

# Looking for myself – *The Buddha of Suburbia*



*How do you become yourself when you are “a new breed” in multicultural Britain?*

**Objectif final :** être capable d’argumenter pour défendre un point de vue. Exprimer ses émotions. CECRL Production écrite générale. C1 ⇒ Peut écrire **des textes bien structurés sur des sujets complexes en soulignant les points pertinents les plus saillants et en confirmant un point de vue de façon élaborée.** B2 ⇒ Peut écrire **des textes clairs et détaillés** sur une gamme étendue de sujets en relation avec son domaine d’intérêt en faisant la synthèse et l’évaluation d’arguments empruntés à des sources diverses.

OU

Écriture créative. C1 ⇒ Peut écrire des **textes descriptifs et de fiction clairs, détaillés, bien construits** dans un style sûr, personnel et naturel, adapté au lecteur visé. B2 ⇒ Peut décrire des **descriptions élaborées d’événements et d’expériences réels ou imaginaires** en respectant les règles du genre en question.

Intermediate task: **EEI** ⇒ *As a team of literary critics, write a review about TBOS and explain what makes it an original coming-of-age story. Include references to some of the main themes of the novel. Use concession.* CECRL p. 68

Final task: **EE** ⇒ *The Buddha of Suburbia has been banned from a school library in England on account of its containing explicit language. Send an email to the school to protest this decision and explain why it is a relevant novel for today’s students in your opinion. OR Become a writer: Write the sequel to The Buddha of Suburbia, as told by Karim’s teenage son or daughter in today’s Britain.*

<p><b>Vocabulary:</b></p> <ul style="list-style-type: none"> <li>• Emotions</li> <li>• Coming-of-age, identity, brotherhood, sense of belonging</li> <li>• Racism</li> </ul>	<p><b>Grammar &amp; Pronunciation skills:</b></p> <ul style="list-style-type: none"> <li>• Expression du but/conséquence = <i>so that, in order to, so as to, to + voix passive</i></li> <li>• Concession: <i>although, despite, whatever, no matter, yet, however...</i></li> </ul>
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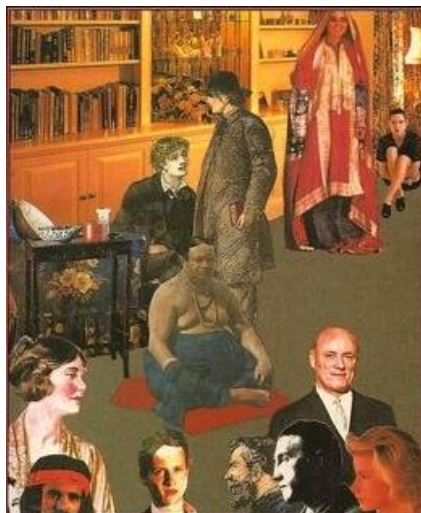
### CECRL Correction grammaticale

**C1** ⇒ Peut maintenir constamment un haut degré de correction grammaticale; les erreurs sont rares et difficiles à repérer.

**B2** ⇒ A un bon contrôle grammatical ; des bévues occasionnelles, des erreurs non systématiques et de petites fautes syntaxiques peuvent encore se produire mais elles sont rares et peuvent souvent être corrigées rétrospectivement.

A un assez bon contrôle grammatical. Ne fait pas de fautes conduisant à des malentendus.

# Looking for myself – *The Buddha of Suburbia*



How do you become yourself when you are “a new breed” in multicultural Britain?

## Lesson plan

**Introduction** ⇒ social and historical context: the 1970’s + the common history of India and Britain

### I – FIRST ENCOUNTERS

#### a) Understanding the story

☆ **Characters and plot** Character chart + Freytag’s pyramid

☆ **Defining the genre and themes** the title + incipit Bildungsroman: the odd mixture of continents and blood = a quest through class, race, sex, music.

b) **Test your knowledge** Teamwork: prepare a reading test for your mates ⇒ Team work (9 groups) : in small groups, prepare a reading test for your mates. Provide a correction sheet for each exercise.

