

LESSON PLAN

Swagger

By Olivier Babinet

Created by Azadée Toloie

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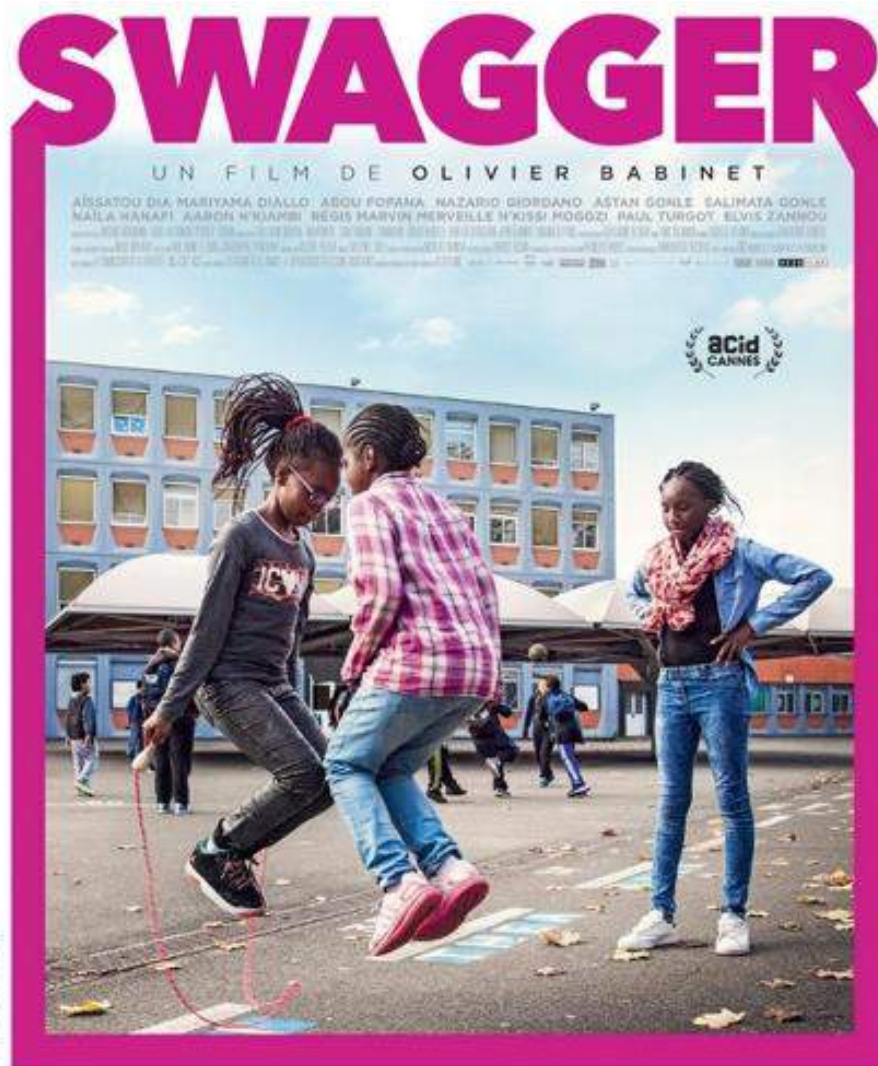


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I UNDERSTANDING THE FILM

I ABOUT THE FILM

TECHNICAL FICHE

Title : Swagger

Genre : Documentary

Duration : 84 minutes

Cinematic release : le 16 novembre 2016

A film by : Olivier Babinet

Sound : Valérie Deloof

Image : Timo Salminen

Music : Jean-Benoît Dunckel

Editing : Isabelle Devinck

Actors : Aïssatou Dia, Mariyama Diallo, Abou Fofana, Nazario Giordano, Astan Gonle, Naila Hanafi, Aaron Jr. N'Kiambi, Régis N'Kissi, Paul Turgot, Elvis Zannou.

Producers : Marine Dorfmann et Alexandre Perrier

Prizes obtained : Mention spéciale du jury aux 21^{èmes} Rencontres du cinéma francophone en Beaujolais.

