



**HAL**  
open science

# The power of the imagination in Lucy Montgomery's Anne of Green Gables

Sultan Bayar

► **To cite this version:**

Sultan Bayar. The power of the imagination in Lucy Montgomery's Anne of Green Gables. Education. 2022. dumas-03791687

**HAL Id: dumas-03791687**

**<https://dumas.ccsd.cnrs.fr/dumas-03791687>**

Submitted on 29 Sep 2022

**HAL** is a multi-disciplinary open access archive for the deposit and dissemination of scientific research documents, whether they are published or not. The documents may come from teaching and research institutions in France or abroad, or from public or private research centers.

L'archive ouverte pluridisciplinaire **HAL**, est destinée au dépôt et à la diffusion de documents scientifiques de niveau recherche, publiés ou non, émanant des établissements d'enseignement et de recherche français ou étrangers, des laboratoires publics ou privés.



Distributed under a Creative Commons Attribution - NonCommercial - NoDerivatives 4.0  
International License

## Mémoire

Présenté pour l'obtention du Grade de

## MASTER

« Métiers de l'Enseignement, de l'Éducation et de la Formation »

Mention 2<sup>nd</sup> degré, Professeur des Lycées et Collèges,

The Power of The Imagination in Lucy Montgomery's *Anne of Green Gables*

Présenté par  
BAYAR Sultan

Sous la direction de :  
MURRAY Jennifer

Année universitaire 2021-2022

## Acknowledgements

First, I would like to thank Professor Jennifer Murray whose expertise was invaluable in the definition and formulation of my subject. I am thankful for her constructive feedback and patient support.

I am sincerely grateful for my friends and family who have always supported me throughout the year.

I would also like to thank Mrs. Boutang who accepted to be a member of the jury.

## Table des matières

<b>Acknowledgements</b> .....	<b>2</b>
<b>Introduction</b> .....	<b>5</b>
<b>1. Description of Anne’s imagination</b> .....	<b>9</b>
1.1. Positive imagination .....	9
1.2. Negative imagination .....	12
<b>2. How it affects Anne's relationships with others</b> .....	<b>17</b>
2.1 Empathetic Imagination: The power to shape-shift.....	17
2.2. Anne became the person she needed .....	18
2.3. Anne’s traits compared with other characters .....	20
<b>3. Imagination and Anne’s future, how it affected her life choices</b> .....	<b>24</b>
3.1. Things that Anne refuses to imagine .....	24
3.2. Anne tempers her imagination .....	25
<b>Conclusion</b> .....	<b>28</b>
<b>4. Séquence didactique</b> .....	<b>29</b>
4.1 Présentation générale de la séquence .....	30
4.2. Présentation d’une séance détaillée : .....	33
4.3. Présentation et accompagnement à la réalisation de la tâche finale : .....	35
4.4. Grille d’évaluation de la tâche finale.....	38
<b>Annexes :</b> .....	<b>39</b>
<b>The Story Club is Formed</b> .....	<b>39</b>
<b>Matthew Cuthbert Is Surprised</b> .....	<b>42</b>
<b>Marilla Cuthbert Is Surprised</b> .....	<b>44</b>
Bibliography.....	47

## Introduction

*Anne of Green Gables* is a novel written by Lucy Maud Montgomery published in June 1908. Lucy Maud Montgomery was a Canadian Romantic novelist known for her essays, poems, and short stories, and best known for *Anne of Green Gables*. Thanks to this novel the author had international success with adults and children. The book makes use of the author's own childhood experiences and depicts the story of Anne Shirley, an orphan girl who is adopted by two siblings, Matthew, and Marilla Cuthbert, who never got married and therefore don't have any children. They initially thought of adopting a boy in order to help Matthew at the farm, yet, due to a misunderstanding, they were entrusted with Anne. After a few days of hesitation (especially on Marilla's side) they decide to keep Anne with them. Anne is a passionate little girl with an avid curiosity and a vivid imagination. Indeed, when it comes to describing Anne Shirley, "imaginative" is one of the first words that come to mind, as said here in Britannica:

Anne, a red-haired Canadian orphan, is an **imaginative**, high-spirited girl who speaks her mind. She wants, above all, to find a home with people who will love her. She goes to live with an elderly brother and sister in a house with green gables on a farm on Prince Edward Island. Impulsive and sometimes mischievous, Anne has many misadventures, but she matures in the course of the book and in the end, wins a scholarship to college.<sup>1</sup>

This trait that characterizes Anne will be our subject of analysis. Imagination and derivatives are cited numerous times in this novel: "imagine" occurs 94 times, "imagination" 62 times, "imagining" 17 times, "imaginations" 4 times, and "imaginative" 4 times. Imagination is the "faculty of forming new ideas, or images or concepts of external objects not present to

---

<sup>1</sup> Encyclopædia Britannica, inc. (n.d.). Encyclopædia Britannica. Retrieved May 16, 2022, from <https://www.britannica.com/>

the senses.”<sup>2</sup> Or again, it is “the act or power of forming a mental image of something not present to the senses or never before wholly perceived in reality”<sup>3</sup>.

Jane Urquhart, the author of Lucy Maud Montgomery’s biography explains that what she thinks about her “is that she was responsible for giving us a kind of permission. . . And that permission had to do with being a creative young woman who wanted to achieve something in the world of the imagination.”<sup>4</sup> And Urquhart transmits Lucy Maud Montgomery’s own description of Anne:

Still, as she also confided, a great deal of the child that Lucy Maud Montgomery once went was into the development of this character as well: her rebelliousness in the face of insensitive, judgmental adults, for example, or even something as simple as a general sense of abandonment and isolation combined with a nagging desire to please (and therefore to be loved), which is constantly in the background as the narrative progresses. The reader sees Anne becoming affectionate with the adults who have offended and hurt her, and sees, as well, the same adults softening under the spell of her eccentric charm. Under the curbing influence of societal pressures, her extreme imagination becomes more private and withdrawn and, as a result, perhaps more powerful. Maud herself wanted desperately to be accepted by the very conservative family and society into which she was born, and therefore kept her romantic, imaginative side a secret from her elder relatives and sometimes even from herself.<sup>5</sup>

As we will see throughout this essay, Lucy Maud Montgomery endowed Anne with the same attributes as her, especially in terms of imagination and creativity. And this not only

---

<sup>2</sup> Oxford Languages. “Oxford Dictionaries | the World’s Most Trusted Dictionary Provider.” *Oxford Dictionaries*, 2014, languages.oup.com.

<sup>3</sup> Merriam-Webster. “Merriam-Webster Dictionary.” *Merriam-Webster.com*, 2022, www.merriam-webster.com.

<sup>4</sup> Engelhart, Katie. “A Tale Told by Facts Alone - Macleans.ca.” *Macleans.ca*, 8 Oct. 2009, www.macleans.ca/culture/books/a-tale-told-by-facts-alone/. Accessed 16 May 2022.

<sup>5</sup> Engelhart, Katie. “A Tale Told by Facts Alone - Macleans.ca.” *Macleans.ca*, 8 Oct. 2009, www.macleans.ca/culture/books/a-tale-told-by-facts-alone/. Accessed 16 May 2022.

created an endearing character but also helped many readers develop their own imagination skills.

Skills that are proven to be major in the development process, which is why much psychological research stresses the importance of games, plays, readings, and other activities that stimulate creativity. For example, “The 18<sup>th</sup>-century British poet Percy Shelley offers a radical revision on imagination”, and “imagination [is] placed over the powers of reason as the most sublime form of human expression.”<sup>6</sup> So, a main character such as Anne in a bildungsroman couldn’t be any more accurate.

Quoting Matthew, Anne is “such an interesting little thing.”<sup>7</sup> She always has a story ready to tell, throughout the novel, the reader follows Anne’s poetic flourish. Anne’s life is characterized and structured by her imagination. It is this same imagination that helps her in difficult times (and there is no shortage of troubles in her life) that gets her in trouble when she is carried away by her thoughts.

In this essay, we will study how powerful Anne’s imagination is and how it changes as Anne changes. As when it comes to imagination, there are different kinds: first, we will talk about positive imagination, which is the ability to imagine the things you desire. We will analyze how Anne’s positive imagination helps her to go through the toughest times of her life and allows her to cast a positive eye on the world surrounding her. Secondly, we will consider the other side of the coin and demonstrate that her imagination may sometimes play Anne some tricks, mainly because Anne tends to lose herself in her thoughts and forget about the real world. And we will analyze another downside of Anne’s imagination which is her negative imagination. As we will see in the first part positive imagination is very helpful to Anne, living in an imaginative world and convincing herself of the existence of certain things helps Anne cope with many hardships, yet this ability is equally dangerous. Indeed, she may talk herself into believing in the existence of negative, scary, sorrowful things and therefore her imagination might lead Anne to despair and anguish. And finally, we will consider how

---

<sup>6</sup> Conway Stephen, *Imagination and Literature*, page 8, 1996

<sup>7</sup> L.M. Montgomery, *Anne of Green Gables*, 1908, University of Oxford Text Archive, page 75. As there will be many references to this book, I will refer to it as follow: AGG, 75

this ability of hers evolves throughout the novel. As a matter of fact, Anne matures through the pages and her relationship with her imagination does as well.