### II – THE BOY WITH KALEIDOSCOPE EYES – FINDING ONE’S SELF IN FRACTURED SURROUNDINGS

#### a) “A new breed as it were”

☆ **“Punk spirit and elegance” – a hybrid novel** Zadie Smith on *TBOS*

☆ **Karim’s quest – “here and there”, spiritual guides and a spiralling path**

b) **To belong or not to belong, that is the question** CE Chap 2 + 3 extracts.

Intermediate task ⇒ **EEI** As a team of literary critics, write a review about *TBOS* and explain what makes it an original coming-of-age story. Include references to some of the main themes of the novel. Use concession.

### III – AN ENGLISHMAN, BORN AND BRED, ALMOST: CULTURAL IDENTITY & ALIENATION

a) **Multi-layered racism – attraction and rejection** – multiculturalism, exoticism, orientalism...

☆ **Romeo and Juliet gone sour** Chap. 3: Hairy Back and the Great Dane: “We don’t want you blackies coming to the house” pp. 39-40

☆ **Overt and covert racism** Teamwork, each team studies a different aspect of racism in the novel then comment the excerpt for the rest of the class + discuss.

b) **Is *TBOS* still relevant today? Art & Politics** *Orphans*, Dennis Kelly, Tabloid covers/Brexit. Riz Ahmed *The Long Goodbye/Where you from*

Final task: **EE** ⇒ *The Buddha of Suburbia* has been banned from a school library in England on account of its containing explicit language. Send an email to the school to protest this decision and explain why it is a relevant novel for today’s students in your opinion.

**OR** Become a writer: Write the sequel to *The Buddha of Suburbia*, as told by Karim’s teenage son or daughter in today’s Britain.

- **HW** ⇒ If you are not done yet, finish reading *The Buddha of Suburbia*. + Find information about the 1970's: watch the slideshow, read the information + take notes and be ready to talk about one of 5 specific themes: #4 *Declinism*, #5 *Iron & steel*, #6&7 *Riots and strikes*, #12&13 *Immigration & Nottinghill Carnival*, #14&15 *Punk & The Sex Pistols* [https://www.slideshare.net/SuzanneRobertson2/1970s-britain?fbclid=IwAR0VMY55mdr72p0q8uXHt\\_gtcFnpqMVvAdJWNIntDe-nNIYmVW7wEtsb2XY](https://www.slideshare.net/SuzanneRobertson2/1970s-britain?fbclid=IwAR0VMY55mdr72p0q8uXHt_gtcFnpqMVvAdJWNIntDe-nNIYmVW7wEtsb2XY)

