

un morceau à traduire en français et à résumer

1 traduisez en français

Language is not only a way of communicating ideas, facts, feelings, inarticulate but coherently arranged, comprehended, ready, there, in the mind, but unexpressed; it is an instrument of thought, the means by which, largely, we come to understand what we are thinking, and one of the chief means of comprehending the significance and weight of our emotions. What the pupil is asked to think and feel about is, therefore, of very great importance. He cannot be expected to handle the instrument of thought competently, if he is asked to think about what seems trivial and uninteresting to him. It is too often implied that to teach writing is to teach a pupil to put together words and phrases attractively and correctly about no matter what, so that he will be able, when he wishes to communicate a piece of historical thinking, or critical thinking, or a piece of "self-expression," to produce equally correct and attractive patterns of words and phrases. On this view, the pupil is being asked to construct formally correct linguistic receptacles, into which, later, he will be able fluently to pour his thoughts. The falsity of this notion is too glaring to need comment; and, of course, it is never openly acknowledged. Nevertheless, it is responsible for much waste of time on absurd collections of attractive phrases from the work of "classic" masters of prose, to be used, mechanically, as examples; it is responsible for the more vacuous kind of "essay," for which the pupil is asked to produce a couple of sheets of correct and natty verbiage about nothing in particular; it is responsible for all those strainings after "fine English" with which examiners are only too familiar; and it is responsible, above all, for the pupil's being misled into believing, as is so often the case, that good writing is some mysterious word-juggling unconnected with his real capacity to think and feel in an interested, and interesting, way about his own environment.

Alec King & Martin Ketley, *The Control of Language*

2 En une seule phrase, en français, résumez ce que vous voyez comme l'essence de ce passage