UE 940 Anglais

Parcours Arts appliqués

EVA GOURDOUX
INSPE TOULOUSE OCCITANIE PYRENEES | 2022-2023
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Présentation du cours

**B1-B2, Arts Appliqués**

**DESCRIPTION :**

Ce cours vous permettra d’acquérir ou de consolider le niveau B1 ou B2.

Les séances (4h) sont réparties comme suit :

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**OBJECTIFS :**

Ce cours vous fera travailler les 4 grandes activités langagières du niveau B2 en accord avec le CECRL :

1. **Compréhension de l’oral** (visionnage de courtes vidéos, textes à trous, restitutions et questions)
2. **Compréhension de l’écrit** (lecture d’articles et d’extraits de romans)
3. **Interaction orale** (débats)
4. **Expression écrite**

Il faudra, à terme, être capable de restituer le contenu d’un document en français, d’échanger des arguments autour de la thématique en anglais et de les mobiliser à l’écrit.

**ÉVALUATION :**

L’évaluation aura lieu lors de la dernière séance, le 29 novembre 2022. Elle consistera en une **compréhension orale** qui mêlera plusieurs exercices travaillés dans le semestre (questions, texte à trous, restitution) et une **expression écrite**. Elle portera sur **un des thèmes de la brochure**. L’évaluation sera notée sur 20.

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**L’ENSEIGNANTE**

Eva GOURDOUX  
eva.gourdoux@univ-tlse2.fr  
Joignable du lundi au vendredi jusqu’à 19h.

Merci de respecter ces horaires. Je ne réponds pas aux mails en soirée ni le weekend, sauf urgence. Dans ce cas, merci de préciser « urgent » dans l’objet de votre mail.

**LE PROGRAMME**

*Arts Plastiques et Arts Appliqués : représentations et débats éthiques*

**TOPICS**

1. Dorian Gray and the Purpose of Art  
2. The Pre-Raphaelites and Poetry  
3. Photography and History  
4. Art and Politics: Fashion Design  
5. Movies Aesthetics  
6. Margaret Keane and Authorship  
7. The Future of Art: the Role of A.I.
Cours préliminaire

Remise à niveau linguistique et phonologique

Le diaporama vous sera envoyé par mail.

Vous recevrez également un lien WeTransfer vers un dossier contenant des fiches de grammaire.

Pour travailler votre grammaire, n’hésitez pas à consulter les ressources indiquées p. 79.

Pour être plus à l’aise en anglais, il vous faut absolument maîtriser a minima 1) les temps (leur construction, mais aussi leur utilisation) ; 2) les verbes irréguliers ; 3) la syntaxe (l’ordre des mots) ; 4) l’utilisation des modaux.
Exercice de prononciation

Le poème suivant regroupe tous les mots plus difficiles à prononcer en anglais. Lisez une strophe de temps en temps pour vous entraîner à la prononciation anglaise !

Gerard Nolst Trenité – “The Chaos” (1922)

Dearest creature in creation
2 Studying English pronunciation,
I will teach you in my verse
4 Sounds like: corpse, corps, horse and worse.

I will keep you, Say, busy,
6 Make your head with heat grow dizzy;
Tear in eye, your dress you’ll bear;
8 Queer, fair see, hear my prayer.

Pray, console your loving poet,
10 Make my coat look new, dear, sew it!
Just compare heart, hear and heard,
12 Dies and diet, lord and word.

Sword and sward, retain and Britain
14 (Mind the latter how it’s written).
Made has not the sound of bade,
16 Say-said, pay-paid, laid but plaid.

Now I surely will not plague you
18 With such words as vague and ague,
But be careful how you speak,
20 Say: gush, bash, steak, streak, break, bleak,

Previous, precious, fuchsia, via
22 Recipe, pipe, studding-sail, choir;
Woven, oen, bow and low,
24 Script, receipt, shoe, poem, toe.

Say, expecting fraud and trickery:
26 Daughter, laughter and Topsham,
Branch, ranch, measles, topsails, aisles,
28 Missiles, similes, reviles.

Wholly, bodily, signal, signing,
30 Same, examining, but mining,
Scholar, viar, and cigar,
32 Solar, mica, war and far.

From "desire": desirable-admirable from
34 "admire",
Lumber, plumber, bier, but brier,

36 Topsham, brougham, renown, but known,
Knowledge, done, lone, gone, none, tone,

38 One, anemone, Balmoral,
Kitchen, riven, laundry, laurel.
40 Gertrude, German, wind and wind,
Bean, kind, kindred, quee, mankind,

42 Tortoise, turquoise, chamois-leather,
Reading, Reading, heathen, beather.
44 This phonetic labyrinth
Gives moss, gross, brook, brooch, ninth, plinth.

46 Have you ever yet endeavoured
To pronounce revered and severed,
48 Demon, lemon, ghost, foul, soul,
Peter, petrol and patrol.

50 Billet does not end like ballet;
Bouquet, wallet, mallet, chalet.
52 Blood and flood are not like food,
Nor is mould like should and would.

54 Banquet is not nearly parquet,
Which exactly rhymes with khaki.
56 Discount, viscount, loud and broad,
Toward, to forward, to reward,

58 Ricocheted and crocheting, croque?
Right! Your pronunciation’s OK.
60 Rounded, wounded, grieve and sieve,
Friend and fiend, alive and live.

62 Is your r correct in higher?
Keats asserts it rhymes Thalia.
64 Hugh, but hug, and hood, but boot,
Buoyant, minute, but minute.

66 Say aloxion with precision,
Now: position and transition;
68 Would it tally with my rhyme
If I mentioned paradigm?
70 Twopence, threepence, tease are easy,
    But ease, create, grease and greasy?
72 Cornice, nice, valise, revise,
    Rabies, but lullabies.
74 Of such puzzling words as nauseous,
    Rhyming well with cantious, tortuous,
76 You'll envelop lists, I hope,
    In a linen envelope.
78 Would you like some more? You'll have it!
    Affidavit, David, davit.
80 To adjure, to perjur, Sheik
    Does not sound like Czech but ace.
82 Liberty, library, beate and heaven,
    Rachel, loch, moustache, eleven.
84 We say balledow, but allowed,
    People, leopard, towed but voxel.
86 Mark the difference, moreover,
    Between mower, plover, Dover.
88 Leeches, breeches, wise, precise,
    Chaler, but police and tae.
90 Camel, constable, unstable,
    Principle, disciple, label.
92 Petal, penal, and canal,
    Wait, surmise, plait, promise, pal.
94 Suit, suite, rain. Circuit, conduit
    Rhyme with "shirk it" and "beyond it",
96 But it is not hard to tell
    Why it's pall, mall, but Pall Mall.
98 Muscle, muscular, good, iron,
    Timber, climber, bullion, lion.
100 Worm and storm, chaise, chao, chair,
    Senator, spectator, mayor.
102 Ivy, priy, famous, glamour
    Has the a of drachm and hammer.
104 Pusty, bussy and possess,
    Desert, but desert, address.
106 Golf, wolf, countenance, lieutenants
    Hoist in lieu of flags left pennants.
108 Courier, courtier, tomb, bomb, comb,
    Cow, but Cowper, some and home.
110 "Soldier, soldier! Blood is thicker",
    Quoth he, "than liche, or liquor",
112 Making, it is sad but true,
    In bravado, much ado.
114 Stranger does not rhyme with anger,
    Neither does devour with clangour.
116 Pilot, pivot, gaunt, but aunt,
    Font, front, wont, want, grand and grant.
118 Arsenic, specific, scenic,
    Relic, rhetoric, hygienic.
120 Gooseberry, goose, and chose, but close,
    Paradise, rise, rose, and dose.
122 Say inveigh, neigh, but inveigle,
    Make the latter rhyme with eagle.
124 Mind Meandering but mean,
    Valentine and magazine.
126 And I bet you, dear, a penny,
    You say mani-(fold) like many.
128 Which is wrong. Say rapiere, pier,
    Tier (one who ties), but tier.
130 Arch, archangel; pray, does erring
    Rhyme with herring or with stirring?
132 Prison, pison, treasure trove,
    Treason, hover, cover, cube.
134 Perseverance, reverance. Rhiold
    Rhymes (but piebald doesn't) with nibbled.
136 Phaeton, paean, gnat, ghat, gnaw,
    Lien, psychic, bone, bone, pshaw.
138 Don't be down, my own, but rough it,
    And distinguish buffet, buffet.
140 Broad, stood, roof, rock, school, wool, boon,
    Worcester, Boleyn, to impugn.
142 Say in sounds correct and sterling
    Hears, hear, hearken, year and yearling.
144 Evil, devil, mezzotint
    Mind the z! (A gentle hint.)
146 Now you need not pay attention
    To such sounds as I don't mention.
148 Sounds like pores, pause, pours and paws,
    Rhyming with the pronoun yours.
150 Nor are proper names included,
    Though I often heard, as you did.
152 Funny rhymes to unicorn,
    Yes, you know them, Vaughan and Strachan.
154 No, my maiden, coy and comely,
    I don't want to speak of Chalmondeley.
156 No. Yet Froude compared with proud
    Is no better than McLeod.
But mind trivial and rial,
Tripod, meeting, denial,

Troll and trolley, realm and roam,
Schedule, mischief, schism, and sibone.