• **Étape 1**

SUPPORT	Students' HW, Photos to illustrate the relationship between Britain and India, Video <i>Empires of Dirt</i> <a href="https://www.youtube.com/watch?v=x_jGPf764d0&amp;feature=youtu.be&amp;fbclid=IwAR0-6JOcaTE0t1q7m2oHbGQrPi8vEwB_2alPetyyAWoJ0s6WC8BALFQ_5U8">https://www.youtube.com/watch?v=x_jGPf764d0&amp;feature=youtu.be&amp;fbclid=IwAR0-6JOcaTE0t1q7m2oHbGQrPi8vEwB_2alPetyyAWoJ0s6WC8BALFQ_5U8</a>
OBJ. CULT	Introduction to the common history of Britain and India: from the East India Company to the bloodshed of decolonization.
OBJ. LING	POI, EO, CO. Concession: while, despite (intro)
DEM. PEDAG/ ACT DE L'ÉLÈVE	<p>⇒ Together, recap information about the 1970's #4 Declinism, #5 Iron &amp; steel, #6&amp;7 riots and strikes, #12&amp;13 Immigration &amp; Nottinghill Carnival, #14&amp;15 Punk &amp; The Sex Pistols.</p> <p>Do you think it was a nice time to be a teenager? Why/why not? Discuss.</p> <p>⇒ Watch the pictures and react: what story do they tell? Royal Pavilion early 19<sup>th</sup> century, Empress of India 1877, British man getting a foot massage 19<sup>th</sup> century, WW1, Englistan 2016</p> <p>⇒ Video <i>Empires of Dirt</i> <a href="#">While colonialism wasn't great, at least Britain gave India the trains</a>. And <b>maybe</b> that's something they should be thankful for. After all, trains are pretty useful, especially in the seventh largest country on Earth. So colonialism, maybe not all that bad?</p> <p>Unfortunately, Britain also stole \$45 trillion dollars from India, religious divisions between the Hindu and Muslim communities, mass slaughter.</p> <p>The East India Company ⇒ a private company, London stockholders; a quasi-governmental body with its own army and laws, responsible for trading spices, cotton, silk, and tea all over the world, would use railways to transport exploited resources like cotton and coal more efficiently around India. And it worked. Between 1853 and 1924, a railway network was created <b>to help Britain extract from India relentlessly</b>. <a href="#">Despite Indian mechanics having their own efficient, cheap designs, Britain made India buy trains from them</a>. Between 1854 and 1947, over 14,000 locomotives were imported from the UK to India. Initially, Indians weren't even allowed to work on the trains. Now that the railways were built, Britain could get down to the task at hand: <b>squeezing India for every last ounce of profit</b>. They were really good at it.</p> <p>1600s ⇒ the East India Company was established, Britain accounted for less than 2% of the world's GDP, while India accounted for almost a quarter of it. By the 18th century, Britain had become one of the most powerful empires in the world, while the prosperity of the Mughal Empire was fading fast.</p> <p>Britain <b>relentlessly squeezed India for every last bit of resource for its own uses</b>. In <b>1943, up to four million Bengalis starved to death</b>, partly because their food was diverted towards British soldiers during World War II. Winston Churchill said, the "famine was their own fault, for breeding like rabbits."</p> <p>No longer profitable to remain in India + huge pressure from the Indian Independence Movement ⇒ the British finally left in 1947.</p> <p>Before they went, <b>they split the country into two, Hindu-majority India and Muslim-majority Pakistan, in an act that became known as Partition</b>. But in their haste to get out of the country, British diplomats arranged a shoddy Partition agreement that ignored the fact there would be inter-religious conflict. Cyril Radcliffe, the British lawyer assigned to draw the borders of Pakistan and India, was given <b>40 days to do it</b>. After Partition, <b>millions of Muslims trekked to Pakistan and what is now known as Bangladesh, while Indians and Sikhs headed the other way. Violence between Pakistan and India ensued</b>. Within a year of the British leaving, <b>15 million people were displaced, and between one and two million people were dead</b>.</p> <p>Trains became the sites for mass murder during the migration. Trains filled with refugees crossing the border on each side were stopped, and everyone on board was murdered. Women were captured and raped. Carriages were set on fire with petrol, with people still inside. The only ones spared were the drivers, so they could transport their trains full of dead bodies to the final destination. The British knew about the train massacres, but they'd already washed their hands clean of India. Prime Minister Clement Atlee, writing to Lord Mountbatten, the last Viceroy of India in 1947, said, "Keep India united if you can. If not, save something from the wreck. In any case, get Britain out." <a href="#">Despite all this many don't think that the British did anything wrong in India</a>. A YouGov poll in 2014 found that 59% of respondents thought the British Empire was "something to be proud of," and only 19% were ashamed of its <b>misdeeds</b>.</p> <p>Trains. Cricket. Empire. What could possibly be wrong with that? = <b>Britain's greed/colonization Partition and violence</b>.</p> <p>⇒ <b>CRITICAL THINKING: How neutral is the speaker? Use precise examples to support your answer.</b></p>
HW	Write a 5-line paragraph OR draw a mind map to explain what elements of the social and historical context (your HW + the video) shed light on Karim's story. <i>Bring your own copy of TBOS.</i>

