real nighthawk.

**Other text boxes:**  
 easily... one day the CIA called him because he was very good at his job! So he became a detective for the CIA. That was his dream. Some time later he received a strange objective. There was a man who had killed 50 people and eaten his prey. He found him in 1942 at the dinner "Phillies" and he stopped him, but this man was his father. He didn't know this when he stopped him but he learned it later when they got his identity. He was very shocked but it was his best case. This was my story.  
 After some time I understood that they wanted to kill a lot of people in Central Park. They were really dangerous. They were communist agents and were really trained to kill. I pretended to finish my coffee and I paid the barman. I ran to my home to get my weapons.  
 I came down again and waited for them in a small dark alley. After a few minutes I saw them and shot my pistol.  
 Now, I know that I saved the lives of innocent people in Central Park even if I had to kill two people.  
 -But, how did you have alcohol, and did someone ever told you it was forbidden? Exclaimed the man throwing his meal out of his mouth.  
 -Hugh you're disgusting!  
 -Maybe I am but me, I respect the law!  
 -I'm sure if you had the opportunity to drink alcohol, you would!  
 -I can't say I wouldn't, it's so cold and it warms so better than just coffee...  
 -Ha!  
 -But we can't.  
 -When I was an actress...  
 -And again...  
 -Stop! Let me talk! So, when I was an actress, I was going in foreign countries where it was legal like in France for example but I didn't officially drink in America, even if I had a bottle or two in a cupboard.  
 -So I was right, you're an alcoholic and you have been in another countries! Said triumphantly Georges.  
 -Yes... but... oh look peoples are opening their shutters!  
 -What a wonderful subject change! Said the man with a derisive smile.  
 -Oh shut up! I'm sure you have your faults too!  
 -No I don't!  
 -You liar! So what will we eventually do?  
 -Pay the bill and go outside, I suppose?  
 -That's very funny..."  
 So they did. The sun rose a couple hours after and the people were looking a little happier, or just maybe they regained their joy of life.  
 "What's today? Asked Georges,  
 -Hum, we're not the twenty-second, the twenty-third either... so we are the thirty-fourth!  
 -It's Christmas tonight!  
 -Yes, we have to do something!  
 -With our money? Are you serious?  
 -Why not?" Laughed the women.  
 December, 1938  
 "Well, that's how we met each other your father and I!  
 -Really? Exclaimed the little Robert.  
 -Yes, we're happy because of the crisis, what a paradox, isn't it Georges?  
 -Yes."

**A la lecture de ces productions, nous constatons que l'utilisation du TICE a représenté non seulement un élément facilitant pour les apprentissages mais a également servi de déclencheur de la motivation chez l'élève et le groupe. Le collectif a joué un rôle important de capitalisation des connaissances et a permis de réunir quantitativement et qualitativement des productions qui auraient été impossibles dans**

**le cadre d'un travail isolé de l'élève. Par ailleurs, le groupe a servi d'appui à la construction des connaissances à partir de l'outil numérique, ce qui a permis à l'enseignante de se mettre en retrait pendant qu'elle laisse aux élèves un rôle bien plus actif que dans le cadre d'un enseignement classique de type magistral ou de type interaction binaire prof-élèves. Quant au groupe classe, il s'est investi dans le travail de façon sérieuse et motivée, encouragé par une saine émulation et par la visibilité de travail de chacun.**

Les productions ci-dessus montrent que les objectifs sont atteints : le lexique est réactivé dans des contextes appropriés (dont le film noir des années 40 correspondant à l'ambiance de Nighthawks et qui inspirerait d'autres cinéastes et romanciers) de la ville américaine des années 30-40, les ingrédients d'une trame narrative sont respectés, et des éléments culturels sont bien réinvestis. Les élèves qui n'ont pas atteint le niveau A2+ attendu en fin de collège ont été placés en binômes afin de bénéficier de l'entraide. Ils sont ainsi entraînés par leurs camarades vers une production plus ambitieuse de B1 qui en général correspond plutôt à une cible de fin de Seconde. Cette façon de procéder pousse la classe vers le haut. Certaines productions sont mêmes dignes d'un élève de fin de cycle de baccalauréat ayant atteint le niveau B2. Les productions des élèves montrent également leur motivation - ils ont visiblement pris beaucoup de plaisir à écrire leur histoire.

Afin de valoriser leur travail, les élèves sont aussi invités à publier leur écriture créative sur le blog du lycée. Ils ressentent en général une certaine fierté de pouvoir ainsi rendre visible le travail effectué en classe. Et pour l'enseignant, cela permet de renforcer d'adhésion des élèves à son enseignement.