# 1. Description of Anne's imagination

## 1.1. Positive imagination

The reader is introduced to Anne's great imaginative skills very early in the novel. Indeed, at the very beginning of the story, Matthew who is supposed to come and pick her up from the train station is late and as any child in this situation would do, Anne starts thinking that he might never come. She confesses that she was getting worried but thankfully, her imagination helps her to keep a cool head and where another child would have been frightened Anne overcomes the situation brilliantly:

I was imagining all the things that might have happened to prevent you. I had made up my mind that if you didn't come for me tonight I'd go down the track to that big wild cherry-tree at the bend and climb up into it to stay all night. I wouldn't be a bit afraid, and it would be lovely to sleep in a wild cherry tree all white with bloom in the moonshine, don't you think? <sup>8</sup>

When Anne realizes that Matthew might not come, her brain takes off like a rocket and she starts imagining all the reasons that might keep Matthew from coming. Then Anne gathers all her imaginative potential to find a solution. By focusing on this cherry tree, Anne soothes herself, keeps her from thinking about the fact that she is all alone with nowhere to go, and at the same time, it keeps her mind busy which makes her situation more comfortable and safer. Despite her troublesome situation, Anne's tone is optimistic, through her explanation she conveys hope and keeps a positive outlook on her future. Instead of being afraid, she found beauty in the situation, and she even carries on, saying: "Oh, I'm very glad you've come, even if it would have been nice to sleep in a wild cherry tree." By doing this she minimizes, even more, the fear that she might have felt. She tries to prove to her interlocuter but also herself that it wouldn't have been this terrible to be left alone in this train station. Through these quotes, we also can see that Anne has a quite friendly personality and she values other people's opinions, she wants them to agree with her, I believe it is a way for her

---

<sup>8</sup> AGG, 23

to feel accepted. To this end, Anne, often uses rhetorical questions or question tags such as "don't you think?"

Anne is described as “a child of about eleven, garbed in a very short, very tight, very ugly dress of yellowish gray wincey . . . Her face was small, white and thin, also much freckled”. As it is often the case with orphan characters or anti-hero main characters, Anne does not look good at first glance, the portrait that is drawn is very minimizing and devaluing. We have an accumulation of pejorative terms and dull colors. Despite this description, other characters and readers cannot help but appreciate her once they get to know her better. Anne has such a speaking ability that it relegates anything else to the background.

However, when she introduces herself, she doesn't seem uncomfortable, wearing such unfitting clothes, on the contrary, she seems very self-confident. She will admit to Matthew that in fact, it does bother her: “This morning when I left the asylum, I felt so ashamed because I had to wear this horrid old wincey dress [...] When we got on the train I felt as if everybody must be looking at me and pitying me. But I just went to work and imagined that I had on the most beautiful pale blue silk dress”<sup>9</sup>. Anne did not let her outfit stain her cheerfulness, she simply imagined herself in a more convenient dress and enjoyed her trip.

As an asylum child, Anne probably couldn't eat her fill so she is rather slender. She has to wear whatever clothes she is given; these clothes are probably old and too small; she mustn't get new ones regularly she may even have to wear secondhand clothes donated to the asylum. If we add her pale complexion and her freckles, consequently she probably looks ill. Moreover, given that redheads weren't very popular, we may guess that Anne has always been belittled because of her looks and she probably thinks less of herself based on all the comments she received. But instead of sinking into despair, Anne employs various strategies to cope with this. People's gaze on her would be the hardest for Anne, she doesn't want condescending, pitiful eyes on her. It may be impossible for Anne to switch her looks but this doesn't mean she cannot do anything to improve her state. Anne imagines herself in a

---

<sup>9</sup> AGG, 26

beautiful dress made of silk, a noble material. The color is not aimlessly chosen, she probably thinks that by wearing pale blue she will draw less attention despite her red hair.

As said earlier, this powerful imagination is a trait that is recurrent in orphan female characters. Indeed, according to C. Benjamin<sup>10</sup>, Anne is the embodiment of the female orphan archetype, and it is through the qualities and powers of this archetype that she engages in the world: “Here Anne demonstrates the female orphan archetype’s ability to use imagination to spark the fire of self-confidence.”

These nontraditional powers (such as an avid curiosity, a passionate love of life, and a skillful imagination) are poorly represented in western society and this paper demonstrates how they can support those who are the most powerless (female orphan here).

In the beginning, Anne is described as an impoverished orphaned girl, but even though societal odds seem to be against her, she is self-confident. Anne understands she is ill-dressed but she imagines her shame away and she, therefore, frees her concentration on her trip. When Anne risks being sent back to the asylum, instead of dwelling upon future circumstances she cannot control and submit to depression she grounds herself in the present and focuses on the beauty of the nature around her by engaging her imagination. She draws her strength from nature and her surroundings “It’s been my experience that you can nearly always enjoy things if you make up your mind firmly that you will,” Of course, you must make it up firmly . . . I’m just going to think about the drive. Oh, look, there’s one little early wild rose out! Isn’t it lovely? Don’t you think it must be glad to be a rose?”<sup>11</sup>not only does she use her imagination, but also enhances her visualization skill by imagining how it would feel to BE a rose. Once again it is a way for Anne to get out of her own body and experience what it would be like to be something completely different.

In addition to her creative visualization techniques, Anne can imagine that there might be a place in the world for her, she can imagine as if she belonged to it despite all the facts and evidence showing she does not. She is not the orphan boy the Cuthbert expected and when she explains her philosophy to Marilla, she says that she imagines she is the heroine of

---

<sup>10</sup> Benjamin Claire, L. M. Montgomery’s *Anne of Green Gables*, Marylhurst University

<sup>11</sup> AGG, 30

a book. Rather than feeling victimized, Anne is empowered (she is the heroine) and she has a place in the world. In fact, Anne has not only a place in the world, but she has as many places in as many worlds she could imagine: “Anne realizes that her imagination, as Keats reports, helps her to live “in a thousand worlds,” (Letter, 18. Oct. 1818) of which the dreaded orphan asylum is only one. Keats, John. *Selected Letters*. Ed. Robert Gittings. Oxford: Oxford U P, 2002.”.

Here we can make a parallel with Sara Crewe, the heroine of *A Little Princess* by Frances Hodgson Burnett released in 1905. Just like Anne, Sara is a young girl who will experience many difficulties. Contrary to Anne, Sara wasn't always an orphan, she was raised by her father, a British officer, but she, unfortunately, lost him at the young age of eleven while she was in a boarding school in London. With the loss of her father, Sara loses her entire fortune and her status in the school completely changes. On her arrival, she was treated like a princess with all due respect, and now she is forced to live in a maid's room and do all sorts of chores to stay in the school. Her living conditions are terrible and as it is the case for Anne, Sara uses her imagination to go through all this. To overcome her loneliness, for example, Sara imagines that her doll Emily understands her, and she will have never-ending deep discussions with her. In scary situations, for example, Sara will pretend to comfort her doll which is a way to comfort herself at the same time. Sara narrativizes her life and acts as if everything was part of a script. This is how she manages to live through all her hardships without falling apart. “‘It IS a story,’ said Sara. ‘EVERYTHING’S a story. You are a story—I am a story. Miss Minchin is a story.’”

Sarah and Anne are two similar characters heroines who found themselves orphans and who therefore had to come up with other solutions to cope with all the challenges they encountered.

## 1.2. Negative imagination

Although imagination is what helps Anne to overcome many difficulties and carry on a somewhat normal life, it sometimes has negative consequences. Especially when negative images come to her mind, and she reacts as if they were true. Or when she is so caught up in her thoughts that she forgets about the real world. Indeed, a vivid imagination is a great tool

that Anne uses to escape her reality, yet this tool might function too well sometimes or without Anne noticing.

The story of the haunted forest is a great example to illustrate this phenomenon. Anne and her bosom friend Diana weren't happy about the common places around them. They needed to galvanize their imagination further by creating new settings for their stories. They, therefore, imagined that the woods separating their houses were haunted. What could be more entertaining than fantasizing that one goes through woods full of ghosts and spirits? Yet the situation rapidly escalated for Anne. Indeed, Anne is good at describing and sharing the worlds she makes up. She invites her interlocutors into her inner world thanks to her visual and imaged vocabulary. But it goes further than that, she can also be very convincing with herself. And this is exactly what happened with the woods, Anne ended up deeply believing that these woods were haunted. When Marilla asked her to go to Diana's and bring her an apron pattern at twilight, Anne got steamed up and refused to go there before the early morning the next day pretexting the woods were haunted: "I can't go through the Haunted Wood, Marilla," "Diana and I just imagined the wood was haunted"<sup>12</sup>. Anne knew very well that it was her own imagination, yet she couldn't help but cry and refuse to go through the woods. Marilla, as usual, restrained Anne and didn't consider any of Anne's excuses. She made her go to Diana's house anyway. Anne had a hard time crossing the woods: "Anne went back over it with shut eyes, preferring to take the risk of dashing her brains out among the boughs to that of seeing a white thing"<sup>13</sup> Here Anne prefers taking the risk of getting hurt rather than risking to see something she knows does not exist. It shows once again how strong and realistic her imagination is to Anne. The choice of Haunted Woods shows the literary inspiration of Anne as it is a recurrent theme and setting in literature or mythology.

Nature is also one of Anne's preferred subjects, but in this passage it is different. Anne would usually mystify and glorify nature and highlight its beauty. Here she chose to imagine that the woods were a dangerous place. At that moment Anne was already well settled in Avonlea and her family. In a way, her place in this world was secured. Yet the avid imagination

---

<sup>12</sup> AGG, 243

<sup>13</sup> AGG, 246

of the adventurous little girl still needed to be fed and she could allow herself to imagine some more extravagant and thrilling scenarios to add to her now rather normal life.

Another strong passage where Anne conditions herself and makes herself deeply believe in one of her scenarios is when she imagines how her life and Diana's would be when they were older, Anne realized that Diana would eventually get married and that they would have to be parted. After this, Anne was inconsolable and resented Diana's fictional future husband for taking away her friend. She sobbed and explained to Marilla: "it's about Diana," "I love Diana so, Marilla. I cannot ever live without her. [...] I hate her husband—I just hate him furiously. I've been imagining it all out"<sup>14</sup>. She is well aware that it is just a figment of her imagination, she tells it herself, yet she can't help but be upset about it. Anne's tone is very dramatic, she engages all her being into hating this nonexistent husband.

