

UNIVERSITE DE TOULON
U.F.R. LETTRES, LANGUES & SCIENCES HUMAINES

SESSION / SEMESTRE : Session 1 / Semestre 1

DIPLÔME : LLCER Anglais

ANNÉE : 2019 - 2020

CODE Ue - Ecue MATIÈRE : 11b – Version (anglais)

DURÉE de l'ÉPREUVE : 2h00

SALLE : Amphi W 300

DATE : 14/01/2020

HEURE EXAMEN : 10h00 - 12h00 (12h40, tiers temps)

ENSEIGNANT : A. Rodriguez / M. Sabbatorsi

DOCUMENTS AUTORISÉS : Aucun

A MARRIAGE CEREMONY.

“Our turn,” Mr. Prewitt said, rising briskly. He led the way through the room where the clerks worked. Nobody bothered to look up. Nibs wrote smooth numerals and ran on. In a small inner room with green washed walls like a clinic's the registrar¹ waited: a table, three or four chairs against the wall. It wasn't what she thought a marriage would be like — for a moment she was daunted² by the cold poverty of a state-made ceremony.

“Good morning,” the registrar said. “If the witnesses will just sit down — would you two” — he beckoned them to the table and stared at them with gold-rimmed³ and glassy importance: it was as if he considered himself on the fringe of the priestly office. The Boy's heart beat: he was sickened by the reality of the moment. He wore a look of sullenness and of stupidity.

¹ a registrar: a person who keeps record

² to daunt: to overcome with fear

³ a rim: an edge, a border

“You’re both very young,” the registrar said.

“It’s fixed,” the Boy said. “You don’t have to talk about it. It’s fixed.”

The registrar gave him a glance of intense dislike; he said, “Repeat after me,” and then ran too quickly on, “I do solemnly declare that I know not of any lawful impediment”, so that the Boy couldn’t follow him. The registrar said sharply, “It’s quite simple. You’ve only to repeat after me...”

“Go slower,” the Boy said. He wanted to lay his hand on speed and break it down, but it ran on: it was no time at all, a matter of seconds, before he was repeating the formula “my lawful wedded wife.” He tried to make it careless, he kept his eyes off Rose, but the words were weighted with shame.

“No ring?” the registrar asked sharply.

“We don’t need any ring,” the Boy said. “This isn’t a church,” feeling he could never now rid his memory of the cold green room and the glassy face. He heard Rose repeating by his side: “I call upon these persons here present to witness...” and then the word “husband,” and he looked sharply up at her. If there had been any complacency in her face then he would have struck it. But there was only surprise, as if she were reading a book and had come to the last page too soon.

The registrar said, “You sign here. The charge is seven and six pence.”

Graham Greene, Brighton Rock (1938)

394 words – (punctuation unchanged).

L1 4 groupes 11.00 / 13.30 / 15.00 / 16.30

DOMINIC GAVIN 16th Dec. Mardi

L1. Thème. End of term exam 2019

'Macron-Trump et le sommet de Biarritz.' Par Alain Auffray. *Libération*.
Le 26 août 2019

Comment mesurer le succès - ou l'échec - d'un G7 ? A l'ère Trump, Emmanuel Macron n'avait guère d'autre choix que de placer la barre relativement bas. Avec un objectif essentiel: éviter à tout prix le fiasco canadien de l'an dernier, qui avait vu le président américain quitter précipitamment le Québec puis, depuis *Air Force One*, retirer sa signature du communiqué laborieusement négocié et insulter le Premier ministre canadien. Cette fois, Trump est resté jusqu'au bout et n'a eu que des mots doux pour son hôte français, un «*formidable leader*». De ce point de vue, le sommet de Biarritz fait donc figure de succès diplomatique pour Macron, qui a consacré du temps et de l'énergie à cajoler l'imprévisible occupant de la Maison Blanche - et s'épargner ainsi ses foudres.

On retiendra les images du «déjeuner surprise» auquel Macron avait convié Trump dès son arrivée samedi, avant le début officiel du sommet. Généreusement filmé et photographié, ce tête-à-tête de deux heures sur la terrasse déserte de l'Hôtel du Palais aura au moins eu le mérite de mettre l'Américain dans de bonnes dispositions : «*Beaucoup de bonnes choses se passent dans nos deux pays*», a tweeté celui qui, quelques heures plus tôt, menaçait encore de taxer le vin français en réponse à la loi sur la taxe votée en juillet par l'Assemblée nationale.

Après avoir ouvert la séquence diplomatique par ce repas intimiste, le président français l'a refermée par une conférence de presse conjointe avec son homologue américain. Face à la presse, les deux hommes ont affiché leur proximité et leur satisfaction. «*Nous avons plusieurs points communs: nous n'aimons pas perdre notre temps et nous aimons les résultats*», s'est vanté le président français, assurant même que le déjeuner avec l'impétueux alter ego américain avait été «*riche et productif*». Trump lui a fait écho, évoquant «*la meilleure réunion que nous ayons jamais eue*» et remerciant son «*ami*» Macron.

LLCER 1 ANGLAIS

LITTERATURES PLURIELLES
LE THÉÂTRE BAROQUE : CALDERÓN, CORNEILLE, SHAKESPEARE

A MIDSUMMER NIGHT'S DREAM

CONTRÔLE FINAL

Some critics insist on the darker side of the play, its savage and violent aspects.

Others say this drama is « all poetry, and sweeter poetry was never written. »
Overall, is this a sinister, violent play about love or a romantic baroque comedy ?

Université de Toulon

LLCER Anglais 1

Semestre 1 2019-20

12b Littérature des Pays Anglophones : Panorama de la littérature britannique

Cours de Mme Sibley

Evaluation de rattrapage (Session exceptionnelle, septembre 2020).