Argil, gill, Argyll, Gill. Surely
May be made to rhyme with Raleigh,
But you’re not supposed to say
Piquet rhymes with sobriquet.

Had this invalid invalid
Worthless documents? How pallid,
How unmouth he,ouchant,looked,
When for Portsmouth I had booked!

Zeus, Thebes, Thales, Aphrodite,
Paramour, enamoured, flighty,
Episodes, antipodes,
Aqueous, and obtuse.

Please don’t monkey with the geyser,
Don’t peel ‘taters with my razor,
Rather say in accents pure:
Nature, stature and mature.

Pious, impious, limb, climb, glumly,
Worsted, worsted, crumbly, dumbly,
Conquer, conquest, vase, phase, fan,
Wan, sedan and artisan.

The th will surely trouble you
More than r, ch or v.
Say then these phonetic gems:
Thomas, rhyme, Theresa, Thames.

Thompson, Chatham, Waltham, Streatham,
There are more but I forget ’em-
Wait! I’ve got it: Anthony,
Lighten your anxiety.

The archaic word albeit
Does not rhyme with eight-you see it;
With and forthwith, one has voice,
One has not, you make your choice.

Shoes, goes, does *. Now first say: finger;
Then say: singer, ginger, linger.
Real, zeal, mane, genome and gauge,
Marriage, foliage, mirage, age,

Hero, heron, query, very,
Parry, tarry fury, bury.

Do not rhyme with eight-you see it;
With and forthwith, one has voice,
One has not, you make your choice.

Mind the o of off and often
Which may be pronounced as orphan,
With the sound of saw and sawed;
Also soft, lost, cloth and cross.
246  Pudding, puddle, putting. Putting?
Yes: at golf it rhymes with shutting.

248  Respite, spite, consent, resent.
Liable, but Parliament.

250  Seven is right, but so is even,
Hyphen, roughen, nephew, Stephen,

252  Monkey, donkey, clerk and jerk,
Asp, grasp, wasp, demesne, cork, work.

254  A of valour, rapid vapour,
S of news (compare newspaper),

256  G of gibbet, gibbon, gist,
I of antichrist and grist,

258  Differ like diverse and divers,
Rivers, strivers, shivers, fivers.

260  Once, but nonce, toll, doll, but roll,
Polish, Polish, poll and poll.

262  Pronunciation-think of Psyche!
Is a paling, stout and spiky.

264  Won't it make you lose your wits
Writing gnats and saying "grits"?

266  It's a dark abyss or tunnel
Strewn with stones like rowlock, gunwale,

268  Islington, and Isle of Wight,
Housewife, verdict and indictment.

270  Don't you think so, reader, rather,
Saying lather, bather, father?

272  Finally, which rhymes with enough,
Though, through, bough,ough,ough,ough,
ough?

274  tough?
Topic 1

Dorian Gray and the Purpose of Art
COMPREHENSION ORALE 1

Video 1 : “Thug Notes”

1. When and where does the story take place?

2. What did the painter named Basil paint?

3. What does Lord Henry say to Dorian?

4. Can you guess what Sybil’s job is?

5. What does Dorian do about Sybil? Why?

6. What happens to the painting after that?

7. What happens to Basil?

8. How does the story end?
Video 2: *Penny Dreadful*, 3x09 – Fill in the blanks

“Do you not yet comprehend the ______________ secret of the ______________? All age and die, ______________ you. All ______________ and fall to ____________, save you. Any ______________ you bear becomes a crone and perishes before your ______________. Any ______________ withers and shrinks into incontinence and bent, toothless senility. While you, only you, ______________. Never tire. Never fade. ______________. But after a time, you'll lose the desire for passion entirely, for connection with anyone. Like a muscle that atrophies from ___________ of use. And one day you'll realize ______________ like them. ______________ and ______________. You have become a perfect, unchanging ______________.”
**COMPREHENSION ECRITE 1**

*The Picture of Dorian Gray: art, ethics and the artist*

Greg Buzwell - 15 May 2014 – British Library

Oscar Wilde’s only novel, *The Picture of Dorian Gray* (1891), is a superb example of late-Victorian Gothic fiction. It ranks alongside Robert Louis Stevenson’s *Strange Case of Dr Jekyll and Mr Hyde* (1886) and Bram Stoker’s *Dracula* (1897) as a representation of how fin-de-siècle literature explored the darkest recesses of Victorian society and the often disturbing private desires that lurked behind acceptable public faces. The novel also examined the relationship between art and reality, highlighting the uneasy interplay between ethics and aesthetics as well as the links between the artist, his or her subject and the resulting image on canvas. […]

**Ethics and aesthetics**

While much of *The Picture of Dorian Gray* delights in the beautiful and the intoxicating indulgence of the senses – the novel’s opening paragraph for example describes the heady pleasures to be derived from the scents of roses and lilacs – it can be argued that Wilde intended his book neither as a celebration of decadence nor as a fable about the perils of its excesses. As Wilde states in the preface to the novel ‘There is no such thing as a moral or an immoral book. Books are well written or badly written. That is all’. In other words, any moral disgust or vicarious pleasure derived from the book reflects more upon us as readers than it does on the novel itself. The book is a tale, pure and simple. It is we, the readers, who force it to bear the weight of a moral dimension.

The idea lying behind Aestheticism, the controversial theory of art that was newly fashionable at this time, was that art should be judged purely by its beauty and form rather than by any underlying moral message (‘art for art’s sake’). […] Dorian – via his wish to remain handsome, while the painting bears the weight of his corruption – muddies the boundary between art and life, aesthetics and ethics. The painting is made to serve a moral purpose, being transformed from an object of beauty into a vile record of guilt, something ‘bestial, sodden and unclean’ (chapter 10). This tainting of the picture perhaps constitutes, for the aesthete, Dorian’s greatest crime – namely the destruction of a beautiful artwork.

**Oscar Wilde and Dorian Gray**

The *Picture of Dorian Gray* first appeared in the July 1890 number of *Lippincott's Monthly Magazine* and immediately caused an outcry due to its perceived references of homosexual desire […]. In response to such hostile criticism Wilde considerably amended the text and a longer, noticeably ‘toned-down’ version of the book was published by Ward Lock and Co in April 1891. It is this later version that forms the standard text of the novel. Even so the *Lippincott’s* version was used by opposing counsel in evidence against Wilde in two of his trials in an attempt to show him guilty of ‘a certain tendency’. […]

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**Definitions**

- **Recesses**: recoins
- **To lurk**: rôder
- **Uneasy**: précaire
- **Interplay**: interaction
- **Canvas**: toile (peinture)
- **Intoxicating**: enivrant
- **Indulgence**: assouvissement
- **Heady**: capiteux, entêtant
- **Vicarious**: indirect, par procuration
- **Art for art’s sake**: l’art pour l’art
- **To muddy**: troubler, rendre confus
- **Guilt**: culpabilité
- **Sodden**: ivre, trempé
- **To taint**: souiller, salir
- **brothel**: bordel
The Preface to *The Picture of Dorian Gray*

Oscar WILDE

The artist is the creator of beautiful things. To reveal art and conceal\(^1\) the artist is art’s aim. The critic is he who can translate into another manner or a new material his impression of beautiful things.

The highest as the lowest form of criticism is a mode of autobiography. Those who find ugly meanings in beautiful things are corrupt without being charming. This is a fault. Those who find beautiful meanings in beautiful things are the cultivated. For these there is hope. They are the elect to whom beautiful things mean only beauty.

There is no such thing as a moral or an immoral book. Books are well written, or badly written. That is all. The nineteenth century dislike of realism is the rage of Caliban\(^2\) seeing his own face in a glass.

The moral life of man forms part of the subject-matter of the artist, but the morality of art consists in the perfect use of an imperfect medium. No artist desires to prove anything. Even things that are true can be proved. No artist has ethical sympathies. An ethical sympathy in an artist is an unpardonable mannerism of style. No artist is ever morbid. The artist can express everything. Thought and language are to the artist instruments of an art. Vice and virtue are to the artist materials for an art. From the point of view of form, the type of all the arts is the art of the musician. From the point of view of feeling, the actor’s craft is the type. All art is at once surface and symbol. Those who go beneath the surface do so at their peril. Those who read the symbol do so at their peril. It is the spectator, and not life, that art really mirrors. Diversity of opinion about a work of art shows that the work is new, complex, and vital. When critics disagree, the artist is in accord with himself. We can forgive a man for making a useful thing as long as he does not admire it. The only excuse for making a useless thing is that one admires it intensely.