THE DIRECTOR



Olivier Babinet was born in Strasbourg, he gained fame thanks to the success of the series *Le Bidule* broadcasted in 1999 on Canal+. In 2008, he directed his first short film, *C'est plutôt Johnny Walker*. The film won many festivals, including the special jury prize in Clermont-Ferrand. His first feature film, *Robert Mitchum est mort*, co-directed with photographer Fred Kihn, was screened at the 63rd Cannes Film Festival at the ACID (Association for Independent Cinema and its broadcast). The film won the Angers Premier Festival Grand Prize and was nominated as Best First Film at the Raindance London Festival. In parallel with his activities as screenwriter and director, Olivier Babinet worked for two years with college students from Aulnay-sous-Bois, in a neighborhood where 50% of families live below the poverty line. This collaboration resulted in the production of eight short films of fantasy and science fiction genres by teenagers. As these encounters progressed, the idea of devoting a documentary to them came. *Swagger* was presented at the 2016 Cannes Film Festival, ACID Selection. Olivier Babinet is also part of the collective of artists *We are Familia* and realizes many clips (*Hair*, *Zombie Zombie*, *Tomorrow's World*, *Rita Mitsouko*, *Mathieu Boogaerts*, etc.). He is also a contributor to the New York magazine *Chalet*, in which his semi-imaginary journal "Desire and Desillusion" that are published episodically.¹

¹ Source : Dossier de presse *swagger* -le-film.com

DIRECTOR'S INTERVIEW ²

"When I arrived in Aulnay, the kids used the word "swag" all the time, then, a year later, when I asked him to talk to me about swag, Régis looked at me with a condescending pout, "It's not even swag ... Now we say "swaggance", "swagologist" ... Sheepishly, I learned about the origin of this word and I see that it comes from "swagger" and that the first trace of the word can be found in Shakespeare's *A Midsummer Night's Dream*: "What hempen home-spuns have we swaggering here, so near the cradle of the fairy queen?". In the 1950s, it was used to talk about Sinatra: the bad boy. Then we find the word in black American ghettos in the 1990s until he arrives at Aulnay. It is a word that regularly makes a comeback since the sixteenth century. I thought it was a beautiful title for my film because my heroes have this way of behaving in style with the world, they all have an attitude and things to defend. Despite the difficulties, the kids of Aulnay will always brag. Because they have swag. It is the clash between this energy of life, this pride balanced in the face of the world, confronted with the harshness of their environment, which upset me during the years I spent there, at the Claude Debussy Middle School. It is this experience that has fueled the making of *Swagger*, a film that does not look at the Projects, but that makes us see the world through the eyes of its children.

Olivier Babinet

SUMMARY

Aïssatou, Naïla, Paul, Abou, Nazario, Régis, Salimata and their classmates live in Aulnay-sous-Bois, in one of the most underprivileged districts of the suburbs of Paris. They all attend the Debussy Middle School, where they met the director Olivier Babinet, who was then running film workshops. In front of her camera, they tell their experiences, their dreams, their passions and their visions of the world, all interspersed with scenes illustrating their remarks, in various and varied styles (science-fiction, teen-movie, musical comedy, etc.).

² Extract from the interview of the film press kit *Swagger*

CONTEXT

AULNAY-SOUS -BOIS

The second part of the name of the city evokes the idea of a forest. It is indeed a historical reference to the Bondy forest, which covered a large part of the north-east of the Paris region until the mid-nineteenth century. The first part reinforces this forest character, since "Aulnay" is a derivative of alder, a forest dominated by alders. The alder is also the heraldic symbol of the city and appears on its logo. Therefore, with a name referring to nature twice, one could expect Aulnay to be a small, green and idyllic town in this huge crown of concrete and asphalt that is the suburbs of Paris. However, in the French collective imagination, Aulnay-sous-Bois seems to embody all the opposite of what its name suggests. For years now, this city of Seine-Saint-Denis has been chronicling (murder, drug trafficking, abuse, domestic violence, etc.) to the point of having become, rightly or wrongly, a symbol of all ills of the French suburbs.

THE PARISIAN SUBURBS

The etymology of the word "banlieue", has its roots with the word "ban", that designates a land, a jurisdiction belonging to a lord, the place where decisions are made, where authority is exercised. It is in the nineteenth century that this word means: the periphery, outside, next to the city, life. These agglomerations, geographically close to each other, have a population that is often considered "provincial". Save the pejorative meaning takes shape, hence the term "banlieusard" (lit. suburbanite but pejorative) used as antonym of metropolitan.

Some of these territories are home to a rather modest population initially, but also a much more disadvantaged immigrant population. As early as the 1950s, "large ensembles" or "cities" welcomed populations of various origins: North Africa, Sub-Saharan Africa, Asia, India, Middle and Near East. These territories are then stigmatized and excluded. Over the years, some suburbs experience more deeply these differences and a wider gap is formed between them, creating completely homogeneous areas.

