

<i>900 exercises in vocational communication</i>	Notes for teachers	B3 / 31
<i>General aim</i>	B: Find out / Collect information	
<i>Level of difficulty</i>	3	
<i>Intermediate aim</i>	3: Use information	
<i>Operational aim</i>	1: Find specific information in a document to answer open questions.	
<i>Pre-requirements</i>	None	
<i>Number of exercises</i>	8	
<i>Summing-up exercise</i>	B3/31-1.8	
<i>Comments</i>	Exercise B3/31-1.7 is fairly difficult as there is quite a long text to read and at least ten or so lines to write. If the exercise is done in a group, the teacher can have the group find the answer orally then get them to write it individually.	

Your cousin Pat, 19, is a great fan of planes and would like to be an airline pilot. But unfortunately his academic level is not sufficient for this kind of profession.

In fact, he only has his first aid certificate. But he also has a driving license and some knowledge of computers. He does weight training, he likes working with other people and he is very clever with his hands. He is fluent in both English and French as his parents are from these countries. Unfortunately, these are all competences that do not lead to any sort of diploma or qualification ...

You have read an article about an airline company and the people they are looking to hire. Your cousin does not dare to apply. Complete the dialogue that you have with him, referring to the information given in the article.

Pat – Anyway, they won't take me. I haven't got any qualifications...

You –

Pat - ... Of course I'd love to work in an airport, to do any sort of work. But I'd need qualifications or special training!

You –

Pat – And why should they take me?

You –

Pat – Yes, but I've no more chance than any of the other applicants, have I?

You –

Pat – And of course there's an interview, which will go on for ages!

You -

Pat – And what if I'm hired?

You –

Pat – All right, I'll try it!

Look at the answers for B3 / 31 – 1.1

Interview with a company manager

LIB'AIR is a large airline company. LIB'AIR transports over a million passengers a year. We interviewed the "Manager Administration Handling Services" of LIB'AIR who is in charge of 1300 people. This is what he told us about hiring young people in his company.

LIB'AIR regularly hires young people who have no school qualifications. The minimum age is 18 and a driving license is compulsory because of the hours. Types of job include: luggage handler, stockroom attendant, driver, maintenance staff, etc.

In-house training is available for new recruits. It is a basic training course with some aspects that are specific to the company and also safety aspects. And there are also training courses for particular tasks.

We also ask the young people to be available for extra training session from time to time.

To work here we require certain criteria:

1. driving license and vehicle
2. ability to speak French and English
3. ability to read and write
4. no police record

There is an interview lasting between 10 minutes and one hour. We ask the applicant why he or she wants to work with LIB'AIR and what they think the work might involve. We try to find out what they think of work in general and are very interested in their answer to the question "why does one need a job" (social chapter, family, parents, etc.).

We also explain what shift work entails.

During this interview, we are also looking for the following information:

- State of health (there is a compulsory medical)
- Allergies, especially to dust
- Types of driving license to see what jobs we can give them
- Information on previous jobs and bosses
- Pastimes (hobbies)
- Any computer skills
- Notions about first aid (that is a definite "plus")
- Do they know anything about the collective agreement?

The most important practical, social and personal skills for this job are:

- Good health, good eyesight and good hearing
- Ability to handle heavy objects (luggage, for example)
- Be good with your hands
- Ability to think, and have a good sense of space (to be able for example to assemble palettes with different objects of different shapes so that they do not collapse)
- A liking for team work
- Ability to live in a group

If the applicant is hired, there is a 6-month trial period followed by a permanent contract.

Your cousin Pat, 19, is a great fan of planes and would like to be an airline pilot. But unfortunately his academic level is not sufficient for this kind of profession.

In fact, he only has his first aid certificate. But he also has a driving license and some knowledge of computers. He does weight training, he likes working with other people and he is very clever with his hands. He is fluent in both English and French as his parents are from these countries. Unfortunately, these are all competences that do not lead to any sort of diploma or qualification ...

You have read an article about an airline company and the people they are looking to hire. Your cousin does not dare to apply. Complete the dialogue that you have with him, referring to the information given in the article.

Pat – Anyway, they won't take me. I haven't got any qualifications...

You – They hire young people without qualifications.

Pat - ... Of course, I'd love to work in an airport, I'd be willing to do any sort of work there. But you need qualifications or at least special training!

You – New recruits receive special training. There's basic training with aspects that are specific to the company and safety aspects. Then there are different training courses for particular tasks.

Pat – And why would they take me?

You – Because you correspond to their criteria! You need a driving license, you need to speak French and English (which you do!) and you have to be able to read and write.

Pat – Yes, but I don't stand any more chance than anyone else, do I?

