

THE SELFISH GIANT



*The Selfish Giant /
Le Géant Égoïste*

A film by Clio Barnard /
Un film de Clio Barnard



BESTE EUROPSESE FILM
FESTIVAL DE CANNES

WINNAAR
BESTE FILM - BRITISH FILM
FESTIVAL OF DONALD

WINNAAR
GROTE PRIJS BESTE FILM
FILM FEST GENT

WINNAAR
BRONZEN PAARD BESTE FILM
STOCKHOLM FILM FESTIVAL

INTERNATIONAL
FILM FESTIVAL
ROTTERDAM

THE SELFISH GIANT

★★★★★
'BRILLIANT... ASTONISHINGLY
STRONG PERFORMANCES'
- THE TELEGRAPH

★★★★★
'A HEARTH-WRENCHING
MOVIE'
- THE GUARDIAN

★★★★★
'STRONG, BEAUTIFUL AND
HONEST FILM-MAKING'
- NETFLIX

★★★★★
'STUNNING'
- THE DAILY MAIL

★★★★★
'BRITAIN HAS FOUND A NEW
DIRECTOR TO BE PROUD OF'
- THE TIMES

WRITTEN AND DIRECTED BY CLIO BARNARD

THE FILM WAS AWARDED THE BRITISH FILM INSTITUTE
CINEMA CHAMPION AWARD FOR BEST BRITISH FILM IN 2015
AND THE BRITISH FILM INSTITUTE AWARD FOR BEST BRITISH FILM
IN 2016
AND THE BRITISH FILM INSTITUTE AWARD FOR BEST BRITISH FILM
IN 2017
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IN 2018
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IN 2019
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IN 2020
AND THE BRITISH FILM INSTITUTE AWARD FOR BEST BRITISH FILM
IN 2021
AND THE BRITISH FILM INSTITUTE AWARD FOR BEST BRITISH FILM
IN 2022
AND THE BRITISH FILM INSTITUTE AWARD FOR BEST BRITISH FILM
IN 2023
AND THE BRITISH FILM INSTITUTE AWARD FOR BEST BRITISH FILM
IN 2024

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Technical specifications sheets

Directed by: Clio Barnard

Writing credits: Clio Barnard

Produced by: Katerine Butler, Lizzie Francke, Tracy O’Riordan

Original Music by: Harry Escott

Cinematography by: Mike Eley

Film Editing by: Nick Fenton

Casting by: Amy Hubbard

Production Design by: Helen Scott

Art Direction: David Bowes

Costume Design by: Matthew Price

Source: IMDB

Starring:

Conner Chapman as Arbor

Shaun Thomas as Swifty

Sean Gilder as Kitten

Lorraine Ashbourne as Mary

Ian Burfield as Mick Brazil

Steve Evets as Price Drop Swift

Siobhan Finneran as Mrs. Swift

Ralph Ineson as Johnny Jones

Rebecca Manley as Michelle ‘Shelly’ Fenton

Rhys McCoy as Daniel

Elliott Tittensor as Martin Fenton

Kayle Stephens as chip & pin driver

Source: Wikipedia

A2 level

Explain...

What is the function of a director?

What is the role of a screenwriter?

What are the responsibilities of a producer?

You may check Wikipedia to get the answers.



Introduction

What's the topic? / De quoi ça parle ?

Arbor, a 13-year-old boy, and his best friend Swifty live in a working-class area of Bradford, in the north of England. Excluded from school and outsiders in their own neighborhood, the two boys meet Kitten, a local scrap dealer. Wandering their town with just a horse and a cart, they begin collecting scrap metal for him. Swifty has a natural gift with horses while Arbor emulates Kitten – keen to impress him and make some money. However, Kitten favors Swifty, leaving Arbor feeling hurt and excluded, driving a wedge between the boys. As Arbor becomes increasingly greedy and exploitative, tensions build, leading to a tragic event that transforms them all.