However, Olivier Babinet shows us the Projects as a neutral, secular, and egalitarian place. It is through the human prism and not by that of the sensational event that the director wishes to present this space of life. By the look of young people in the neighborhood on their own place of residence, sometimes scary when it refers to traffic and violence, sometimes beautiful and funny when they play hooky and have a picnic to enjoy the nice weather and nature. An almost "marvelous" nature that is noticeably present throughout the film.



II IN CLASS DISCUSSION :

BEFORE THE FILM

These pedagogic activities were created for students between the ages of 15 and 18 in order to prepare them for the screening of the film in its entirety. The lesson plan can be done in the mother tongue or in French per the students' linguistic profiles and the foreign language teacher's objectives. The target level varies according to the proposed activities in the lesson plan.

In this lesson plan, language skills are abbreviated as followed:

- WC: Written comprehension
- OC: Oral comprehension
- OP: Oral production
- WP: Written production
- OI: Oral interaction

STUDENT WORKSHEET 1 : Title analysis

Level A1/A2

1) Swagger?

Shakespeare invented certain English words such as “swagger”. Moreover, the English language is known today as: Shakespeare *'s language*.



“What hempen home-spuns have we **swaggering** here,
so near the cradle of the fairy queen?”

Shakespeare. Excerpt from *A Mid-Summer Night's Dream*

*Quels sont ces rustiques personnages qui font ici les **fanfarons**,
Si près du lit de la reine des fées ?*

Do you know what we call the French language?



The language of M _ _ _ _ _

How about you? Do you use French words in your native tongue, in your everyday conversations? Which ones?

2) Tu speak le french ?

a) Anglicisms are everywhere! Do you speak le jeune (the young people's language)?

Connect the Anglicism to their definitions.

Tu as fait un **BLACKOUT**.

Je veux faire un **BREAK**.

Je suis dans le **RUSH**.

C'est un peu **HARD**.

Hier nous avons **BRUNCHÉ**.

Elle au bord du **BURNOUT**.

Il est super **SWAG**.

Difficile.

Une pause dans une relation amoureuse.

Un petit-déjeuner tardif.

Être épuisé à cause du travail.

Ne se souvenir de rien après une soirée très alcoolisée.

Avoir du style.

Être très pressé

b) À la French

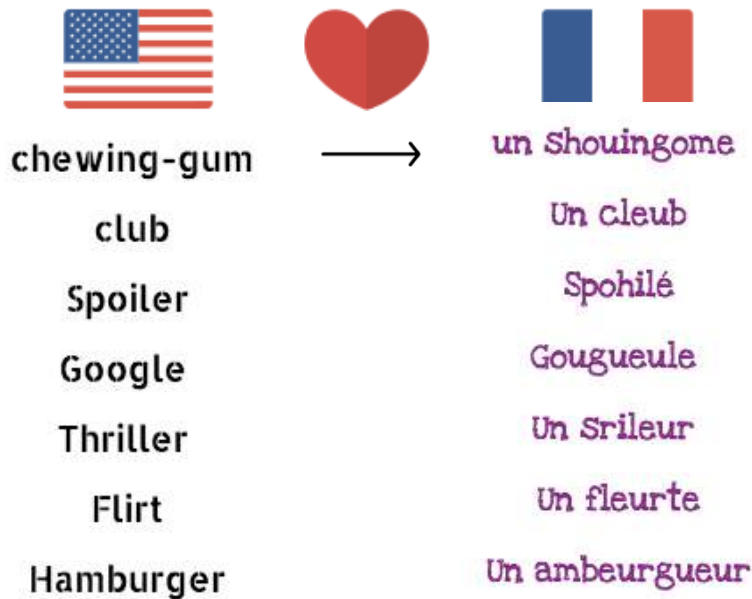
Careful! These Anglicism are used daily by the French and must be pronounced the French way! If you pronounce them with a perfect English accent, no one will understand!

For example :

Clown is pronounced "cloon"



Your turn! Try and pronounce these words à la French!



=> In small groups, invent a short story with as many Anglicisms as possible, then write it on the board.

Another group must try and pronounce it “à la Française”.

3) Swag or not ?

a) Hollande VS Obama

In groups of two, compare both ex-presidents. Which has more swag and why? Justify.



b) For moi, swag is....

What is swag for you? Check three options that match your definition. Explain your choices.