• Étape 2

SUPPORT	Character chart A3 + Freytag's pyramid. Incipit <u>TBOS</u> . blabla						
OBJ. CULT	Check your basic understanding of the novel. Bildungsroman.						
OBJ. LING	POI, EO, CE. Adjectives. Concession.						
DEM.	⇒ Recap what elements of the social and historical context are relevant in <u>TBOS</u> . Collaborative mind map.						
PEDA/	⇒ Character chart: in groups of 3, use the vocabulary in the grid to describe the main characters.						
ACT DE	<table border="1"> <thead> <tr> <th>Nationality</th> <th>Age</th> <th>Characterization (personality, drive, job/status)</th> </tr> </thead> <tbody> <tr> <td>Indian-British, Indian immigrant, <i>second-generation immigrant</i></td> <td>Teenager, Middle-aged</td> <td>Self-made social climber, <i>civil servant</i>, reluctant bride, punk-rock hero, abandons family, <i>ambitious</i>, rejected sexually, seeking his identity, unable to adapt to cultural changes, arranged bridegroom, <i>a mystic guru, militant feminist, grocer, nicknamed God</i>.</td> </tr> </tbody> </table>	Nationality	Age	Characterization (personality, drive, job/status)	Indian-British, Indian immigrant, <i>second-generation immigrant</i>	Teenager, Middle-aged	Self-made social climber, <i>civil servant</i> , reluctant bride, punk-rock hero, abandons family, <i>ambitious</i> , rejected sexually, seeking his identity, unable to adapt to cultural changes, arranged bridegroom, <i>a mystic guru, militant feminist, grocer, nicknamed God</i> .
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L'ELEVE	+ add as many secondary characters as you can. If help needed: <i>Jeeta, Allie, Margaret Amir, Eleanor, Hairy Back, Helen, Auntie Jean, Uncle Ted, Jeremy Shadwell, Matthew Pyke, Shinko, Tracey, Terry</i> .						
	⇒ Freytag's pyramid. 1) in pairs or small groups 2) recap together/discuss what really matters in the plot.						
	⇒ Read the incipit again. <u>TBOS Extract 1</u>						
	a) How many characters can you identify? What do you understand straightaway about their relationships? Support your answer by quoting from the text.						
	b) Focus on the first sentence. Explain <i>almost</i> ⇒ Identify Karim's tone.						
	c) What are the "two old histories" he is referring to? Pick other elements that reveal Karim's in-betweenness. NB: <i>Englishman I am (though not proud of it)</i> . Explain.						
	d) Do you agree that the whole novel is summed-up in this first page? Why/Why not?						
	Answers should include references to K's humorous tone, the tension between his parents, his hybridity.						
	⇒ <i>Englishman I am (though not proud of it)</i> = Concession exercise.						
HW	<i>Find out what Bildungsroman is (read the definition). Do you think TBOS fits in this category? Argue (in your notebook). Be ready to discuss with your mates. Bring your own copy of TBOS.</i>						

• Étape 3

SUPPORT	The novel.
OBJ. CULT	Reviewing the main themes in the novel.
OBJ. LING	IO, CE, EE
DEM.	⇒ Do you think TBOS is a Bildungsroman? Discuss.
PEDA/	⇒ Teamwork: prepare a reading test for your mates ⇒ Team work (9 groups) : in small groups, prepare a reading test for your mates. Make sure your questions are neither too easy nor too difficult to answer! Provide a correction sheet for each exercise.
ACT DE	
L'ELEVE	<ul style="list-style-type: none"> <li>- Team A: sentences to sum-up the plot (<i>jumbled events</i>)</li> <li>- Team B: 5 questions about Karim's family &amp; friends – characterization (<i>gapped sentences</i>)</li> <li>- Team C: 5 questions about Karim's family &amp; friends – relationships (<i>TRUE or FALSE</i>)</li> <li>- Team D: 5 questions about Indian traditions (<i>match the sentences</i>)</li> <li>- Team E: 5 questions about Karim's acting experience (<i>choose an interpretation among 4 or give your own</i>)</li> <li>- Team F: 5 questions about racism (<i>choose the most appropriate statement + justify your choice reference to the novel</i>)</li> <li>- Team G: 5 questions about class (<i>Complete the sentences</i>)</li> <li>- Team H: 5 questions about art (<i>pick the odd one out: music, drama, fashion, books mentioned</i>)</li> <li>- Team I: 5 questions about the two cities: London &amp; NYC (<i>simple questionnaire</i>).</li> </ul>

	⇒ Take the test! One group = one answer sheet. Each group corrects the answers to their questions.
HW	<i>Read the extract from Zadie Smith's introduction to TBOS. Identify the writers she mentions (= find out more about them: nationality, period, style) + take notes about them in your notebook. Team A: Virginia Woolf, E. M. Forster, John Keats, Percy Bysshe Shelley, John Donne, Team B: Charles Dickens, Saul Bellow, Philip Roth, Zora Neale Hurston and James Joyce.</i>