You – Yes you do! What's more, you've got a first aid certificate, you're computer literate, you're strong and good with your hands and you like working with other people. They look for all that sort of thing when they recruit.

Pat – And no doubt there's an interminable interview?

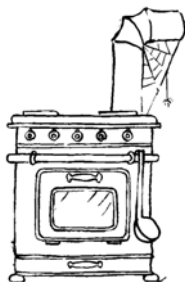
You - It lasts between 10 minutes and an hour.

Pat – What if I'm hired? Then what?

You – You'll have a 6-month trial period, then a permanent contract.

Pat – OK, I'll go for it!

Here is some information and advice about carbon monoxide.



CARBON MONOXIDE (CO)

Carbon monoxide, or CO, is a toxic gas, which is formed from the incomplete combustion of coal, paper, petrol, diesel, gas or wood, etc.

Lighter than air, it spreads rapidly in the atmosphere, and we do not even notice it. It is both colourless and odourless, which is why it is very dangerous.

There can be several sources of carbon monoxide in any one house:

- Gas cookers
- Gas heating systems and boilers, fireplaces
- Smoking: each cigarette gives off 50 mg of CO
- The outside air, if there is heavy traffic near the house: a busy street, a garage, a car park.

Appliances that run only on electricity produce no carbon monoxide. The most important step that you can take to prevent carbon monoxide poisoning is to make sure that it never gets inside your home. To do so:

- Have your solid fuel appliances, chimneys and flues checked by a qualified technician, once a year, before the onset of cold weather, in order to make sure they are in good working order.
- Check with a qualified technician before enclosing a heater or boiler in a small room. There must be sufficient air coming in to ensure complete combustion.
- Never use the burners or oven of a propane or natural gas cooker to heat your home.
- Never start a vehicle in a closed garage. First open the garage door, take the vehicle out and then close the garage door.
- Never use a barbecue running on propane, natural gas or charcoal inside.
- Avoid using an oil stove in the house or in a garage. If however you absolutely must do so, make sure there is sufficient air coming in to ensure combustion by opening the window while the appliance is in use. Fill up with fuel outside when the appliance is cold.
- Never operate a lawnmower, snowplough or other petrol-operated tool inside a garage or house.
- When inside a tent, a caravan or a camping-car, use electric or battery-operated appliances whenever possible.
- If you live on or near a busy road, the levels of carbon monoxide may have an effect on the quality of the air inside your home, particularly during rush hour.

Effects on health - Symptoms

Low level exposure: headache, nausea, fatigue.

Medium level exposure: persistent throbbing headaches, nausea, dizziness, somnolence, vomiting, rapid pulse, lowering of reflexes and judgement.

High exposure: weakness, fainting, convulsions, coma, death.

THE EXERCISE CONTINUES ON THE NEXT PAGE

Here is a chart to fill in on the dos and don'ts with certain appliances. Fill in the chart as appropriate. Read the text on the previous page again.

You have gas central heating:

What you must do	What you must not do

You have a charcoal barbecue:

What you must do	What you must not do

You have a car and a garage in your house:

What you must do	What you must not do

You have a gas cooker:

What you must do	What you must not do

Look at the suggested answers for B3/31–1.2

Here is a chart to fill in on the dos and don'ts with certain appliances. Fill in the chart as appropriate. Read the text on the previous page again.

You have gas central heating:

What you must do	What you must not do
Have the appliance checked and cleaned once a year.	Do not enclose the appliance in a small room without consulting a technician

You have a charcoal barbecue:

What you must do	What you must not do
	Do not use it inside

You have a car and a garage in your house:

What you must do	What you must not do
Open the garage door before starting it and take the vehicle out immediately	Do not start it inside the closed garage

You have a gas cooker:

What you must do	What you must not do
Have it checked and cleaned once a year.	Do not use the burners or oven to heat your home

Dennis is a dog handler who ensures the security in public places in the North.

What exactly does being a dog handler mean? Is it a job? A skill? What training do you need? You met Dennis and his dog Rizzy outside the station for an interview.



You – Dennis, you are a “dog handler”. Do you work for the police?

Denis – No, I don’t but I could work for the police or one of the armed forces. I work for a private enterprise. We supervise public places to ensure security, for example stations, or Christmas markets. We also work in closed sites where we keep watch over, for example, factories, car parks, museums, discotheques, or even private property.

You – Are you trained in security and in working with the dog?

Denis – Yes, they are two different aspects with different courses. Training in security is necessary and now you need to have a Security Industry Authority (SIA) licence and you need a nationally recognised qualification like an NVQ level 2. Working with a dog requires a training course which can vary in length, followed by regular working practice once or twice a week. The practice is called the “Ring” and ends in a competition in two parts: obedience and attacking a person wearing protective clothing. The dog then receives its certificate.

