

NOTES AND ANSWER KEYS

GETTING READY

I. Other ways to say “funny”

a. Match each adjective with the right translation.

- | | |
|----------------------------------|------------------------------------|
| 1. Amusing = <i>amusant</i> | 5. Hilarious = <i>hilarant</i> |
| 2. Humorous = <i>drôle</i> | 6. Side-splitting = <i>tordant</i> |
| 3. Witty = <i>plein d’esprit</i> | |
| 4. Comical = <i>comique</i> | |

b. Fill in the blanks with the adjectives above. Choose the word that best matches each context.

1. He is a witty comedian. He makes a lot of puns and his jokes are smart.
2. This movie was side-splitting. I laughed so much that my stomach aches!
3. You look comical in that giraffe costume.
4. They were bored so I showed them a video that they would find amusing.
5. My best friend is hilarious. She makes everybody laugh a lot.
6. This book is quite humorous. I’ve read it several times and it still makes me laugh.

II. Types of humour and comedy

1) *Types of humour*

Match each picture with one of the words from the list:

- A) *dry/witty/deadpan humour*
- B) *slapstick humour*
- C) *dark humour*
- D) *cringe humour*
- E) *absurd humour*
- F) *potty humour*
- G) *self-deprecating humour*
- H) *observational humour*

2) *Tools for humour*

Match each picture with one of the words from the list:

- A) *wordplay/puns/dad jokes*
- B) *stand-up comedy*
- C) *parody/spoof*
- D) *meme*
- E) *knock-knock jokes*

GRAMMAR TIP -How to build a question

AUXILIAIRE – SUJET – VERBE + complément(s)

Do you like dark humour?

Did you see Jim yesterday?

Have you seen Mary today?

NB: S'il ne s'agit pas d'une question fermée (= question en oui/non) mais d'une question ouverte, on rajoute un mot interrogatif devant l'auxiliaire :

Why do you like dark humour? **When** did you see Jim yesterday?

Rappels : 1. Avec le verbe BE, on inverse simplement le sujet et le verbe. Are you French?
2. Quand la question porte sur le sujet du verbe, pas d'inversion. Who sang?

II. Dad jokes

Conjugate the verbs using the preterit. Then, explain the puns.

- 1) Did you hear (you / hear) about the guy who invented (invent) the knock-knock joke? He won (win) the 'no-bell' prize.
- 2) I was going to tell a time-traveling joke, but you guys didn't like (not / like) it.
- 3) I decided (decide) to sell my vacuum cleaner—it was just gathering dust!
- 4) Why did the math book (the math book / look) so sad? Because of all of its problems!

BRITISH HUMOUR

Document 1 A beginner's guide to British humour

By Simon in Language Learning on Education First (www.ef.com)

A. Comprehension

- 1) General comprehension: what is the goal of Document 1? Who was it written for?

*The text was probably written for young people who plan to study in England. It is a guide whose objective is to help them better understand British humour, which can be quite **confusing / perplexing** for foreigners.*

- 2) Vocabulary: match the words in **bold type** taken from the text with their French equivalents.

- | | |
|---|--|
| a. Baffling = <i>Déroutant</i> | m. Tongue-in-cheek = <i>Ironique /moqueur</i> |
| b. Flaws = <i>Failles</i> | n. Mean-spirited = <i>Mesquin</i> |
| c. Make light of = <i>Prendre à la légère</i> | o. Verbal sparring = <i>Joute verbale</i> |
| d. Failures = <i>échecs</i> | p. Apology = <i>Excuses</i> |
| e. Relatable = <i>A qui on peut s'identifier</i> | q. Lighten = <i>Alléger</i> |
| f. Clumsiness = <i>Maladresse</i> | r. Unfortunate = <i>Malheureux</i> |
| g. Self-deprecation = <i>Auto-dérision</i> | s. Miserable = <i>Tristes</i> |
| h. Understated = <i>Discret</i> | t. Knock down = <i>Malmener</i> |
| i. Deadpan delivery = <i>D'une voix inexpressive</i> | u. Misfortune = <i>Malheur</i> |
| j. To spot = <i>Repérer, discerner</i> | |
| k. Clues = <i>Indices</i> | |
| l. Witty = <i>Plein d'esprit</i> | |

3) Detailed comprehension

True or false? Circle the right answer and justify with a quote from the text.