All art is quite useless.

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1 To conceal : cacher
1. What are Wilde’s main arguments?

2. “There is no such thing as a moral or an immoral book. Books are well written, or badly written.” Do you agree with this statement?
Chapter 1

The studio was filled with the rich odour of roses, and when the light summer wind stirred amidst the trees of the garden, there came through the open door the heavy scent of the lilac, or the more delicate perfume of the pink-flowering thorn.

From the corner of the divan of Persian saddle-bags, on which he was lying, smoking, as was his custom, innumerable cigarettes, Lord Henry Wotton could just catch the gleam of the honey-sweet and honey-coloured blossom of a laburnum, whose tremulous branches seemed hardly able to bear the burden of a beauty so flamelike as theirs; and now and then the fantastic shadows of birds in flight flitted across the long tussore-silk curtains that were stretched in front of the huge window, producing a kind of momentary Japanese effect, and making him think of those pallid, jade-faced painters of Tokyo who, through the medium of an art that is necessarily immobile, seek to convey the sense of swiftness and motion. The sullen murmur of the bees shouldering their way through the long unmown grass, or circling with monotonous insistence round the dusty gilt horns of the straggling woodbine, seemed to make the stillness more oppressive. The dim roar of London was like the bourdon note of a distant organ.

In the centre of the room, clamped to an upright easel, stood the full-length portrait of a young man of extraordinary personal beauty, and in front of it, some little distance away, was sitting the artist himself, Basil Hallward, whose sudden disappearance some years ago caused, at the time, such public excitement and gave rise to so many strange conjectures.
As the painter looked at the gracious and comely form he had so skilfully mirrored in his art, a smile of pleasure passed across his face, and seemed about to linger there. But he suddenly started up, and closing his eyes, placed his fingers upon the lids, as though he sought to imprison within his brain some curious dream from which he feared he might awake.

“It is your best work, Basil, the best thing you have ever done,” said Lord Henry languidly. “You must certainly send it next year to the Grosvenor. The Academy is too large and too vulgar. Whenever I have gone there, there have been either so many people that I have not been able to see the pictures, which was dreadful, or so many pictures that I have not been able to see the people, which was worse. The Grosvenor is really the only place.”

“I don’t think I shall send it anywhere,” he answered, tossing his head back in that odd way that used to make his friends laugh at him at Oxford. “No, I won’t send it anywhere.”

Lord Henry elevated his eyebrows and looked at him in amazement through the thin blue wreaths of smoke that curled up in such fanciful whorls from his heavy, opium-tainted cigarette. “Not send it anywhere? My dear fellow, why? Have you any reason? What odd chaps you painters are! You do anything in the world to gain a reputation. As soon as you have one, you seem to want to throw it away. It is silly of you, for there is only one thing in the world worse than being talked about, and that is not being talked about. A portrait like this would set you far above all the young men in England, and make the old men quite jealous, if old men are ever capable of any emotion.”

“I know you will laugh at me,” he replied, “but I really can’t exhibit it. I have put too much of myself into it.”

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22 Comely : avenant
23 Skilfully : habilement, avec dextérité
24 Whorls : volutes
EXERCICE DE COMPREHENSION ECRITE

1. Résumez la scène en français.
2. Relevez les champs lexicaux principaux de l’extrait.
3. Comment qualifiez-vous l’atmosphère de la scène ?
4. “I know you will laugh at me,” he replied, “but I really can’t exhibit it. I have put too much of myself into it.” Comment interprétez-vous ces dernières phrases ?
EXPRESSION ECRITE

Pick a character, and write accordingly (about 200 words):

- **Basil** (the painter): you think Dorian is spiraling out of control. What would you tell him?
- **Dorian**: tell Basil why you enjoy your way of life as it is.
Topic 2

The Pre-Raphaelites
THE WALKER ART GALLERY has one of the best collections of pre-raphaelite painting. We have examples from all the great pre-raphaelites and all of their influences. They painted in a very hard very style and they use very, very colors to create a . The Pre-Raphaelites started out as the Pre-Raphaelite and they were founded in . There were three : Dante Gabriel Rossetti, William Holman Hunt and John Everett Millais, and they all met at the in where they learned very academic painting, very rules of what art should be, and they didn't like that, so they that and came up with lots of different ideas about what they thought art should become.

The Pre-Raphaelites were because they were painting very very from the rest of their contemporaries. They had a kind of as well: they painted scenes from . The painting behind me, John Brett's The Stone Breaker is sort of a depiction of rural life. Other painting at the time didn't really show those sorts of things and that was by the , so a lot of the criticism of pre-raphaelite painting was that it was very , that it wasn't elevated enough and that it was highly as well.
So another thing that the pre-raphaelites had in common is they also drew influences from __________________________. A great example of this is Dante Gabriel Rossetti's *Dante's Dream* which is in the Walker Art Gallery collection as well. Rossetti was obviously a __________________________ of Dante's poetry and he was really __________________________ if you like with the relationship between Beatrice and Dante, and their love in this particular painting he's actually modelled Beatrice on his friend William Morris's wife Jane Morris and his wife Lizzie Siddell also features in the painting.

The Walker Art Gallery has an amazing painting called *Isabella* and it's actually perhaps one of the most important paintings in the collection because it was the ______________ painting to emerge out of the pre-raphaelite Brotherhood. The sister Isabella had wealthy Florentine brothers and it's about her love for Lorenzo, the poor apprentice. The brothers __________________________ of the relationship between Lorenzo and Isabella and ultimately killed Lorenzo. The painting actually depicts them all sitting around the table before any of this has happened but you can obviously see the __________________________ between the figures in the painting.

The Walker __________________________ of the pre-raphaelites. They were __________________________ acquisitions to the collection.

*Dante's Dream* was purchased from Rossetti himself, so you can see that we've always __________________________ the pre-raphaelites and they're________________________ one of the most popular artist groups that we have here today.
COMPREHENSION ORALE 2

Penny Dreadful, saison 3, épisode 1

Questions

1. What is the character doing?

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2. According to her, what happened?

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3. What is happening in London?

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Fill in the blanks:

Beat, happy __________, timing with things __________,

Beat __________________ more blest than __________ can tell.

Blest, but for some __________________ undercurrent woe

That seems to draw—but it shall not _____________:

Let all _____________, ____________.
COMPREHENSION ECRITE 1

PAINTING 1

Isabella and the Pot of Basil

The story: Isabella falls in love with Lorenzo, one of her brothers' employees. Her brothers wanted her to marry a noble man, so when they learn of this, they murder Lorenzo and bury his body. His ghost visits Isabella in a dream and warns her of his death. She digs out the body and buries the head in a pot of basil and becomes obsessed with it.

The poem: John, KEATS, «Isabella, or the Pot of Basil», 1820, adapté de l'histoire du Décaméron (IV, 5) de Boccace.

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LII.
Then in a silken scarf, - sweet with the dews
Of precious flowers pluck’d in Araby,
And divine liquids come with odorous ooze
Through the cold serpent pipe refreshfully,
She wrapp’d it up; and for its tomb did choose
A garden-pot, wherein she laid it by,
And cover’d it with mould, and o’er it set
Sweet Basil, which her tears kept ever wet.

LIII.
And she forgot the stars, the moon, and sun,
And she forgot the blue above the trees,
And she forgot the dells where waters run,
And she forgot the chilly autumn breeze;
She had no knowledge when the day was done,
And the new morn she saw not: but in peace
Hung over her sweet Basil evermore,
And moisten’d it with tears unto the core.

LIV.
And so she ever fed it with thin tears,
Whence thick, and green, and beautiful it grew,
So that it smelt more balmy than its peers
Of Basil-tufts in Florence; for it drew
Nurture besides, and life, from human fears,
From the fast mouldering head there shut from view:
So that the jewel, safely casketed,
Came forth, and in perfumed leafits spread.
PAINTING 2

The Lady of Shalott (1)

‘I am Half sick of Shadows’ said the Lady of Shalott

John William WATERHOUSE, 1916
PART II

No time hath she to sport and play:
A charmed web she weaves alway.
A curse is on her, if she stay
Her weaving, either night or day,
To look down to Camelot.

She knows not what the curse may be;
Therefore she weaveth steadily,
Therefore no other care hath she,

The Lady of Shalott.

She lives with little joy or fear.
Over the water, running near,
The sheepbell tinkles in her ear.
Before her hangs a mirror clear,
Reflecting tower'd Camelot.

And as the mazy web she whirls,
She sees the surly village churls,
And the red cloaks of market girls
Pass onward from Shalott.