You – What basic qualities are required for the job?

Denis – You have to be observant, have a good memory, know how to detect a possible problem, be diplomatic and firm at the same time when necessary.

You – How old was Rizzy when you got him? Did you start training him for work straight away? Does he live with you?

Denis – Our dogs are usually German Shepherds, like Rizzy, or Alsations. I chose my dog. He was 8 weeks old when I got him and he lives with me. I started training him immediately. At first you have to make him sociable, which means getting him used to seeing crowds and not being afraid of noise. As soon as I got him, I took him to shopping centres, fairs, anywhere crowded and noisy. I let everyone stroke him. Obedience has to be worked at naturally, never by force or constraint. But you have to show him who is master. You have to give the dog confidence and be firm and kind at the same time. If a handler knows his dog’s character and just how far he can go, if he shows love and gets it in return, his dog will do anything for him. The important thing is to think “dog”, to understand and to love your dog.

THE INTERVIEW CONTINUES ON THE NEXT PAGE



You – Your dog is wearing a very thick muzzle. Does he still frighten people? How does he frighten off or attack?

Denis – The muzzle has a metal tip. To frighten people off, Rizzy barks and growls. He can also hit people with his muzzle. The dogs themselves are not dangerous. They have their times for relaxation, they play with their master and they walk without the muzzle when they are not working.

You – Today is Saturday. Do you often work at the weekend?

Denis – We sometimes work two weeks on the go without a break, 42 hours a week and sometimes 50 hours if we have to replace colleagues who are absent or when there are special events. I very often work at the weekend and do irregular hours, for example at night (in a closed site, the hours are from 6pm to 6am). This pace is also very tiring for the dog who tires more easily with its heavy muzzle to carry and the long walks it has to do. Thinking tires him out too, as he often has to think. We only have two consecutive rest days.

You – When will your dog retire? And what happens then?

Denis – Rizzy will retire at the age of 8. Of course, I'll keep him with me. When he is 6, I will start to prepare the dog that will replace him at work.

You – I can see that you love working with your dog, Dennis...

Denis – Yes. Even with difficult work and very tiring hours, when there is complete harmony between master and dog, a mutual recognition, it's a job that gives us some very good times.

THE EXERCISE CONTINUES ON THE NEXT PAGE

You meet two young people who love dogs and would like to find a job where you work with dogs. You tell them about your meeting with Dennis, a dog handler, and the two young people ask you questions. Give them clear, simple answers.

Patricia – What sort of job is a dog handler?

You -

Thomas – Do you have your own dog?

You -

Patricia – How do you train a dog? Do you get him when he's small?

You -

Thomas – Can the dog bite? Is it dangerous?

You -

Patricia – Is the work tiring?

You -

Thomas – What happens to the dog when it gets old?

You -

Patricia – And does this Dennis like working with his dog?

You -

Look at the suggested answers for B3/31-1.3

You meet two young people who love dogs and would like to find a job where you work with dogs. You tell them about your meeting with Dennis, a dog handler, and the two young people ask you questions. Give them clear, simple answers.

Patricia – What sort of job is a dog handler?

You – A dog handler keeps watch over public places to ensure security, for example stations or Christmas markets. He can also work in closed sites, like for example, factories, car parks, museums, discotheques, or private properties.

Thomas – Do you have your own dog?

You – Yes, the dog lives with its handler and is trained by him.

Patricia – How do you train a dog? Do you get him when he's small?

You – Dennis, for example, got his dog Rizzy at 8 weeks. First he makes him sociable. That means that he gets him used to the crowds and noises in public places. Then, Rizzy had special training called the "Ring". At the end of this, there is a two-part competition: obedience and biting on a person wearing protective clothing, simulating an attack. The dog then receives its certificate. But the handler also has to have special training to ensure the security in public places, which includes a first aid certificate.

Thomas – Can the dog bite? Is it dangerous?

You – It can't bite as it has a muzzle. But it's a special muzzle: it has a steel tip and is very heavy. To intimidate, the dog barks and growls. It can also use its muzzle to hit someone.

Patricia – Is the work tiring?

You – Yes, for the handler and also – even more so – for the dog. The hours are irregular. Sometimes they work at night. They often work at weekends and sometimes two weeks running without a break.

Thomas – What happens to the dog when it gets old?

You – When he is 8, the dog retires. The handler usually keeps him. Two years before one dog retires, the handler takes a puppy that he trains for his future work. After two years, the puppy will replace the older dog who retires.