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### Lucie and Kelly "Luke McDooley's Story"

Par Lucie FRANCHON | Publié le 07 déc. 2015 à 09:37

My name is Luke McDooley and this is my story. It was on 1941, I was sitting on my chair, waiting for my coffee. A strange couple came in, the woman had a beautiful red dress and the colours of her hair were really awesome, the man next to her had a hat and a classic suit. They didn't look at me. They seemed suspicious. They were talked in a low voice. My coffee arrived and I pretended to read my newspaper so that I could listen to them. I didn't hear everything but enough to understand their plans. Sometimes they looked at me to be sure that I could not hear them. After some time I understood that they wanted to kill a lot of people in Central Park. They were really dangerous. They were communist agents and were really trained to kill. I pretended to finish my coffee and I paid the barman. I ran to my home to get my weapons. I came down again and waited for them in a small dark alley. After a few minutes I saw them and shot my pistol. Now, I know that I saved the lives of innocent people in Central Park even if I had to kill two people.



Aucun commentaire

### Jack, the private detective

Par Ludvine MAGNAT | Publié le 07 déc. 2015 à 09:33

FR 14:34 mardi 08/12/2015

Lycée les Eaux Claire... Capture d'écran blo... Séquence E. Hopper... Trace Ecrite HOPPE... Desktop : fcis.educa... Au BO spécial du 26...

Ci-dessus une production publiée sur le blog du lycée.

## Grille d'évaluation de la tâche finale.

Je prends en compte la période dans l'année – nous nous situons à environ 3 mois après l'entrée en Seconde où le niveau validé est A2. J'estime ainsi que l'on ne peut demander aux élèves d'atteindre d'emblée le niveau visé de B1 en fin de Seconde. Autre critère, un élève aux épreuves de baccalauréat qui valide un niveau A2 obtient déjà 10/20. Ainsi, comme la marge de progression dans le temps de l'élève en début de Seconde peut-être câlée sur une période de presque trois ans, il est raisonnable d'attribuer une note de 14/20 à l'élève présentant un travail de niveau A2. Ceux qui produisent un écrit de niveau B1 pour cette tâche finale se verront attribuer la note maximale de 20/20. En règle général, pour les élèves ainsi que pour les parents (voir même les collègues d'autres disciplines) qui n'ont pas été habitués au mode d'évaluation par compétences, la note maximale de 20/20 pour une production écrite fait nécessairement référence à un travail sans faille. C'est pour cette raison que j'ai tenu à inclure un certain nombre de critères détaillant les différents niveaux de compétences en production écrite, et plus particulièrement en écriture créative. Le tableau suivant reprend les descripteurs du CECRL ([http://www.coe.int/t/dg4/linguistic/Source/Framework\\_FR.pdf](http://www.coe.int/t/dg4/linguistic/Source/Framework_FR.pdf)).

Classe de Seconde NOM/PRENOM..... NOTE :...../20 points		Grille de Production écrite – écriture créative - E.Hopper		
<b>Indications des Niveaux CECRL en production écrite</b>  <b>Compétence visée pour la tâche finale (Objectifs)</b>	<b>A1 - Copier, produire des mots et des énoncés brefs et simples</b>  <b>A1 :...../7 pts</b>  A1 -Je peux écrire des phrases et des expressions simples sur des personnages imaginaires, où ils vivent et ce qu'ils font.	<b>A2 - Écrire des énoncés simples et brefs</b>  <b>A2 seuil :..... / 12 points</b>  <b>A2 : ..... /14 points</b>  A2 – Je peux faire une description brève et élémentaire d'une expérience imaginée.	<b>B1 - Peut faire le compte rendu d'expériences en décrivant des sentiments et des réactions dans un texte simple et articulé.</b>  <b>B1 seuil : ...../17 pts</b>  <b>B1 :..... /20 pts</b>  B1 - Je peux raconter une histoire, en mettant en relief la succession et cohérence des événements et des comportements.	<b><i>Note à titre indicatif pour les élèves ayant déjà atteints le niveau B1</i></b> <b>B2 - Rédiger un texte articulé et cohérent, sur des sujets concrets ou abstraits, relatif aux domaines qui lui sont Familiers.</b>  B2 – Je peux écrire des descriptions élaborées d'expériences imaginaires en indiquant la relation entre les idées dans un texte articulé et en respectant les règles du genre en question.
<b>Compétences linguistiques : étendue linguistique, étendue du vocabulaire,</b>	A1 – Possède un choix élémentaire d'expressions simples pour les informations sur soi et les besoins de type courant.  Possède un répertoire élémentaire de mots isolés et d'expressions	A2 – Possède un répertoire de langue élémentaire qui lui permet de se débrouiller dans des situations courantes au contenu prévisible, bien qu'il lui faille généralement chercher ses mots et trouver un compromis par rapport à ses intentions de communication.  Possède un répertoire restreint ayant trait à des besoins quotidiens concrets. Possède un vocabulaire suffisant pour mener	B1- Possède une gamme assez étendue de langue pour décrire des situations imprévisibles et expliquer une idée avec assez de précision.  Montre une bonne maîtrise du vocabulaire élémentaire mais des erreurs sérieuses se produisent encore quand il s'agit d'exprimer une pensée plus complexe.  Communique avec une correction suffisante	Peut s'exprimer clairement et sans donner l'impression d'avoir à restreindre ce qu'il/elle souhaite dire.  Possède une bonne gamme de vocabulaire et peut varier sa formulation pour éviter de répétitions fréquentes, mais des lacunes lexicales peuvent encore provoquer des hésitations et l'usage de périphrases.  A un bon contrôle grammatical; des bévues occasionnelles, des erreurs non systématiques et de