Sometimes a troop of damsels glad,
An abbot on an ambling pad,
Sometimes a curly shepherd lad,
Or long-hair'd page in crimson clad,
Goes by to tower'd Camelot:
And sometimes thro' the mirror blue
The knights come riding two and two:
She hath no loyal knight and true,

The Lady of Shalott.

But in her web she still delights
To weave the mirror's magic sights,
For often thro' the silent nights
A funeral, with plumes and lights
And music, came from Camelot:
Or when the moon was overhead
Came two young lovers lately wed;
'I am half sick of shadows,' said

The Lady of Shalott.
PAINTING 3

The Lady of Shalott (2)

The Lady of Shalott, John William WATERHOUSE, 1888
Poem 3

The Lady of Shalott (2)

Lord Alfred TENNYSON, The Lady of Shalott, 1832

PART IV

In the stormy east-wind straining,
The pale yellow woods were waning,
The broad stream in his banks complaining,
Heavily the low sky raining
Over tower'd Camelot;
Outside the isle a shallow boat
Beneath a willow lay afloat,
Below the carven stern she wrote,
The Lady of Shalott.

A cloudwhite crown of pearl she dight,
All raimented in snowy white
That loosely flew (her zone in sight
Clasp'd with one blinding diamond bright)
Her wide eyes fix'd on Camelot,
Though the squally east-wind keenly
Blew, with folded arms serenely
By the water stood the queenly
Lady of Shalott.

With a steady stony glance—
Like some bold seer in a trance,
Beholding all his own mischance,
Mute, with a glassy countenance—
She look'd down to Camelot.
It was the closing of the day:
She loos'd the chain, and down she lay;
The broad stream bore her far away,
The Lady of Shalott.

LEXIQUE

1. Waning : déclinant
2. Stream : fleuve
3. Banks : rives
4. Beneath : sous
5. Willow : saule pleureur
6. Carven : gravé
7. Stern : poupe
8. Dight : vêtu, équipé (archaïque)
9. Raimented : vêtu (vieilli)
10. Clasp'd : clasped, serré
11. Squally : par rafales
12. Keenly : ardemment
13. Folded : croisé
14. Glance : regard
15. Bold : audacieux
16. Seer : devin
PAINTING 4

La Belle Dame sans Merci

La Belle Dame Sans Merci, Frank DICKSEE (1853-1926), 1901.
La Belle Dame sans Merci

The Story and Poem: “La Belle Dame sans Merci” is a ballad by John KEATS (1795-1821) published in 1819. In the poem, a medieval knight recounts his encounter with a fairy woman.

O what can ail thee, knight-at-arms,
     Alone and palely loitering?
The sedge has withered from the lake,
     And no birds sing.

O what can ail thee, knight-at-arms,
     So haggard and so woe-begone?
The squirrel’s granary is full,
     And the harvest’s done.

I see a lily on thy brow,
     With anguish moist and fever-dew,
And on thy cheeks a fading rose
     Fast withereth too.

I met a lady in the meads,
     Full beautiful—a faery’s child,
Her hair was long, her foot was light,
     And her eyes were wild.

I made a garland for her head,
     And bracelets too, and fragrant zone;
She looked at me as she did love,
     And made sweet moan

I set her on my pacing steed,
     And nothing else saw all day long,
For sidelong would she bend, and sing
     A faery’s song.

She found me roots of relish sweet,
     And honey wild, and manna-dew,
And sure in language strange she said—
     ‘I love thee true’.

She took me to her Elfin grot,
     And there she wept and sighed full sore,
And there I shut her wild wild eyes
     With kisses four.

LEXIQUE

1. Thee : you
2. To ail : souffrir (vieilli)
3. knight-at-arms : chevalier
4. to loiter : flâner
5. sedge : jonc
6. wither : faner
7. woe : chagrin
8. granary : grenier à grain
9. harvest : récolte
10. lily : lys
11. thy : your (vieilli)
12. brow : sourcil
13. moist : humide
14. dew : rosée
15. cheeks : joues
16. to fade : disparaître, déteindre
17. meads : prairie
18. moan : gémissement
19. steed : étalon (littéraire)
20. to bend : se pencher
21. roots : racines
22. relish : condiment
23. manna-dew : nourriture divine
   (dans la Bible)
24. Elfin : elfe
25. Grot : grotte
26. To sigh : soupirer
27. sore : douloureux
And there she lullèd me asleep,
   And there I dreamed—Ah! woe betide!—
The latest dream I ever dreamt
   On the cold hill side.

I saw pale kings and princes too,
   Pale warriors, death-pale were they all;
They cried—‘La Belle Dame sans Merci
   Thee hath in thrall!’

I saw their starved lips in the gloam,
   With horrid warning gapèd wide,
And I awoke and found me here,
   On the cold hill’s side.

And this is why I sojourn here,
   Alone and palely loitering,
Though the sedge is withered from the lake,
   And no birds sing.

28. **To lull**: bercer
29. **Woe betide**: “malheur à”
30. **Thrall**: servitude (“thee hath in thrall” = “tu nous as en servitude”)
31. **starved**: affamer, mourir de faim
32. **gloam**: gloom, pénombre
33. **gapèd**: to gape, être bouche bée
Topic 4

Photography and History
COMPREHENSION ORALE 1

Part 1 (0 - 1’12)

1. What happened in Texas during the 1930s?

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2. What caused the Dust Bowl?

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3. How were the severe storms called?

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4. When did the worst blizzard strike?

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Part 2 (1’12 – 2’33)

1. What were the effects of the storm?

2. What phrase did Robert Geiger coin?

3. What happened in the rest of the country?

4. What happened to the prices?
5. What did the inhabitants have to do?

Part 3 (2'33 – end)

1. What projects did the government put in place?

2. How did the Dust Bowl end?

3. What lessons did the Dust Bowl teach Texans?
How Eudora Welty’s Photography Captured My Grandmother’s History

By Natasha Trethewey - May 7, 2019 – Literary Hub

I was given my first copy of Eudora Welty’s *Photographs* in 1990, not long after the book’s initial publication. Back then I was in my first year of graduate school, having committed myself to becoming a writer. Of course, I had found my way to Welty before that—through her stories and her illuminating meditation on the origins of her work in *One Writer’s Beginnings*. As a native Mississippian, I was drawn to this remarkable woman as much for the clarity and vision and truth of her fiction as for the history we shared—rooted in place—the fate of our geography.

[...] Looking at her photographs, I found the documentary evidence: the truth not only of her imagination but also of her experience, her deep observation, a record of what she had seen. This was transformative for me. Already, I had begun writing notes in my journal for poems about my maternal grandmother, a black woman born in Gulfport, Mississippi, in 1916, who’d come of age in the 1930s. As long as I can remember I had been listening to the stories about her life, her journeys, the work she’d done to survive, the work she loved, her faith and endless striving. I listened trying to see the palimpsest of her world overlaid on my own, the Mississippi I’d entered in 1966, 50 years after her, on the heels of major advancements in the civil rights movement—the Civil Rights and Voting Rights Acts of 1964 and ’65. Though things were changing, the remnants of the Jim Crow world my grandmother had grown up in, the world Welty had photographed, were everywhere around us. “Poverty in Mississippi, white and black,” Welty said, “really didn’t have too much to do with the Depression. It was ongoing. Mississippi was long since poor, long devastated. I took the pictures of our poverty because that was reality, and I was recording it.”

Photographs of the place where I was growing up would have shown many of the same material conditions as in Welty’s photographs of black Mississippians in the 1930s. My North Gulfport was impoverished and still partially rural, but it was also a place of resilience and joy. I woke most mornings to the crowing of a rooster, hymns in my grandmother’s resonant alto, her laughter as she chatted in the yard with Uncle Mun—a man, deaf from birth, who spoke only in percussive syllables, choked and guttural. Beneath our house, an expanded shotgun propped two feet off the ground on cinderblocks, I could hear pigs rooting in the dirt. There were chickens and hogs, often loosed and roaming; a skinny cow behind a fence in our
neighbor’s yard; fig, pecan, and persimmon trees; a church across the street where I learned recitations for the various pageants put on throughout the year; shotgun shacks and unpaved roads.

My own experience of the place had provided a glimpse into what had become a rapidly vanishing past, but the Mississippi I was trying to document—to see, my grandmother’s—was far in the distance, blurred and impressionistic. A young writer, I was like a nearsighted watchman, absent my corrective lenses, straining the limits of my vision.

[…] Eudora Welty’s photographs provided that other way of seeing, the visual, historical evidence: “a record,” she has said. “The life in those times.” That record was the lens I needed.

[…] The grandmother I grew up with—older, the wisdom of her age etched lightly on her smooth face—might have been the woman in Welty’s photograph of Ida M’Toy. Standing on her porch, the woman raises her chin, the hint of an enigmatic smile teasing the corners of her mouth. When Welty photographed her, the former midwife was self-employed, operating a secondhand clothing store in her home.