Le mardi 8 septembre 2020, 9h – 11h30

Salle Y008

Please answer all of the questions, paying careful attention to the quality of your written English. If you use sources such as class notes, please make sure that you re-formulate and do not copy 'word-for-word'.

Part A (12 points)

You should write around 500 words for each answer.

- 1) Choose any two literary genres which were popular in the Middle English period. For each of these genres, write a description of the genre's main characteristics, and write a summary of a famous work in that genre.
- 2) Write a brief overview of some of the most important characteristics of the Jacobean age, including some historical contextualisation and brief summaries of two famous works from the age.
- 3) Write a brief comparison of the Neoclassical and Romantic periods. You should sum up some key aspects of each period and include an explanation of three ways in which William Wordsworth differed from Alexander Pope in his conception of how poetry should be composed and/or what poets should aim to do.

Part B (8 points)

Answer the following questions in relation to the excerpt from Mary Shelley's *Frankenstein* given below. Remember to write your own sentences: do not copy sentences from another source.

- 1) Identify the narrator and narratee, and briefly situate the excerpt in relation to the rest of the novel.
- 2) Analyse the structure of the excerpt (consider how it can be divided into parts) and briefly summarise the main idea(s) of each part.
- 3) Write a paragraph explaining how Mary Shelley develops the reader's sympathy for the creature in this excerpt. Choose at least three different details from the excerpt to illustrate your analysis.

I continued for the remainder of the day in my hovel in a state of utter and stupid despair. My protectors had departed, and had broken the only link that held me to the world. For the first time the feelings of revenge and hatred filled my bosom, and I did not strive to control them; but, allowing myself to be borne away by the stream, I bent my mind towards injury and death.

5 When I thought of my friends, of the mild voice of De Lacey, the gentle eyes of Agatha, and the exquisite beauty of the Arabian, these thoughts vanished, and a gush of tears somewhat soothed me. But again, when I reflected that they had spurned and deserted me, anger returned, a rage of anger; and, unable to injure anything human, I turned my fury towards inanimate objects. As night advanced, I placed a variety of combustibles around the cottage; and, after
10 having destroyed every vestige of cultivation in the garden, I waited with forced impatience until the moon had sunk to commence my operations.

As the night advanced, a fierce wind arose from the woods, and quickly dispersed the clouds that had loitered in the heavens: the blast tore along like a mighty avalanche, and produced a kind of insanity in my spirits that burst all bounds of reason and reflection. I lighted the dry
15 branch of a tree, and danced with fury around the devoted cottage, my eyes still fixed on the western horizon, the edge of which the moon nearly touched. A part of its orb was at length hid, and I waved my brand; it sank, and, with a loud scream I fired the straw, and heath, and bushes, which I had collected. The wind fanned the fire, and the cottage was quickly enveloped by the flames, which clung to it, and licked it with their forked and destroying tongues. 'As soon as I
20 was convinced that no assistance could save any part of the habitation, I quitted the scene and sought for refuge in the woods.

And now, with the world before me, whither should I bend my steps? I resolved to fly far from the scene of my misfortunes; but to me, hated and despised, every country must be equally horrible. At length the thought of you crossed my mind. I learned from your papers that you
25 were my father, my creator; and to whom could I apply with more fitness than to him who had given me life? Among the lessons that Felix had bestowed upon Safie, geography had not been omitted. I had learned from these the relative situations of the different countries of the earth. You had mentioned Geneva as the name of your native town; and towards this place I resolved to proceed.

30 But how was I to direct myself? I knew that I must travel in a south westerly direction to reach my destination; but the sun was my only guide. I did not know the names of the towns that I was to pass through, nor could I ask information from a single human being; but I did not despair. From you only could I hope for succour, although towards you I felt no sentiment but that of hatred. Unfeeling, heartless creator! You had endowed me with perceptions and
35 passions, and then cast me abroad, an object for the scorn and horror of mankind. But on you only had I any claim for pity and redress, and from you I determined to seek that justice which I vainly attempted to gain from any other being that wore the human form.

My travels were long, and the sufferings I endured intense. It was late in autumn when I quitted the district where I had so long resided. I travelled only at night, fearful of encountering the
40 visage of a human being. Nature decayed around me, and the sun became heatless; rain and snow poured around me; mighty rivers were frozen; the surface of the earth was hard, and chill, and bare, and I found no shelter. Oh, earth! how often did I imprecate curses on the cause of my being! The mildness of my nature had fled, and all within me was turned to gall and bitterness.

UNIVERSITÉ DE TOULON
FACULTÉ DES LETTRES ET SCIENCES HUMAINES

SESSION / SEMESTRE	: session 1, semestre 1
DÉPARTEMENT	: LLCER anglais
CODE U.E. / ANNÉE	: 13b / 2019-2020
MATIÈRE	: panorama de la civilisation américaine
DURÉE de l'ÉPREUVE	: 2h30
DATE ET HEURE	: 13 janvier 2020, 8h - 10h30
SALLE	: amphi W 300
ENSEIGNANTS	: L. Gy / K. Laffort / P.-F. Peirano
DOCUMENTS AUTORISÉS:	pas de documents autorisés

I. Answer **TWO** of the following six questions (5 pts).

- The causes of discontent in the Thirteen American Colonies (1764-1775).
- What were the main stages in the expansion of the American territory in the 19th century?
- What were the causes of the American Civil War (1861-1865)?
- When was the United States recognized as a major power on the world stage?
- Why is the late 19th century known as the period of “unrestrained capitalism” or “the Gilded Age”?
- What institutions represent the three branches of power at **federal** level?

II. Make a detailed commentary plan on **ONE** of the two texts (15 pts).

Text 1. The immigrant experience.