• **Étape 4**

SUPPORT	Student's work, Zadie Smith's introduction to <u>TBOS</u> .
OBJ. CULT	Famous authors and poets.
OBJ. LING	EO, EOI, CO
DEM. PEDA/ ACT DE L'ÉLEVE	<p>⇒ Recap what you know about the writers Zadie Smith refers to in her introduction. Virginia Woolf, E. M. Forster, John Keats, Percy Bysshe Shelley, John Donne, Charles Dickens, Saul Bellow, Philip Roth, Zora Neale Hurston and James Joyce. Take notes from what your mates say.</p> <p>⇒ What makes Karim so special – “<i>a new breed as it were</i>” – according to Z. Smith? What cultural stereotypes does she refer to? How are they dealt with in <i>The Buddha</i>?</p> <ul style="list-style-type: none"> <li>○ “A new breed as it were”: 1. 9 <i>Karim is making the new out of the old</i>, 1. 11 <i>Karim's own new angle is that he's, well, Karim: he's got a different walk, a different talk, a fresh sensibility. He knows perfectly well he's <b>the kind of kid never before seen beneath the covers of an English novel</b>, smart-arse kid from the suburbs + 1. 1-3 <i>punk spirit vs. elegant and beautiful prose</i> (the novel is also a hybrid).</i></li> <li>○ Cultural stereotypes: ‘<i>Comical Urban Jew</i>’ or ‘<i>Soulful Black Woman</i>’ or ‘<i>Mystic Indian</i>’</li> <li>○ These stereotypes = both <i>tiring/offensive</i> BUT also <i>very amusing</i></li> </ul> <p>Role as Mowgli = <i>he knows it's ludicrous – but it's still a break. The job of course, is <b>the job of the exotic</b> BUT Kureishi sees, in this role, more comedy – and opportunity – than tragedy.</i></p> <p><i>Karim is nobody's victim.</i></p> <p><i>Freedom vs. bitterness/resentment ‘To be truly free’, argues Karim, ‘we had to free ourselves of all bitterness and resentment, too. How was this possible when bitterness and resentment were generated afresh every day?’ (ch. 15) Karim is both free and not free at the same time.</i></p> <p><i>England = impossible BUT also his playground.</i></p> <p><i>Both versions of his experience are true.</i></p> <p>⇒ In small groups, create a diagram to represent Karim's quest “here and there”: through <u>places</u> and including <u>his relationships</u>. Use bits of paper. Think of the shape you want to give to your diagram. Recap (or give it to me at the end of the class). Concentric circles ⇒ from home in the South London suburbs to Eva &amp; Haroon's place in London (+ class), from Mum, Dad &amp; Allie + Anwar, Jeeta &amp; Jamila to so many others, Haroon the guru vs. Jamila the militant, from London to New York and back.</p>
HW	<i>Reread Chap. 2 and answer the questions.</i>

• Étape 5

SUPPORT	<u>TBOS</u> Chap. 2 + Extracts 3
OBJ. CULT	The question of belonging.
OBJ. LING	EO, POI + médiation, CE
DEM. PEDA/ ACT DE L'ELEVE	<p>⇒ Correct the questions on chap. 2.</p> <p>⇒ Team work “To belong or not to belong, that is the question”:</p> <p>1) Read your extract and give your view about the way the question of belonging is dealt with. What issues are posed?</p> <p><u>Team A</u> = Anwar’s stubbornness with Jamila (1st vs. 2<sup>nd</sup> generation immigrants) Chap 4 p. 57 -&gt; <i>Anwar had secretly decided it was time Jamila got married.</i></p> <p><u>Team B</u> = Chap. 5 p. 63: “<i>Now, as they aged and seemed settled here, Anwar and Dad appeared to be returning internally to India</i>” p. 64 + 74,</p> <p><u>Team C</u> = Chap 14 p. 212 Everything comes full circle “<i>Anwar died, mumbling about Bombay, about the beach, about the boys at the Cathedral School, and calling for his mother</i>” p. 212 + Karim’s questioning about his own cultural identity.</p> <p>2) Share your impressions about the extract with students from the same group.</p> <p>3) Make groups of 3 students, each with a different text. Share your information and discuss the way belonging (or not) is illustrated in the novel. Take notes.</p>
HW	<i>Write 5 sentences about the question of belonging in TBOS, using concession (see Step 2). You may bring your own copy of <u>TBOS</u>.</i>