Arbor, 13 ans, et son meilleur ami Swifty habitent un quartier populaire de Bradford, au nord de l'Angleterre. Renvoyés de l'école, les deux adolescents rencontrent Kitten, un ferrailleur du coin. Ils commencent à travailler pour lui, collectant toutes sortes de métaux usagés. Kitten organise de temps à autre des courses de chevaux clandestines. Swifty éprouve une grande tendresse pour les chevaux et a un véritable don pour les diriger, ce qui n'échappe pas au ferrailleur. Arbor, en guerre contre la terre entière, veut s'attirer les faveurs de Kitten en lui rapportant toujours plus de métaux, au risque de se mettre en danger.

Why study *The Selfish Giant*? / Intérêts pédagogiques

Through studying *The Selfish Giant*, we encounter a contemporary and realistic adaptation of a fairy tale written by Oscar Wilde – there is no denying that he is one of the most important authors of the Victorian era. This remodelling of a classic may be a starting point from which to think about the economical difficulties (for instance, the rich-poor divide in wealthy countries), and more precisely, about the difficulties that these teenagers face. Eventually, it could encourage the students to watch more British films; for example movies shot by Ken Loach, one of the figureheads of British cinema.

Le film permet d'étudier une adaptation contemporaine et réaliste d'un conte, écrit par Oscar Wilde, sans conteste l'un des auteurs de l'époque victorienne les plus importants. Cette transposition invite également à réfléchir sur les difficultés économiques (la paupérisation de certains espaces), et à plus grande échelle sur les problèmes liés aux adolescents en difficulté. Enfin, le film peut éveiller les élèves au cinéma britannique, comme celui de Ken Loach, une de ses figures de proue.

Before viewing the film:

Suggestion 1

Speaking about **the title**:

What does "selfish" mean? Find synonyms, and give concrete examples.

In what literary genre would you expect to find the word "giant"?

What can you imagine about the story you're going to watch?

Explain why you made these judgements!

Then...

Watch the trailer

What is highlighted in the trailer?

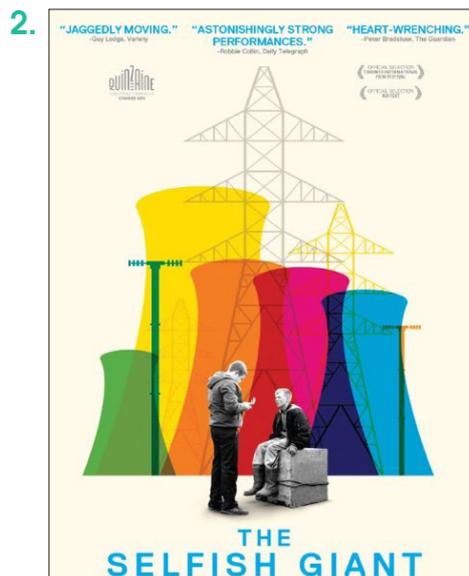
Main points that the students should point out:

A disrespectful and excluded child

The poverty in England

A story about friendship

Study the posters!



Describe them

In your opinion, which one is the most attractive? Why?

Example of description:

1. This French poster highlights the strong character of the protagonist (the close-up on his face emphasizes this feeling; as well as the colored filter used). The background hints that this film will not show the bright side of life.
2. This poster presents brightly colored and stylized power stations and electricity pylons in the background. In the middle of the picture, there are the two main characters in black and white. Arbor is sitting on a stone and appears to be speaking with his friend, Swifty.
3. This poster highlights another important element in the film: the horses. Arbor looks sad. It could foreshadow a clash between the protagonists over this issue. In the background, we can see electricity pylons which could refer to the industrialized area in crisis. Pink and gray are the main colors used.

The good reviews are highlighted in the three first posters.