Apart from controlling her emotions and feelings, Anne's imagination also affects her attentiveness. This especially happens when she is conducting small tasks that do not leave much room for her imagination. For example, when she was tidying up the kitchen, Anne completely forgot to cover a leftover plate and as a result, a mouse snuggled in the food. It took her an entire day to realize that she forgot something. "I was imagining I was a nun—of course, I'm a Protestant but I imagined I was a Catholic—taking the veil to bury a broken heart in cloistered seclusion; and I forgot all about covering the pudding sauce."<sup>15</sup> When she is occupied with rather ordinary tasks, as it was the case here, it is the opportunity for Anne to escape her bodily envelop and embody a completely different character. In this excerpt, she chose to be a Catholic nun even if she is a Protestant herself. It is as if Anne was trying to live as many stories as possible in one life. It is a way for her to live her life as fully as possible even though she wasn't given the chance to do so at the beginning. Once again, we can see Anne's interest in romanticism as she imagines being a nun and her entire backstory. Anne wrote an entire tragedy within minutes and covering the sauce was of little interest compared to this nun and her broken heart.

Marilla often disapproves of this overflow of imagination of hers, and such forgetfulness does not weigh in her favor, Marilla warns Anne that she might believe in her

---

<sup>14</sup> AGG, 178

<sup>15</sup> AGG, 187

own stories sometimes. "I think you'd better learn to control that imagination of yours, Anne, if you can't distinguish between what is real and what isn't"<sup>16</sup> "You seem to half believe your own imaginations."<sup>17</sup> What Marilla fears is that Anne will lose herself in her imagination. Marilla's theory derives from the fact that Anne is so absorbed by her thoughts that she happens to forget the fact that life goes on around her and this trait scares Marilla who is a way more down-to-earth character. She values facts more than thoughts and it is more difficult for Marilla to understand something she doesn't really experience. As we will analyze further in the following part, it is not really that Marilla lacks imagination, but in a way, hers doesn't function the same way as Anne's which makes it difficult for the two ladies to trade places and walk in each other's shoes.

Her language and way of speaking are other facets of Anne's personality. From the first pages we can deduce she is a chatterbox. She always has something to say and she speaks lengthy sentences accumulating the words. This trait is more or less appreciated according to her interlocutor. Matthew, who is more of a listener enjoys being around Anne as there is no need for him to take part in the conversation. Anne can easily do both the questions and the answers, and this is quite comfortable for him. For example, from beginning to end of the journey from the station to Green Gables Anne held an entire conversation almost by herself, all that Matthew had to do was to acquiesce from time to time or to briefly answer Anne's questions. It'll suffice for her to keep talking. And anything becomes a talking point for her, the mere sight of a flowering tree is a doorway to a whole story. Constantly speaking is also a way for Anne to keep the power. Indeed, as we saw, this little girl tends to be ignored or unseen and speaking is a tool for her to stay in the spotlight. Moreover, speech goes in pair with imagination as she needs quite a few words to express and share everything going on in her mind. The other characteristic she has is her choice of words, she will often opt for intricate and unusual words. For Anne their meaning is not the only thing that matters in terms of words, she also values how they sound, the feelings that may convey, or how they are written. She stresses several times that her name is spelled with an E, this may seem to be a detail for many people as the e is silent and the pronunciation isn't altered yet is of great significance for Anne. With her visual imagination she probably sees her written name when she hears it

---

<sup>16</sup> AGG, 49

<sup>17</sup>AGG, 61

and it is important for her to make sure that other people imagine her name the correct way even when they are just pronouncing it.

In *The Sweetness of Saying Mother Maternity*, we see the fact that Anne speaks way too much for Marilla who tends to constantly cut off Anne's speech, at several accounts, she will emphasize the fact that Anne speaks too much for a little girl, and that it "sounds funny"; "Of course, she has a queer way of expressing herself— a little too—well, too kind of forcible, you know, but she'll likely get over that now that she's come to live among civilized folks." For Marilla, this lack of conformity is an education matter and Anne would standardize now that she is part of the community. It proves once again that for Marilla one ought to give in to society and its rules.

Rachel Lynde, the gossipy neighbor of the Cuthbert's and Marilla's only friend, also finds that Anne is too talkative, but according to her, "[Anne]'ll likely get over that now that she's come to live among civilized folks".

Accepting the fact that Anne speaks that much is already difficult for adult female characters, but the fact that she writes stories is complete nonsense and unacceptable for them. For example, when Anne announced that she created the Story Club, Marilla strongly opposed this idea: "'I think this story-writing business is the foolishest yet,' scoffed Marilla. 'You'll get a pack of nonsense into your heads and waste time that should be on your lessons. Reading stories is bad enough, but writing them is worse'"

## 2. How it affects Anne's relationships with others

This second part will tackle the empathic imagination. We will study Anne's ability to switch places with other people or even things. We will study how Anne in a way became the person she needed. Then we will compare Anne's traits with other characters that are close to her. We will explore to what extent Anne affects them and vice versa.

### 2.1 Empathetic Imagination: The power to shape-shift

In *Mobilizing the Power of the Unseen: Imagining Self / Imagining Others in L.M. Montgomery's Anne of Green Gables* Lesley Clement analyses how characters in this novel imagine themselves and others. The research is mainly focused on Anne, but her traits are also compared to Rachel Lynde, Marilla, and Matthew. In this paper, we are introduced to the notion of empathic imagination which is the ability to develop empathy. This kind of imagination allows people and Anne to truly understand others by seeing things from their point of view. As Harper Lee says in *To Kill a Mockingbird*: "You never really understand another person until you consider things from his point of view until you climb inside of his skin and walk around in it"<sup>18</sup>. This ability is quite developed in Anne who is so often misunderstood and who has such a hard time conveying her emotions. Yet when it comes to understanding others, she is a master in this respect. Not only can she imagine what other beings may feel, but she can also imagine herself in their place and therefore she can assess in detail every aspect of a given situation.

Just as it is referred to in the title of this paper, through her imagination Anne manages to mobilize the power of what one's eyes cannot see. The reader is also invited to do so while reading this novel:

Anne of Green Gables actively engages the visual imagination, guiding its young readers to approach, retreat, determine foreground from background, experiment with multiple angles and points of reference, and so read the unseen from the seen while inviting them to clarify their own perspectives and negotiate their own

---

<sup>18</sup> Lee, Harper. *To Kill a Mockingbird*. 1960. Harlow, Longman, 11 July 1960.

presence in the boundaries between the visible and invisible. Being cognizant of the unseen and attaining multiple perspectives, young readers can exercise and develop an empathic imagination as they become aware of the multiplicity of stories that lie beneath the surface.<sup>19</sup>

Thanks to her empathetic imagination Anne has the power to become who or what she wants when she wants. For example, when she imagines that she is the wind, it is as if we were really following the wind blowing:

But I'm going to imagine that I'm the wind that is blowing up there in those treetops. When I get tired of the trees I'll imagine I'm gently waving down here in the ferns—and then I'll fly over to Mrs. Lynde's garden and set the flowers dancing—and then I'll go with one great swoop over the clover field—and then I'll blow over the Lake of Shining Waters and ripple it all up into little sparkling waves. Oh, there's so much scope for imagination in a wind!<sup>20</sup>

Anne almost embodies the expression as free as the wind, her body envelop is not a limit for her.

## 2.2. Anne became the person she needed

Anne's life did not begin under the best auspices and therefore she had to overcome many hardships. The worst part of it is that others couldn't perceive what she was going through. As we saw in the previous part, Anne has this empathy that allows her to walk in others' shoes and we understand that she craves to receive the same privileged treatment of being naturally understood. In fact, by putting words on every thought she has and being so

---

<sup>19</sup> Clement, Lesley. "Mobilizing the Power of the Unseen: Imagining Self / Imagining Others in L.M. Montgomery's *Anne of Green Gables*." *Studies in Canadian Literature*, 1 Jan. 2011, [journals.lib.unb.ca/index.php/scl/article/view/18628/20313](http://journals.lib.unb.ca/index.php/scl/article/view/18628/20313). Accessed 16 May 2022.

<sup>20</sup> AGG, 121

open-handed with details when sharing her ideas, Anne leads her interlocutor towards this stage of empathy.

Besides using her personality to shape the world and people around her, Anne also completely made-up friend for herself. Indeed, throughout her lonesome existence, before she came to the Green Gables, Anne's imagination was a great companion for her. Her time at Mrs. Hammond's was especially difficult: she was in charge of taking care of Mrs. Hammond's children which wasn't the easiest task as Mrs. Hammond had twins three times. As Anne stresses, her skills were a great help in such a complicated time: "I'm sure I could never have lived there if I hadn't had an imagination."<sup>21</sup> Anne is convinced that it is her imagination that helped her withstand all the hardships she has been through.

She also could create herself a friend when she needed company. She had two imaginary friends: Katie Maurice, she imagined her while she was living with the Thomas, "I used to pretend that my reflection in [the glass door] was another little girl who lived in it. I called her Katie Maurice, and we were very intimate."<sup>22</sup> And she invented the second one while she was with the Hammonds. It was based on an echo she heard near a river by the house, she called it Violetta: "So I imagined that it was a little girl called Violetta and we were great friends and I loved her almost as well as I loved Katie Maurice"<sup>23</sup> Her imagination is so vivid that she almost seems to believe it herself. In fact, Anne has been alone her whole life until the Cuthberts and the community of Avonlea came across her. Even when she was living with the Thomas's Anne was just considered a housemaid, we cannot say that she was a member of this family. Therefore, Anne tremendously lacked a confident, a person she could share her fears and joys with. And this is where the imaginary friend comes to play. Imagining a friend was the best solution for Anne. This friend could be present whenever she needed, it could do or say whatever she needed, and it could take any appearance. So, whenever Anne was overwhelmed by her feelings, felt too lonely, or needed a person to spend time with she just had to make use of her mind and imagine the very thing she was lacking at that moment. Having a person available at any time also helps Anne to improve her social skills and we see

---

<sup>21</sup> AGG, 64

<sup>22</sup> AGG, 91

<sup>23</sup> AGG, 92

throughout the novel that Anne still has a long way to go, at several times she will say or do things socially unacceptable (by being too straightforward or nosy for example). Besides being lonesome Anne's life was probably tedious which is another reason why she could use an imaginary friend. High imagination capacities imply a need to feed this imagination and this need could not be satisfied through Anne's limited daily activities. An imaginary friend, on the other hand, meant a whole new set of possibilities.