- Our way of walking
- Having an original haircut
- Wearing expensive clothes
- Being charismatic
- Having a beautiful smile
- Wearing nice shoes
- Having a purse of an expensive brand
- Wearing luxurious jewelry
- Being very intelligent
- Being elegant
- Having a sense of humor
- Speaking several languages
- Being cultivated
- Being courageous
- Being strong and muscular
- Being very good at sports
- Being cute
- Speaking well
- Taking interest in others
- Other : _____

Present a celebrity (fictitious, a famous person, a historic person) whose swag you admire.

Nationality:

Age:

Profession:

Main qualities:

Style:

Motto:



I think they have swag because

=> Do you know any synonyms for swag?

TEACHER WORKSHEET 1 : TITLE ANALYSIS

Level A1/A2

1) Swagger? (OI)

This introductory activity invites learners to reflect on the title of the film and familiarize themselves with the linguistic universe of interferences and exchanges between two languages meeting one another, French and English. It is also possible to discuss with them the linguistic notions of lexical borrowings or loan words, Anglicisms and Gallicisms.

A loan word: the process consisting of a language adopting in its lexicon a term from another language.

- Anglicism: a loan from English by another language.
- Gallicism: a loan from French by another language.

It may be interesting to note the parallelism of Shakespeare's quote with the characters in the film. Indeed, these teenagers that the director reveals to us are somehow, they too, "hempen home-spuns" and "rustic characters". They roll out some small mechanics in front of the camera, like authentic beings who come close to the bed of the queen, notoriety. This is how Shakespeare's verses give meaning to the appearance of the title at the end of the film credits.

Correction : The language of Molière

Suggested corrections for Gallicisms in English : moustache, déjà-vu, faux-pas, croissant, baguette, pot-pourri, papier mâché, soufflé, crêpe, coup d'état, bourgeois, rendez-vous, etc.

The teacher can let students know that it is common in French to replace a noun by a circumlocution by using the name of one of the authors or one of their written works.

The construction in French would be « langue de » followed by the name of the author or the work's name.

The teacher can also make students guess the circumlocutions for other languages:

- *German: the language of Goethe*
- *Arabic: the language of the Koran*
- *Chinese: the language of Confucius*
or *Lao Tseu*
- *Spanish: the language of Cervantes*
- *Greek: the language of Homer*
- Hebrew: the language of Moses/Bible
- *Italian: the language of Dante*
- *Norwegian: the language of Ibsen*
- *Occitan: the language of troubadours*
- *Russian: the language of Tolstoy /Pushkin.*

2) Tu speak le french ? (WC) (OP)

The French use a lot of Anglicisms in their daily conversations, particularly young people. They are also exposed more and more to American culture via different medias. The students will appreciate the use of the Anglicisms in context as well as the morphosyntactic francization (the verb bruncher) as well as phonetic (words pronounced à la French, in the following exercise).

Corrigé



There are fun videos that talk about the subject. To illustrate this phenomenon, you can screen the videos in class.

Example videos:

Campagne de CSA – Stop aux anglicismes !

<https://www.youtube.com/watch?v=2N7Qea39Ego>

La langue expliquée par un Américain, épisode 3 : les anglicismes

<https://www.youtube.com/watch?v=Ye2stn9MlhI>

3) Swag or not ? (WC) (WP)

This activity allows the teacher to teach physical description in the target language, expression on appreciation on dress and verbs that express preference. Moreover, it serves as a preamble for the trailer where two characters talk about their idol, Barack Obama. They admire his charisma and his elegance and oppose François Hollande's.

The students must justify their answers using words and structures that they know, and then on activity b) the ones they will learn and reuse in activity c) in order to describe their character of choice.