All my life, my grandmother had been self-employed, too, making draperies in the front workroom of her house, and she displayed that same quiet pride I see on the face of Ida M’Toy. Everywhere we went she kept her chin tilted up, a gesture I’d come to understand as the posture of dignity in spite of and resistance to a lifetime of Jim Crow. Welty captures that dynamic, as well as the subtleties of class—from bootlegger to nurse—that might otherwise go unnoticed by viewers for whom that time and place are unfamiliar. Her gaze is both monumental and intimate, never that of the interloper.

Welty’s photographs were, for me, a resource, a way to see a time and place I’d only encountered in history books and my grandmother’s stories. I began writing poems with those images in mind, each one a starting place to anchor visually what I’d heard in the cadences of my grandmother’s voice, how she’d say—reaching the end of a story—*That’s just the way it was.*

[…] Perhaps most compelling is her actual presence in the photograph, a literal manifestation of the lasting imprint of her vision: her shadow on the ground in front of the ruins, the Rolleiflex camera in her hands. You might imagine her a ghost of history, hands clasped before her as if to pray. You might see how the shape of her dress, the position of her arms gives the appearance of an angel, an intermediary showing us her guardianship and reverence not for the nostalgia of the past, but the truth of it.
Leslie Katz: You took photographs of whatever interested you?

Walker Evans: Oh yes. I was a passionate photographer, and for a while somewhat guiltily. I thought it was a substitute for something else—well, for writing, for one thing. I wanted to write. But I became very engaged with all things there were to be had out of a camera, and became compulsive about it. It was a real drive. Particularly when the lighting was right, you couldn’t keep me in. I was a little shame-faced about it, because most photography had about it a ludicrous, almost comic side, I thought. A “photographer” was a figure held in great disdain. Later I used that defiantly. But then, I suppose, I thought photographing was a minor thing to be doing. And I guess I thought I ought to be writing. In Paris, I had been trying to write. But in writing I felt blocked—mostly by high standards. Writing’s a very daring thing to do. I’d done a lot of reading, and I knew what writing was. But shy young men are seldom daring. […]

L.K.: When you began to photograph, how were you affected by the cultural atmosphere and the photography you found in New York when you returned?

W.E.: I found myself operating direct from the French esthetic and psychological approach to the world. I applied that to the problem of rendering what I saw. I think I operated in reaction to mediocrity and phoniness. In the late twenties the battle against gentility in the arts and behavior was still on. Everybody a little bit advanced was busy misbehaving in order to shock gentility. […] The attack was a branch of “epater le bourgeois.” A kind of esthetic and literary revolution was taking place. Anybody wandering in became a part of that. I did, I’m sure. It’s hard to believe now, but we had barnacles of Victorianism hanging around that wouldn’t scrape off. I was brought up with Victorian English standards of behavior. I thought that was something to hide. I was in rebellion against my parents’ standards. In round terms, I was damn well going to be an artist and I wasn’t going to be a businessman.

[.]

L.K.: In other arts once can speak of technique of hand or of mind, the draftsmanship of the painter, the craft of the author. In photography there is a mechanical instrument and a moment with the eye, having looked through the lens, allows the hand to click a lever. How can all that we’ve expected of literature and art find a commensurate expression in a medium that is basically a mechanism?
**W.E.**: Well, that’s what makes photography so special and interesting and unknown as an art, and that’s why so many people don’t see anything at all. The point is difficult and abstruse. And that’s why I say half jokingly that photography’s the most difficult of the arts. It does require a certain arrogance to see and choose. I feel myself walking on a tightrope instead of on the ground. With the camera, it’s all or nothing. You either get what you’re after at once or what you do has to be worthless. I don’t think the essence of photography has the hand in it so much. The essence is done very quietly with a flash of the mind, and with a machine. I think too that photography is editing, editing after the taking. After knowing what to take you have to do the editing. The secret of photography is, the camera takes on the character and the personality of the handler. The mind works on the machine – through it, rather.

[…]

**L.K.**: Then photographs can be documentary as well as works of art?

**W.E.**: Documentary? That’s a very sophisticated and misleading word. And not really clear. You have to have a sophisticated ear to receive that word. The term should be documentary style. An example of a literal document would be a police photograph of a murder scene. You see, a document has use, whereas art is really useless. Therefore art is never a document, though it certainly can adopt that style.
Looking Back at Our History: Dorothea Lange and 'Migrant Mother'

Fred Zilian | Newport Daily News | 2021

Lange was born in Hoboken, N.J., in 1895, to German immigrants. At age 7, she contracted polio, leaving her with a weakened right leg and a limp. She stated: “It formed me, guided me, instructed me, helped me, and humiliated me.” She decided early in her life that she wanted to be a photographer, and so after high school she apprenticed at several photography studios in New York City. At 23, she left New York, settled in San Francisco, and established a successful portrait studio, making a living by photographing the city’s social elite.

In the 1930s, with the onset of the Great Depression, she turned her attention from the studio to the street, from the elite to the dispossessed. She was driven to capture with her camera the luckless lives of the hundreds of thousands who migrated west to California from the Dust Bowl of the Mid- and Southwest. Her candid photos of the homeless and the unemployed drew attention to her and led to her employment with the Farm Security Administration. She captured the plight of the poor and forgotten, especially sharecroppers, displaced farm families, and migrant workers—both white and people of color.

Her most dramatic and powerful image was taken in March 1936, of a woman and three of her children at a pea-pickers camp in Nipomo, California. In 1960, Lange gave this account of the experience in the magazine, Popular Photography. “I saw and approached the hungry and desperate mother, as if drawn by a magnet. …she asked me no questions. I made five exposures, working closer and closer from the same direction. I did not ask her name or her history. She told me her age, that she was thirty-two. She said that they had been living on frozen vegetables from the surrounding fields, and birds that the children killed. … […]

Decades later the woman was identified as Florence Owens Thompson, born in 1903, in Indian Territory (current day Oklahoma). During the 1930s she and her family worked as farm workers, following the crop harvests in California and sometimes in Arizona. Thompson recalled picking 400-500 pounds of cotton from dawn till after dark. She said: “I worked in hospitals. I tended bar. I cooked. I worked in the fields. I done a little bit of everything to make a living for my kids.” She had a total of ten children with three husbands.

In 1978, reporter Emmett Corrigan located Thompson at her mobile home in Modesto, California. Thompson stated: “I wish she [Lange] hadn’t taken my picture. I can’t get a penny out of it. She didn’t ask my name. She said she wouldn’t sell the pictures. She said she’d send me a copy. She never did.” As Lange was funded by the federal government, the image is in the public domain with no royalties involved. When Thompson became sick in 1983, her family appealed for financial help. The appeal brought in $35,000, in donations for her medical care along with over 2,000 letters. Son Troy Owens reflected: “For Mama and us, the photo had always been a bit of [a] curse. After all those letters came in, I think it gave us a sense of pride.”
Eudora Welty

Sideshow wonders, State Fair, Jackson, Miss., 1939
DOROTHEA LANGE

Migrant Mother, 1936
EXPRESSION ECRITE

You're a photographer who witnesses the hardships of the Great Depression and you're writing to a loved one. What would you tell them? | Letter format – 200-300 words

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Topic 5

Fashion design and

Politics
**Video 1: Fill in the blanks**

Sutton: Ugh I have to go the Lawrence green juice, cuz that's my life. I hate it when she's on a cleanse. Do you wanna come?

Jane: I can't. HuffPo did a profile on the ____________________________ and it was basically what I was gonna write, except they actually got a ____________________________.

Sutton: Oh man, it's ____________________________ !

Jane: It is what it is. So now I'm doing a piece on congressional fashion.

Sutton: Yeah, that's I was talking about: that ____________________________ is beyond awful.

Jane: Okay, you're part of the problem. We should be criticizing her ____________________________, not her _____________________________. I mean, look at these comments! They're just… mean.

Sutton: “A walking popsicle”? “Star Trek reject on acid”? How much do people suck on the internet this week?

Jane: This was the day that she voted to roll back the ____________________________, but instead of talking about that they're all talking about this ____________________________ lime-green situation, and then she turned around and said that she was being unfairly attacked as a woman and that became the story.
Sutton: I mean, I would never say this to her and I would never put it on the Internet, but to you I'll say that's a ________________________________, how does she not know that?

Jane: I think she does… Here: “So, when I choose an outfit, I'm always thinking 'what am I trying to communicate? how can I use fashion to ________________________________?"

Sutton: What are you doing?

Jane: Seeing what she wore when she did that ________________________________ defending the Keystone pipeline.

Sutton: Ah! It's hideous!

Jane: She is using fashion as a ________________________________…

Sutton: That's kind of genius.

Jane: And I have my article. Sweet! Will you get me a green juice?

Sutton: Nope.
Video 2: Watch the video and answer the following questions

1. What did Margaret Thatcher want to achieve in terms of style? Name two aspects.

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2. How was MT in private?