Patricia – And does this Dennis like working with his dog?

You – Yes, he says that even though the work and the hours are sometimes difficult and very tiring, when there is absolute confidence between dog and master, a mutual recognition, it's a job that offers some really good times.

You leave home to move into your own flat. You have found a two-bedroom flat. As you never did much in the way of housework at your parents' house, your mother has made you a list of things to be done. This is what she wrote.

GENERAL UPKEEP OF THE FLAT

Laundromat: for example every Saturday morning before the housework

- Take off the sheets, duvet cover and pillowcases.
- Take the week's dirty laundry, put it in a large bin bag with the sheets, tea towels, bat towels and face cloths (and table napkins and cloths if you have used any).

Housework: once a week, for example on Saturday morning while the washing is at the Laundromat.

1. Clean the toilet with a brush, then put some disinfectant in: 2 or 3 squirts, including under the rim
2. Open the windows if it's not too cold, to air the house while doing the housework
3. Dust all the furniture with duster and polish (after tidying up first!)
4. Vacuum **all** the rooms
5. Clean the kitchen:
 - Clean the sink, around the burners, all the worktops, the table and the inside of the microwave with a damp cloth and washing-up liquid, then rinse well to get rid of all stains and grease.
 - Clean the floor with a floor cloth soaked in a bucket of water with 4 or 5 drops of washing-up liquid. Make sure all stains are removed. Rinse the cloth in a bucket of clean water. Rinse the floor twice (using clean water each time). Squeeze the cloth well. Leave the kitchen to let the floor dry, taking the cloth and the washing-up liquid with you.
6. Clean the bathroom: as for the sink and basin (sponge and washing-up liquid) and wash the floor with the floor cloth (no need for washing-up liquid here as there are not often any stains). Squeeze out the cloth and spread it out to dry. Take the sponge and washing-up liquid into the kitchen.
7. Close all the windows. In winter, open the windows of the rooms where there are no people to air them properly, then close them after about a quarter of an hour.

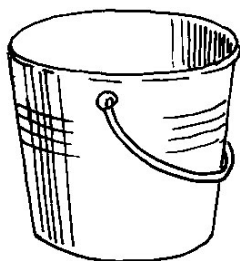
Time needed: 1hr

8. Go back to the Laundromat to dry and bring back the laundry, not forgetting a clean bag to put it in.
9. Fold and put away the clean laundry that does not need ironing (towels, T-shirts, underwear, etc.)
10. Iron any laundry that needs it, especially trousers, and shirts (this takes quarter of an hour, unless there are a lot of shirts, which take a bit longer).
11. Put the sheets back on the bed.

Housework: once a month in addition to the weekly tasks, i.e. after having fetched the laundry from the Laundromat (for example the first Saturday of each month):

1. Clean all the windows with window cleaning liquid: spray directly on to the windowpanes and wipe dry with a clean cloth. Take another dry cloth and polish the window. Do the insides and the outsides. Clean the TV screen in the same way.
2. Clean the inside of the fridge and the bath with a sponge and some cream cleaner, rinse carefully.
3. Clean any stains on the lino in all the rooms with a floor cloth or sponge and washing-up liquid, rinse well.
4. Defrost the fridge

THE EXERCISE CONTINUES ON THE NEXT PAGE

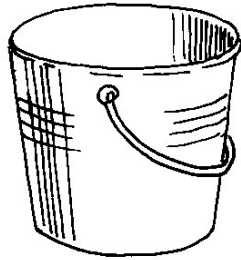


As your flat is too big just for you, you have found a flatmate. For all the housework, you share out the work. When you come home today, your flatmate tells you he has done the following tasks for the week:

The laundry for you both, but there is no ironing to do
The dusting
The kitchen

You are going to do the rest. What is there left to do?

Look at the answers for B3/31-1.4



As your flat is too big just for you, you have found a flatmate. For all the housework, you share out the work. When you come home today, your flatmate tells you he has done the following tasks for the week:

**The laundry for you both, but there is no ironing to do
The dusting
The kitchen**

You are going to do the rest. What is there left to do?

**The bathroom
The vacuuming
The toilet
Fold and put away my laundry**

Your very good health!

Drinking to the health of another person is a custom that dates back to the Middle Ages. At that time, poison was often used to get rid of someone you did not want around... For food, the servants tasted first. But what about drinks?.

When drinking to celebrate signing a contract, reaching an agreement, or a new friendship, you could not very well call on a “taster”. That would have shown a lack of trust. So it became a habit, before drinking, to clink the cups together. At the time, they were made of metal so there was no risk of glass breaking. One of the 2 drinkers began by knocking his cup against the other one (the first clink) so that some of the liquid splashed over into the other cup. The second drinker did the same (the second clink).