4. This poster presents a gloomy atmosphere: the green (more precisely khaki) color permeates the whole picture. Swifty, in the background, next to an electricity pylon, is turning his back on Arbor: which might symbolize the conflict between them. Arbor is the central figure of this picture: he is in the center, and takes up the majority of the frame.

What are the common points between the trailer and the posters?

The pupils may talk about the landscape of an industrialized area, the friendship between two boys, the horses (for instance, a horse-race is a part of the trailer), and Arbor's strong character.



Suggestion 2

Listen to an interview! A2 - B1

Listing comprehension: choose **one** answer out of three, let's have fun!

<http://www.youtube.com/watch?v=ZyXvntuybh8>

Clio Barnard is speaking in the beginning of the interview of her previous film entitled:

- **The Arbor**
- The Neighbor
- The Door

During this shooting she met a boy whose name is:

- Clovis
- **Matty**
- Louis

What are the two starting points of the film?

- Matty's story and the film maker's childhood
- The fairy tale by Oscar Wilde and the actor Conner Chapman
- **The fairy tale by Oscar Wilde and Matty's story**

*According to the film maker, *The Selfish Giant* is about:*

- Friendship
- **Greed**
- Poverty

What strikes the film maker most about Conner Chapman when she first meets him?

- **His voice**
- His personality
- His face

The actor, Shaun Thomas, started what at the age of 11?

- Dancing
- Fishing
- **Scrapping**

Clio Barnard considers Shaun Thomas as an actor who is:

- Shy
- Slacker
- **Rigorous**

Where did Clio Barnard shoot her film?

- **Bradford**
- London
- Manchester

According to Clio Barnard, who is an "emotionally mature child"?

- **Shaun Thomas**
- Matty
- Conner Chapman

In order to know more about Matty's life, the filmmaker spoke a lot with...

- Matty's uncle
- **Matty's mother**
- Matty's father



Suggestion 3

Grammatical exercises: A2-B1

Associez les deux propositions de façon à obtenir une phrase qui contient une proposition relative. La relative doit toujours être la deuxième proposition donnée.

e.g. *Arbor is excluded from the school*

That school is not adapted to Arbor's needs.

= Arbor is excluded from the school, which is not adapted to his needs.

1. Swifty is crazy about horses.
These horses are peaceful when he takes care of them.
Swifty is crazy about horses, which are peaceful when he takes care of them.
2. Swifty is the scapegoat of the other children.
These children are very mean.
Swifty is the scapegoat of the other children who are very mean.
3. Kitten turned out to be humane.
The boys were afraid of him.
Kitten, who the boys were afraid of, turned out to be humane.
4. The scrap iron was easy to salvage
Kitten was making real bargains.
The scrap iron, which Kitten was making real bargains, was easy to salvage.
5. Arbor is asking for help in a bar.
This bar has a bad reputation in the neighborhood.
Arbor is asking for help in a bar, which has a bad reputation in the neighborhood.
6. Arbor is an angry boy
His father left him.
Arbor, whose father left him, is an angry boy.

Exercices:

I - Mettez à la voix passive. Ne mentionnez le complément d'agent que si cela est indispensable.

1. Someone stole scrap iron.
Scrap iron was stolen.
2. Someone is watching him.
He is being watched.
3. People say he is a disrespectful boy.
He is said to be a disrespectful boy.
4. People were staring at him.
He was being stared at.
5. They will never forget the incident.
The incident will never be forgotten.
6. Swifty gives Arbor another chance.
Arbor was given another chance (by Swifty).



II – Traduire

1. On ne lui avait jamais dit qui était son père.
He was never told who his father was.
2. On l'avait surnommé « le géant égoïste ».
He was nicknamed "the Selfish Giant".
3. Dans sa famille on n'allait pas à l'église.
In his family, they didn't go to church.
4. On le disait hyperactif.
He is said to be hyperactive.
5. On m'a raconté une histoire incroyable à son sujet.
I was told an incredible story about him.
6. Est-ce que l'on conduit à droite en Angleterre ?
Do they drive on the left(-hand) side in England?
7. Quand on se croit intelligent, on commet beaucoup d'erreurs.
When you think you're smart, you make a lot of mistakes.