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3. How did Nicholas Garland draw MT?

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4. Fill in the gaps: “Lady Thatcher was the first Prime Minister in the UK that was actually
   ______________________________.”
5. Explain the meaning of the sentence: what was MT’s particularity?

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6. What is MT’s most important foreign visit? Why?

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7. What did MT carry in her bag after the Brighton bomb? Why?

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8. Fill in the gaps: “She was the ultimate __________________________.”
Aurora James is the woman who dressed Ms. Ocasio-Cortez for a $35,000-per-ticket event in a white mermaid gown blaring “Tax the Rich” in red scrawl on its back, sending the internet into a tailspin. Ms. Ocasio-Cortez responded to the criticism Tuesday on her Instagram, defending her decision to “puncture the fourth wall of excess and spectacle” and citing a double standard in scrutiny of male and female politicians. Here, Ms. James talks about her design — a wool jacket dress with an organza flounce, worn with a matching “Tax the Rich” satin bag, available without the embroidery for $995 — and her perspective on dressing Ms. Ocasio-Cortez. (The two have been following each other’s careers for some time, though after this ordeal, Ms. James said, “I would say that we are becoming friendly now.”

To use a somewhat outdated phrase, your dress kind of broke the internet. Were you expecting that?

I don’t know what we were expecting, to be honest. For us it was about delivering a message, and I think given what the Met Gala is, and who the congresswoman is, and what her message really always is, we felt that it was appropriate.

What were the early concepts for the look?
I definitely wanted to make something here in New York — that was really important to me. She’s obviously a woman of the Bronx, but she’s also Puerto Rican, and so themes of her heritage came into play. There was an artist, Shelley Pehrson, that I found through a friend who makes these really beautiful flowers out of paper; she created the Flor de Maga, which is the Puerto Rican national flower, for me in the very beginning, and we designed the shoes around the idea of adorning them with that flower. When it came to the dress, we wanted to play with the idea of traditional suiting, because when we think of the congresswoman, she’s usually in a suit or something of that nature.

Did you know that you wanted the phrase “tax the rich” to be on the dress from the beginning?

No, we talked through a lot of different ideas and themes.

How did you decide where to place the text, and how you were going to apply it?

I didn’t really want to overthink it too much. The subject matter this year was “In America: A Lexicon of Fashion,” and when you start diving into what that means and how to interpret the theme, I think ultimately the congresswoman in and of herself represents the theme. It really wasn’t about having the most perfect writing or anything like that. It was really about having an honest output.

Did you write the words yourself?

No, actually, one of my design assistants wrote it — that’s just his handwriting, and it was embroidered.

How did you think about the text as a design element, beyond it being a statement? It’s pretty large, and the letters slightly curve with her body.

We know how much people want to control women’s bodies. Placing the letters on her once the dress was already fit onto her, and really working around her shape, is sort of the opposite of that.

When you stepped on the carpet together, what was going through your mind?

So much of what we see sometimes in fashion does feel a little bit performative, but this is a woman who literally does this work day in and day out. Given the last several years that we’ve had in this country, I think that we all need to be asking ourselves what we’re doing with our platform. If we get a seat at the table, what do we want that conversation to be over dinner?

Listen, it would be a lot easier to go to the Met Gala and just wear a really beautiful dress and look really beautiful and have a good time. But that was not her intention, right? Her intention was to take a conversation that’s largely existing in working-class communities and bring it into rooms where that conversation might be a little bit more uncomfortable. It’s not easy to show up in a room like that, with a
statement like that. There’s a lot of people who gain access to rooms like that and are too afraid to rock the boat.

**Once you got inside, and once you were at those tables with millionaires and billionaires, how was the dress received?**

Overall, people were so happy about it, and really surprised. I also have to say, the staff that was there — which were mainly Black and brown people, predominantly — they were really excited to see that message being delivered.

**Did you experience or observe any kind of awkwardness around the dress?**

I didn’t really. A lot of times people would be seeing her from the front, and then she walks away, and it’s like: “Oh. Ohhh.” But it’s sort of a joy in the unexpected.

[…]

**The criticism that there is some hypocrisy in mingling at an event among the very people that you’re calling to tax — what is your response to that?**

I think that it is quite smart to deliver a message that you have directly to the people that you need to hear it. In person. If your congressperson is going to be in the room with those people, what would you want them to say? Ultimately, what she’s saying is that the one percent need to be taxed. […]
Questions

I. The paratext: Answer the questions before reading the article.

1. Source:
2. Author:
3. Date:
4. Topic:
5. Format:
6. Given the source of the article, what do you expect to read?
7. Have you heard of this matter?
8. Do you know Alexandria Ocasio-Cortez?

II. The article: Answer the following questions as precisely as you can, and use sentences.

1. Who is Alexandria Ocasio-Cortez?
   ........................................................................................................................................
   ........................................................................................................................................

2. Where is she from?
   ........................................................................................................................................
   ........................................................................................................................................

3. Who designed her dress?
   ........................................................................................................................................
   ........................................................................................................................................

4. To what occasion did Ms. Ocasio-Cortez wear the dress?
   ........................................................................................................................................
   ........................................................................................................................................

5. What is the idea behind the dress? What did the designer want to play with?
   ........................................................................................................................................
   ........................................................................................................................................
Topic 6

Movie Aesthetics
Two households, both alike in ______________________.

In ______________ Verona, where we lay our ______________,

From ancient ______________ break to new ____________________.

Where civil _____________ makes civil _____________ unclean.

From forth the fatal loins of these two ______________

A ______________ of star-crossed _______________ take their life;

Whose misadventured piteous overthrows

Doth with their _________________ bury their parents' strife.

The fearful _________________ of their death-marked love,

And the continuance of ________________________________,

Which, but their children's _________________, naught could remove,

Is now the ________________ hours' traffic of our ______________
Song 1 : “Silly Love Songs” (2’14)

A life without love, that's ______________________________.
No, being on the ____________________, that's ___________________.
No! Love is like ______________________.
What?!
Love is a many splendored thing
Love lifts us up where we _________________________
All you need is love!
Please, ________________________ that again
All you need is love
A girl ________________________________
All you need is love
Or she'll __________________________ on the streets
All you need is love
Love is just a _______________________________
I was made for ______________________ you baby, you were made for loving me
The only way of loving me baby, is to pay a lovely ______________________
Just one night, give me just one night
There's no way, 'cause you _______________________________
In the name of ______________________, one night in the name of love
You crazy ____________________________, I won't give in to you
Don't ______________________ me this way
I can't ___________________________ without your sweet love, oh baby
Don't leave me this way
You'd think that people would have had ________________ of silly ________________
I look ________________ and I see, it isn't so, oh no
Some people want to ________________ the world with silly love songs
Well ________________ with that? I'd like to know
'Cause here I go again!
Love lifts us up where we belong
Where eagles fly, on a mountain high
Love makes us act like ________________
Throw our lives away, for one ________________
We could be ________________!

• Song 2 : “El Tango de Roxanne”

First, there is ________________
Then, ________________
Then, suspicion
Jealousy, anger, __
When love is for the highest bidder there can't be no ________________
Without trust, there is no love
Jealousy, yes, jealousy
Will drive you ________________
Roxanne
You don't have to put on that ________________ light
Walk the ________________ for ________________
You don't care if it's ________________ or if it is ________________
Roxanne
You don't have to wear that ________________ tonight
Roxanne

You don't have to __________________ your body to the night
His _______________ upon your ______________________
His _______________ upon your ______________________
His _______________ caress your skin
It's more than I can ______________________
Why does my ______________________________?
(Roxanne) ______________________ I can't fight
You're free to ________________ me, but just don't _________________________ me
And please, __________________________ me when I say I love you
Nick Carraway: In my __________________ and more vulnerable ______________, my ________________ gave me some _________________: “always try to see the __________________________________” he would say. As a consequence I'm inclined to reserve all judgments, but even I have a _________________. Back then, all of us _________________________________. The more in tune with the _________________ we were, ___________________________________________, and none of us contributed anything new. When I came back from ________________________________ I was disgusted.

Doctor: I see, Mr Carraway.

NC: Disgusted with everyone and everything. ___________________________ was exempt from my disgust.

Doctor: One man, Mr Carraway?

NC: Gatsby.

Doctor: Was he a friend _________________________?

NC: He was the single most ________________________ person I've ever met, I'm ever likely to meet again. There was something about him, _______________________________. He was like… it's like one of those machines that register earthquakes 10,000 miles away.

Doctor: Where'd you _________________ him?