Thus, a little of the liquid in each cup was mixed with the other. If there had been any poison, it would have poisoned both cups! And they looked each other in the eye while drinking to the other’s health. If one of them had poisoned the other one’s cup, his look would have given him away and his ‘friend’ would not have drunk anything...

Over time, people began to trust each other again, and we only clink glasses once, and very gently (Cheers!)

**Your young cousin Fred sees two people clinking glasses in a pub.
He asks you about it. You answer.**

Fred – Why are those two over there clinking glasses?

You -

Fred – But why the clink? Why not just say Cheers?

You -

Fred – And in the Middle Ages, what was it for?

You -

Fred – Poisoned!!! But why?

You -

Fred – And how did they make sure they were not poisoned?

You -

Fred – Well that’s a good one!

Look at the suggested answers for B3/31-1.5

Your very good health!

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When drinking to celebrate signing a contract, reaching an agreement, or a new friendship, you could not very well call on a "taster". That would have shown a lack of trust. So it became a habit, before drinking, to clink the cups together. At the time, they were made of metal so there was no risk of glass breaking. One of the 2 drinkers began by knocking his cup against the other one (the first clink) so that some of the liquid splashed over into the other cup. The second drinker did the same (the second clink).

Thus, a little of the liquid in each cup was mixed with the other. If there had been any poison, it would have poisoned both cups! And they looked each other in the eye while drinking to the other's health. If one of them had poisoned the other one's cup, his look would have given him away and his 'friend' would not have drunk anything...

Over time, people began to trust each other again, and we only clink glasses once, and very gently (Cheers!)

**Your young cousin Fred sees two people clinking glasses in a pub.
He asks you about it. You answer.**

Fred – Why are those two over there clinking glasses?

You – To wish each other good health, because they've agreed on something...

Fred – But why the clink? Why not just say Cheers?

You – Today it serves no purpose, but in the Middle Ages, it was very useful...

Fred – And in the Middle Ages, what was it for?

You – To avoid being poisoned!

Fred – Poisoned!!! But why?

You – Because people often poisoned each other in those days.

Fred – And how did they make sure they were not poisoned?

You – When they clinked their cups (made of metal, not glass) really hard, the drinks were mixed. So, if one of the cups was poisoned, the other would be too, and both drinkers would die! You see?

Fred – Well that's a good one!

You have done a placement with the Red Cross and they asked you to answer some questions from a group of young people. You have brought the notes that you took. They are on the following page.

Here are the questions from the participants. Answer as clearly as possible by consulting your notes.

Megan – Who founded the Red Cross?

You -

Atef – How did the idea come to him?

You –

Kevin – What exactly does the Red Cross do?

You –

Julie – What sort of courses are there to learn first aid?

You –

Grace – Are the courses open to everybody, or just to adults?

You –

Ras – Does the Red Cross help anyone regardless of their nationality?

You -

Look at the suggested answers for B3/31-1.6

Creation

The Red Cross was born on a battlefield, on the evening of 24 June 1859. A 31-year-old Swiss man, Henry Dunant, was there, amongst other soldiers dying on the ground. Nobody was there to help them. Deeply shocked, Henry Dunant decided then and there to devote the rest of his life to the creation and development of what was to become the first and largest humanitarian organisation in the world.

Today, the International Red Cross and Red Crescent Movement is present all over the world with the vocation to help human distress in all situations. 105 million volunteers work for the Movement throughout the world.

Fundamental Principles of the Red Cross and Red Crescent

Universality

The International Red Cross and Red Crescent Movement, within which all Societies have equal status and share equal responsibilities and duties in helping each other, is worldwide.

Humanity

Prevent and alleviate human suffering wherever it may be found.

Impartiality

Undertake to aid all people in their suffering without distinction of nationality, race, religion, social condition or political adhesion.

Neutrality

Abstain from taking part in hostilities and controversies of a political, racial, religious or ideological nature.

Independence

Maintain the autonomy to be able to act always in accordance with the principles of the Movement.

Voluntary service

It is a voluntary relief movement, not prompted by any desire for gain.

Unity

There can only be one Society of the Red Cross or Red Crescent in any one country, open to all and carrying out its humanitarian activity throughout its territory.

Training for everyone

Introduction to First Aid (I.F.A.) is a short course accessible to everyone, adults and children. This course will teach you basic first aid in one hour.

The Certificate of First Aid (C.F.A.) is obtained after a course of 10 hours, more complete than the introduction to first aid. There you learn to react in any circumstances. It is the first course on the way to becoming a first aid worker.