Suggestion 4

Answer the following question:
Make your own report of the film!

WHEN does the story take place?
In a contemporary time

WHERE does the story take place?

In Bradford (you may wish to show a map to your students: <http://en.wikipedia.org/wiki/Bradford>)

WHO are the characters? Who is your favorite one? Why?

Arbor, a 13-year-old boy; Swifty: his best friend; Kitten: the scrap-dealer...

WHAT problems do the characters face? Summarize the plot in a few sentences.

Look at the synopsis. Like Wilde's story, the film highlights that when you open yourself up to love, you are also opening yourself up to pain. It's a very strong story, because everybody goes through the experience of the loss.

Discuss in groups...

What do you think "Kitten" means in English? Explain the choice of the filmmaker.

Is Kitten exploiting the children or is he giving them opportunities?

To your mind, who is the selfish giant, Kitten or Arbor? Why?

Suggestion 5

Theme: B2

Traduire un passage / Translate this extract of Clio Barnard's interview:

« *Le Géant égoïste* est certes un texte de l'ère victorienne, mais j'ai d'abord souhaité faire un film contemporain qui transcende* les époques en fusionnant le conte de fée et le réalisme social, deux genres apparemment contradictoires. Les similitudes entre ces deux mondes sont nombreuses. On peut voir Kitten comme un équivalent de Fagin, le personnage du roman *Oliver Twist* de Dickens, chef d'une famille de substitution, qui recueille les enfants livrés à eux-mêmes* pour en faire des voleurs. Arbor, de son côté, a quelque chose du « Renard »*, un autre personnage du célèbre roman de Dickens. La notion d'un « retour vers le futur » est un thème clé de mon film. Ces enfants, avec leurs chevaux et leurs chariots, ferraillent et fouillent les poubelles* dans un paysage désindustrialisé, où la verdure a repris ses droits. »

* To transcend

* Be left to your own devices

* The "Artful Dodger"

* To rummage through rubbish bins.

Proposal:

"There is no denying that *The Selfish Giant* is a text from the Victorian era, but above all, I wished to make a contemporary film which transcends history by merging this fairy tale with social realism. This may seem contradictory; however, there are, indeed, many similarities between these two worlds. We could see Kitten's character as an adaptation of Fagin, a character of the novel *Oliver Twist* written by Dickens, leader of a replacement 'family', who gathers children left to their own devices to make them steal. As for Arbor, he reminds us of the other famous character in Dickens' novel, the Artful Dodger. The notion of "back to the future" is a key-point of my film. These children, with their horses and their trolleys, are scrapping and rummaging through rubbish bins in a de-industrialized landscape, that nature reclaims."



Suggestion 6

Make researches about POVERTY and EXCLUSION

Researches on Internet:

Define poverty.

What is the current rate of unemployment in England? (*7,1% in 2013*)

How many people are living beneath the poverty line in England? (*16,2% of the population earn less than 860 Euros per person, per month in 2013*)

What is the Gini coefficient in Great-Britain? (*0,360, more or less like in France*)

What does this coefficient mean?

Are the rich becoming richer and the poor poorer? You may read articles (*quote sources*).

What are the causes of poverty?

Exchange in class!

What image of poverty is conveyed by Clio Barnard in this film?

Is this situation particular to Great-Britain? If not, find other wealthy countries which have this problem.

Are you often confronted to people in a highly instable setting through your daily life, TV, books, or Internet?

In this film, Swifty is a member of a minority (and because of that, he is mistreated by the other children): why is he a scapegoat? What could we do against the fear of foreigners?

What is the function of the school? What could we do with disrespectful and excluded children?

French source: <http://grignoux.be/dossiers/360>



Suggestion 7

ADAPTATION

Ask your students to read the novel written by Oscar Wilde if they have not done it yet!