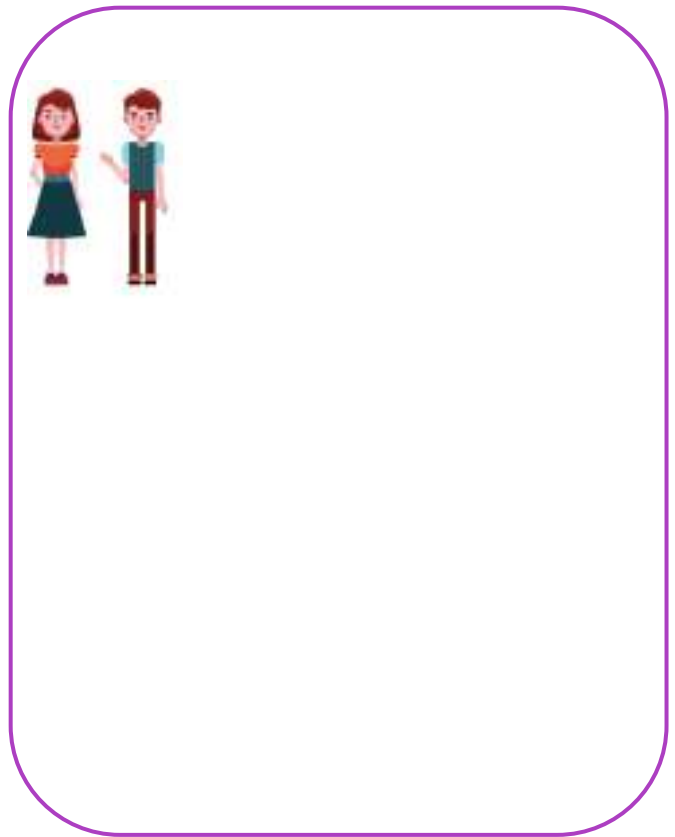
STUDENT WORKSHEET 2 : UNDERSTANDING THE TRAILER

Levels A2/B1

1) The suburbs

- a) In small groups, write down the representations of France and the French in the group.

Complete the table with the words you associate to both elements:



b) Watch the first minute of the trailer without sound .

The film takes place in Aulnay-sous-bois, France in a Parisian suburb.

What do you see? Check the elements you see on screen.

- Young people running
- Young people laughing
- Historical buildings
- An elderly woman
- The sea
- An academic institution
- A church
- A classroom
- A bathroom
- The Projects
- A rent-controlled household
- Monuments
- Elderly people
- Youth
- Rabbits
- A camel
- Birds
- A dog

c) What is the film about in your opinion? What is the topics of the film? What kind of music can accompany the trailer?

2) The Projects

a) Compare the two housings. In which one would you prefer to live in and why?

A PARISIAN BUILDING



RENT CONTROLLED HOUSING



- b) Listen to the first seconds of the trailer without sound and complete the girl's statement.



« Les _____, ceux qui vivent dans les grandes _____, eh ben, ils savent pas la vie de _____ comment c'est, et cetera. Ils _____, des bâtiments, des bâtiments, de grands bâtiments. _____, comme le bâtiment, il est grand, eh ben après, les gens, ils _____ pas vivre dedans. »

- c) What do you think? Do you agree with the girl?
- d) In small groups, draw and describe the idea of rent-controlled housing for families. Then, present it in class

3) What do they talk about ?

- a) Watch the rest of the trailer with sound and label the expressions in the order they appear in the trailer.

__ : Je connais pas les Français de souche.

__ : Je les considère comme des personnes normales.

__ : J'aime être Obama.... Il a un charisme fou !

__ : C'est rare qu'on en voie... des purs français.

__ : Être amoureux, je sais pas, c'est quand t'as trouvé la personne qui te manquait.

__ : Tous mes rêves ils tournent autour de la mode.

1 : Vous êtes racistes... parce que je suis noir !

__ : Ils se font des bisous sur la bouche.

__ : Tout le monde s'habille en jogging baskets.

__ : Ça me fait peur Mickey, c'est une souris qui parle et qui chante et qui danse.

b) Write the number of each statement in the following categories:

Discrimination and identity	Dreams and way of life	Love	Fear
Statement 1			

TEACHER WORKSHEET 2 : UNDERSTANDING THE TRAILER

Level A2/B1

1) The suburbs (OI) (WC)

This exercise aims to analyze the representations of learners of French about France and the French. Some students sometimes tend to idealize France and especially Paris. However, the film will reveal another facet of the capital of lights, that of its suburbs and its inhabitants. A portrait far removed from the sweetened image of a chic and elegant France that is usually sold to foreign tourists. In this suburb, two towers are mirrored: the tower of the city, an imposing tower, mastodon-like and threatening, and the Eiffel Tower, which shines in the distance, tiny and inaccessible.

By only viewing the first minute of the trailer, the students will also be able to mirror their representations of Paris and the French and that represented in Olivier Babinet's film.

Corrections :

Elements seen on screen: young people running, young people laughing, an academic establishment, a church, a class room, the projects, rent-controlled household, youth, rabbits, a camel, birds.

2) The city (OP) (OC) (WP)

This first discussion activity will allow students to compare and critique two types of Parisian housing while preparing to listen to the first seconds of the trailer. We hear a little girl from the city explain the architectural inconsistency of these large buildings unsuitable for families that are the towers of HLM.