The experience of the immigrants recapitulated the early American pioneer hardships,¹ since the difficulties they encountered were those of a jungle society rather than a jungle wilderness. It added a dimension of tragic depth which American life needed: even in its

¹ Hardships: *les difficultés*.

most tragic phases it furnished an element of vitality which re-created the American
5 experience in every decade. There was much in the American mind that tended to become
fixed and conformist. The immigrant experience hurled itself against² this with insistent
eagerness,³ kindling⁴ a warmth that thawed⁵ out much of the glacial rigidity.

The immigrants eventually found their place in the American economy, but the
economy also felt the impact of the immigration, which provided a labor force for a rapidly
10 expanding industrialism. Without the immigrants America could not have found quickly
enough the man power to build the railroads, mine the coal and run the machines. Moreover,
while most of the immigrants had to do unskilled⁶ jobs, enough of them were skilled,
carrying over techniques from a European industrialism which had made an earlier start. The
increase immigration also meant more consumers as well as more producers. And since the
15 immigrants started on so little, their living standards kept steadily improving.

The immigrant's obsession with rising living standards was something he gave to
American life as well as something he took from it. He was a man in a hurry, not only to
make money but to show he had made it. The stories of the "self-made man" that caught the
American imagination were in many cases the Horatio Alger⁷ stories of immigrant boys who
20 rose to the top of the heap.⁸ Their business methods were not so different from the methods
of the earlier Americans, but since they were so avid for results the legend grew that they
were distinctively unscrupulous. Certainly there was a febrile intensity about the immigrant
that was part of his world of wonder: he was the small boy with his nose pressed against the
shopwindow whose sweets were out of his reach unless he could come in with a fistful⁹ of
25 coins. He was full of wonder at the miracles of science and mechanical inventions, at the

² To hurl oneself against: *se jeter (avec violence) contre (ici, au sens figuré)*.

³ Eagerness: *l'ardeur*.

⁴ To kindle: *enflammer*.

⁵ To thaw [θɔ:]: *fondre / faire fondre*.

⁶ Skilled / unskilled (here): *qualifié / non qualifié*.

⁷ Horatio Alger (1832-1899) was an American author, famous for his novels in which poor boys climb up the social ladder through hard work, determination and honesty. Those novels are often known as "rags-to-riches" stories.

⁸ The heap: *le tas / la masse*.

⁹ A fistful: *une poignée*.

course of progress, at wealth and power. He was full of a sense of promise and possibility which renewed the pioneer spark.¹⁰

From Max Lerner, *America as a Civilization* (1957).

**Text 2. Extracts from Barack Obama's New Hampshire primary speech
(January 8th, 2008).**

Thank you, New Hampshire. I love you back. Thank you. Thank you. Well, thank you so much. I am still fired up and ready to go. (*Applause*) Thank you. Thank you. [...]

For most of this campaign, we were far behind. We always knew our climb would be steep.¹¹ But in record numbers, you came out, and you spoke up for change.

5 And with your voices and your votes, you made it clear that at this moment, in this election, there is something happening in America. There is something happening when men and women in Des Moines and Davenport, in Lebanon and Concord,¹² come out in the snows of January to wait in lines that stretch block after block because they believe in what this country can be. [...]

10 We know the battle ahead will be long. But always remember that, no matter what obstacles stand in our way, nothing can stand in the way of the power of millions of voices calling for change. [...]

For when we have faced down impossible odds,¹³ when we've been told we're not ready or that we shouldn't try or that we can't, generations of Americans have responded
15 with a simple creed¹⁴ that sums up the spirit of a people: Yes, we can. Yes, we can. It was a creed written into the founding documents that declared the destiny of a nation: Yes, we can.

It was whispered by slaves and Abolitionists as they blazed a trail towards freedom through the darkest of nights: Yes, we can.

¹⁰ The spark: *l'étincelle*.

¹¹ Steep: *raide / abrupt(e)*.

¹² Des Moines is the capital city of the State of Iowa. Davenport and Lebanon are towns respectively located in Iowa, Pennsylvania. Concord is the capital city of the State of New Hampshire.

¹³ To face down impossible odds: *avoir très peu de chances de réussir quelque chose*.

¹⁴ A creed: *un credo / une croyance*.

It was sung by immigrants as they struck out from¹⁵ distant shores and pioneers who
20 pushed westward against an unforgiving¹⁶ wilderness: Yes, we can.

It was the call of workers who organized, women who reached for the ballot,¹⁷ a
president who chose the moon as our new frontier, and a king who took us to the
mountaintop and pointed the way to the promised land: Yes, we can, to justice and equality.

Yes, we can, to opportunity and prosperity. Yes, we can heal this nation. Yes, we can
25 repair this world. Yes, we can.

And so, tomorrow, as we take the campaign south and west, as we learn that the
struggles of the textile workers in Spartanburg¹⁸ are not so different than the plight of the
dishwasher in Las Vegas, that the hopes of the little girl who goes to the crumbling school in
Dillon¹⁹ are the same as the dreams of the boy who learns on the streets of L.A., we will
30 remember that there is something happening in America, that we are not as divided as our
politics suggest, that we are one people, we are one nation.

And, together, we will begin the next great chapter in the American story, with three
words that will ring from coast to coast, from sea to shining sea: Yes, we can.

Thank you, New Hampshire. Thank you.

¹⁵ To strike out from (here): to leave.

¹⁶ Unforgiving: *inhospitalier / impitoyable*.

¹⁷ The ballot: *le droit de vote*.

¹⁸ Spartanburg, a town in South Carolina.

¹⁹ There are three towns called "Dillon" in the United States — respectively, in South Carolina, Colorado and Montana.