- a. T / **F**: British people's humour shows that they are very proud.

See lines 4-7: highlight our own flaws/ make light of our failures/ there is no room for egos

- b. **T** / F: It isn't easy to hear when a Brit is joking.

See lines 13-14: will leave you wondering as to whether it was indeed a joke (or not?) / sarcasm can be a hard spot in a new language

- c. T / **F**: British humour is offensive.

See lines 19-20: a playful exchange ... delivered in a smiley face / These are not mean-spirited

- d. T / **F**: British humour is only used in specific circumstances.

See lines 27-28: Brits use humour even in the most unfortunate moments / there are few subjects we don't joke about

4) From what you have learnt in the text, do you find British humor confusing? Do you think you could learn how to decode and even use British humour? Why (not)?

Examples of answers proposed by students:

British humour implies that you are capable of laughing at yourself. For some people it is not easy and particularly if you aren't confident.

British humour can be difficult if we don't take into consideration the tone. Besides, sometimes we don't have the cultural references, which makes it difficult to get the joke.

You probably need to get more familiar with this type of humour before feeling comfortable using it.

I think British humor is a little confusing because of the self-deprecation, it is less common in France.

The limit is very thin between sarcasm and offence.

A. Language

- 1) Grammaire : présent simple vs. présent progressif

In the picture, a man is drowning. He is asking the gentleman to help him.

Brits use humour to lighten sad moments. They turn to laughter as a form of medicine.

Ce dernier ne s'emploie généralement pas avec les verbes de perception involontaire (*see, hear*), de croyance (*believe*), d'apparence (*seem*) et de goût (*like*), ainsi que *be* et *have* (=avoir).

a. Rappelez les règles de conjugaison de ces deux formes.

	Présent simple	Présent progressif
Forme affirmative	__verbe sans désinence sauf à la 3e personne du sing où on ajoute S__ Ex : he _laughs__ /!\ goes – studies - passes	__am/is/are / + Ving__ Ex : I _am laughing / she is laughing / they are laughing__
Forme négative	__Do not (don't) + base verbale sauf 3e personne does not (doesn't)__ Ex :she doesn't laugh We don't laugh	__am not / isn't / aren't + Ving__ Ex : it __isn't changing__
Forme interrogative	__DO/DOES + sujet + Base verbale__ Ex : __Do I like British humour? Does she prefer American humour?	__am/is/are + sujet + BV?__ Ex : Are they watching a lot of comedies ?
Expression de temps compatibles	Adverbs: <i>always - often – sometimes – seldom – never – usually</i> <i>Expressions de temps: once a week /twice a week/ Three times a year - every day ...</i>	<i>At the moment - right now – today – these days –</i> <i>Currently – still</i>

b. Pour rappel, BE au présent simple se conjugue de la façon suivante :

I **_AM_** / You **_ARE_** / He-she-it **_IS_** / We **_ARE_** / You **_ARE_** / They **_ARE_**

c. Conjuguez les verbes entre parenthèses au présent simple ou au présent progressif.

1. My mother works (work) at an office in Paris, but right now she is (be) in the USA. Right now, she is probably eating (probably - eat) breakfast or maybe she is running (run).
2. Do you speak (you - speak) Spanish? / No, I don't speak (know) a single word. But I am thinking (think) about taking some classes.
3. He is (be) so late ! What is he doing (he – do)? Do you think (you - think) he is still sleeping (still – sleep)?
4. They come (come) from Ireland but they have (have) an American accent. They sound (sound) really strange!

➔ For more practice, you can use EPIGRAM: <https://cours.univ-paris1.fr/fixe/EPIGRAM>

Document 2

d) What techniques indicate that the show belongs to the “mockumentary” genre? Find 3 or 4 ideas.

A **mockumentary** is a work of fiction that's presented in the style of a documentary.

This genre is used to criticize, satirize, and generally **make fun of** various subjects. Mockumentaries are usually satirical comedies with exaggerated stereotypes.

Mockumentaries often include mock (=fake) interviews, “hidden camera” moments, and footage shot with a hand-held camera (= camera à l'épaule).

In *The Office*, the characters regularly acknowledge the presence of a camera in their workplace. David Brent often looks up at the cameras, for instance.