<b>maîtrise du vocabulaire, correction grammaticale</b>	relatifs à des situations concrètes particulières.  A un contrôle limité de structures syntaxiques et de formes grammaticales simples appartenant à un répertoire mémorisé.	des transactions quotidiennes courantes dans des situations et sur des sujets familiers.  Peut utiliser des structures simples correctement mais commet encore systématiquement des erreurs élémentaires comme, par exemple, la confusion des temps et l'oubli de l'accord. Cependant le sens général reste clair.	dans des contextes familiers ; Des erreurs peuvent se produire mais le sens général reste clair.	petites fautes syntaxiques peuvent encore se produire mais elles sont rares.
		Peut produire de brèves expressions courantes afin de répondre à des besoins simples de type concret : détails personnels, routines quotidiennes, désirs et besoins, demandes d'information.  Peut utiliser des modèles de phrases élémentaires et communiquer à l'aide de phrases mémorisées, de groupes de quelques mots et d'expressions toutes faites, sur soi, les gens, ce qu'ils font, leurs biens, etc.  Possède un répertoire limité de courtes expressions mémorisées couvrant les premières nécessités vitales des situations prévisibles ; des ruptures fréquentes et des malentendus surviennent dans les situations imprévues.	Possède suffisamment de moyens linguistiques pour s'en sortir avec quelques hésitations et quelques périphrases sur des sujets tels que la famille, les loisirs et centres d'intérêt, le travail, les voyages et l'actualité mais le vocabulaire limité conduit à des répétitions et même parfois à des difficultés de formulation.  Peut se servir avec une correction suffisante d'un répertoire de tournures et expressions fréquemment utilisées et associées à des situations plutôt prévisibles.	Possède une gamme assez étendue de langue pour pouvoir faire des descriptions claires, exprimer son point de vue et développer une argumentation sans chercher ses mots de manière évidente et en utilisant des phrases complexes.  A un assez bon contrôle grammatical. Ne fait pas de fautes conduisant à des malentendus.
<b>Développement thématique</b>	Pas de descripteur disponible	Peut raconter une histoire ou décrire quelque chose avec une simple liste de points successifs.	Peut avec une relative aisance raconter ou décrire quelque chose de simple et de linéaire.	Peut faire un récit clair en développant les points importants à l'aide de détails et d'exemples significatifs.
<b>Cohérence et cohésion</b>	A1 Peut relier des groupes de mots avec des connecteurs élémentaires tels que «et » ou «alors».	A2 seuil Peut relier des groupes de mots avec des connecteurs simples tels que «et », «mais» et «parce que».	Peut relier une série d'éléments courts, simples et distincts en un discours qui s'enchaîne.	B2 seuil Peut utiliser un nombre limité d'articulateurs pour relier ses énoncés bien qu'il puisse y avoir quelques «sauts» dans une longue intervention.
		A2 Peut utiliser les articulations les plus fréquentes pour relier des énoncés afin de raconter une histoire ou décrire quelque chose sous forme d'une simple liste de points.		B2 Peut utiliser avec efficacité une grande variété de mots de liaison pour marquer clairement les relations entre les idées.