NC: At a- at a party in New York. In the summer of _____________________, the tempo of the city approached. Hysteria. Stocks reached _________________ peaks and _________________ boomed in a steady golden roar. The parties were _____________________, the shows were _____________________, the buildings were _____________________, the morals were _____________________, and the ban on _____________________had backfired, making the liquor
Wall Street was luring young and ________________________ and I was one of them. I ________________________ a house 20 miles from the city on Long Island. I lived at West Egg in a ________________________ groundskeeper's cottage squeezed among the mansions of the ________________________. To get started I ________________________ a dozen volumes on credit banking and investments, all new to me.

“Well, of course nothing is 100 percent, well I wouldn't go investing every penny.”

At Yale I dreamed of ________________________, but I gave all that up. With the sun shining and the great bursts of leaves on the trees I planned to spend the summer______________________, and I probably would have were it not for the riotous amusements that beckoned from beyond the walls of that ________________________ owned by a gentleman ________________________. 
Topic 7

Margaret Keane and Authorship
COMPREHENSION ORALE 1

*Big Eyes, Tim Burton (2014)*

Exhibition scene (2'03)

1. Sum up the video in English.
2. Sum up the conversation between Margaret and her friend.
3. Sum up the conversation between Walter and the man.
COMPREHENSION ORALE 2

“Big Eyes”, Lana Del Rey
https://www.youtube.com/watch?v=LA9tOZhJkiA

1. Describe the scene:

-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------
-----------------------------------------------------------------------------------

2. Fill in the blanks:

I used to think that I could __________________
I was your _______________
You were my _______________ and _______________

To my _______________
My _______________'s demise
Was his ______________ greed

And lullabies

With your big eyes

With your big eyes
Authorship in art and appropriation art are closely connected. It raises a question of what makes the art of an artist really his/hers? Nowadays it seems like everything has already been invented. There are no original, new inventions because even the smallest part of the product is made out of something already existing. Every new song has a riff that was years ago already recorded; every upcoming movie has at least one scene that, in the best case, resembles some classic one; and every art piece is a variation of a work by a known or unknown artist somewhere in the world. Knowing all this, how can we claim authorship over anything?

Still, thinking this way is quite radical. It would mean that no one actually owns anything and the whole perspective on history would be changed. However, this certainly raises some interesting questions. In the art world, some of today’s most famous and renewed artists have based their artwork on remaking existing art and went through numerous lawsuits with the authors of the pieces. If we accepted the previous premise, it would mean that every single person in the world is a plagiarist of sorts. Even though we all know that it’s not that simple, it brings us to another, similar problem – when does art turn into forgery?

**Beginnings of Art Appropriation**

When Richard Prince opened his latest show this September entitled “New Portraits”, which was based on screenshots of other people’s Instagram accounts and then printed on canvas, the public started speculating whether artists allowed themselves too much nowadays. Prince, being one of the leaders of the appropriation art process, is not the first artist that used this technique to his advantage.

 Appropriation is not a modern-day method, this is why it's important to fully understand what it stands for. Defined by the experts at MoMA as the intentional borrowing, copying, and alteration of preexisting images and objects, appropriation art has been a legitimate instrument of expression for over a century, although controversy regarding authorship has frequently been related to it. The Tate Gallery traces the practice back to Dadaism, which
was an art movement of the 20th-century European avant-garde that had political affinities with the radical left and was also anti-bourgeois. One of the key figures of the movement was Marcel Duchamp, a French-American painter, sculptor, chess player and writer who is considered, along with Pablo Picasso and Henri Matisse, as one of the three artists who helped define the revolutionary developments in the plastic arts. Duchamp, with his Readymades, is also known as one of the actuators of what we now call appropriation.

**Duchamp’s Readymades**

When in 1914 Marcel Duchamp made now-iconic readymades (ordinary, everyday objects that the artist selected and modified) it was revolutionary. He did it as an antidote to what he called “retinal art” – art that was only visual. By simply choosing the object and repositioning or joining, titling and signing it, the object became art. The criteria for selecting the pieces was “visual indifference, and the selections reflect his sense of irony, humor, and ambiguity”. When first asked about his opinion on readymades, the artist said:

> The curious thing about the readymade is that I've never been able to arrive at a definition or explanation that fully satisfies me. I'm not at all sure that the concept of the readymade isn't the most important single idea to come out of my work.

In any case, this is the first documented example of appropriation in art history even though the name wasn’t in common use until the 80s, when it was referred to artists like Andy Warhol, Roy Lichtenstein, Claes Oldenburg who appropriated images from commercial art and pop culture and, in the case of Sherrie Levine, even appropriated themselves into art. This is when the method reached a whole new level and produced some of the most iconic works of art.

**The Era of Appropriation Art**

Artists that now top best selling charts mostly built their careers in the 70s and 80s. This was an era when appropriation officially became a legit art method and was used in many art pieces and by numerous artists. During this time Richard Prince re-photographed advertisements such as the one for Marlboro cigarettes or photo-journalism shots. His work took anonymous and ubiquitous cigarette billboard advertising campaigns, elevated the
status and focused the gaze on the images. In the 90s, Damien Hirst, at the time an emerging artist, caused a lot of controversy over a 1999 Butterflies on Mars piece that was speculated to be a copy of the work of Marco Pierre White. And this was only the beginning of the controversy and charges of appropriation-turned-plagiarism. Only in the last couple of years, the number of lawsuits against artists seems to have gotten bigger than ever. Photographer Art Rogers brought a lawsuit against Jeff Koons for copyright infringement in 1989 (in October 2006, Koons won for fair use); in 2000 Hirst was sued for breach of copyright over his sculpture Hymn despite the fact that he transformed the subject; and in 2008 photojournalist Patrick Cariou sued artist Richard Prince, Gagosian Gallery and Rizzoli books for copyright infringement.

**Appropriation Art and the Law**

Even though art appropriation has a long history, in recent years it has resulted in numerous copyright issues. On one hand, it makes the work of an artist even more difficult and risky, while the more restrictive policy could once and for all set the universal boundaries and this way avoid future problems concerning the process of creation and authorship in art.

And in the end, whatever opinion you might have on the subject of appropriation and the art that was produced this way, remember that, ultimately, nowadays there is no original art, it is just more or less visible.
E. GOURDOUX 2022

EXPRESSION ECRITE

Someone plagiarized your art or is claiming your work. You decide to release a press statement. What would you write? (200-300 words)
Topic 8

The Future of Art
An A.I.-Generated Picture Won an Art Prize. Artists Aren’t Happy.”


This year, the Colorado State Fair’s annual art competition gave out prizes in all the usual categories: painting, quilting, sculpture.

But one entrant, Jason M. Allen of Pueblo West, Colo., didn’t make his entry with a brush or a lump of clay. He created it with Midjourney, an artificial intelligence program that turns lines of text into hyper-realistic graphics.

Mr. Allen’s work, “Théâtre D’opéra Spatial,” took home the blue ribbon in the fair’s contest for emerging digital artists — making it one of the first A.I.-generated pieces to win such a prize, and setting off a fierce backlash from artists who accused him of, essentially, cheating.

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25 Quilting: confection de dessus de lit
26 Lump: morceau
27 Clay: argile
Reached by phone on Wednesday, Mr. Allen defended his work. He said that he had made clear that his work — which was submitted under the name “Jason M. Allen via Midjourney” — was created using A.I., and that he hadn’t deceived anyone about its origins.

“I’m not going to apologize for it,” he said. “I won, and I didn’t break any rules.”

A.I.-generated art has been around for years. But tools released this year — with names like DALL-E 2, Midjourney and Stable Diffusion — have made it possible for rank amateurs to create complex, abstract or photorealistic works simply by typing a few words into a text box.

These apps have made many human artists understandably nervous about their own futures — why would anyone pay for art, they wonder, when they could generate it themselves? They have also generated fierce debates about the ethics of A.I.-generated art, and opposition from people who claim that these apps are essentially a high-tech form of plagiarism.

Mr. Allen, 39, began experimenting with A.I.-generated art this year. He runs a studio, Incarnate Games, which makes tabletop games, and he was curious how the new breed of A.I. image generators would compare with the human artists whose works he commissioned. This summer, he got invited to a Discord chat server where people were testing Midjourney, which uses a complex process known as “diffusion” to turn text into custom images. Users type a series of words in a message to Midjourney; the bot spits back an image seconds later.

Mr. Allen became obsessed, creating hundreds of images and marveling at how realistic they were. No matter what he typed, Midjourney seemed capable of making it.

“I couldn’t believe what I was seeing,” he said. “I felt like it was demonically inspired — like some otherworldly force was involved.”

Eventually, Mr. Allen got the idea to submit one of his Midjourney creations to the Colorado State Fair, which had a division for “digital art/digitally manipulated photography.” He had a local shop print the image on canvas and submitted it to the judges.

“The fair was coming up,” he said, “and I thought: How wonderful would it be to demonstrate to people how great this art is?”

Several weeks later, while walking the fairground in Pueblo, Mr. Allen saw a blue ribbon hanging next to his piece. He had won the division, along with a $300 prize.

