

Évaluation 1



Période

> Première

Durée

> 20 minutes
(temps de visionnage non compris)

Note globale

> sur 20

Niveaux visés

> B1 (LVA)
> A2-B1 (LVB)



COMPRÉHENSION DE L'ORAL

A rock and roll camp for girls

Regardez la vidéo trois fois, puis **rendez compte** de son contenu en français.

VIDEO

vidéo 12



Rock and Roll Camp for Girls (2015)

Évaluation 2



Période

> Première

Durée

> 1 heure 30

Note globale

> sur 20 :
10 points → CE
10 points → EE

Niveaux visés

> B1-B2 (LVA)
> A2-B1 (LVB)



Partie 1 → COMPRÉHENSION DE L'ÉCRIT

The changing roles of women in the music industry

Read the text that your teacher will give you.

Answer the following questions in English, using your own words.

- Who is the narrator?
- What changed in the mid 90s?
- What is the situation today, according to her?

Partie 2 → EXPRESSION ÉCRITE

“As women we’re in a context of patriarchy and we understandably want to find a sense of empowerment within it.”, writes the singer Alanis Morissette. Do you agree with her? How can female musicians empower themselves? **Write** at least 120 words.

Évaluation 1 - Production possible

COMPRÉHENSION DE L'ORAL

PRODUCTION POSSIBLE

Le document est un extrait d'une interview à propos d'un camp de vacances (colonie), spécifiquement destiné aux filles, qui a pour vocation de leur apprendre la musique.

Nous entendons des instructrices ainsi qu'une pensionnaire donner leur avis sur les atouts d'une telle expérience.

Cette colonie de Rock'n'Roll pour filles enseigne la création et la pratique de la musique grâce à une communauté de monitrices. En l'espace d'une semaine, les élèves apprennent un instrument de leur choix, forment des groupes musicaux et créent une chanson originale qu'elles interprètent ensuite en public. C'est une association à but non lucratif dont l'objectif est de redonner confiance à des jeunes filles afin qu'elles puissent faire entendre leur voix et progresser dans la société. L'association leur fournit tout le matériel nécessaire (batterie, amplis). On leur apprend à s'exprimer au travers de la musique et à devenir autonomes. Elles finissent leur stage en se produisant devant un public constitué habituellement de 500 personnes dont leurs parents. Le camp mise davantage sur l'entraide que sur la compétition, ce qui est primordial pour rendre les jeunes plus solidaires tout au long de leur vie.

Les élèves ont le sentiment de pouvoir s'immerger complètement et se laisser aller pendant toute une semaine. L'élève interviewée à la fin pense qu'il est important d'être entourée de femmes en position de force. Elle a le sentiment d'en ressortir complètement changée.

SCRIPT VIDÉO

Vidéo 12
Durée : 01:36

Caley Murray: The Rock'n'Roll Camp for Girls is a 501c3 nonprofit that builds girls' self-esteem through music creation and performance and we also provide technical training, and we cultivate a community of mentors and peers for girls and women throughout the community, and we believe that girls' voices need to be amplified to create social change.

Laura Daegling: In one week, campers form bands, they learn an instrument of their choice and then, by the end of the week, they have created an original song and they perform it for the Rock Camp community, parents, and there are like around 500 people usually at the performance.

Caley Murray: We provide gear, drum sets, amplifiers, things that a lot of kids don't have access to.

Laura Daegling: Rock'n'Roll Camp for Girls focuses on collaboration over competition and that's a huge aspect of building autonomy and agency in young women, and that really carries on as they get a lot older.

Sophia: I think Rock Camp is important for women because they are surrounded by other strong women that can teach them how to express themselves through music. You can completely immerge yourself into the experience and you can just let go of yourself for a couple of... for a week and you are a whole different person afterwards.



NOM :

PRÉNOM :

CLASSE : DATE :/..../..

Partie 1 → COMPRÉHENSION DE L'ÉCRIT

The changing roles of women in the music industry

NOTE : / 10

Read the text.

Answer the following questions in English, using your own words.

- Who is the narrator?
- What changed in the mid 90s?
- What is the situation today, according to her?

When “Jagged Little Pill” was released in 1995, people from the record company would call radio stations and say, “Would you be willing to play ‘You Oughta Know?’” Before a certain time, the response was, “We’re already playing two female artists. We’re playing Tori Amos and Sinead O’Connor, so we have plenty of females. We’re good.”