UNIVERSITÉ DE TOULON
U.F.R. LETTRES & SCIENCES HUMAINES

SESSION / SEMESTRE : 1

DIPLÔME : LLCER

ANNÉE : Licence 1

CODE Ue - Ecue MATIÈRE : 13c Dossier de presse

DURÉE de L'ÉPREUVE : 1h30

SALLE : Amphi W300

DATE : 17/01/20

HEURE EXAMEN : 8h – 9h30

ENSEIGNANT : Patrick Conroy

DOCUMENTS AUTORISÉS : Dictionnaire anglais

1. What is media bias?
2. Name two types of media bias and explain them.
3. Read the following article from the *Irish Independent* and write a critical analysis of it (400-500 words). Back up your points with reference to the text. You may use this sample outline as a guide on how to structure your work:

- I. Background information to help your readers understand the nature of the work
 - A. Information about the work
 - 1. Title
 - 2. Author
 - 3. Publication information
 - 4. Statement of topic and purpose of article
 - B. Thesis statement indicating your main reaction to the work
- II. Summary or description of the work
- III. Interpretation and/or evaluation
 - A. Discussion of the work's organization
 - B. Discussion of the work's style
 - C. Effectiveness (does the article achieve its objective?)
 - D. Discussion of the topic's treatment
 - E. Discussion of appeal to a particular audience

Why rampant hypocrisy of eco activists is doing more harm than good to our planet



Controversy: Elizabeth May, the leader of Canada's Green Party, before and after the picture was 'doctored' to remove a disposable cup

Lorraine Courtney

September 30 2019

The Irish Independent

It's not easy being green. It's so hard that this week Canada's Green Party admitted to photoshopping a disposable cup out of a photo of party leader Elizabeth May ahead of next month's election. It replaced it with a reusable version and metal straw. But I've rarely seen an eco-activist, online or off, who wasn't a hypocrite.

The planet is being systematically destroyed. Yet all we've managed lately is an online battering of Ryan Tubridy (Irish television presenter) and lots and lots of virtue signalling on social media by middle-class parents. You've seen them too, uploading photos of little Amelia heading to the #climatestrike from their iPhone that was made in China.

The eco-hypocrites are everywhere. I see mummy bloggers who insist they use cloth nappies but then post about the 10 different teething rings they've been #gifted and don't seem to see or care about the hypocrisy. It's the same with the beauty bloggers. You'll watch one wax lyrical about a new vegan beauty line and spend the very next video unpacking a ginormous shopping bag of new outfits - to be worn once. Then there are my vegan, vegetarian and mostly meat-free peers who eat an avocado on toast every morning. A Carbon Footprint Ltd study shows a pack of just two avocados has an emissions footprint of 846.36g CO₂, almost twice the size of one kilo of bananas.

Revelry at this summer's music festivals was once again environmentally grim on a grand scale. In 2018 Electric Picnic- goers left behind 10kg of waste per person. Organisers said there was a "definite improvement" this year but in the aftermath the site was a sad wasteland, strewn with abandoned tents, camping chairs, soggy sleeping bags and empty drinks cans.

The eco-friendly market is mushrooming as we're buying ever more stuff. It doesn't matter that it's bamboo cutlery and organic cotton. Last year the reusable water bottle market was valued at more than \$8bn (€7.3bn), up 3pc from 2017, and it's expected to reach \$10.4bn by 2025. Companies are onto our new-found love of all things eco. They have jumped on board the eco-bandwagon, keen to virtue signal their way to a few more euro, and are marketing green products to us.

Truth is, we don't need them. It's pointless, wasteful and not environmentally friendly to replace your metal cutlery with bamboo forks and knives. But there's no money in advertising or promoting the reuse of things that we already own, and most of us own too much stuff already. Be honest. How many KeepCups do you have in the back of your kitchen cupboard?

In a finding that will surprise, probably, no one, a 2018 survey showed that the more a person claims to be concerned about global warming, the less likely they are to behave in environmentally friendly ways. Participants in a year-long study who doubted the scientific consensus on the issue "opposed policy solutions" but at the same time, they "were most likely to report engaging in individual-level, pro-environmental behaviours", said a research team led by University of Michigan psychologist Michael Hall.

Conversely, those who expressed the greatest concern about the warming environment "were most supportive of government climate policies, but least likely to report individual-level actions".

Those of us on the green bandwagon might consider ourselves environmentally friendly but we're not, according to the statistics. We are the reason fast fashion exists. Too many of us go shopping a few times a month, conveniently forgetting that producing one T-shirt uses about 2,700 litres of water, the same amount that the average person drinks over the course of 900 days. We have a three-times-a-week Deliveroo habit. The portions are massive and we don't usually finish them, and that's not taking into account the packaging it's delivered in. Figures from Wrap, the UK charity, found 18 to 34-year-olds wasted 49pc more food and drink in an average week than pensioner households.

Aside from the hypocrisy, the eco-conscious have a tendency to come across as condescending and aggressive rather than trying to help. I've stopped listening to them and bet I'm not the only one.

I've always tried to live and spend more carefully and think about how grandparents did things. Yes, they mostly wanted to save money. But they lived far more sustainably and saving the planet was a happy by-product. Some changes all these new green activists could make so as to be more inspirational but less obnoxious: stop eco-preaching and virtue signalling; stop pushing a green agenda on us at every opportunity and lashing out at anybody who asks questions; just stop and live your life mindfully and quietly and prudently.