“I couldn’t believe it,” he said. “I felt like: this is exactly what I set out to accomplish.”
(Mr. Allen declined to share the exact text prompt he had submitted to Midjourney to create “Théâtre D’opéra Spatial.” But he said the French translation — “Space Opera Theater” — provided a clue.)

After his win, Mr. Allen posted a photo of his prize work to the Midjourney Discord chat. It made its way to Twitter, where it sparked a furious backlash.

“We’re watching the death of artistry unfold right before our eyes,” one Twitter user wrote.

“This is so gross,” another wrote. “I can see how A.I. art can be beneficial, but claiming you’re an artist by generating one? Absolutely not.”

Some artists defended Mr. Allen, saying that using A.I. to create a piece was no different from using Photoshop or other digital image-manipulation tools, and that human creativity is still required to come up with the right prompts to generate an award-winning piece.

Olga Robak, a spokeswoman for the Colorado Department of Agriculture, which oversees the state fair, said Mr. Allen had adequately disclosed Midjourney’s involvement when submitting his piece; the category’s rules allow any “artistic practice that uses digital technology as part of the creative or presentation process.” The two category judges did not know that Midjourney was an A.I. program, she said, but both subsequently told her that they would have awarded Mr. Allen the top prize even if they had.

Controversy over new art-making technologies is nothing new. Many painters recoiled at the invention of the camera, which they saw as a debasement of human artistry. (Charles Baudelaire, the 19th-century French poet and art critic, called photography “art’s most mortal enemy.”) In the 20th century, digital editing tools and computer-assisted design programs were similarly dismissed by purists for requiring too little skill of their human collaborators.

What makes the new breed of A.I. tools different, some critics believe, is not just that they’re capable of producing beautiful works of art with minimal effort. It’s how they work. Apps like DALL-E 2 and Midjourney are built by scraping millions of images from the open web, then teaching algorithms to recognize patterns and relationships in those images and generate new ones in the same style. That means that artists who upload their works to the internet may be unwittingly helping to train their algorithmic competitors.

28 Backlash : retour de bâton
29 To scrape : érafler, gratter
“What makes this AI different is that it’s explicitly trained on current working artists,” RJ Palmer, a digital artist, tweeted last month. “This thing wants our jobs, its actively anti-artist.”

Even some who are impressed by A.I.-generated art have concerns about how it’s being made. Andy Baio, a technologist and writer, wrote in a recent essay that DALL-E 2, perhaps the buzziest A.I. image generator on the market, was “borderline magic in what it’s capable of conjuring, but raises so many ethical questions, it’s hard to keep track of them all.”

Mr. Allen, the blue-ribbon winner, said he empathized with artists who were scared that A.I. tools would put them out of work. But he said their anger should be directed not at individuals who use DALL-E 2 or Midjourney to make art but at companies that choose to replace human artists with A.I. tools.

“It shouldn’t be an indictment of the technology itself,” he said. “The ethics isn’t in the technology. It’s in the people.”

And he urged artists to overcome their objections to A.I., even if only as a coping strategy.

“This isn’t going to stop,” Mr. Allen said. “Art is dead, dude. It’s over. A.I. won. Humans lost.”

EXERCICE DE COMPREHENSION ECRITE

1. Sum up the article in English.
2. What are the pros and cons of A.I. when it comes to art?
3. Is using A.I cheating?
EXPRESSION ECRITE

“Art is dead, dude. It’s over. A.I. won. Humans lost.” Do you agree with Mr. Allen’s statement? Motivate your answer with at least three arguments (250-300 words).
COMPREHENSION ORALE 1

“Who decides what art means?”

Hayley Levitt, TED-ed

https://www.youtube.com/watch?v=HoXyw9090u0

Sum up the video in French.
Annexes
RESSOURCES POUR TRAVAILLER L'ANGLAIS

Bien évidemment, vos livres de grammaire et vos cours sont la source n°1 de votre apprentissage de la grammaire anglaise. Cependant, vous n'avez pas à vous cantonner à ces dernières : il est tout à fait possible d'utiliser des sources « alternatives » de qualité pour vous aider. En voici quelques-unes !

Pour la grammaire et le vocabulaire

TikTok
- @englishwithcarla
- @elatalks
- @DerekNSutherland
- @teacherluke
- @linguamarina
- @15secondenglish

YouTube
- EnglishLessons4U
- Les Tutos de Huito
- LearnEnglishwithTVSeries
- English with Lucy
- mmmEnglish
- Speak English with Vanessa

La prononciation
- 21 accents
- Pronunciation Pro

Les Français et l’anglais
- Les français ont-ils un problème avec l'anglais ? par Linguisticae (17'10)    
- L'anglais est-il vraiment la langue la plus facile au monde ? www.mondelangues.fr
- Claude Hagège: "L'anglais est une langue très difficile" (interview/FAQ) www.lexpress.fr
HOW TO DESCRIBE A PICTURE

What is in the picture?

In the picture I can see ...
There’s / There are ...
There isn’t a ... / There aren’t any ...

Say what is happening with the present continuous

The man is ...ing
The people are ...ing
It’s raining.

Where in the picture?

At the top/bottom of the picture ...
In the middle of the picture ...
On the left/right of the picture ...
next to
in front of
behind
near
on top of
under

If something isn’t clear

It looks like a ...
It might be a ...
He could be ...ing
Maybe it’s a ...

Source: British Council
**CECRL**

<table>
<thead>
<tr>
<th>UTILISATEUR EXPÉRIMENTÉ (maîtrise)</th>
<th>C2</th>
<th>Peut comprendre sans effort pratiquement tout ce qu’il/elle lit ou entend. Peut restituer faits et arguments de diverses sources écrites et orales en les résumant de façon cohérente. Peut s’exprimer spontanément, très couramment et de façon précise et peut rendre distinctes de fines nuances de sens en rapport avec des sujets complexes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>UTILISATEUR EXPÉRIMENTÉ (autonome)</td>
<td>C1</td>
<td>Peut comprendre une grande gamme de textes longs et exigeants, ainsi que saisir des significations implicites. Peut s'exprimer spontanément et couramment sans trop apparentemment devoir chercher ses mots. Peut utiliser la langue de façon efficace et souple dans sa vie sociale, professionnelle ou académique. Peut s'exprimer sur des sujets complexes de façon claire et bien structurée et manifester son contrôle des outils d'organisation, d'articulation et de cohésion du discours.</td>
</tr>
<tr>
<td>UTILISATEUR INDÉPENDANT (indépendant)</td>
<td>B2</td>
<td>Peut comprendre le contenu essentiel de sujets concrets ou abstraits dans un texte complexe, y compris une discussion technique dans sa spécialité. Peut communiquer avec un degré de spontanéité et d’aisance tel qu’une conversation avec un locuteur natif ne comportant de tension ni pour l’un ni pour l’autre. Peut s’exprimer de façon claire et détaillée sur une grande gamme de sujets, émettre un avis sur un sujet d’actualité et exposer les avantages et les inconvénients de différentes possibilités.</td>
</tr>
<tr>
<td>UTILISATEUR INDÉPENDANT (seuil)</td>
<td>B1</td>
<td>Peut comprendre les points essentiels quand un langage clair et standard est utilisé et s’il s’agit de choses familières dans le travail, à l'école, dans les loisirs, etc. Peut se débrouiller dans la plupart des situations rencontrées en voyage dans une région où la langue cible est parlée. Peut produire un discours simple et cohérent sur des sujets familiers et dans ses domaines d'intérêt. Peut raconter un événement, une expérience ou un rêve, décrire un espoir ou un but et exposer brièvement des raisons ou explications pour un projet ou une idée.</td>
</tr>
<tr>
<td>UTILISATEUR ÉLÉMENTAIRE (survie)</td>
<td>A2</td>
<td>Peut comprendre des phrases isolées et des expressions fréquemment utilisées en relation avec des domaines immédiats de priorité (par exemple, informations personnelles et familiales simples, achat, environnement proche, travail). Peut communiquer lors de tâches simples et habituelles ne demandant qu'un échange d'informations simple et direct sur des sujets familiers et habituels. Peut décrire avec des moyens simples sa formation, son environnement immédiat et évoquer des sujets qui correspondent à des besoins immédiats.</td>
</tr>
<tr>
<td>UTILISATEUR ÉLÉMENTAIRE (découverte)</td>
<td>A1</td>
<td>Peut comprendre et utiliser des expressions familières et quotidiennes ainsi que des énoncés très simples qui visent à satisfaire des besoins concrets. Peut se présenter ou présenter quelqu’un et poser à une personne des questions la concernant - par exemple, sur son lieu d’habitation, ses relations, ce qui lui appartient, etc. - et peut répondre au même type de questions. Peut communiquer de façon simple si l'interlocuteur parle lentement et distinctement et se montre coopératif.</td>
</tr>
</tbody>
</table>