<http://classiclif.about.com/library/bl-etexts/owilde/bl-owilde-selgi.htm>

Traduire un passage / Translate the beginning of the short-story:

“Every afternoon, as they were coming from school, the children used to go and play in the Giant’s garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. “How happy we are here!” they cried to each other. One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.”

Proposal:

«Chaque après-midi, quand ils revenaient de l’école, les enfants avaient l’habitude d’aller jouer dans le jardin du géant.

C’était un grand jardin [agréable] avec un doux gazon vert. Çà et là, sur le gazon, de belles fleurs brillaient comme des étoiles et il y avait douze pêchers qui, au printemps, fleurissaient une délicate floraison rose et blanche et à l’automne portaient de beaux fruits.

Les oiseaux [étaient] perch[és] sur les arbres et chantaient si délicieusement que les enfants arrêtaient leur jeu pour les écouter.

– Comme nous sommes heureux ici! s’écriaient-ils les uns aux autres.

Un jour, le géant revint. Il avait [rendu visite à] son ami l’ogre de Cornouailles et il avait séjourné sept ans chez lui. Après que ces sept années furent révolues, il avait dit tout ce qu’il avait à dire, car sa conversation avait des limites et il résolut de rentrer dans son château. En arrivant, il vit les enfants qui jouaient dans le jardin.»

Source: http://fr.wikisource.org/wiki/Le_G%C3%A9ant_%C3%89go%C3%AFste

Answer a quiz about the tale written by Oscar Wilde:

<http://www.funtrivia.com/playquiz/quiz33837326bc960.html>

Suggestion 8

Now work on the adaptation!

List the common points between the two stories!

- In the tale, the Giant forbids the children to come in his garden, and in the film, Kitten forbids at first Arbor and Swifty to hang around in his territory.
- When the Giant realizes that without children his garden is dead, he lets the children come back again. When Kitten realizes that Arbor and Swifty can make him rich, he accepts them.
- The selfish giant (Kitten or Arbor) both love the little boy (Swifty).
- The little boy and Swifty both die at the end of the story.

But...

There are many **differences** between these two works: list them too!

- Clio Barnard doesn't keep the alternating seasons, which are very important in Oscar Wilde's fairy tale.
- The filmmaker adds a precarious background: she wants to deal with greed, that's why she decided to shoot her film in Bradford and to turn the giant's garden into a rubbish tip.
- Barnard decided to remove the biblical meaning, which is very present in the fairy tale (no heaven in the film).

Discuss in class!

Is the moral still the same?

Why did the filmmaker decide to change the end, by erasing the seasons and biblical meaning?

Do you think it is a good adaptation? Why/Why not?

Do you prefer fairy tales or realistic stories?

Do you identify with Arbor?

In your opinion, who is the selfish giant in this film?



Suggestion 9

GO FURTHER!

An interesting article to read with your class!

"*The Selfish Giant* shares its title with an Oscar Wilde children's tale, but this unflinching, moving story of two Bradford boys who steal copper, illegally race ponies and flirt worryingly with danger all day long is rooted in a very **real, modern Britain**. It unfolds in a world of rundown housing estates backing on to open fields punctuated by cooling towers and electricity pylons. **But for all its stark realism, it has a touch of myth to it too, and it's lyrically shot.**

It's fronted by two scrappy teens, Arbor (Conner Chapman) and Swifty (Shaun Thomas). They're both trying to force an **entry into the adult world**, kicking and screaming: Arbor is younger but louder and **quicker to lash out**; Swifty is older, more reserved. Both come from tough homes and school **has given up on them**. A scrap dealer, Kitten (Sean Gilder), exploits their energy and naivety by buying stolen goods from them. **You know it could end badly.**

The Selfish Giant feels a bit like one of those doomy 1970s and '80s public information films, but one filmed by Ken Loach and scripted by a poet not a bureaucrat. **The Loach nod is obvious**; this is '**Kes**' revisited in a **post-Thatcher northern England**. That film looked at a boy and a bird; here it's two boys and a pony. There's a similar contrasting of rural beauty and man-made ugliness.