Fly-on-the-wall style / “hidden camera moments”: the camera seems to capture moments that viewers are not supposed to see (asides from pairs or groups of employees who look like they are gossiping)



Stapler in Jelly [<https://www.dailymotion.com/video/x8kbri9>]

***The Office*, Season 1, Episode 1 (2002)**

A. Comprehension

Stapler in Jelly scene (transcript)

David Brent: You've met Tim, haven't you?

Hello.

- All right?

DB: Oh, careful. Watch this one. Gareth Keenan in the area! Ricky, the new temp. Introduce yourself.

Gareth: Gareth Keenan, Assistant Regional Manager.

David: Assistant to the Regional Manager. My right-hand man. I need him beneath me - as an actress said to a bishop!

No, he's not.

David : Tell him about the car and the kung fu and everything.

Gareth: Yeah. I've got a TR3. I bought it for 1,200, done it up, now it's worth three grand. The profit on that's just under... (...)

Gareth: I've got some photos. Oh, what is that?!

David: Whoa, whoa.

Gareth: That is it.

David: Slow down, you're moving too fast. Solomon's here. What's going on?

Gareth: He put my stapler inside a jelly again. That's the third time. It wasn't funny the first time.

David Why has he done that?

Gareth:I told him I don't like jelly. I don't trust the way it moves.

David: You show a weakness, he'll pounce.

Gareth: You should know that.

David : What is in here?

Gareth: My stapler.

David : Well, don't do that! Eat it out. There's people starving in the world, which I hate. It's a waste.

How do you know it's yours?

Gareth: It's got my name on it in Tippex.

David : Yeah. Don't eat it now. Chemicals.

Gareth: Right. You can be my witness. Give him an official warning.

Tim: How do you know it was me?

Gareth: It's always you.

Mad here.

Gareth: Can't you discipline him?

David : Ooh, kinky! The thing about practical jokes, you've got to know when to stop, and now's the time to stop putting Gareth's possessions in jelly.

Tim: Gareth, it's a **trifling** matter.

Gareth: Here we go. Always like this.

Temp: You should put him in **custard-y!**

David : He's going to fit in. We're like Vic and Bob... and an extra one.

Gareth: Yeah. I'm more worried really about damage to company property.

David : Trifling. I'm just trying to think of other desserts to do.

Pun: **Trifle** = a dessert made with cream, jelly and strawberry / a **trifling** matter = insignificant matter

Play on sounds: **custard** = crème anglaise / **in custody** = en garde à vue.

B. Language

1) Grammaire: l'impératif

a. Observez quelques formes impératives employées dans cet épisode.

Take care! Please leave a "massage"! Slow down!

Do not be fooled by their job descriptions! Don't do that!

Let's go out for a drink! Let's get you started!

b. Maintenant rappelez les règles de formation et d'emploi de l'impératif.

L'impératif sert à donner des ___ordres_ ou des ___conseils ou recommandations___. Il peut aussi servir à encourager et à inviter son/ses interlocuteur(s) à faire une action. L'impératif de la 2^e personne se forme avec la BASE VERBALE seule (sans le TO devant). A la forme négative, il se forme avec DO + NOT, et l'impératif de la 1^e personne du pluriel de la façon suivante : LET + US.

c. Traduisez les phrases suivantes à l'aide de formes impératives.

1. Attends-moi ! Ne pars si vite ! ___*Wait for me! Don't go so fast!*___

2. Allons-y ! Prends ton manteau et n'oublie pas tes clés ! *Let's go! Take your coat and don't forget your keys.*

3. Et si nous regardions la nouvelle saison de The Office ? Allume la télé ! *Let's watch the latest season of the The Office. Turn the TV on.*

4. Et si nous ne regardions pas la télé pour une fois ? *Let's not watch TV for a change!*

Document 3

The Difference Between American and British Humour

By Ricky Gervais, November 9th 2011, Time.com

A. Comprehension

- 1) General comprehension: briefly present the text (type, headline, author, source, date, topic).

*The text is an article **written by** Ricky Gervais, the creator of the British version of *The Office*. It **was published in** November 2011 on the website of the *Time* magazine. It deals with the differences between American and British humour. The aim of this article is finally to compare the American version and the British version of this series.*

Ricky Gervais also shares the tricks of the trade (les ficelles du métier).