5 There was a quota for a very small amount of female artists. With “Jagged Little Pill”, the business aspect of things made it evident that there was money to be made with female artists. The industry shifted around that era. And I don’t take credit for singularly changing the industry, but I do feel that I was riding the crest of the wave. So the idea became, crassly, that women were bankable. That was lovely, but it’s unfortunate that
10 the idea of women’s music being relevant came from the Almighty Dollar. There were millions of women before, during and after me that created some unbelievable art. It became a financially viable undertaking. So, I was happy to be part of that.

In terms of how it’s changed in the past couple of decades, my general sense is that the culture of North America and the West is wildly sexually traumatized. There’s this
15 erroneous message that women’s power lies singularly in our sexuality. It would be easy then to think, falsely, that the main aspect of our power is our sexuality and the ornamental aspect of our physicality. What often winds up happening is that, as women, we’re in a context of patriarchy (whether in the music industry or otherwise), and we understandably want to find a sense of empowerment within it. The natural easy go-to is
20 to hypersexualize ourselves to get instant power. However, it’s one percent of what we have within us as women, in terms of contributing to society and to the world and to art. So it’s a sad state of affairs when we rely solely on this one-dimensionalized aspect of ourselves. And it feels extreme. And it feels incomplete, and it’s unfortunate that this is what we rely on—our aesthetic.

25 We live in a culture where our three top priorities in terms of value system are: looking twenty forever, being a billionaire (it used to be hip to be millionaire and now it seems it’s hip to be a billionaire) and being famous. And these three value systems have superseded everything, as I see it. And that’s at the cost of relationships, at the cost of connectivity, at the cost of feeling, at the cost of community, evolution, servicefulness, at the cost of
30 inclusivity, at the cost of connection with God. The only real priorities are those three priorities and everything else is a distant fourth, fifth, sixth and seventh. These days more than ever, in the music industry, the pressure is on how we look and how sexual we appear. And then it’s how famous we are. All external and presentational and a moving target. It’s a dangerous era we find ourselves in as artists... where our personal worth
35 and “relevance”—as one manager called it—is measured by these standards.

 The Changing Roles of Women in the Music Industry, Alanis Morissette (2013)



NOM :

PRÉNOM :

CLASSE : DATE :/...../.....

Partie 1 → **COMPRÉHENSION DE L'ÉCRIT**

Large area for writing, containing horizontal dotted lines for text entry.

Évaluation 2 - Productions possibles

Partie 1 → COMPRÉHENSION DE L'ÉCRIT

PRODUCTION POSSIBLE

The text is an extract from *The Fashion Spot* website. Alanis Morissette was interviewed in 2013. She explains her views on the changing roles of women in the music industry. Her album "Jagged Little Pill" was released in 1995, that is to say 18 years before that interview.

First, she experienced fame when her album was released; radios would play her songs because they made money out of it. She was among the first female singers to be successful and played not just because of a quota. It was initially difficult for Alanis Morissette to have her songs broadcasted on the radio because stations had a quota of female singers. Once they decided they had enough of them, they refused to put more of them on air.

What changed in the mid 1990s was that the actors of the music industry changed their mind when they realised that they could make a lot of money out of female artists: "women were bankable".

According to her, today, physical appearance still prevails over any other consideration when it comes to female artists. They are expected to look sexy and to dress provocatively. They have to convey an image of someone who is beautiful, young, rich and famous. Any other aspect is regarded as irrelevant.

Partie 2 → EXPRESSION ÉCRITE

PRODUCTION POSSIBLE

There is clearly a context of patriarchy. I do agree with Alanis Morissette: women want to find a sense of empowerment within it.

To begin with, female musicians can empower themselves by expressing their true feelings in their song lyrics, they can make a statement and fight against misogyny. For instance, Joan Jett made history singing "A girl can do what she wants to do".

Secondly, pop singers such as Ariana Grande break free from clichés singing with such charisma and talent and being so determined.

To conclude, I believe that all female artists tear gender stereotypes apart being rebellious and wild when they are on air, or when they are interviewed and given a voice when they receive awards. I feel they empower themselves when they have films made about their stunning careers.