Loach, too, has always been great with young actors, and Chapman and Thomas are both revelations, raw and compelling. It's not a pretty story, but its warmth lies in its fondness – love, even – for the two boys at its heart."

Source: <http://www.timeout.com/london/film/the-selfish-giant> ; author: Dave Calhoun

As the author of the article puts it: "the Loach nod is obvious"!

Read the synopsis of *Kes*, and pick up the similarities!

"Billy Casper lives in a mining town in the northeast England, called Barnsley. He is around 13 years old and his greatest fear is ending up working down the pit as a coal miner. His mother doesn't take care of him and his brother, Jud, treats him like a punchbag. He gets some money from bad guys at school. He is inattentive and undisciplined, but also mischievous, stealing eggs, milk, or books. He has no apparent escape route until he finds an outlet through training a kestrel that he takes from a nest on a farm. From the first time, Billy receives praise, from his English teacher after delivering an impromptu talk on his relationship with the bird. Jud leaves money and instructions for Billy to place a bet on two horses, but Billy spends the money on fish-and-chips, after having been told that the horses are unlikely to win. However, the horses do win: furious at Billy, Jud takes revenge by killing his kestrel, whose body Billy retrieves from the bin."

http://www.allocine.fr/video/player_gen_cmedia=19444038&cfilm=4551.html : the trailer highlights the friendship between Billy and the kestrel, his problems at school, the poverty of a de-industrialized area...

Inventory of links about the film *Kes*:

<http://www.cddp95.ac-versailles.fr/cinema/spip.php?article170>

ESSAY:

Write a synopsis of film about a poor teenager who reaches to get through his miserable situation.

Specificities of the cinema of United Kingdom:

You may think of Ken Loach, Stephen Daldry (*Billy Elliot*), Stephen Frears, etc.: all of whom have reinvented social realism. They have dared to talk full-face about ordinary people or social problems... In the 1950's, there is a documentary tradition in England, which is interested in the instable life of the working class. In the 1980's, the cinema of United Kingdom was supposed to be stopped because of the poverty in the country. But after the departure of Thatcher, there was a great enthusiasm for the rebirth of British cinema. This very brief history makes us understand the differences between the cinema of United Kingdom and that of France or Hollywood...

Recommend your students to read another short-story about biblical meanings:

http://www.doxaweb.com/assets/The_River.pdf

Flannery O'Connor, *A Good Man Is Hard To Find* (1955), "The River". Like in Oscar Wilde's fairy tale, this short-story deals with an abandoned little boy who dies and goes to heaven.

Here is an analysis done by Cliff Notes:

<http://www.cliffsnotes.com/literature/o/oconnors-short-stories/summary-and-analysis/the-river>

You may also recommend your students to discover Belgian cinema:

The Dardenne brothers: *The Kid with a Bike* deals with a fatherless boy in a precarious background.

A link very useful, the English press book of the film:

<http://www.artificial-eye.com/database/cinema/theselfishgiant/pdf/pressbook.pdf>

Available in the multimedia library of CNDP-CRDP CANOPÉ network of Strasbourg:

Films by Ken Loach

This Is England by Shane Meadows (2006) – a different context, this film deals with a 12-year-old English boy, fatherless, who has a weaker character than Arbor...

Don't forget that the CRDP organizes **a film critique competition for students**.

You could **win movie tickets** for your entire class!

Send your critique to cyrille.lehmann@crdp-strasbourg.fr.

You need to write it in English, on an A4 sheet of paper. It must be a collective work!

Deadline: Friday 16th May

WORKSHEETS

Worksheets

Listing comprehension: choose **one** answer out of three, let's have fun!