### 2.3. Anne's traits compared with other characters

In *Mobilizing the Power of the Unseen*, other characters' relationship with imagination is also analyzed. Rachel Lynde for example could be defined as a rationalist, she only trusts her eyes, she has no ability to imagine what she cannot see, and she needs to see the full picture in order to draw conclusions "Having no imagination — not being able to imagine the unseen without the seen — Rachel demands a logical explanation reached inductively from observable data for Matthew's break in routine." It is when Rachel catches a glimpse of Matthew riding towards the station to pick up Anne. She knows very well that the situation is unusual and that something is happening, but she is not able to take a wild guess. Like Rachel, Marilla lacks imagination, but she does not compensate with judgment, she uses sarcastic comments. But Marilla can see beneath the surface, she can read people's inner character. She teaches this ability to Anne as a moral lesson, and it is an essential prerequisite in the development of empathy "Anne's acquiring the skills to look and see beneath the surface of character and circumstances — an essential prerequisite in the development of empathy — permeates the texture of the novel."<sup>24</sup> Matthew is very different his almost nonverbal character makes it hard to know what crosses his mind. Most of the time Mathew barely notices what surrounds him. In fact, he even missed Anne at the station when they first met. Therefore, that is why "the narrator [...] takes us through several layers of observation, describing Anne from the perspective of an "ordinary observer" and then from that of a "discerning extraordinary observer"". With this distinction, the narrator shows that there are as many universes as people to see them because in a way we all see a reflection of ourselves

---

<sup>24</sup> Clement, Lesley. "Mobilizing the Power of the Unseen: Imagining Self / Imagining Others in L.M. Montgomery's *Anne of Green Gables*." *Studies in Canadian Literature*, 1 Jan. 2011, [journals.lib.unb.ca/index.php/scl/article/view/18628/20313](http://journals.lib.unb.ca/index.php/scl/article/view/18628/20313). Accessed 16 May 2022.

in what's around us. Matthew will evolve throughout the novel, just as for the other characters, being around Anne is not of no consequence ““unobservant” Matthew becomes aware that Anne is different”. His transformation surprises Rachel and Marilla who have known him as quiet and secretive for decades. In fact, Marilla saw that Anne had a hold on Matthew from the very beginning when she found out that Mathew had no intention to send Anne back: “Matthew Cuthbert, I believe that child has bewitched you! I can see as plain as plain that you want to keep her.” Here Marilla almost implies that Anne cast a spell on Matthew which is why he wants to keep her even though she is not a boy. But is not a one-way relationship, Anne has also evolved since she arrived in Avonlea:

It's nicer to think dear, pretty thoughts and keep them in one's heart, like treasures. I don't like to have them laughed at or wondered over”. Recognizing that she cannot always control how others perceive her, Anne mobilizes the power of the unseen — her own invisibility — to preserve the sanctity and dignity of her inner life, a tendency she has perhaps learned from Matthew.

At first sight, Marilla seems to strongly disapprove of Anne's drifts. It begins at their very first encounter when she asks Anne her name and Anne's reply is a whole bunch of words explaining how Cordelia would be a better name. but Marilla doesn't want to hear anything but Anne's name. Yet as the story goes, we see Marilla changing her point of view, tolerating, or even appreciating Anne's overwhelming personality. For example, after Anne apologized to Mrs. Lynde for yelling at her Marilla almost lost her seriousness and laughed but she managed to pull herself together and lecture Anne on her ill behavior. There are even moments when Marilla recognizes herself in Anne.

Marilla felt helpless that all this should be sternly reprov'd, but she was hampered by the undeniable fact that some of the things Anne had said, especially about the minister's sermons and Mr. Bell's prayers, were what she herself had thought deep down in her heart for years but had never given expression to.

We can see here that Marilla is on the same page with Anne yet, she restrains herself from showing her actual thoughts probably because she is afraid that it might tarnish her image.

When we compare Anne to these three people, we must keep in mind that contrary to her they are grown-ups and therefore other stakes to take into account. That is the reason why we must also consider Anne compared to people her own age. Despite the countless hours she spends with her bosom friend Diana, the girls are different on many points. Just like Anne, Diana is also fond of reading -too much for her mother's liking: "It will be better for you than straining your eyes over that book. She reads entirely too much", yet those readings did not nourish her imagination as it did for Anne. Diana will envy Anne's skills several times and she also complains about her own lack of imagination. When the girls are talking about their assignments Diana explains that writing about something tangible such as the woods is not a big deal, yet when it comes to creating her own story things are completely different: "I can manage to write about the woods, but the one we're to hand in Monday is terrible. The idea of Miss Stacy telling us to write a story out of our own heads!" and she goes on by saying that it's only natural that the assignment seems simple to Anne, as if imagination were something you were born with: "It's easy for you because you have an imagination," retorted Diana, "but what would you do if you had been born without one?". Just like Marilla who must comply with society's requirements, Diana was born into a very demanding family, and she has always evolved within the society therefore, she had to follow the rules and behave starting at a very young age. This kind of education, quoting Anne, doesn't leave much scope for imagination. Anne on the other hand was away from the family circle and grew up independently which allowed her to nourish and expand her imagination.

In the paper entitled *Raised by the Books: What Ellen, Jo, and Anne Teach Us*, Anne is called the "girl who imagined", out of the three girls she is "the most unregulated [...], [she] reads whatever she can get her hands on and engages in highly imaginative literary play both internally and externally to the point that it bleeds into her view of the real world."<sup>25</sup> Her imagination is part of who she is, it defines the way she sees the world and the way the world sees her. Anne exists through her imagination and that is what makes her so different from

---

<sup>25</sup>Wineinger, Rachel [\*Raised by the Book: What Ellen, Jo, and Anne Teach Us about Reading and Girlhood in the Victorian Era\*](#),

Marilla: "Anne wants distinction, where Marilla wants only silence and conformity." But Matthew and Anne's friends are not the only ones to admire Anne's imagination, "Diana's elderly spinster aunt is interested in Anne's narrative and even encourages it: "Sit down here," she commands Anne during their first meeting, "and tell me about yourself." During the same meeting she asks Anne, "if [she] will come over and talk to [her] occasionally," and then informs the Barry family that she has decided to remain at their farm "simply for the sake of getting better acquainted with that Anne-girl".

Diana's great aunt is completely different from Anne, she deeply enjoys listening to her and encourages her in this way. It is no surprise that this lady doesn't abide by the rules and customs -like Rachel Lynde or Marilla- as she is an unmarried independent woman herself.

### 3. Imagination and Anne's future, how it affected her life choices

With such a character as Anne, we might expect the most eccentric life plans. In this third part, we will explore and assess this speculation. To this end, we will analyze the fact that there are things Anne either cannot imagine or refuses herself to do so (especially when it comes to romantic feelings). Finally, we will consider the fact that towards the end of the novel Anne tempers her imagination, or at least she doesn't rely on it as much as she used to.

#### 3.1. Things that Anne refuses to imagine

As said earlier, imagination is a main trait of the female orphan archetype, that Anne embodies, it is through the qualities and powers of this archetype that she engages in the world. These nontraditional powers (such as an avid curiosity, a passionate love of life, and a skillful imagination) are poorly represented in western society and Claire Benjamin in her paper entitled *Imagination & The Female Orphan Archetype in L. M. Montgomery's Anne of Green Gables* demonstrates how they can support those who are the most powerless. When Anne risks being sent back to the asylum, instead of dwelling upon future circumstances she cannot control and submitting to depression she grounds herself in the present and focuses on the beauty of the nature around her by engaging her imagination. In addition to her creative visualization techniques, Anne can imagine that there might be a place in the world for her, she can imagine as if she belonged to it despite all the facts and evidence showing she does not. She is not the orphan boy the Cuthbert expected and when she explains her philosophy to Marilla, she says that she imagines she is the heroine of a book. Rather than feeling victimized, Anne is empowered (she is the heroine) and she has a place in the world. Her imagination is an actual tool for Anne, "she demonstrates the female orphan archetype's ability to use imagination to spark the fire of self-confidence." <sup>26</sup>

But this power of hers doesn't always work and there are things that Anne is not able to imagine. This little girl who tends to see romanticism in any situation is not inspired by the situation when Gilbert Blythe comes to her rescue after she almost drowns during her play: "I

---

<sup>26</sup> Imagination & The Female Orphan Archetype in L. M. Montgomery's Anne of Green Gables By Claire Benjamin

didn't think about that at the time. You don't think much about romance when you have just escaped from a watery grave." We would think that it is the perfect occasion for Anne to create a dramatic scene but that is not the case that day. The situation was probably too overwhelming, even for Anne, and when her own life was at stake, she could let her mind drift into an imaginary world.