You have done a placement with the Red Cross and they asked you to answer some questions from a group of young people. You have brought the notes that you took. They are on the following page.

Here are the questions from the participants. Answer as clearly as possible by consulting your notes.

Megan – Who founded the Red Cross?

You - Henri Dunant, a Swiss.

Atef – How did the idea come to him?

You – On a battlefield! It was an evening in June 1859. Hundreds of soldiers were dying and no one was there to help them. Henri Dunant was very shocked and decided then and there to create the first and largest humanitarian organisation in the world.

Kevin – What exactly does the Red Cross do?

You – It helps human distress in all situations.

Julie – What sort of courses are there to learn first aid?

You – There's a course lasting just one hour: introduction to first aid. There is also a more complete course of 10 hours.

Grace – Are the courses open to everybody, or just to adults?

You – Everyone, adults and children alike. You can take one!

Ras – Does the Red Cross help anyone regardless of their nationality?

You – Yes, without distinction of nationality, race, religion, social condition and political adherence!

Profession: illustrator

Suzanne Prot today welcomes **Leonard Richardson**, a journalist specialised in the arts, into her studio.

Leonard: So it is here that you work?

Suzanne: Yes, this is my studio. It's quiet, I can see the countryside through the trees...

Leonard: I very much like what you are drawing there... What is it? A little man singing?

Suzanne: He's listening to music. He loves making a mess everywhere. He represents undisciplined pupils! It's for a reading book.

Leonard: Do you work a lot for schools?

Suzanne: Yes, but not only that. I also work in advertising, and I illustrate books and CD-ROMs for children and teenagers, especially for the collection "The Colour of Time".

Leonard: How do you go about illustrating a book? Does the publisher give you a book for you to suggest drawings?

Suzanne: It's not quite like that. Ideas don't just fall out of the sky you know! The publisher proposes texts. I read them several times over...



THE EXERCISE CONTINUES ON THE NEXT PAGE

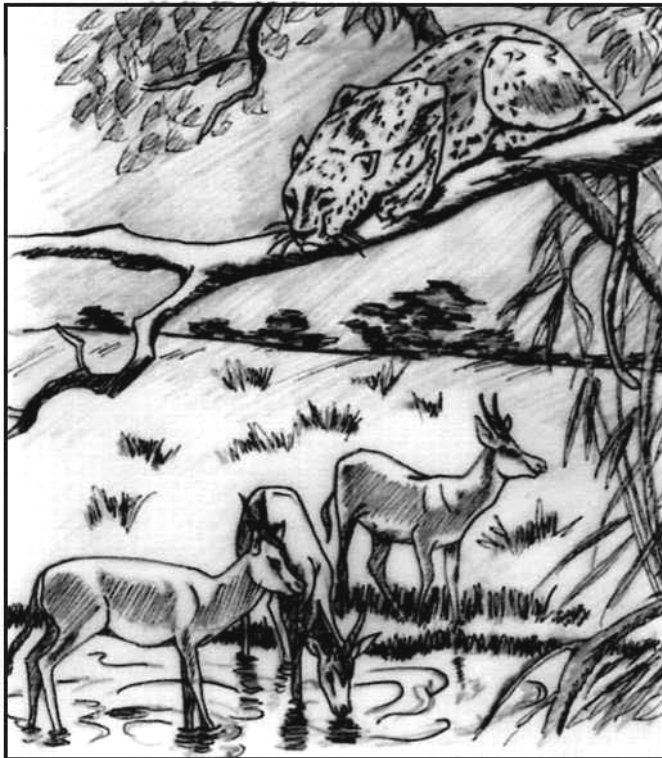
Leonard: Oh really? You mean the texts are sometimes so complicated that you don't understand them first go?

Suzanne: Yes, you could say that! Try reading a text several times, and you will see that each time you re-read it you understand it better, more fully, you see more in it.

Leonard: And after all those readings, what happens?

Suzanne: Well, if I like the text, the ideas start coming. I begin to get an idea of what sort of drawings it needs and how I can present them. Then I have to start the iconographical research.

Leonard: Oh! What a long word! Icono...



Suzanne: Iconographical. Yes, it is a bit difficult to say! “Icon” means “image”. Iconography is all the pictures around a given subject. For example, if the story takes place in Spain in the Middle Ages, I have to draw people in the costumes and décors of the period. So I do some research in books or museums to find out exactly what the furniture was like, or the costumes, the houses, all that sort of thing ... If I put Don Quixote in a shopping centre, in front of the television or on a plane, it wouldn't do at all!