Epreuve :
Culture générale
L1 LLCER Anglais 14a
Penser le *long* XIX^{ème} siècle :
cultures, politique, économies et sociétés
(enseignant : M. Simone Visciola)

Vendredi 10 janvier 2020
(13h30-16h30)- amphi W 300

document autorisé : AUCUN

Développez de façon synthétique et cohérente
les quatre questions suivantes

(sans faire ni introduction ni conclusion)

Question 1. Étudier, se former en Europe au XIX^{ème} siècle.
(5 points)

Question 2. Où et comment se déroulent les révolutions nationales du « printemps des peuples » ?
(5 points)

Question 3. La condition ouvrière au XIX^{ème} siècle et la naissance du socialisme. (5 points)

Question 4. Quels sont les efforts réalisés au XIX^{ème} siècle pour mettre fin à la condition que la société réservait à la femme ?
(5 points)

UNIVERSITE DE TOULON
U.F.R. LETTRES & SCIENCES HUMAINES

SESSION / SEMESTRE : **SESSION 1 / SEMESTRE 1**

DIPLÔME : **L1 LLCER ANGLAIS (ÉTUDIANTS SALARIÉS)**

ANNÉE : **2019/2020**

CODE Ue - Ecue MATIÈRE : **14B MÉTHODOLOGIE DU TRAVAIL UNIVERSITAIRE**

DURÉE de L'ÉPREUVE : **01H00**

ENSEIGNANT : **ANAÏS ALEDO**

DOCUMENTS AUTORISÉS : **AUCUN**

RÉPONDEZ AUX QUESTIONS SUIVANTES PAR DES PHRASES COMPLÈTES (EN FRANÇAIS POUR LES QUESTIONS EN FRANÇAIS ET EN ANGLAIS POUR LES QUESTIONS EN ANGLAIS).

- 1) Donnez deux exemples de ressources que vous pouvez utiliser pour mener une recherche documentaire de qualité universitaire (soyez précis, vous pouvez donner un type de lieu et si vous souhaitez répondre « internet », donnez des détails : « *nom ou type de site sur internet* »).
- 2) Quelle sont les deux différences entre un sommaire et une table des matières ?
- 3) Un document à valeur scientifique est :
 - un document qui parle de sciences dures (physique/chimie par exemple)
 - un document sur n'importe quel sujet (y compris littérature ou sociologie par exemple) mais fait par un ou des spécialistes officiels, enseignants-chercheurs
 - un document fait par un ou des spécialistes officiels, enseignants-chercheurs mais sur des sujets de science dure uniquement (physique/chimie par exemple)
- 4) Qu'est-ce qui différencie une question simple d'une problématique (qu'est-ce qui fait qu'une interrogation est ou non une problématique) ?
- 5) Expliquez en une ou deux phrases ce qu'est une fiche de lecture.
- 6) Voici trois documents. Dites le(s)quel(s) est/sont une/des source(s) primaire(s) et le(s)quel(s) est/sont une/des source(s) secondaire(s).

SOLAR SYMBOLISM AND RELATED IMAGERY
IN SHAKESPEARE

Some Possible Inferences

Several critics such as C. F. Spurgeon, W. Clemen, and J. D. Wilson have occasionally drawn attention to Shakespeare's favourable attitude towards the sun-symbol, but the feature has not yet received any systematic treatment⁽¹⁾. Seen against the back-ground of the Elizabethan world-picture, Shakespeare's making use of this may not be particularly surprising since the Elizabethans were all familiar with the correspondences between the microcosm (man) and the macrocosm (the universe), so that the comparison between a king, occupying the eminent place in society, and the sun, similarly situated in the planetary system, readily appealed to the Elizabethan imagination. Imagery related to solar phenomena is equally frequent in Marlowe, Thomas Dekker (cf. *The Sun's Darling*) and Henry Chettle, but it is characterized by qualities which clearly distinguish this from Shakespeare's solar imagery. We are convinced that Shakespeare's leanings in this direction were rooted deeper than in any other writer of the period. For instance, in *Richard II* this particular symbolism found a striking application; here the radiance of the sun is symbolical of Richard's behaviour, so that the usurper

(1) C. F. SPURGEON, *Shakespeare's Imagery* (Cambr. Univ. Press 1936), pp. 233-238. W. CLEMEN, *Shakespeares Bilder* (Bonn, 1936) pp. 77-78.

Sonnet 130

My mistress' eyes are nothing like the sun;
Coral is far more red than her lips' red;
If snow be white, why then her breasts are dun;
If hairs be wires, black wires grow on her head.
I have seen roses damasked, red and white,
But no such roses see I in her cheeks;
And in some perfumes is there more delight
Than in the breath that from my mistress reeks.
I love to hear her speak, yet well I know
That music hath a far more pleasing sound.
I grant I never saw a goddess go;
My mistress when she walks treads on the ground.

And yet, by heaven, I think my love as rare
As any she belied with false compare.

William Shakespeare

a) SHAKESPEARE William, Sonnet 130, 1609 (adaptation en anglais contemporain)

b) SCHRICKX, Willem, *Revue Belge de philologie et d'histoire*, « Solar Symbolism and Related Imagery in Shakespeare », 1951

Le sonnet 130 de Shakespeare ou le blason mis à nu

NATHALIE ROULON
Université de Strasbourg

Shakespeare's sonnet 130 is sometimes read as an anti-blazon and therefore as a misogynist text. Drawing on a large number of Renaissance poems, I show that this is a misleading of the sonnet which far from presenting the dark lady in unflattering terms pays her an unconventional tribute. Shakespeare's seemingly discordant words are metaphors 'he better to know light in their mistress's nature' rather than disparaging it. I also refer to other poems of the traditional Petrarchan representation of women – rather than an anti-blazon, sonnet 130 is best defined as a metablazon.

Le sonnet 130 de Shakespeare est parfois lu comme un anti-blason et, par conséquent, comme un texte misogyne. En rapprochant un grand nombre de poèmes de la Renaissance, le montre qu'il s'agit d'une représentation assez éloignée de celle de la Dame idéale, un sonnet qui, au lieu de rendre un hommage peu conventionnel, Shakespeare lui mise à nu les métaphores discordantes de façon à mieux mettre en lumière leur double fonction. Plus que de dénigrer la Dame, il propose une nouvelle manière de la représenter, des femmes propre à la tradition pétrarquiste. Ce n'est pas à l'opposé du blason traditionnel, le métablason qui corrige le mieux le blason.