Anne has also a hard time thinking that she also can be loved. For example, when Diana will express how much she loves Anne, Anne will be devastated because of how happy she is to learn such news. As Anne says herself, she "thought [she] LIKED [her] of course but [she] never hoped [she] LOVED [her]. Why, [...], [she] didn't think anybody could love [her]."<sup>27</sup>

### 3.2. Anne tempers her imagination

Montgomery aimed to make Anne "a real human girl", and it is her imperfections that make her human. Throughout the story, Anne freely explores the world and her identity. She goes to Church, befriends a Pastor's wife, and reads the Bible, but Christianity will not become the driving force of her life. She spent her early childhood without a loving adult to take care of her or raise her but she had access to a lot of books, which provided her with stories and characters she admires, it is in her readings that she found role models to look up to and ideals to shape her vision of her life.

Like in a "mise en abyme" many of the techniques used by Montgomery are used by Anne. Montgomery lost her mother when she was a child and was raised by her grandparents who were not warm and loving toward her. Through this novel she "uses fiction as a means of creating a sort of "wish-fulfillment dream"", she imagines a better childhood for someone in her situation, she brings to life an orphan kid who charms people into loving her and who uses the power of her imagination to rewrite the world she is in. Just like Montgomery, Anne enjoys writing stories. She founded a story club to help Diana "cultivate her imagination". Anne's "cultivated imagination" is due to her extensive readings. Anne has a specific way of reading. Being an orphan, books are sometimes the only presence around Anne and most of them are

---

<sup>27</sup> AGG,128

borrowed, therefore she must internalize them if she wants to have them. When Anne reads, it is almost as if she enters the book, so she often remembers the characters she reads about as we would remember people we actually know. This reflects to what extent she is alone.

Her play activities are a way for Anne to experience things, make mistakes and grow up. Anne's imagination often pulls her away from reality into her own inner world. She does enjoy those getaways, but her inner world is often in conflict with the real world, and this causes little accidents such as inedible cakes or more severe catastrophes such as almost drowning to death.<sup>28</sup> It therefore played a great part in Anne's upbringing yet as she had the opportunity to settle in a home and be fulfilled with her own life Anne slowly started to leave her imaginary world behind, yet she never entirely adapts to it. In fact, this story explores how the archetypal traits traditionally associated with childhood continue to carry value as Anne grows older. As an adult she is "capable of cheerfully and gracefully balancing on the unpredictable currents of life, rather than futilely trying to control them". "She relies less on her ability to alter her surroundings, and instead expresses a new level of maturity as she accepts the world as it is, keeping her romantic notions to herself. She finishes writing the chapter of her childhood and willingly steps forward to adulthood."<sup>29</sup> Moreover she isn't invisible anymore, and she doesn't need to embellish the void she is living in as she used to. Anne has a life that is worth living and enjoying every second of deeply. What's more, as she matures, Anne will prefer her "everyday self" over her "play self", we can also see acceptance and reconciliation with herself here. Unfortunately, a tragic event will accelerate this process of maturation even further. Indeed, with Matthew's death and Marilla's poor health, Anne's responsibilities will expand quite quickly. "Moreover, the breach produced by Matthew's death forces Anne to assume a position of authority herself in order to hold on to the house."

30

Through the conclusion paragraph of the novel, we clearly see that Anne has now reached a "graceful and stable balance between imagination and reality":

---

<sup>28</sup> *The Conflict Between Imagination and Social Expectations*, Sparknotes.com

<sup>29</sup> [Raised by the Book: What Ellen, Jo, and Anne Teach Us about Reading and Girlhood in the Victorian Era](#)  
Wineinger, Rachel

<sup>30</sup> *The Sweetness of Saying Mother Maternity and Narrativity in L.M Montgomery's Anne of Green Gables*,  
Christa Zeller Thomas

Anne's horizons had closed in .... but if the path set before her feet was to be narrow, she knew that flowers of quiet happiness would bloom along it . . . nothing could rob her of her birthright of fancy or her ideal world of dreams. And there was always the bend in the road!<sup>31</sup>

---

<sup>31</sup> *Imagination & The Female Orphan Archetype in L. M. Montgomery's Anne of Green Gables*, Claire Benjamin

## Conclusion

To conclude, I would like to cite Lucy Maud Montgomery herself, she tried to make Anne “a real human girl”, writing this book about her was “ a labor of love” and she “never felt so much pleasure to write”. A pleasure that has been shared by millions of people all over the world and Anne's legacy is present in “the psyche of later Canadian women writers”. Just as she transformed readers, Anne’s role as a child is to “transform Green Gables and the surrounding by the exercise of her imagination”.<sup>32</sup> In this book, roles are the other way around and the “child protagonist [...] manages by the sweetness of her character and the power of her example to transform the bitter adults around her”. Anne has a creative imagination proven by the fact that she constantly renames her surroundings. This creative imagination “is reified by Matthew’s impression of Anne as a ‘freckled witch’” who constantly recreates her surroundings. This ability is usually granted to poets by romantics, so Anne can therefore be considered as the poet “sent in to legislate the poetry of Avonlea [...] The sense of Anne as a Romantic poet is even further heightened by the fact that she is hyper-conscious of her own imagination.”<sup>33</sup>

Yet we saw that Anne undergoes a real evolution in the course of the novel and the over creative and imaginative child slowly starts to mature into a reasonable adult who has found her place.

---

<sup>32</sup> Holly Virginia Blackford. *100 Years of Anne with an “E” : The Centennial Study of Anne of Green Gables*. Calgary, University Of Calgary Press, 2009.

<sup>33</sup> Holly Virginia Blackford. *100 Years of Anne with an “E” : The Centennial Study of Anne of Green Gables*. Calgary, University Of Calgary Press, 2009.

## 4. Séquence didactique

La séquence que j'ai décidé de faire en rapport avec cette œuvre est destinée à une classe de seconde. Je présenterai d'abord le tableau de la séquence. Puis un détail des activités qui me permettront de réaliser la tâche finale.

Une lecture suivie de l'œuvre complète est envisageable elle serait d'ailleurs très bénéfique dans le cadre de l'enrichissement culturel et linguistique d'élèves de seconde. Cependant, ce n'est pas un projet que j'ai pu mettre en place cette année avec ma classe, et je me baserai donc sur l'études d'extraits lors de la présentation de cette séquence. Même si l'œuvre complète ne sera pas lue, cette séquence sera majoritairement axée autour de la compréhension de l'écrit. Nous pourrons donc entraîner les élèves à différentes stratégies d'accès au sens en diversifiant les guidages et outils de vérifications proposés. (Questionnement classique, reformulation sans avoir accès au texte source...)<sup>34</sup>.

L'étude de cette œuvre permettra surtout une ouverture culturelle des élèves. Elle sera également l'occasion de soulever des questions en rapport avec les discriminations qu'elles soient liées au genre, à la classe sociale ou à l'apparence physique. Des problématiques essentielles dans l'éducation de jeunes adolescents notamment dans le cadre de l'éducation citoyenne.

---

<sup>34</sup> Kathleen Julié, Laurent Perrot, *Enseigner l'anglais*, Hachette éducation, 2017

#### 4.1 Présentation générale de la séquence

<b>Séquence 9: When suddenly</b>
<b><u>La création et le rapport aux arts.</u></b>
Dans quelle(s) mesure(s) un texte peut-il être divertissant ?

<b>TACHE(S) VISEE(S) DANS LA SEQUENCE ET NIVEAU DE COMPETENCE CIBLE</b>
<p><b>Tache finale :</b> <i>You are a member of a Story Club. Write a short story and read it to the members of the club, you will then vote for the best story.</i></p> <p><b>Tache intermédiaire :</b> <i>On the occasion of the anniversary of Anne of Green Gables, an online contest is organized. Imagine the best ending to the following extract</i></p>

<b>ACTIVITES LANGAGIERES DOMINANTES</b>	<b>SUPPORTS UTILISES + ACTIVITES PROPOSEES</b>
<b>Compréhension orale</b> <b>Compréhension écrite</b> <b>Expression écrite</b> <b>Expression orale</b>	Vidéos : The Gabled Fable + Anne with an E trailer Extrait en annexe Tache intermédiaire + tache finale Tache finale à l’oral

<b>I. COMPETENCE CULTURELLE</b>		
Nouvelle Anne of Green Gables, L’île de Prince Edward, la société de la fin du XIXème siècle (place de la femme notamment)		
<b>II. COMPETENCE COMMUNICATIVE</b>		
<b>COMPOSANTE LINGUISTIQUE</b>	Objectif grammatical	Le prétérit simple, le prétérit BE + -ING Le discours indirect, La voix passive
	Objectif lexical	Description physique, de lieux, les sentiments L’étoffement à travers l’utilisation d’adjectifs et d’adverbes
	Objectif phonologique	La terminaison du prétérit <-ed> L’accent de mot et de phrase pour raconter une histoire.