Leonard: Ah, you never know! I'd love to see a knight in shining armour charging the television in the living room! But perhaps “The Colour of Time” wouldn't appreciate that?

Suzanne: The illustrator has to respect the text. We can't try to make a dramatic text funny. But I do have plenty of freedom of expression.

Leonard: Do you draw what you like?

Suzanne: For example, I choose which passages will be illustrated, those which I find most inspiring, those which are the most important to the text.

Leonard: You don't draw everything? That would be good...

Suzanne: You can't draw everything in a text, otherwise it becomes a comic strip, which is totally different...

THE EXERCISE CONTINUES ON THE NEXT PAGE

Leonard: Then you pick up your coloured pencils?

Suzanne: First I do some sketches and preparatory drawings to work out my ideas, then I eventually arrive at the final drawing. For colour, I use watercolours, pastel or crayons. Sometimes I use a computer.

Leonard: Aren't pastel and crayons more or less the same?

Suzanne: Pastel is softer, you can do gradations. Coloured pencils are drier, but also more precise. For example, a person's face and hands will be drawn with coloured pencils. For his clothes, the colour of his cheeks or for countryside, I use pastel.

Leonard: But you didn't do the music notes on the drawing of the little boy in coloured pencil?

Suzanne: No. I used Indian ink and a nib to draw the fine lines.

Leonard: So it's not just a question of inspiration, it's also quite a technique... How does one become an illustrator?

Suzanne: I have absolutely no idea how one becomes an illustrator! All I can tell you is how I became one ... I took lessons in a graphic art school to become an illustrator for advertising. Then I fell in love with beautiful books, with their letters and calligraphy, their delicate drawings... There's a really methodical expertise there, both technical and artistic, and I enjoy that. It's all the pleasure of a lovely picture in a lovely story ... After finishing school, I worked for an advertising agency. But I also drew just for pleasure. Then one day, to amuse my daughter, I did an illustration of Little Red Riding Hood. I sent my work to a publisher, who liked it.

Leonard: It's true, I find your drawings very beautiful. Do you also exhibit your work? Do you sell any pictures?

Suzanne: Well, no. You see, my drawings are like a part of myself. I don't like to see them go. It's why I enjoy being an illustrator: I always keep the original works...

Leonard: You must have a lot of them!

Suzanne: A huge amount! It's unimaginable! The house is full of them!

Leonard: And doesn't your husband mind?

Suzanne: Oh no, he loves it! But it's lucky that I draw. If I was a sculptor, we'd have to move!

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THE EXERCISE CONTINUES ON THE NEXT PAGE

Your little brother is reading a story for children illustrated by Suzanne Prot. He is looking at the illustration of the story *“The Flying Machine”*



“Well?” Tom asked Valentine.

“Well, I saw an old man. Very, very old!

He had a white beard, old clothes and he was wearing a hat!

He was talking to a bird perched on his shoulder.”

“A bird!” said Tom. “What sort of bird?”

“A green bird with red on its head and a big grey beak.

He had a little plank under his wing, like a wooden wing...”

You tell your little brother, Sebastian, that you have read an article about the artist-illustrator Suzanne Prot. He is curious, and asks you some questions. You are going to answer him, referring to the article and the page of the story he is reading. Write at least ten lines to answer his question.

Sebastian: So how did she do this drawing, for example, the old man with the bird?

You:

Look at the suggested answers for B3/31-1.7

You tell your little brother, Sebastian, that you have read an article about the artist-illustrator Suzanne Prot. He is curious, and asks you some questions. You are going to answer him, referring to the article and the page of the story he is reading. Write at least ten lines to answer his question. Begin with the publisher sending the story to the illustrator, giving details.

Sebastian: So how did she do this drawing, for example, the old man with the bird?

You: *First, there's a publisher who sends a text, a children's story like this one for example, to the illustrator. She reads the story several times. That's so that she understands it and sees all the important things. She decides on the best places to put the illustrations: the passages that inspire her most or that are the most important in the story. For example, here, page 4 is illustrated. But perhaps not all the pages are. Nor all the passages in the story.*

She has to keep to the text. For the drawing of the old man and the bird, she has to pay attention to all the details. In the text, it's written that there is a very old man, with a white beard, old clothes and a hat on his head. She drew all that. Then the old man has a bird on his shoulder. The bird is green with red on its head and a large grey beak. It also has a little plank under its wing. All that has to be in the drawing. First of all she does some sketches and preparatory drawings to get her ideas straight and eventually she gets to the final drawing. For the colours, she uses coloured pencils or pastel or watercolours. Here, we don't know what she used. But it's a very nice drawing, isn't it?

Buxton is a small town in Derbyshire, on the edge of the Peak District.