Other possible introduction:

*This article **was written** by British comedian R. Gervais and it **was published in** *Time Magazine* in November 2011. It is **entitled** "...". As a comedian RG explains to the reader what the main differences between British humour and American humour are.*

Part 1 (ll.1-25)

- 2) Vocabulary: match the words bolded in the text with their French equivalents.

- | | |
|--|---|
| a. Down the line = Sincère, sans filtre | g. Tease = Taquiner |
| b. Reward = Récompenser | h. Shield = Un bouclier |
| c. Upbringing = L'éducation | i. Take the piss out of = Charrier qqn |
| d. Brought up = Être élevé | j. Rosier = Plus optimiste |
| e. A received wisdom = Une croyance populaire | k. A bore = Ennuyeux |
| f. Get = Comprendre, saisir | l. Mean = Méchant, mesquin |
| | m. Upfront = Franc, direct |

- 3) True or false? Circle the right answer and justify with a quote from the text.

- a. T / **F** : Ricky Gervais thinks Brits are more optimistic than Americans.

"Americans are brought up to believe they can be the next president of the US. Brits are told, "It won't happen for you."

- b. **T** / F : He claims Brits use irony more often than Americans.

"But what is true is that they don't use it all the time. We use it in every day speech."

- c. T / **F** : Michael Scott has nothing in common with the original character from *The Office*.

"We had to make Michael Scott a slightly nicer guy, with a rosier outlook to life."

Part 2 (II.26-end)

4) Vocabulary: find the English for the words below in this part.

- | | |
|---|---|
| a. Inutile, sans intérêt = <i>pointless</i> | f. Mis à l'épreuve = <i>to be challenged</i> |
| b. Prendre un jour de congé = <i>take a day off</i> | g. Le mensonge = <i>falsehood</i> |
| c. La cible = <i>the target</i> | h. Ne pas tenir à qqch
= <i>I don't care for it much</i> |
| d. Préjugés = <i>prejudices</i> | |
| e. Sous la loupe = <i>under the microscope</i> | |

5) What is the role of a comedian in Ricky Gervais's opinion?

His role as a comedian is also to make people think. According to him there is no need to apologize if you are honest. He seems to think that there are no limits as long as (tant que) you are sincere. However, he doesn't find racist jokes funny: he may mean that racism is "no laughing matter".

B. Language

1) Vocabulary: countries, nationalities and languages

- a. Brits live in Britain and Scots live in Scotland.
- b. Polish is the language of Poland. But the Poles are the residents of the country.
- c. I love Spanish food like paella, tortillas, etc.
- d. I think Anthony Hopkins is originally Welsh. He comes from Wales.
- e. I come from Beirut, I'm Lebanese.
- f. New Zealanders are often nicknamed "kiwis".
- g. One of the biggest St Patrick's Day parade is in the USA because there's a very large Irish community there.
- h. Following the independence of Pakistan, Pakistani immigration drastically increased.
- i. I wonder how the Greeks coped with all the austerity measures imposed on Greece.
- j. "In April 2013, the Dutch queen, Beatrix, abdicated in favour of her son."
"Well to tell you the truth, I didn't even know the Netherlands was a monarchy!"
"What about Denmark? Did you know that the Danes too have a queen?"
"Yes, I did actually. But I should definitely read more about Danish culture."

- k. I spent the weekend in Brussels and bought tons of Belgian chocolate.
- l. Many political analysts compared Turkey's protests with the Arab spring, calling it the "Arab spring".
- m. Angela Merkel is a German politician. She has been the Chancellor of Germany since 2005.
- n. Here are the languages spoken in Iraq: Iraqis speak mainly Arabic, but also Kurdish, Armenian, Persian and Shabaki.

2) Grammaire : le comparatif

We had to make Michael Scott a slightly nicer guy, with a rosier outlook to life.

- a. Repérez les deux adjectifs au comparatif dans l'exemple ci-dessus. De quel type d'adjectif s'agit-il ?
Quelle est la marque du comparatif dans ce cas ?

Adjectif court (*nice*) et adjectif de 2 syllabes se terminant par y (*rosy*). On ajoute -(e)r à l'adjectif pour former le comparatif de supériorité.

- b. Comment fonctionne le comparatif dans les autres cas ?