<b>COMPOSANT E PRAGMATIQ UE</b>	Écrire une histoire en respectant les différentes étapes Préparer un brouillon avant rédaction (y préciser la situation principale, les étapes, les personnages et leurs caractéristiques)
---------------------------------------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

<b>COMPOSANTE SOCIO- LINGUISTIQUE</b>	Registre de langue soutenu
<b>III. PROJET D'ÉVALUATION</b>	
Evaluation diagnostique	Première compréhension écrite (ouverture du roman)
Evaluation(s) formative(s)	Tâche intermédiaire
Evaluation(s) sommative(s)	Tache finale + évaluation de fin de séquence

<p><b>CECRL<sup>35</sup> :</b></p> <p><b>B1</b> écriture générale : « Je peux écrire un texte simple et cohérent sur des sujets familiers ou qui m'intéressent personnellement. Je peux écrire des lettres personnelles pour décrire expériences et impressions. »</p> <p>Écriture créative : Peut écrire des descriptions détaillées simples et directes sur une gamme étendue de sujets familiers dans le cadre de son domaine d'intérêt.</p> <p>Peut faire le compte rendu d'expériences en décrivant ses sentiments et ses réactions dans un texte simple et articulé.</p> <p>Peut écrire la description d'un événement, un voyage récent, réel ou imaginé. Peut raconter une histoire.</p>
-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

Afin de préparer les élèves et leur donner un bagage linguistique leur permettant d'enrichir leur écriture cette séquence est précédée d'une séquence nommée « *Five Senses in Mumbai* ». Lors de cette séquence les élèves ont été amenés à décrire des lieux à travers les

<sup>35</sup> [https://anglais-pedagogie.web.ac-grenoble.fr/sites/anglais-pedagogie.web.ac-grenoble.fr/files/cecrl\\_en\\_un\\_coup\\_doeil.pdf](https://anglais-pedagogie.web.ac-grenoble.fr/sites/anglais-pedagogie.web.ac-grenoble.fr/files/cecrl_en_un_coup_doeil.pdf) - Le CECRL en un coup d'oeil

cinq sens (Vue, goût, touché, odorat et ouïe). Un tel exercice leur permet d'être plus précis dans une description mais également d'engager leur lectorat davantage. En effet, de tels détails rendront une scène plus vivante et plus explicite pour les lecteurs. Ceux-ci pourront s'imaginer l'histoire plus aisément. Cela permettra aux auteurs de créer une atmosphère et un réel univers dans leur histoire. Finalement, partir des cinq sens pourra servir de point de départ à certains élèves en panne d'inspiration.

La tâche finale visée est une écriture créative qui se déroulera en deux parties. La compétence écrite sera évaluée dans un premier temps. Ceci permettra de plus de corriger les manuscrits des élèves afin de préparer au mieux la deuxième partie qui sera une expression orale. Tout comme Anne et ses amies le font dans leur club d'écriture, les élèves devront se lire leurs histoires par groupes de quatre ou cinq afin de procéder à un vote pour choisir la meilleure histoire. Lorsque les élèves mettront en voie leurs histoire, ils devront porter une attention particulière à leur intonation et au storytelling. Chaque groupe représentera en fait un club. Les membre de chaque club pourront se mettre d'accord sur les critères pris en compte afin de choisir la meilleure histoire et délibéreront en anglais afin de choisir l'histoire qui représentera leur club. La lecture de chaque histoire individuelle sera enregistrée afin d'être évaluée. (Voir la grille d'évaluation ci-dessous). Une fois qu'une histoire sera sélectionnée par groupe les élèves pourront créer un film d'animation reprenant leur histoire en utilisant l'application Puppet Pal. Cette dernière activité permettra l'utilisation des TICE. Le travail de tous les groupes pourra être partagé sur une plateforme collaborative telle que Padlet afin que les élèves puissent partager leur travail et voir ce que leurs camarades ont fait.

La séquence « When Suddenly » se déroulera comme suit : lors la séance d'ouverture, une anticipation avec une couverture illustrée sera faite. Il est très peu probable qu'un élève connaisse ce roman et l'identifie. Mais ils pourront faire des suppositions et notamment identifier Anne en tant qu'héroïne principale d'un roman, le fait que ce soit un roman appartenant à la littérature jeunesse.

Cette expression orale en interaction sera suivie d'une compréhension orale avec deux vidéos.

La première vidéo (*The Gabled Fable: A history of Anne of Green Gables* <sup>36</sup>) ne résume pas vraiment l'histoire du roman mais parle plutôt de son succès d'une manière plus générale en se concentrant sur le personnage de Anne qui est apprécié à travers le monde. A la suite de cette vidéo, les élèves seront à nouveau amenés à faire des hypothèses quant au roman et à son contenu. Ils pourront confirmer ou infirmer leurs premières hypothèses et les préciser davantage en comprenant que nous suivrons bel et bien les aventures d'une jeune orpheline.

Nous poursuivrons ensuite avec l'étude de la bande annonce de la série Netflix *Anne with an E*.<sup>37</sup> A travers cette bande annonce, les élèves pourront découvrir les personnages principaux, l'histoire de Anne, les lieux où se déroule l'histoire. Après avoir analysé la vidéo grâce à une série de questions, les élèves devront récapituler les informations retenues et préparer une fiche de présentation pour chacun des personnages principaux (Matthew, Marilla, Anne) ces fiches seront complétées à mesure que l'œuvre sera étudiée plus en détail. En compréhension écrite, l'extrait de la première rencontre de Matthew et Anne puis l'arrivée de Anne chez les Cuthbert sera étudiée (voir annexe). Nous étudierons également l'extrait vidéo<sup>38</sup> de cette scène. Une analyse de caractère (complètement effacé). Un autre extrait vidéo qui sera étudié est celui en classe quand Guilbert Blythe appelle Anne « carottes », nous pourrions regarder l'extrait du film de 2008<sup>39</sup> suivi du même extrait dans la série Netflix afin d'étudier les similitudes et différences.<sup>40</sup>

#### 4.2. Présentation d'une séance détaillée :

La séance présentée est une séance pendant laquelle les élèves auront une compréhension écrite avec un extrait du chapitre *The Story Club is Founded*. A travers l'étude de cet extrait, les élèves apprennent la création du club d'écriture qui leur servira de contexte lors de la tâche finale. Ce sera également l'occasion d'étudier les temps de la narration ainsi que de dégager une « check-list » pour écrire l'histoire parfaite.

---

<sup>36</sup> <https://globalnews.ca/news/3475448/anne-of-green-gable-l-m-montgomery/>

<sup>37</sup> <https://www.youtube.com/watch?v=S5qJXNNINo>

<sup>38</sup> <https://www.youtube.com/watch?v=3XmTq2F2idw>

<sup>39</sup> [https://www.youtube.com/watch?v=qdglss\\_WHjU](https://www.youtube.com/watch?v=qdglss_WHjU)

<sup>40</sup> <https://www.youtube.com/watch?v=YccCYzseaEo>

Voici les questions qui accompagneront les élèves dans la compréhension de cet extrait :

- **Anticipation: Read the title, imagine what a story club is**
- **Read the text, Underline the words of each character in a different color**
- **Identify the lexical field of feeling**
- **Pick out information about Diana and Anne**
- **Focus on Anne's story**
- **Find out information about the characters she created**
- **Identify the different parts of her story and illustrate them (travail sur les temps du récit)**

Après cette phase d'identification et de repérages, les élèves devront construire sur les savoirs prélevés et créer une liste de ce que nous devons retrouver dans une histoire. Ceci sera la trame de leur tâche finale.

- **Now sum up your ideas with a list of what should be found in a story**

**Keys to writing a great story** (Fiche méthode que nous construirons ensemble et qui leur sera utile pour la tâche finale)

- A catchy title
- Phases:
  - Scene setting (description of the characters, places...)
  - Rising action (something that changes the course of events happens)
  - Climax (The moment of greatest tension, the most intense part of the story)
  - Resolution (Ending the story, telling what happens to each character)
- Engaging the reader's emotions and stimulating their imagination

## Your turn now !

### Imagine a different end to Anne's story (nous pouvons imposer le type de fin : heureuse, drôle, dramatique, effrayante...)

La compréhension de ce texte sera suivie de la réécriture de la fin de l'histoire de Anne qui sera faite en classe lors de la séance suivante. Cette réécriture est en fait la tâche intermédiaire qui prépare les élèves à ensuite écrire leur propre histoire dans son entièreté. Les élèves pourront réemployer ce qui a été vu lors de l'étude de ce texte sans avoir besoin de mettre en place toute une situation d'énonciation puisqu'ils modifient la fin d'une histoire existante.

Les critères pris en compte lors de l'évaluation de cette tâche intermédiaire seront les suivants :

- Respect de la consigne (type de fin imposé)
- Utilisation correcte des temps
- Dénouement (fin pour chaque personnage)
- Structure (adverbes, mots de liaison)

### 4.3. Présentation et accompagnement à la réalisation de la tâche finale :

***You are a member of a Story Club. Write your own short story and read it to the members of the club, you will then vote for the best story. (at least 200 words)***

**Use the worksheet "Keys to writing a great story » .**

Une worksheet avec les étapes d'une histoire sera à remplir avant de passer à l'écriture. Nous travaillerons également la méthodologie à suivre pour la préparation du brouillon avant de passer à l'écriture en tant que tel. Cette worksheet sera donc accompagnée d'une fiche récapitulative des personnages pour que les élèves construisent leurs personnages avant de passer à la rédaction. Des "writing prompts" seront

également proposés pour ceux qui ont moins d'inspiration, cela les aidera à démarrer une histoire.

Voici quelques exemples de "prompts" que nous pourrions proposer aux élèves :

- "All clocks suddenly stopped" Write what happens next
- Start your story in the middle of a traffic jam
- Write a story about a character who lost all his memories
- Your story starts and ends in a train station
- Write a story about a character who is rehearsing a speech in front of a mirror, what is he preparing for?