<http://www.youtube.com/watch?v=ZyXvntuybh8>

1 - *Clio Barnard is speaking in the beginning of the interview of her previous film entitled:*

- The Arbor
- The Neighbor
- The Door

2 - *During this shooting she met a boy whose name is:*

- Clovis
- Matty
- Louis

3 - *What are the two starting points of the film?*

- Matty's story and the film maker's childhood
- The fairy tale by Oscar Wilde and the actor Conner Chapman
- The fairy tale by Oscar Wilde and Matty's story

4 - *According to the film maker, *The Selfish Giant* is about:*

- Friendship
- Greed
- Poverty

5 - *What strikes the film maker most about Conner Chapman when she first meets him?*

- His voice
- His personality
- His face

6 - *The actor, Shaun Thomas, started what at the age of 11?*

- Dancing
- Fishing
- Scrapping

7 - *Clio Barnard considers Shaun Thomas as an actor who is:*

- Shy
- Slacker
- Rigorous

8 - *Where did Clio Barnard shoot her film?*

- Bradford
- London
- Manchester

9 - *According to Clio Barnard, who is an "emotionally mature child"?*

- Shaun Thomas
- Matty
- Conner Chapman

10 - In order to know more about Matty's life, the filmmaker spoke a lot with...

- Matty's uncle
- Matty's mother
- Matty's father

Grammatical exercises

Associez les deux propositions de façon à obtenir une phrase qui contient une proposition relative. La relative doit toujours être la deuxième proposition donnée.

e.g. *Arbor is excluded from the school*

That school is not adapted to Arbor's needs.

= *Arbor is excluded from the school, which is not adapted to his needs.*

1. Swifty is crazy about horses.
These horses are peaceful when he takes care of them.
2. Swifty is the scapegoat of the other children.
These children are very mean.
3. Kitten turned out to be humane.
The boys were afraid of him.
4. The scrap iron was easy to salvage
Kitten was making real bargains.
5. Arbor is asking for help in a bar.
This bar has a bad reputation in the neighborhood.
6. Arbor is an angry boy
His father left him.

Exercices:

I- Mettez à la voix passive. Ne mentionnez le complément d'agent que si cela est indispensable.

1. Someone stole scrap iron.
2. Someone is watching him.
3. People say he is a disrespectful boy.
4. People were staring at him.
5. They will never forget the incident.
6. Swifty gives Arbor another chance.

II – Traduire

1. On ne lui avait jamais dit qui était son père.
2. On l'avait surnommé « le géant égoïste ».
3. Dans sa famille on n'allait pas à l'église.
4. On le disait hyperactif.
5. On m'a raconté une histoire incroyable à son sujet.
6. Est-ce que l'on conduit à droite en Angleterre ?
7. Quand on se croit intelligent, on commet beaucoup d'erreurs.

Traduire un passage / Translate this extract of Clio Barnard's interview:

«Le Géant égoïste est certes un texte de l'ère victorienne, mais j'ai d'abord souhaité faire un film contemporain qui transcende* les époques en fusionnant le conte de fée et le réalisme social, deux genres apparemment contradictoires. Les similitudes entre ces deux mondes sont nombreuses. On peut voir Kitten comme un équivalent de Fagin, le personnage du roman *Oliver Twist* de Dickens, chef d'une famille de substitution, qui recueille les enfants livrés à eux-mêmes* pour en faire des voleurs. Arbor, de son côté, a quelque chose du «Renard»*, un autre personnage du célèbre roman de Dickens. La notion d'un «retour vers le futur» est un thème clé de mon film. Ces enfants, avec leurs chevaux et leurs chariots, ferraillent et fouillent les poubelles* dans un paysage désindustrialisé, où la verdure a repris ses droits.»

* To transcend

* Be left to your own devices

* The "Artful Dodger"

* To rummage through rubbish bins.

Make researches about poverty and exclusion

Researches on Internet:

Define poverty.