Dans les autres cas, adjectifs de 2 syllabes (*famous, awkward, etc.*) et les adjectifs longs (3 syllabes et plus) on met MORE devant l'adjectif.

Dans tous les cas, pour introduire le 2^{ème} élément comparé (s'il n'est pas implicite), on a besoin de THAN.

- c. Quelles sont les exceptions à ces règles ?

good > **better** than

bad > **worse** than

far > **farther** or **further** than

NB : « further » s'emploie plutôt au sens figuré.

- d. Comment fonctionne le comparatif d'égalité (autant/aussi que)

as + adj + as > *The Office US was **as successful as** expected.*

- e. Comment fonctionne le comparatif d'infériorité (moins que) ?

> **less + adj + than** > *The author's book is **less interesting than** his previous one.*

> **not as + adj + as** > *The show was **not as good as** I expected.* **Notez, qu'avec les adjectifs courts, c'est plutôt cette structure qui est utilisée.**

Tableaux récapitulatifs : règles du comparatif de supériorité)

Number of Syllables	Form	Example
one	Adj + <i>-er</i>	tall + <i>-er</i> = taller
two (ending in -y)	-y changes to <i>-i</i> + <i>-er</i>	happy + <i>-er</i> = happier
two (not ending in -y)	<i>more</i> + Adj	<i>more</i> + famous = more famous
three or more	<i>more</i> + Adj	<i>more</i> + beautiful = more beautiful

Rule #	Spelling Rule	Example
1	If the adjective ends in <i>-e</i> , add <i>-r</i> .	<ul style="list-style-type: none"> nice → nicer safe → safer large → larger
2	If the adjective ends in a consonant-vowel-consonant (CVC) pattern, double the final consonant and add <i>-er</i> .	<ul style="list-style-type: none"> big → bigger wet → wetter flat → flatter
3	If the adjective ends with a consonant + <i>-y</i> , change <i>-y</i> to <i>-i</i> and add <i>-er</i> .	<ul style="list-style-type: none"> easy → easier funny → funnier pretty → prettier
4	For all other adjectives, add <i>-er</i> .	<ul style="list-style-type: none"> tall → taller soft → softer loud → louder

f. Mettez les adjectifs entre parenthèses au comparatif de supériorité (+), d'égalité (=) ou d'infériorité (-).

- My book is _____ *MORE INTERESTING THAN* _____ (+ interesting) yours.
- The weather today is _____ *WORSE TODAY THAN* _____ (+ bad) yesterday.
- John is _____ *TALLER THAN* _____ (+ tall) his sisters.
- This house is _____ *LESS EXPENSIVE THAN* _____ (- expensive) his flat.
- Yellow roses smell _____ *AS SWEET AS* _____ (= sweet) red roses.
- The suitcase is _____ *HEAVIER THAN* _____ (+ heavy) the bag.
- This car is even _____ *FASTER THAN* _____ (+fast) a Ferrari.
- He is _____ *AS SLIM AS* _____ (= slim) his father.
- He is _____ *CLEVERER THAN* _____ (+ clever) his brother.
- The weather is _____ *NOT AS COLD AS* _____ (- cold) last week.
- Tom's exercise is _____ *MORE DIFFUCULT THAN* _____ (+ difficult) Ben's.
- This hotel is _____ *LESS COMFORTABLE THAN* _____ (- comfortable) the other one.
- English grammar is _____ *EASIER THAN* _____ (+ easy) French grammar.
- My French is _____ *BETTER THAN* _____ (+ good) my English.
- The USA is _____ *BIGGER THAN* _____ (+big) Europe.

STAND-UP COMEDY AND THE POLITICS OF LAUGHTER

GET READY

4) Vocabulary

Fill in each blank with the appropriate word from the box.

- 1) This ___ *one-liner* ___ made everyone roar with laughter. It was a short joke, but it was hilarious!
- 2) There's ___ *an open mic* ___ night at the comedy club tonight. I know you are afraid of ___ *flopping* ___, but you have to go on stage and do your new ___ *routine* ___! You'll never become a good ___ *stand-up comedian* ___ unless you practice!
- 3) I want to become a comic but it is really hard to get a real ___ *gig* ___.
- 4) Trevor Noah's monologue was really good tonight. I particularly liked his ___ *bit* ___ about airport security.
- 5) If you want to make sure your audience is in stitches, remember that the delivery of the ___ *a punchline* ___ is everything.