Worksheet :

## Submit your story to the Story CLub

Date 00/00/00  
Name Surname  
Title of the story

<p>Setting</p>  <p>★ 🔊 🗣️ ▶</p>	<p>Beginning Action</p>  <p>★ 🔊 🗣️ ▶</p>	<p>Problem</p>  <p>★ 🔊 🗣️ ▶</p>
<p>Plan</p>  <p>★ 🔊 🗣️ ▶</p>	<p>Attempt</p>  <p>★ 🔊 🗣️ ▶</p>	<p>Ending</p>  <p>★ 🔊 🗣️ ▶</p>



#### 4.4. Grille d'évaluation de la tâche finale

41	Niveau 1 (A1)	Niveau 2 (A2)	Niveau 3 (B1)	Niveau 4 (B1 + B2)
<b>Réalisation de la tâche</b>	Texte court. Contenu très pauvre ou hors-sujet. <i>1 point</i>	Histoire courte, présence de quelques éléments vus dans la méthode <i>2 points</i>	Histoire de la bonne longueur, respectant la majorité des critères <i>3 points</i>	Histoire complète reprenant tous les critères de la fiche méthode <i>4 points</i>
<b>Cohérence / organisation</b>	Pas ou peu d'organisation. <i>1 point</i>	Efforts d'organisation, quelques mots de liaison. Texte simple et bref. <i>2 points</i>	Histoire articulée assez cohérent. Paragraphes distincts. Bonne utilisation des mots de liaison. <i>3 points</i>	Histoire cohérente et logique. Bonne maîtrise des mots de liaison et marqueurs de temps. <i>4 points</i>
<b>Recevabilité linguistique</b>	Langue très simple. <i>1 point</i>	Phrases simples mais correctes. Vocabulaire basique <i>2 points</i>	Phrases correctes. Vocabulaire utilisé à bon escient. <i>3 points</i>	Bonne correction grammaticale et linguistique. <i>4 points</i>
<b>Contenus culturels</b>	Pas ou peu de contenu culturel. <i>0 point</i>	Quelques références à ce qui a été vu dans l'unité. <i>1 point</i>	Utilise des connaissances culturelles de l'unité. Justifie de leur emploi. <i>2 points</i>	Fait le lien entre les références culturelles de l'unité et ses connaissances personnelles. <i>3 points</i>
<b>Total : / 15</b>		<b>Niveau atteint :</b>		

<sup>41</sup> Le Livre Scolaire, *Fireworks* seconde, 2019

## Annexes :

### The Story Club is Formed

« Oh, Diana, look, there's a rabbit. That's something to remember for our woods composition. I really think the woods are just as lovely in winter as in summer. They're so white and still, as if they were asleep and dreaming pretty dreams.»

"I won't mind writing that composition when its time comes," sighed Diana. "I can manage to write about the woods, but the one we're to hand in Monday is terrible. The idea of Miss Stacy telling us to write a story out of our own heads!"

"Why, it's as easy as wink," said Anne.

"It's easy for you because you have an imagination," retorted Diana, "but what would you do if you had been born without one? I suppose you have your composition all done?"

Anne nodded, trying hard not to look virtuously complacent and failing miserably.

"I wrote it last Monday evening. It's called 'The Jealous Rival; or In Death Not Divided.' [...] It's a sad, sweet story. I just cried like a child while I was writing it. It's about two beautiful maidens called Cordelia Montmorency and Geraldine Seymour who lived in the same village and were devotedly attached to each other. Cordelia was a regal brunette with a coronet of midnight hair and dusky flashing eyes. Geraldine was a queenly blonde with hair like spun gold and velvety purple eyes."

"I never saw anybody with purple eyes," said Diana dubiously.

"Neither did I. I just imagined them. I wanted something out of the common. Geraldine had an alabaster brow too. [...]"

"Well, what became of Cordelia and Geraldine?" asked Diana, who was beginning to feel rather interested in their fate.

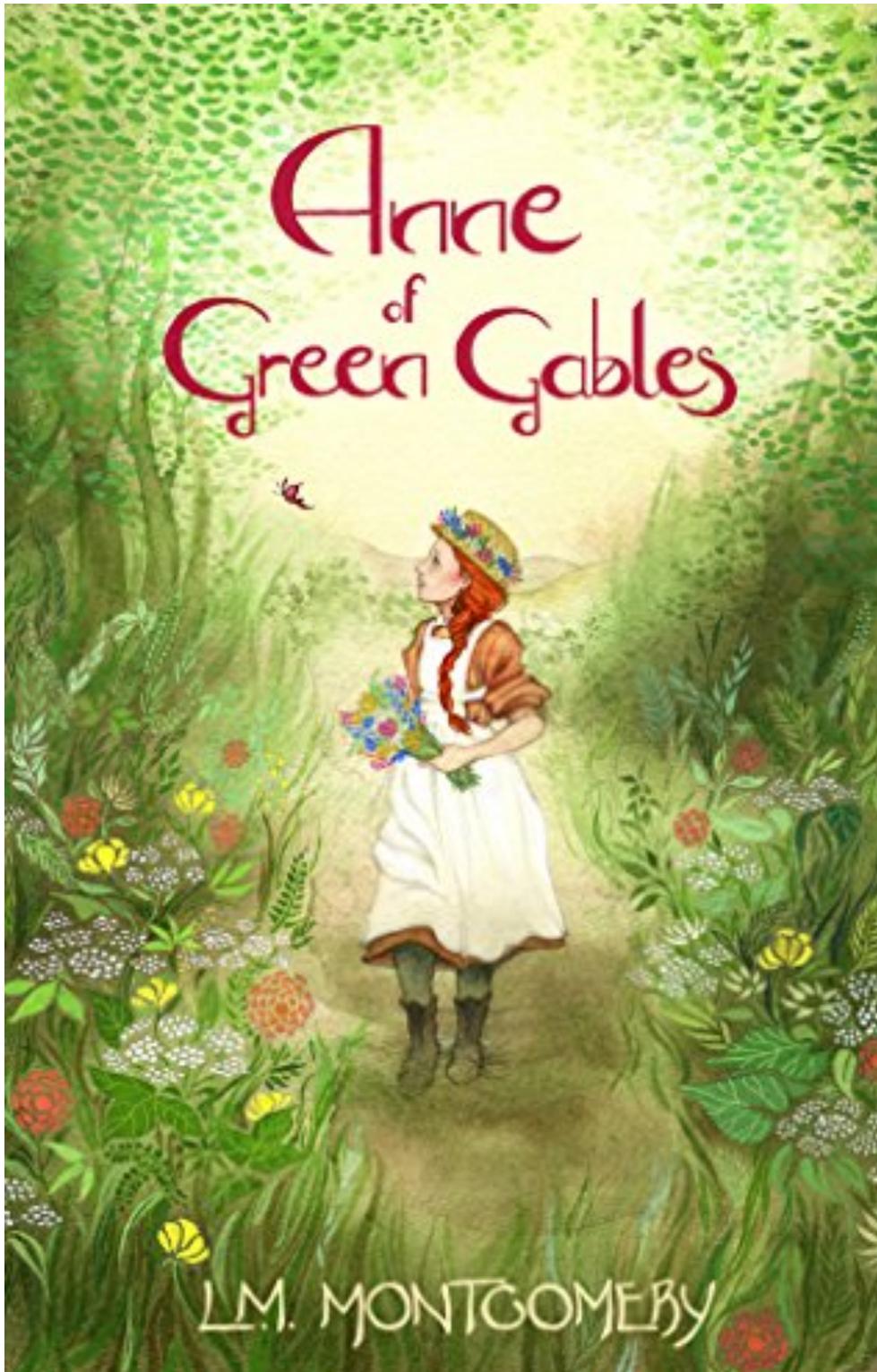
"They grew in beauty side by side until they were sixteen. Then Bertram De Vere came to their native village and fell in love with the fair Geraldine. He saved her life when her horse ran away with her in a carriage, and she fainted in his arms and he carried her home three miles; because, you understand, the carriage was all smashed up. I found it rather hard to imagine the proposal because I had no experience to go by. [...] I had to imagine it out as well as I could. I made it very flowery and poetical and Bertram went on his knees, although Ruby Gillis says

it isn't done nowadays. Geraldine accepted him in a speech a page long. I can tell you I took a lot of trouble with that speech. I rewrote it five times and I look upon it as my masterpiece. Bertram gave her a diamond ring and a ruby necklace and told her they would go to Europe for a wedding tour, for he was immensely wealthy. But then, alas, shadows began to darken over their path. Cordelia was secretly in love with Bertram herself and when Geraldine told her about the engagement she was simply furious, especially when she saw the necklace and the diamond ring. All her affection for Geraldine turned to bitter hate and she vowed that she should never marry Bertram. But she pretended to be Geraldine's friend the same as ever. « One evening they were standing on the bridge over a rushing turbulent stream and Cordelia, thinking they were alone, pushed Geraldine over the brink with a wild, mocking, 'Ha, ha, ha.' But Bertram saw it all and he at once plunged into the current, exclaiming, 'I will save thee, my peerless Geraldine.' But alas, he had forgotten he couldn't swim, and they were both drowned, clasped in each other's arms. Their bodies were washed ashore soon afterwards. They were buried in the one grave and their funeral was most imposing, Diana. It's so much more romantic to end a story up with a funeral than a wedding. As for Cordelia, she went insane with remorse and was shut up in a lunatic asylum. I thought that was a poetical retribution for her crime.”

“How perfectly lovely!” sighed Diana, [...]. “I don't see how you can make up such thrilling things out of your own head, Anne. I wish my imagination was as good as yours.”

“It would be if you'd only cultivate it,” said Anne cheerfully. “I've just thought of a plan, Diana. Let you and me have a story club all our own and write stories for practice. I'll help you along until you can do them by yourself.”

Couverture du livre



## Matthew Cuthbert Is Surprised

Matthew Cuthbert and the sorrel mare jogged comfortably over the eight miles to Bright River. It was a pretty road, running along between snug farmsteads, with now and again a bit of balsamy fir wood to drive through or a hollow where wild plums hung out their filmy bloom. [...] When he reached Bright River there was no sign of any train; he thought he was too early, so he tied his horse in the yard of the small Bright River hotel and went over to the station house. The long platform was almost deserted; the only living creature in sight being a girl who was sitting on a pile of shingles at the extreme end. Matthew, barely noting that it WAS a girl, sidled past her as quickly as possible without looking at her. Had he looked he could hardly have failed to notice the tense rigidity and expectation of her attitude and expression. She was sitting there waiting for something or somebody and, since sitting and waiting was the only thing to do just then, she sat and waited with all her might and main. [...]

Matthew encountered the stationmaster locking up the ticket office preparatory to going home for supper and asked him if the five-thirty train would soon be along.