Le sonnet 130, l'un des plus connus de la série consacrée à la Dame brune. C'est parfois qualifié de « contre-blason » ou « anti-blason » et interprété de fait, comme un texte misogyniste. D'après Frank Erik Pontner, par exemple, le contre-blason évoque une femme dont l'apparence physique est diamétralement opposée à celle de la Dame idéale de la *descriptio mulierum* traditionnelle, une femme qui, par conséquent, est tout sauf belle. Le texte ternirait donc l'image de la Dame. Que est-il exactement ?

L'objet de cet article est d'apporter une réponse à cette question en définissant le contexte littéraire dans lequel s'inscrit le poème. C'est-à-dire en montrant comment il se situe par rapport à la tradition pétrarquiste, et au blason en particulier. En effet, seule une étude comparative peut permettre d'évaluer la dette de Shakespeare l'égard des sonnetistes élyséens et de leurs prédécesseurs français afin de saisir la spécificité de son geste poétique.

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c) Article de ROULON, Nathalie, « Le sonnet 130 de Shakespeare ou le blason mis à nu », 2015

7) Que devez-vous toujours faire lorsque vous rendez un travail qui s'appuie sur un ou plusieurs document(s) ou dans lequel vous avez inséré des citations ?

- 8) Vrai ou faux ? Lorsque vous avez un commentaire de texte à faire en civilisation, il est préférable d'aller et rester dans le sens du texte/de l'auteur. Pourquoi ?
- 9) Vrai ou faux ? A la bibliothèque universitaire, vous pouvez demander à emprunter des livres ou documents uniquement de cette bibliothèque.
- 10) Where is the bibliography in an academic work or a book?
- 11) Give two pieces of advice for a successful oral exam.
- 12) Give two examples of what you can do to make your note taking easier and quicker or clearer.
- 13) Where can be found the appendices (= *les annexes*) in an academic work or a book? Give two examples of what you can find in the appendices.
- 14) Give three pieces of information that you must write on the flyleaf (= *page de garde*) of a university work/file.
- 15) Give two examples of typographic* differences between French and English.
-

* La typographie est tout ce qui se rapporte aux caractères d'un texte : la ponctuation, les espaces nécessaires ou au contraire incorrects, l'utilisation de majuscules, d'abréviations...

Université de Toulon

LLCER Anglais 1^{ère} année

ECUE 22a Littérature des Pays Anglophones : cours sur *The Great Gatsby* Semestre 2

Evaluation de la session exceptionnelle, septembre 2020

Cours de Mme Sibley

Le mardi 8 septembre, 13h30-16h30

Salle Y008

Choose ONE of the following questions:

- Write a detailed plan for a literary commentary on the excerpt from F. Scott Fitzgerald's novel *The Great Gatsby* given below and on the next pages.

OR

- Write a detailed plan for an essay on the following subject:
Corruption in *The Great Gatsby*

You should write the introduction, a detailed plan (clearly divided into parts, mentioning the key ideas of your commentary/essay and giving examples, with transitions between the parts) and a conclusion. Remember to pay careful attention to the quality of your written English, and do not copy any sentences from other sources.

Excerpt for commentary:

5 The rain cooled about half-past three to a damp mist through which occasional thin drops swam like dew. Gatsby looked with vacant eyes through a copy of Clay's "Economics," starting at the Finnish tread that shook the kitchen floor and peering toward the bleared windows from time to time as if a series of invisible but alarming happenings were taking place outside. Finally, he got up and informed me in an uncertain voice that he was going home.

"Why's that?"

10 "Nobody's coming to tea. It's too late!" He looked at his watch as if there was some pressing demand on his time elsewhere. "I can't wait all day."

"Don't be silly; it's just two minutes to four."

15 He sat down, miserably, as if I had pushed him, and simultaneously there was the sound of a motor turning into my lane. We both jumped up and, a little harrowed myself, I went out into the yard.

Under the dripping bare lilac trees a large open car was coming up the drive. It stopped. Daisy's face, tipped sideways beneath a three-cornered lavender hat, looked out at me with a bright ecstatic smile.

20 "Is this absolutely where you live, my dearest one?"

The exhilarating ripple of her voice was a wild tonic in the rain. I had to follow the sound of it for a moment, up and down, with my ear alone before any words came through. A damp streak of hair lay like a dash of blue paint across her cheek and her hand was wet with glistening drops as I took it to help her from the car.

"Are you in love with me," she said low in my ear. "Or why did I have to come alone?"

"That's the secret of Castle Rackrent. Tell your chauffeur to go far away and spend an hour."

30 "Come back in an hour, Ferdie." Then in a grave murmur, "His name is Ferdie."

"Does the gasoline affect his nose?"

"I don't think so," she said innocently. "Why?"

We went in. To my overwhelming surprise the living room was deserted.

35 "Well, that's funny!" I exclaimed.

"What's funny?"

She turned her head as there was a light, dignified knocking at the front door. I went out and opened it. Gatsby, pale as death, with his hands plunged like weights in his coat pockets, was standing in a puddle of water glaring tragically into my eyes.

40

With his hands still in his coat pockets he stalked by me into the hall, turned sharply as if he were on a wire and disappeared into the living room. It wasn't a bit funny. Aware of the loud beating of my own heart I pulled the door to against the increasing rain.

45 For half a minute there wasn't a sound. Then from the living room I heard a sort of choking murmur and part of a laugh followed by Daisy's voice on a clear artificial note.

"I certainly am awfully glad to see you again."