Document 1

Cancel culture killing comedy? What a joke!

Rachel Aroesti, Tue 10 Aug 2021, *The Guardian*

Is cancel culture destroying comedy? A lot of comedians seem to think so. John Cleese has said that "wokeness" will "___ *stifle* ___ creativity". Chris Rock attributed all the "unfunny TV shows" he sees to the fact that "everybody's scared to make a move". Shappi Khorsandi wrote: "The fear of being 'cancelled' is real and it will be the death of standup comedy as we know it."

- 5 Ricky Gervais – also on Times Radio – said the BBC had become "more and more careful" and nowadays "would worry about some of the jokes" in *The Office*. In June, Jennifer Saunders's comments on the matter **made headlines** in Mail Online: "Jennifer Saunders says Absolutely Fabulous wouldn't be **commissioned** today in Britain's 'woke' culture".
- 10 It's starting to sound like a chorus – and the idea that so-called cancel culture is killing comedy is in danger of becoming ___ *received wisdom* ___ (being "cancelled" encompasses everything from **criticism** by a handful of social media users to being fired from your job and **shunned** by society). **Actual** examples of it happening, however, are **thin on the ground** – as are coherent arguments. "Apparently, comedians are scared to say anything for fear of cancellation," wrote the standup Robin Ince recently. "I don't know who these comedians are and I don't know what they are too scared to say."
- 15 The anxiety may be a nebulous one, but it clearly exists. It makes a certain amount of sense: comedy is a pressure valve, a brief, blissful ___ *release* ___ from everyday challenges and existential **dread**. It relies on shock, subversion and a little bit of ___ *transgression* ___ to **fulfil** an important social function. How could it do so if it were only permitted to **parrot** the views approved by a mysterious, vocal minority – the "haters", the "joke police" – on Twitter? It couldn't. That wouldn't be comedy at all.
- 20 The good news is: it isn't. If all the aforementioned comedians know that cancel culture is stifling comedy because they are effectively censoring themselves, they can stop now. In the vast majority of cases, people

5 who make jokes that are considered ___ *offensive* ___ in the broadest possible terms _ *face* _ zero repercussions – in fact, they tend to **thrive**. Jimmy Carr was still making jokes about **dwarfism**, lesbians and Gypsies in his 2019 tour show. How has society punished him? By giving him a series of increasingly prominent TV gigs. Dave Chappelle faced criticism for **material** about trans people, Chinese people, and child abuse in his 2019 standup show, *Sticks & Stones*. Was he shunned? No, he was awarded the Grammy for best comedy album.

10 Widespread online criticism of a joke deemed offensive almost never leads to any actual consequences. Very occasionally, in very extreme cases, there is some **pushback**. In July, the standup Andrew Lawrence was dropped by his agent and had gigs cancelled after tweeting racist remarks (it would be a stretch to call them jokes) about the footballers who missed penalties at the Euro 2020 final. Last year, the comedian Sarah Silverman claimed she was ___ *dropped* ___ from a film after an old sketch in which she wore blackface resurfaced online. But that seems an unusual repercussion: Jimmy Kimmel, Jimmy Fallon and Tina Fey have all apologised for the use of blackface in their work with no impact on their careers.

15 ___ *When you get down to it* ___, the argument that cancel culture is killing comedy dissolves into nothingness. In fact, as Gervais has pointed out, the opposite is true: “**PC culture** isn’t killing comedy. It’s driving it. As it always did,” he tweeted in 2019.

A. Comprehension

1) Vocabulary:

- a) Fill in the blanks in the text with the following words and expressions:

received wisdom, release, when you get down to it, dropped, offensive, stifle, transgression, face

- b) Match the bolded words in the text with their French equivalents below.

- | | |
|---|---|
| a. Réels = actual | h. Remplir = fulfil |
| b. Prospérer = thrive | i. Le politiquement correct = PC culture |
| c. Terreur = dread | j. Le nanisme = dwarfism |
| d. Répéter comme un perroquet = parrot | k. Mis au ban, évité, boudé = shunned |
| e. Ont fait les gros titres, ont défrayé la chronique = made headlines | l. Réaction négative = pushback |
| f. Du contenu = material | m. Une critique = criticism |
| g. Rares = thin on the ground | n. Commandité = commissioned |

- 2) General comprehension: briefly present the text (*type, headline, author, source, date, topic*).