What is the current rate of unemployment in England?

How many people are living beneath the poverty line in England?

What is the Gini coefficient in Great-Britain? What does this coefficient mean?

Are the rich becoming richer and the poor poorer? You may read articles (quote sources).

What are the causes of poverty?

Exchange in class!

What image of poverty is conveyed by Clio Barnard in this film?

Is this situation particular to Great-Britain? If not, find other wealthy countries which have this problem.

Are you often confronted to people in a highly instable setting through your daily life, TV, books, or Internet?

In this film, Swifty is a member of a minority (and because of that, he is mistreated by the other children): why is he a scapegoat? What could we do against the fear of foreigners?

What is the function of the school? What could we do with disrespectful and excluded children?

Adaptation

Traduire un passage / Translate the beginning of the short-story:

“Every afternoon, as they were coming from school, the children used to go and play in the Giant’s garden.

It was a large lovely garden, with soft green grass. Here and there over the grass stood beautiful flowers like stars, and there were twelve peach-trees that in the spring-time broke out into delicate blossoms of pink and pearl, and in the autumn bore rich fruit. The birds sat on the trees and sang so sweetly that the children used to stop their games in order to listen to them. “How happy we are here!” they cried to each other.

One day the Giant came back. He had been to visit his friend the Cornish ogre, and had stayed with him for seven years. After the seven years were over he had said all that he had to say, for his conversation was limited, and he determined to return to his own castle. When he arrived he saw the children playing in the garden.”

Read with your class!

"*The Selfish Giant* **shares its title** with an Oscar Wilde children's tale, but this unflinching, moving story of two Bradford boys who steal copper, illegally race ponies and flirt worryingly with danger all day long is rooted in a very **real, modern Britain**. It unfolds in a world of rundown housing estates backing on to open fields punctuated by cooling towers and electricity pylons. **But for all its stark realism, it has a touch of myth to it too, and it's lyrically shot.**

It's fronted by two scrappy teens, Arbor (Conner Chapman) and Swifty (Shaun Thomas). They're both trying to force an **entry into the adult world**, kicking and screaming: Arbor is younger but louder and **quicker to lash out**; Swifty is older, more reserved. Both come from tough homes and school **has given up on them**. A scrap dealer, Kitten (Sean Gilder), exploits their energy and naivety by buying stolen goods from them. **You know it could end badly.**

The Selfish Giant feels a bit like one of those doomy 1970s and '80s public information films, but one filmed by Ken Loach and scripted by a poet not a bureaucrat. **The Loach nod is obvious**; this is '**Kes**' revisited in a **post-Thatcher northern England**. That film looked at a boy and a bird; here it's two boys and a pony. There's a similar contrasting of rural beauty and man-made ugliness.

Loach, too, has always been great with young actors, and Chapman and Thomas are both revelations, raw and compelling. It's not a pretty story, but its warmth lies in its fondness – love, even – for the two boys at its heart."

Read the synopsis of Kes, and pick up the similarities!

"Billy Casper lives in a mining town in the northeast England, called Barnsley. He is around 13 years old and his greatest fear is ending up working down the pit as a coal miner. His mother doesn't take care of him and his brother, Jud, treats him like a punchbag. He gets some money from bad guys at school. He is inattentive and undisciplined, but also mischievous, stealing eggs, milk, or books. He has no apparent escape route until he finds an outlet through training a kestrel that he takes from a nest on a farm. From the first time, Billy receives praise, from his English teacher after delivering an impromptu talk on his relationship with the bird. Jud leaves money and instructions for Billy to place a bet on two horses, but Billy spends the money on fish-and-chips, after having been told that the horses are unlikely to win. However, the horses do win: furious at Billy, Jud takes revenge by killing his kestrel, whose body Billy retrieves from the bin."

ESSAY:

Write a synopsis of film about a poor teenager who reaches to get through his miserable situation.