“The five-thirty train has been in and gone half an hour ago,” answered that brisk official. “But there was a passenger dropped off for you—a little girl. She's sitting out there on the shingles. [...]

“I'm not expecting a girl,” said Matthew blankly. “It's a boy I've come for. He should be here. Mrs. Alexander Spencer was to bring him over from Nova Scotia for me.” The stationmaster whistled.

“Guess there's some mistake,” he said. “Mrs. Spencer came off the train with that girl and gave her into my charge. Said you and your sister were adopting her from an orphan asylum and that you would be along for her presently. That's all I know about it—and I haven't got any more orphans concealed hereabouts.” [...]

She had been watching him ever since he had passed her and she had her eyes on him now. Matthew was not looking at her and would not have seen what she was really like if he had been, but an ordinary observer would have seen this:

A child of about eleven, garbed in a very short, very tight, very ugly dress of yellowish gray wincey. She wore a faded brown sailor hat and beneath the hat, extending down her back, were two braids of very thick, decidedly red hair. Her face was small, white and thin, also much freckled; her mouth was large and so were her eyes, that looked green in some lights and moods and gray in others.

## Marilla Cuthbert Is Surprised

Marilla came briskly forward as Matthew opened the door. But when her eyes fell on the odd little figure in the stiff, ugly dress, with the long braids of red hair and the eager, luminous eyes, she stopped short in amazement.

“Matthew Cuthbert, who's that?” she ejaculated. “Where is the boy?”

“There wasn't any boy,” said Matthew wretchedly. “There was only HER.” He nodded at the child, remembering that he had never even asked her name.

“No boy! But there MUST have been a boy,” insisted Marilla.

“We sent word to Mrs. Spencer to bring a boy.”

“Well, she didn't. She brought HER. I asked the station-master. And I had to bring her home. She couldn't be left there, no matter where the mistake had come in.”

“Well, this is a pretty piece of business!” ejaculated Marilla.

During this dialogue the child had remained silent, her eyes roving from one to the other, all the animation fading out of her face. Suddenly she seemed to grasp the full meaning of what had been said. Dropping her precious carpet-bag she sprang forward a step and clasped her hands.

“You don't want me!” she cried. “You don't want me she cried. “You don't want me because I'm not a boy! I might have expected it. Nobody ever did want me. I might have known it was all too beautiful to last. I might have known nobody really did want me. Oh, what shall I do? I'm going to burst into tears!”

Burst into tears she did. Sitting down on a chair by the table, flinging her arms out upon it, and burying her face in them, she proceeded to cry stormily. Marilla and Matthew looked at each other deprecatingly across the stove. Neither of them knew what to say or do. Finally Marilla

stepped lamely into the breach.

“Well, well, there's no need to cry so about it.”

“Yes, there IS need!” The child raised her head quickly, revealing a tear-stained face and trembling lips. “YOU would cry, too, if you were an orphan and had come to a place you thought was going to be home and found that they didn't want you because you weren't a boy. Oh, this is the most TRAGICAL thing that ever happened to me!”

### Vidéo 1: *Anne Arrives at Green Gables*



Vidéo 2: Carrots



Vidéo 3: Anne with an E - Anne hits Gilbert with a slate (S1:E3)



## Bibliography

"About L. M. Montgomery | L. M. Montgomery Institute." *Lmmontgomery.ca*,  
lmmontgomery.ca/about/lmm/her-life.

"Anne of Green Gables - Review." *SparkNotes*, SparkNotes,  
www.sparknotes.com/lit/anneofgreengables/themes/.

"Anne of Green Gables Wiki." *Fandom*, 12 May 2021, anneofgreengables.fandom.com/.

Benjamin Claire, L. M. Montgomery's Anne of Green Gables, Marylhurst University

Blackford, Holly Virginia. *100 Years of Anne with an "e": the Centennial Study of Anne of Green Gables*. University of Calgary Press, 2009.

Conway, Stephen. *Imagination and Literature*. 1996,  
www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjJ0\_yO6MfwAhVMzRoKHcXLD\_wQFjAMegQIAxAD&url=http%3A%2F%2Fwww.subverbis.com%2Fessays%2Fimagination.rtf&usg=AOvVaw1yFb5IUrdSOU9ygPrCBpvZ.

Engelhart, Katie. "A Tale Told by Facts Alone - Macleans.ca." *Macleans.ca*, 8 Oct. 2009,  
www.macleans.ca/culture/books/a-tale-told-by-facts-alone/. Accessed 16 May 2022.

Epperly, Elizabeth Rollins. *Through Lover's Lane: L.M. Montgomery's Photography and Visual Imagination*. University of Toronto Press, 2007.

Flint, Kate. *The Woman Reader 1837 - 1914*. Clarendon Press, 2008.

Gammel, Irene, and Benjamin Lefebvre. *Anne's World: a New Century of Anne of Green Gables*. University of Toronto Press, 2010.

Gammel, Irene. *Looking for Anne: How Lucy Maud Montgomery Dreamed up a Literary Classic*. Key Porter Books, 2009.

Holly Virginia Blackford. *100 Years of Anne with an "E" : The Centennial Study of Anne of Green Gables*. Calgary, University Of Calgary Press, 2009.

Iser, Wolfgang. *The Fictive and the Imaginary: Charting Literary Anthropology*. Hopkins University Press, 1996.

Kathleen Julié, Laurent Perrot, *Enseigner l'anglais*, Hachette éducation, 2017

Larousse, Éditions. "Bildungsroman Roman De Formation." *LAROUSSE*,  
www.larousse.fr/encyclopedie/litterature/Bildungsroman/171682.

Lee, Harper. *To Kill a Mockingbird*. 1960. Harlow, Longman, 11 July 1960.

Le Livre Scolaire, *Fireworks* seconde, 2019

- "Lucy Maud Montgomery." *L'Encyclopédie Canadienne*,  
[www.thecanadianencyclopedia.ca/fr/article/lucy-maud-montgomery](http://www.thecanadianencyclopedia.ca/fr/article/lucy-maud-montgomery).
- Merriam-Webster. "Merriam-Webster Dictionary." *Merriam-Webster.com*, 2022,  
[www.merriam-webster.com](http://www.merriam-webster.com).
- Montgomery, L. M. *Anne of Green Gables*. Project Gutenberg, 2006.
- Montgomery, Lucy M., and Mary Rubio. *The Selected Journals*. Oxford Univ. Pr., 1998.
- Orieul, Anaïs. "7 Héroïnes De Romans Rebelles Qui Nous Inspirent." *Terrafemina*,  
 Terrafemina, 5 Mar. 2015, [www.terrafemina.com/culture/livres/articles/54730--heroines-de-romans-rebelles-qui-nous-inspirent.html](http://www.terrafemina.com/culture/livres/articles/54730--heroines-de-romans-rebelles-qui-nous-inspirent.html).
- "Orphans in Fiction." *The British Library*, The British Library, 13 Feb. 2014,  
[www.bl.uk/romantics-and-victorians/articles/orphans-in-fiction](http://www.bl.uk/romantics-and-victorians/articles/orphans-in-fiction).
- Oxford Languages. "Oxford Dictionaries | the World's Most Trusted Dictionary Provider."  
*Oxford Dictionaries*, 2014, [languages.oup.com](http://languages.oup.com).
- "Perceptions of Childhood." *The British Library*, The British Library, 6 Mar. 2014,  
[www.bl.uk/romantics-and-victorians/articles/perceptions-of-childhood](http://www.bl.uk/romantics-and-victorians/articles/perceptions-of-childhood).
- Rothman, Jenny. "A Good Little Girl: An Essay Concerning Anne Shirley's Transformation in L.M. Montgomery's *Anne of Green Gables*." *DIVA*, 28 Feb. 2009, [www.diva-portal.org/smash/record.jsf?pid=diva2%3A231340](http://www.diva-portal.org/smash/record.jsf?pid=diva2%3A231340).
- Seelye, John. *Jane Eyre's American Daughters: from the Wide, Wide World to Anne of Green Gables: a Study of Marginalized Maidens and What They Mean*. Univ. of Delaware Press, 2007.
- "SparkNotes: Anne of Green Gables: Themes." *Sparknotes.com*, 2019,  
[www.sparknotes.com/lit/anneofgreengables/themes/](http://www.sparknotes.com/lit/anneofgreengables/themes/).
- TheHDInstitute. "Heritage Minutes: Lucy Maud Montgomery." *YouTube*, YouTube, 8 Mar. 2018, [www.youtube.com/watch?v=bGNv0rbelpUHeritage](http://www.youtube.com/watch?v=bGNv0rbelpUHeritage).
- VanDerWeide, Monica. "So Much Scope for Imagination: The Vivid World of Anne of Green Gables." *Hillsdale College*, 19 Feb. 2020, [www.hillsdale.edu/hillsdale-blog/k12-classical-education/so-much-scope-for-imagination-the-vivid-world-of-anne-of-green-gables/](http://www.hillsdale.edu/hillsdale-blog/k12-classical-education/so-much-scope-for-imagination-the-vivid-world-of-anne-of-green-gables/).
- Wineinger, Rachel. *Raised by the Book: What Ellen, Jo, and Anne Teach Us about Reading and Girlhood in the Victorian Era*.  
[pqdtopen.proquest.com/results.html?committee=Miller,%20Heather](http://pqdtopen.proquest.com/results.html?committee=Miller,%20Heather).

Résumé du mémoire:

This essay is based on the L.M. Montgomery's Novel *Anne of Green Gables*. It focuses on the Power of The Imagination. The paper is mainly based on the character of Anne and how she uses her imagination as a tool. It also mentions fact that the readers' imagination is both engaged and fed.

Mots-clés :

Bildungsroman, youth literature, imagination, growing up, orphan