Corrections : architects – cities – Projects – do – after – want.

The teacher can invite students to imagine the ideal rent-controlled housing for families. The activity can be considered as a pedagogical project and allow students to give presentations and oral presentations.

3) What are they talking about ? (WC)

The students will discover the rest of the music in the trailer, with this they will appreciate the remaining themes throughout the film: discrimination, identity and adolescence (fears, dreams, and love).

They will listen for the first time the concept of “français de souche”, meaning the French of French origin whose metropolitan teenagers speak like rare birds that have never been seen or rubbed shoulders with.

Corrigé :

2 : Je connais pas les français de souche. – DISCRIMINATION ET IDENTITÉ / PEUR

4 : Je les considère comme des personnes normales. DISCRIMINATION ET IDENTITÉ

7 : J’aime être Obama.... Il a un charisme fou ! RÊVE ET MODE

3 : C’est rare qu’on en voie... des purs français. DISCRIMINATION ET IDENTITÉ

9 : Etre amoureux, je sais pas, c’est quand t’as trouvé la personne qui te manquait. AMOUR

5 : Tous mes rêves ils tournent autour de la mode. RÊVE ET MODE

1 : Vous êtes racistes... parce que je suis noir ! DISCRIMINATION ET IDENTITÉ

10 : Ils se font des bisous sur la bouche. AMOUR

6 : Tout le monde s’habille en jogging baskets. RÊVE ET MODE

8 : Ça me fait peur Mickey, c’est une souris qui parle et qui chante et qui danse. PEUR

III IN CLASS DISCUSSION : AFTER THE FILM

These pedagogic activities were prepared for students between the ages of 15 and 18 in order to prepare them for a discussion after the screening of the film *Swagger* in its entirety. The study can be done in the mother tongue or in French per the students' linguistic profiles and the foreign language teacher's objectives. The target level varies according to the proposed activities in the lesson plan.

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STUDENT WORKSHEET 3 : THE CHARACTERS

Level A2 minimum

1) Portraits

a) Who says what? Connect the characters to their statements.



Nazario



Naila



Réqis



Abbou



Aissatou



Paul



Salimata

Names	Statements
	I am very shy, and I feel excluded everywhere, in school, in Senegal (the country of my parents) and even in the wedding parties.
	<i>I would like to live elsewhere, in Italy perhaps. My country has been colonized and that's why I live here. My parents came here to work. They are exhausted, they work all the time.</i>
	I'm 13 years old and I live with my little brother. I protect him and take care of him. I do not see my mother often. I have a girlfriend older than me.

	I'm interested in fashion and gossip. My idol is Obama, I think he is very charismatic. I am Muslim, I read the Koran to find peace and I go to the mosque.
	I have a project for the future, I want to become an architect and create cities to live for families. I'm terrified by Mickey, I find him weird.
	I am passionate about fashion; gossip and I watch the series Fires of Love on television. People respect me in the city because I won a fight. I dream of Paris and a good career in fashion. I'm talkative and I love my mother.
	I was born in India and I always wear a suit. My family has a lot of money problems. My father is abusive and has psychiatric problems. I take care of papers and important things at home. I am catholic, I love music and I work hard at school to make sure of a future.

b) Which is your favorite character from the movie? Why?

2) Our origins

a) Discussion

These young characters are products of the recent immigrational patterns in France.
Did you know what one in four French are of foreign origin?

And you, do you know your origins?

Ask your classmates and do research and fill out the card.

CARTE d'identité

Ma nationalité :

Mes origines:

*Personnes de ma famille
qui viennent d'ailleurs:*

Raisons du départ:

*Un mot dans la langue de mes origines:
Sa traduction en français:*

Et toi? D'où viens-tu?



TEACHER WORKSHEET 3 : THE CHARACTERS

Level A2 minimum

1) Portraits (WC)

Corrections :

Up to down: Aissatou, Abbou, Nazario, Salimata, Naila, Régis et Paul

2) Our origins (OR) (WP)

It is possible to start this activity with a research exercise on the net concerning immigration to France and its main causes (colonialism, high demand for post-war labor, etc.), then compare them with the students' home countries. Are the situations comparable to those of France? The teacher can encourage students to interview their relatives or do genealogical research to find their origins and tell the story of their parents, grandparents or ancestors.

Pooling in the classroom can be done first and foremost in order for students to question one another. This will allow them to use the interrogative form. They can also prepare their questions (example: What are your origins? Who emigrated in your family? Why? What words do you know in ... ?, etc.). A second sharing in class group will be an opportunity to establish an inventory of the origins of the class and the history of immigration of their respective countries.