50 A pause; it endured horribly. I had nothing to do in the hall so I went into the room.

Gatsby, his hands still in his pockets, was reclining against the mantelpiece in a strained counterfeit of perfect ease, even of boredom. His head leaned back so far that it rested against the face of a defunct mantelpiece clock and from this position his distraught eyes stared down at Daisy who was sitting frightened but graceful on the edge of a stiff chair.

55

"We've met before," muttered Gatsby. His eyes glanced momentarily at me and his lips parted with an abortive attempt at a laugh. Luckily the clock took this moment to tilt dangerously at the pressure of his head, whereupon he turned and caught it with trembling fingers and set

60

it back in place. Then he sat down, rigidly, his elbow on the arm of the sofa and his chin in his hand.

"I'm sorry about the clock," he said.

65 My own face had now assumed a deep tropical burn. I couldn't muster up a single commonplace out of the thousand in my head.

"It's an old clock," I told them idiotically.

I think we all believed for a moment that it had smashed in pieces on the floor.

70 "We haven't met for many years," said Daisy, her voice as matter-of-fact as it could ever be.

"Five years next November."

75 The automatic quality of Gatsby's answer set us all back at least another minute. I had them both on their feet with the desperate suggestion that they help me make tea in the kitchen when the demoniac Finn brought it in on a tray.

80 Amid the welcome confusion of cups and cakes a certain physical decency established itself. Gatsby got himself into a shadow and while Daisy and I talked looked conscientiously from one to the other of us with tense unhappy eyes. However, as calmness wasn't an end in itself I made an excuse at the first possible moment and got to my feet.

Université de Toulon

LLCER Anglais 1^{ère} année

ECUE 22b Panorama de la Littérature U.S, Semestre 2

Evaluation de la session exceptionnelle, septembre 2020

Cours de Mme Sibley

Le mardi 8 septembre, 13h30-16h30

Salle Y008

Write an introduction, detailed plan and a conclusion for a literary commentary on the poem below by Anne Bradstreet. You may write a linear commentary or a *commentaire composé*, as you wish.

You should write a paragraph for the introduction, a detailed plan (clearly divided into parts, mentioning all of the key ideas of your commentary and giving examples, with transitions between the parts), and a paragraph for the conclusion. Remember to pay careful attention to the quality of your written English, and do not copy any sentences from other sources.

Notes to help you understand the poem: " 'twas"= it was' "thy" = your " thee" = you
"thine"= your "oft" = often 'e'er'= ever "gin" = begin "didst" = did "Thou hast" = you have

Verses upon the Burning of our House, July 10th, 1666

BY ANNE BRADSTREET

*Here Follows Some Verses Upon the Burning
of Our house, July 10th. 1666. Copied Out of
a Loose Paper.*

In silent night when rest I took,
For sorrow near I did not look,
I wakened was with thund'ring noise
And piteous shrieks of dreadful voice.
5 That fearful sound of "fire" and "fire,"
Let no man know is my Desire.
I, starting up, the light did spy,
And to my God my heart did cry
To straighten me in my Distress
10 And not to leave me succourless.
Then, coming out, behold a space
The flame consume my dwelling place.
And when I could no longer look,
I blest His name that gave and took,
15 That laid my goods now in the dust.
Yea, so it was, and so 'twas just.
It was his own, it was not mine,
Far be it that I should repine;

He might of all justly bereft
20 But yet sufficient for us left.
When by the ruins oft I past
My sorrowing eyes aside did cast
And here and there the places spy
Where oft I sate and long did lie.
25 Here stood that trunk, and there that chest,
There lay that store I counted best.
My pleasant things in ashes lie
And them behold no more shall I.
Under thy roof no guest shall sit,
30 Nor at thy Table eat a bit.
No pleasant talk shall 'ere be told
Nor things recounted done of old.
No Candle e'er shall shine in Thee,
Nor bridegroom's voice e'er heard shall be.
35 In silence ever shalt thou lie,
Adieu, Adieu, all's vanity.
Then straight I 'gin my heart to chide,
And did thy wealth on earth abide?
Didst fix thy hope on mould'ring dust?
40 The arm of flesh didst make thy trust?
Raise up thy thoughts above the sky
That dunghill mists away may fly.
Thou hast a house on high erect
Framed by that mighty Architect,
45 With glory richly furnished,
Stands permanent though this be fled.
It's purchased and paid for too
By Him who hath enough to do.
A price so vast as is unknown,
50 Yet by His gift is made thine own;
There's wealth enough, I need no more,
Farewell, my pelf, farewell, my store.
The world no longer let me love,
My hope and treasure lies above.

1/09/20

‘But I Saw It on Facebook’: Hoaxes Are Making Doctors’ Jobs Harder

Without the support of social platforms, our efforts to stamp out viral misinformation feel futile.

By Seema Yasmin and Craig Spencer

Dr. Yasmin is the author of “Viral B.S.: Medical Myths and Why We Fall for Them.” Dr. Spencer is an emergency medicine physician.

- Aug. 28, 2020 - The New York Times



The news came from a colleague — not a doctor but someone who works in the emergency room and has seen firsthand the devastation caused by the pandemic. “There is a cure for Covid-19,” he said. “It must be true because a doctor friend shared a Facebook post about this cure.”

When confronted with the latest, credible scientific evidence — that there is no cure for Covid-19, that the disease has killed more than 180,000 Americans precisely because we have no effective way of averting death for the millions who are infected — he doubled down. “But I saw it on Facebook,” he said.

In the emergency room and in conversations with the American public through cable news interviews and Op-Eds like this one, we’ve both been working to dissect and debunk the many myths about this new virus, its potential treatments and the possibility of a vaccine. We read the mistruths on our patient’s phones, listen to theories borrowed from internet chat rooms and watch as friends and family scroll through Facebook saying, “Here — it says that this was definitely created in a Chinese laboratory.”