• Étape 6: intermediate task

SUPPORT	Students’ work.
OBJ. LING	EEI
DEM. PEDA/ ACT DE L'ELEVE	<p>⇒ Recap your 5 sentences about the question of belonging.</p> <p>⇒ <b>EEI</b> (2-3 students): <i>This is the year 1990. Hanif Kureishi’s novel has been shortlisted for the Whitbread Prize. As a team of literary critics, write a review about TBOS and explain what makes it an original coming-of-age story. Include references to some of the main themes of the novel. Use concession.</i></p>
HW	<i>Chap. 3: Hairy Back and the Great Dane: reread the extract pp. 39-41 from “Helen lived in a big old place” to “‘Oh, Helen, Helen,’ I murmured.” Be a film director or a stage director. Gather pictures to set up the scene. Find a suitable house/neighbourhood, suitable actors. List the highlights you want to give. Write down what emotions you want your actors to convey, how to express their feelings and relationship, and what advice you can give them to achieve this. NB: l. 13, what does Karim refer to with “this Juliet business?”</i>

• Étape 7

SUPPORT	BBC DVD: <i>TBOS</i> series Disc 1 1) Hairy Back 27:36 → 30:35 and 2) previous scene when Karim meets Helen for the first time + Haroon's Buddhist session: Where are you from? 22:00 → 24:01.
OBJ. CULT	Film adaptation.
OBJ. LING	EOI, CO, CE.
DEM. PEDA/ ACT DE L'ELEVE	<p>⇒ Pairwork: explain your choices to your mate for the excerpt pp. 39-41. A few students share their vision with the rest of the class.</p> <p>⇒ Watch the BBC series adaptation of this scene: 27:36 → 30:35. React: compare with how you imagined the scene. Is it successful in your opinion? Why/why not?</p> <p>⇒ <u>Teamwork</u>, each team studies a different aspect of racism in the novel then comment the excerpt for the rest of the class + discuss what type of racism is depicted.</p> <p>Chap. 9: Shadwell: "You've never been there, I suppose. You must go." pp. 140-1;            Chap. 10: "A word about the accent, Karim. I think it should be an authentic accent" pp. 146-8;            Chap. 11 "Some thugs came here..." pp. 171-2;            Chap. 11 "Eleanor said my accent was cute... my knees gave way." p. 178            Chap. 11 Tracey's reaction to Karim's impersonation of Anwar pp. 179-180: "Why do you hate yourself and Black people so much, Karim?"            Chap. 13, Gene's story p. 201; Chap. 14: Changez abusing Pakistanis and Indians on the street p. 210, Chap. 15 "We became part of England and yet proudly stood outside" p. 227</p> <p>⇒ Dad's Buddhist session BBC series <i>Where are you from?</i> 22:00 → 24:01. Do you feel racism is shown in this extract? How?</p>
HW	Watch the trailer for <i>Orphans</i> , a play by Dennis Kelly <a href="https://www.youtube.com/watch?v=Sdr_WVQxzc">https://www.youtube.com/watch?v=Sdr_WVQxzc</a> <i>How is tension built? The theme of the play is urban violence. What detail(s) have you noticed that could link this play to TBOS? Read the synopsis too.</i>