*This document is an article **entitled** "Cancel Culture killing comedy? What a Joke". It **was written by** Rachel Aroesti and **published in** The Guardian **on** Tuesday 10 August 2021. The article **is about** comedians' fears that cancel culture might kill comedy.*

- 3) True or false? Circle the right answer and justify with a quote from the text.

- a. T / F : Robin Ince is scared of cancel culture.

_____ "I don't know what they are too scared to say." _____

- b. T / F : Jimmy Carr's career suffered a blow because he made jokes about dwarfism, lesbians and gypsies.

_____ "Jimmy Carr was still making jokes about **dwarfism**, lesbians and Gypsies in his 2019 tour show. How has society punished him? By giving him a series of increasingly prominent TV gigs." _____

- c. T / F : All comedians who used blackface in the past have now been cancelled.

_____ (...) "that seems an unusual repercussion" _____

B. Grammaire

1) **Can: aptitude, possibilité, permission**

Can we laugh about anything?

Can I go now?

My sister can be very funny.

I can't go with you, I have class.

If all the aforementioned comedians know that cancel culture is stifling comedy because they are effectively censoring themselves, they can stop now.

- On utilise *can* pour exprimer la capacité/aptitude, la possibilité, la permission. Dans les phrases ci-dessus, expliquez quel est le sens de *can* (il peut y en avoir plusieurs).
- Can* est un _____ *auxiliaire* _____ modal. Ce n'est pas un verbe ordinaire. Le verbe qui le suit est toujours à l'infinitif (= base verbale). *Can* n'est JAMAIS suivi de *to*. Il ne prend pas de -s à la troisième personne du singulier.
- Comment former des phrases avec *can* ?

Forme affirmative : _____ CAN + BASE VERBALE _____

Forme négative : _____ CAN'T or CANNOT + BASE VERBALE _____

Forme interrogative : _____ CAN + SUJET + BASE VERBALE _____

- Exercice : Faites des phrases avec *can* en utilisant les mots donnés.

- You / be / + funny / Ricky Gervais / ?

_____ *Can you be funnier than RG?* _____

- Everyone / not / be / = funny / Tina Fey

_____ *Not every one can be as funny as TF.* _____

- My friend believes / you / not / make jokes / about / race

_____ *My friend believes you can't make jokes about race.* _____

- I / teach you / how to / make / + good / jokes

_____ *I can teach you how to make better jokes.* _____

- Comedians / be / = political / they want / ?

_____ *Can comedians be as political as they want?* _____

2) **Conseiller et justifier**

Comedians should watch what they say so (that) they don't get cancelled.

You shouldn't mock others (just) to be funny.

People should watch standup in order to relax.

You should be politically correct in order not to hurt anyone.

Comedians should be careful because what they say can hurt people.

- a) Nous avons vu que l'on pouvait utiliser l'impératif pour donner des conseils. On peut également utiliser l'__auxiliaire__ modal *should + base verbale* (*shouldn't + base verbale* à la forme négative). L'effet produit est-il le même quand on emploie l'impératif que quand on emploie *should/shouldn't* ?

NB : les auxiliaires modaux comme *should* ne sont jamais suivis de *to*. Le verbe qui suit n'est pas conjugué : on utilise la base verbale (ex : *I should go*).

- b) Notez les expressions utilisées pour exprimer :
- parce que : __*because*__
 - afin que : __*so that*__ (+ sujet-verbe-complément)
 - afin de : __*in order to*__, __*just to*__ (+infinitif)
 - afin de ne pas : __*in order not to*__ (+ infinitif)

NB : notez bien la position de *not* dans *in order not to*. Il se place AVANT *to*.

- c) Practice – Fill in the blanks with the underlined forms above.
- a. Comics __*shouldn't*__ laugh at disabled people __*just to*__ make people laugh.
 - b. You __*should*__ come to the theatre __*because*__ I am sure you will love the show!
 - c. My parents __*should*__ watch more standup __*so that*__ they can laugh a little.
 - d. You __*should*__ study __*in order to*__ fail your exam.