Seven months into the worst pandemic of our lifetime, the virus continues to spread alongside medical myths and health hoaxes. False news is not a new phenomenon, but it has been amplified by social media. A [new report about Facebook from Avaaz](#), a nonprofit advocacy organization that tracks false information, shows how widespread and pervasive this amplification is.

Websites spreading health hoaxes on Facebook peaked at an estimated 460 million views on the platform in April 2020, according to the report, just as the virus was spreading around the world and overwhelming hospitals in New York City. Facebook claims to assess and add warning labels to factually incorrect posts; but in a subset of posts analyzed by Avaaz, only 16 percent of those containing health misinformation had a warning label.

Facebook’s algorithm rewards and encourages engagement with content that provokes strong emotions, which is exactly the kind of content we warn patients to doubt and carefully assess, since false information is often packaged as novel and sensational. The report’s title calls Facebook’s algorithm “A Major Threat to Public Health” — something our clinical and research experiences amply confirm.

Public health organizations have been unable to keep up with the deluge of sophisticated medical myths and pseudoscience shared on Facebook. Despite the efforts of the Centers for Disease Control and Prevention and the World Health Organization, content

from the top 10 health misinformation sites received four times as many Facebook views as content from the C.D.C., W.H.O. and eight other leading health institutions during April 2020.

Facebook enables known misinformation spreaders to share their bunk widely. Networks spreading health conspiracy theories and pseudoscience generated an estimated 3.8 billion Facebook views between May 28, 2019 and May 27, 2020.

The report quantifies the reach of so-called superspreaders of health misinformation and disinformation on Facebook, including websites such as GreenMedInfo and RealFarmacy, which package pseudoscience as credible, believable news. These include false claims that 5G technology is harmful to human health and that certain types of vaccines have never been tested.

While GreenMedInfo has been removed from Pinterest, it thrives on Facebook: In the last year, it received more than 39 million views. And RealFarmacy, which according to Avaaz is on track to become one of the largest health misinformation networks in the world, received an astonishing 581 million views in a year. One article alone, hawking colloidal silver as a treatment for viruses, was viewed an estimated 4.5 million times. We can't compete with a global platform whose powerful algorithm rewards sensational, false content.

We see the consequences in the clinic and the emergency room. Patients question our evidence-based medical guidance, refuse safe treatments and vaccines, and cite Facebook posts as "proof" that Covid-19 is not real.

While doctors and other health care professionals play a critical role in educating the public, we are not immune to the sophisticated techniques of false information. Colleagues have confided in us that they believe the virus is man-made and diminishing in strength; others have asked us to invest money in Covid-19 "cures." While we try, each day, to counter these dangerous falsehoods that circulate among our patients and our peers, our ability to counsel and provide care is diminished by a social network that bolsters distrust in science and medicine. Facebook is making it harder for us to do our jobs.

Purveyors of false news will always exist; for as long as there have been epidemics there have been snake oil salespeople exploiting fear and peddling false hope. But Facebook enables these charlatans to thrive. Absent a concerted effort from Facebook to rework its algorithm in the best interests of public health — and not profit — we will continue to throw water on little fires of misinformation while an inferno blazes around us.

About the authors

Seema Yasmin ([@DoctorYasmin](#)) is director of the Stanford Health Communication Initiative and the author of the forthcoming, "Viral B.S.: Medical Myths and Why We Fall for Them." Craig Spencer ([@Craig_A_Spencer](#)) is an emergency medicine physician and director of Global Health in Emergency Medicine at NewYork-Presbyterian/Columbia University Medical Center.

Answer the following questions. Explain your answers, give as much detail as possible and refer to the text.

1. Is this an opinion piece or a factual news story? How can you tell?
2. What problem do the writers address in this article?
3. What techniques do the writers use to give credibility to their argument?
4. Who do they say must take responsibility to help solve the problem?
5. In what way does the problem directly affect doctors and medical professionals?
6. According to the writers, how does Facebook's algorithm contribute to the problem?
7. Who, in this case, are the "snake oil salespeople"?
8. Have you encountered the type of story/article mentioned in this piece while using social media? If so, Have you read any?
9. Can you suggest any ways that people can avoid being fooled by this phenomenon?
10. How can people be sure that what they read online can be believed?

UNIVERSITE DE TOULON
U.F.R. LETTRES & SCIENCES HUMAINES

SESSION / SEMESTRE : Licence 1 / semestre 2 (session dite « de remplacement »)

DATE : Mercredi 9 septembre 2020

DUREE : 2h (11h-13h)

DIPLÔME : LLCER Anglais

ANNÉE : 2019-2020

CODE Ue - Ecue MATIÈRE : 24c Techniques d'expression (français)

ENSEIGNANT·E : Mme Houillon

Le travail porte sur des éléments étudiés en cours avant le début du confinement.

Choisissez l'un des sujets suivants et rédigez-le afin d'être le ou la plus convaincant·e possible. Attention, au préalable un travail de recherches des idées est essentiel !

Vous veillerez à :

- faire apparaître les six étapes de la disposition de Cicéron (exorde, narration, confirmation, réfutation, digression, péroraison) par six paragraphes distincts.
- varier les types d'arguments utilisés (ethos, pathos, logos)
- utiliser des figures de style pour enrichir votre propos (anaphore, syllogisme, métaphore...)

Sujets (au choix)

1. Vous demandez à vos parents de vous laisser organiser une fête dans la maison familiale.
2. Vous vous adressez à vos camarades de classe pour les inciter à s'engager à vos côtés dans la protection de l'environnement.
3. Vous vous adressez à vos camarades de classe pour les inciter à s'inscrire sur les listes électorales et à aller voter.