• Étape 8

SUPPORT	<i>Orphans</i> excerpts a) Liam's confession & b) Danny's revelation. Tabloid covers/Brexit + <i>Englistan</i> Riz Ahmed <a href="https://www.youtube.com/watch?v=P5W8x4Q7N9c">https://www.youtube.com/watch?v=P5W8x4Q7N9c</a>
OBJ. CULT	Tabloids and their influence.
OBJ. LING	EOI, CE, EO.
DEM. PEDA/ ACT DE L'ELEVE	<p>⇒ Recap: <i>Orphans</i>, react.</p> <p>⇒ Now read your excerpt from <i>Orphans</i>. Team A: Liam - Team B: Danny.            NB: <i>Orphans</i> has been described as "an exploration of violence in urban areas." Kelly said "I always want my plays to have tension; whether the audience hates it or loves it is up to them, but I never want them to be bored." Focus on the way the revelation is delivered. Be ready to describe the atmosphere as well as your own feelings towards the characters.            Recap, take notes.</p> <p>⇒ "To understand Brexit, look to Britain's tabloids" (quote from the NYTimes) =Tabloid covers/Brexit: watch these covers. React.</p> <p>⇒ Watch the music clip for <i>Englistan</i> by British rapper, actor, film director and writer Riz Ahmed. What is the effect of the introduction? How is dual identity represented?</p>
HW	<i>Reading aloud: practise reading either Liam's or Danny's revelation aloud. Include pauses to build up some tension.</i> <i>Watch and listen to Riz Ahmed on art and activism at the 2020 Berlinale. Take notes. Be ready to recap.</i> <a href="https://www.youtube.com/watch?v=z-S6lpVnCre">https://www.youtube.com/watch?v=z-S6lpVnCre</a>

• Étape 9

SUPPORT	Riz Ahmed – <i>The Long Goodbye/Where are you from?</i> <a href="https://www.youtube.com/watch?v=Lzz50xENH4g">https://www.youtube.com/watch?v=Lzz50xENH4g</a>
OBJ. CULT	Dual identity in the UK
OBJ. LING	EO, CE, CO.
DEM. PEDA/ ACT DE L'ÉLEVE	<p>⇒ Read aloud either Liam's or Danny's revelation with pauses.</p> <p>⇒ Recap Riz Ahmed on art and activism. 1970's slogan "<i>The political is the personal</i>". For artists, personal 1<sup>st</sup>, then political.</p> <p>⇒ Read the lyrics from this slam-song by Riz Ahmed. Analyse it.</p> <p>⇒ Watch Riz Ahmed's short film "The Last Goodbye". NB: It is a dystopian work.</p> <p>Discuss. What is Ahmed's message?</p> <p>⇒ Train for your final task.</p>
HW	<i>Prepare your ideas for the final task.</i>

• Étape 10 – Final task

NAME:

## Looking for myself - *The Buddha of Suburbia*



Final task

*The Buddha of Suburbia* has been banned from a school library in England on account of its containing explicit language. Send an email to the school to protest this decision and explain why it is a relevant novel for today's students in your opinion.

OR

Become a writer: Write the sequel to *The Buddha of Suburbia*, as told by Karim's teenage son or daughter in today's Britain.

- I have written a <b>well-structured text</b> and I have carefully <b>articulated my arguments or the events</b> I referred to. 0 – 0.5 – 1 – 1.5 – 2 – 2.5 – 3
- I have clearly <b>expressed my feelings</b> about the situation. 0 – 0.5 – 1 – 1.5 – 2 – 2.5 – 3
- I have included references to some of the <b>main themes/cultural references</b> in <u><i>The Buddha of Suburbia</i></u> . 0 – 0.5 – 1 – 1.5 – 2 – 2.5 – 3 – 3.5 – 4
- I have used <b>relevant, varied vocabulary</b> 0 – 0.5 – 1 – 1.5 – 2 – 2.5 – 3 – 3.5 – 4 – 4.5 – 5
- My <b>grammar</b> is globally correct (right tenses, syntax, questions...).
<b>1) A2-B1</b> ⇒ 0 – 0.5 – 1 – 1.5 – 2 – 2.5 <b>2) B1+-B2-C1</b> ⇒ 3 – 3.5 – 4 – 4.5 – 5
Mark: /20 Comment:

HW ⇒ Find arguments to show that *TBOS* could fit into the other set themes: **Art and Debate** & **Travels, territories, frontiers**

- Étape 11 – Final task: recap + improve your writing. Start organizing your 2<sup>nd</sup> chapter for your portfolio.

HW ⇒ Prepare Chap. 2 about *The Buddha of Suburbia* for your portfolio: documents + question + ideas to analyse the novel.