STUDENT WORKSHEET 5 : UNDERSTANDING THE CONTEXT OF THE FILM

Levels B1/B2

1) Les Français de souche /The native French ?



Souche : the base and roots of a tree



The characters of the film talk about the Français de souche, French of French origin, and refer to them as a “rare species” in their neighborhoods. These young kids are the kids of immigrants that are found in the outskirts or their cities, founds especially in underprivileged neighborhoods. To fight against this phenomenon of ghettoization, the French government favors today a policy of social mixity in schools and social housing.

In your opinion, how can one fight against ghettoization and favor social mixity?

In groups of two, invent a new law that favors social mixity in your country.

Je vote pour !

Present it to the class.

Vote for the best law.



2) A world more just, a mixed world .

a) In groups of two, write as many sentences on social mixity based on the words found in the word bank below.

Use the following structures:

Pour exprimer la concession :

Bien que + subjonctif

Même si + indicatif

Pour exprimer l'opposition :

Cependant, ...

Par contre, ...

Pour exprimer la cause :

Étant donné que ...

Comme ...

Pour exprimer la conséquence :

C'est pourquoi ...

Par conséquent, ...



Exemple: Although we are different, we must value respect for others and promote the mixing of cultures to live in harmony.

3) Under the hood

The director of the film said in an interview that he wanted to show:

“what was hiding **under the hood**”.

What do you think he meant by that?



- b) In groups of two, reflect on the prejudices that people have by looking at someone like in the photos below. What are the words that first come to mind?



The photo represents adolescents like you. Regardless of their appearances, their dreams and desires are not different than those of any other adolescent of their ages.

- c) Imagine their dreams and desires. Write a list starting with « J'aimerais que . . . + subjonctif » or « j'aimerais ...+ infinitif) then, use the subjunctive or the infinitive accordingly.

Exemple s :

J'aimerais que mes parents puissent travailler moins et qu'ils aient plus de temps.

J'aimerais bien sortir avec mes amis plus souvent.

Etc...

Liste de mes souhaits

1- _____

2- _____

3- _____

4- _____

5- _____

etc...

4) I am a kid of the city

a) Do you know what slam is?

If yes, do you listen to it and why?

b) Below is an excerpt of a slam by Grand Corps Malade, a French slamer.

He talks about the love for his neighborhood in Saint-Denis, a Parisian suburb, where he grew up and the city he loves despite the difficulties and the precariousness.

What do you think? What images does he describe of his neighborhood? While reading the slam, what do you see and what do you hear?

« Je suis un enfant de la ville, je suis un enfant du bruit
J'aime la foule quand ça grouille, j'aime les rires et les cris
J'écris mon envie de croiser du mouvement et des visages
Je veux que ça claque et que ça sonne, je ne veux pas que des vies sages
Je me sens chez moi à Saint-Denis, quand il y a plein de monde sur les quais
Je me sens chez moi à Belleville ou dans le métro New-yorkais
Pourtant j'ai bien conscience qu'il faut être sacrément taré
Pour aimer dormir coincé dans 35 mètres carrés
Mais j'ai des explications, il y a tout mon passé dans ce bordel
Et face à cette folie, j'embarque mon futur à bord d'elle
À bord de cette pagaille qui m'égaye depuis toujours
C'est beau une ville la nuit, c'est chaud une ville le jour »



Grand Corps
Malade

Vocabulary

La foule : crowd, a lot of people

Grouiller : confused movement

of a group

Sacrément : really

Taré : crazy

Coincé : stuck

Bordel, pagaille : disorder,

chaos

Practice reciting the slam in GCM's style. Pay special attention to the pronunciation!

c) Your turn to write a slam! Imagine what would an adolescent would say of the beautiful Parisian neighborhoods. What do they think of their neighborhood?



« Je suis un enfant des beaux quartiers, je suis un enfant de... »

TEACHER WORKSHEET 4 : UNDERSTANDING THE CONTEXT OF THE FILM

Levels B1/B2

1) Les Français de souche /The native French ? (OI)

The starting point is to prepare the lexicon of the activity. If necessary, the teacher can explain the underlined terms. The students can also provide definitions of each keyword or search for synonyms and antonyms.

They will then have to invent their own laws to find solutions that would promote a social and cultural mixity in their country. In small groups, they will propose their laws, which will then be put to vote with the rest of the class. This will give rise to a debate where everyone will have to justify their positions.