It is a “spa town”, which means that the springs which run through the town are beneficial to health and cure certain diseases. People come for cures.

But over the last few years, many shops have shut. They remain empty, which is not very decorative! So a group of people have begun a project. A summary of the project is on the next page.

You are in charge of presenting the project to the mayor of the town in order to obtain a grant to install lighting in the shop windows and pay for the electricity. With the group who conceived the project, you have written down the questions that the mayor might ask. You are going to write the answers that you will give.

Possible question from the mayor – What is this Association that has thought up this project?

Answer –

Possible question from the mayor – It’s about shops that are standing empty, isn’t it?

Answer –

Possible question from the mayor – You want to decorate the empty shop windows in the park?

Answer –

Possible question from the mayor – But won’t the owners of the shops have to take out a special insurance policy against damage or theft?

Answer –

Possible question from the mayor – And who will be in charge of exhibiting the works?

Answer –

Possible question from the mayor – Do you have other ideas around this project for decorating shop windows?

Answer –

Possible question from the mayor – And what do you want from me?

Answer –

Look at the suggested answers for B3/31-1.8

Project: “Buxton, spa heritage town”



Here is a description of a new idea for Buxton put forward by the Association “A Project for Buxton” which we hope to bring about for the next cure season.

Firstly, it will be to “decorate” the windows of the empty shops in the park with works of art (paintings, sculptures, craftwork). Secondly, we would like to see most of the empty shops in Buxton decorated. There are about thirty shops in Buxton lying empty, about ten of which are in the park.

These shops “decorated” by the artists would not be art galleries and the works exhibited would not be for sale in the shops, which, moreover, would not be accessible to the public. The works would be renewed periodically. Each artist will be responsible for the installation and for his works (with a written receipt) and would have a shop window at his disposal. The shops are of varying sizes. The names of the artists will be easily visible on the works (possibly with their address). We hope to obtain permission to light the windows until eleven o'clock in the evening.

The owners who lend their shops free of charge would not be held responsible in any case of theft or degradation of the works during and after their installation.

From there, we could extend the project to include, for example, public exhibitions, meetings with the artists, prizes for special subjects or for the works the most appreciated by the public. Later perhaps, the artists could start a creative workshop with lessons or courses in inspiring surroundings ...

We would begin with the shops in the park which are well situated amongst the flowers and trees, and are easy to get to for people passing through. People love to come here for a walk or a rest, and it is precisely here that the shabbiness and emptiness of the old shops have the most negative effect on visitors.

At the same time – or later on, depending on the success of the installations in the shops in the park – we would like to decorate in the same way as many shops as possible in the town, situated mainly in Peak Avenue (where there are many passers by with its terraces, its cafés, its shops, its restaurants and its hotels) and the little streets leading to the market place.

Through this project, we hope to contribute to making the town more attractive for tourists, for people coming for cures and for the residents of Buxton and the surrounding area.

Buxton is a small town in Derbyshire, on the edge of the Peak District.

It is a “spa town”, which means that the springs which run through the town are beneficial to health and cure certain diseases. People come for cures.

But over the last few years, many shops have shut. They remain empty, which is not very decorative! So a group of people have begun a project. A summary of the project is on the next page.

You are in charge of presenting the project to the mayor of the town in order to obtain a grant to install lighting in the shop windows and pay for the electricity. With the group who conceived the project, you have written down the questions that the mayor might ask. You are going to write the answers that you will give.

Possible question from the mayor – What is this Association that has thought up this project?

Answer – It’s the Association “A project for Buxton”.

Possible question from the mayor – It’s about shops that are standing empty, isn’t it?

Answer – Yes, we want to “decorate” them with works of art, paintings, sculptures, craftwork.

Possible question from the mayor – You want to decorate the empty shop windows in the park?

Answer – Yes, at first. After that, our ambition is to decorate all the empty shop windows in the town, which means about thirty in all.

Possible question from the mayor – But won’t the owners of the shops have to take out a special insurance policy against damage or theft?

Answer – No, the artists will be responsible for all works exhibited.

Possible question from the mayor – And who will be in charge of exhibiting the works?

Answer – The artists will be responsible for setting up their works. A window will be available for each artist.

Possible question from the mayor – Do you have other ideas around this project for decorating shop windows?

Answer – Yes, exhibitions that can be visited, meetings with the artists, prizes for the works of art that are most appreciated by the public. Later perhaps, artists might start a workshop with courses to teach people in this inspiring décor ...

Possible question from the mayor – And what do you want from me?

Answer – We would like you to give us a grant to help us install lighting in the windows and bear the cost of the electricity used when they are lit up at night.