Context of the film:

The film raises the question of "what is it to be French? And questions the cultural belonging that the characters of the film could have. For the "swaggers" of the film, the French are "white". The skin color determines for them nationality and patriotic belonging. They seem to accept this idea as if it were gospel truth and seem resigned when they think of the white French, of whom they do not even know if they have already seen. If they meet them (see the testimonies of Maryama and Aissatou), they are astonished and almost frightened, as if they were curious animals.

However, if many of these teenagers claim to be French, like the characters of Astan, Paul or Régis, for whom being French represents a chance and an opportunity to get out of the precariousness of the underprivileged neighborhoods, others do not share this same desire of belonging in France. This is the case, for example, of Abu, who claims to be Ivorian first and foremost. Moreover, this double culture is felt as suffering by some. Aissatou, a foreigner in Senegal and a foreigner in France, feels rejected and different, both in her native country and in her adopted country.

Testimonial from the director³ :

"When I went there, what struck me was that there are no whites - except for the teaching staff. This was my first observation, so I wanted to see what they thought about it, how they lived it, we slip from the word "French" to "white" because for them, and in their words, it's the same thing. And the reactions were varied: when Astan tells me that the French and they cannot live together, it is problematic. At the same time the words end up nuance and even contradict each other, and even she ends up saying that she cannot have a French friend and at the same time, she feels French ... " Olivier Babinet.

³ *Excerpt from the interview in the press kit for Swagger*

2) A world more just , a mixed world (WP)

This written production activity can be performed in a limited time as a competition. The team that has formulated the most sentences that are consistent and grammatically correct in the allotted time wins the game.

The teacher can first explain the lexicon of the word cloud and perform a quick review of the subjunctive present.

Classroom sharing on the board may result in a collective correction of the proposed sentences.

3) Under the hood (IO) (PE)

The brainstorming activity will allow the teacher to clear up the lexicon and then be able to talk about the prejudices and the representations of the learners about the young people that live in the difficult neighborhoods.

The following activity will distance oneself from one's prejudices. Learners will imagine the dreams and desires of the adolescents in the photo, in a process of re-humanization of these young suburbans. This is the case in *Swagger* , where we discover the intimacy of these adolescents, who, despite their environment, remain children full of dreams and hopes. This will be an opportunity to review the use of the subjunctive or the infinitive to express wishes and desire.

Reminder:

Use the infinitive when the subject is the same in both propositions:

_ *J'aimerais bien **sortir** avec mes amis plus souvent.*

Use the subjunctive when the subject in the subordinate proposition is not the same as the main proposition.

_ *J'aimerais que **mes parents puissent travailler moins et qu'ils aient plus de temps.***

Testimonial from the director⁴ :

"Despite the harshness of their daily life and what they can endure, it was necessary to avoid misery at all costs, to let them express themselves in a different way by taking the time to listen to them. I came across a report from a news channel on Debussy Middle School: we can see the school's grid filmed from afar, three hooded guys and the scary synthesizer ... A map of France with zones of no access in red. My political intention is to pass the grid and then go to meet those who are under the hoods. The film's commitment is to let these children express themselves and to discover individuals. Not a fantasized population given catch-all names that ooze fear and prejudices: "the scum", "the weshs" (slang used to refer to Arabs. From *wesh rak* meaning "how are you?"). I wanted to focus on the point of view of children to restore what they are." Olivier Babinet.

4) I am a child of the city (OP) (WP)

If students are not familiar with slam and the slamer Grand Corps Malade, the teacher can invite them to do research online, in class or at home. A discussion of the results can be carried out in class-group at the end of their research, in the form of oral presentations.

Slam is an oral poetry, it is urban, and declaimed in public spaces (the street or the web). It is usually spoken on a punctuated rhythm. Grand Corps Malade is one of the most famous and popular French slamers .

Having grown up in one of the most difficult areas of the suburbs of Paris, Grand Corps Malade evokes in the extract proposed his love for the 93rd department, in Seine Saint-Denis, and paints a vibrant portrait of colors and sounds. The teacher will be able to exploit the word games, the figures of style and the lexical richness.

The students will then have to create their own slam, in pairs or in small groups, in order to compare two worlds, two neighborhoods and two youths who do not mix and do not know each other. They will make a young person talk about the beautiful neighborhoods and imagine their problems or their own version of their love for their city.

⁴ *Excerpt from the interview in the press kit for Swagger*

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