

### Revisiting our classics

*Art and power* - There are many reasons to reread old favorites in addition to comfort and nostalgia. There are also many way of revisiting our classics.

	Is there only one way of understanding the purpose of classics?
At the end of the Unit, I will	- have given a thought about how things circle round - have given a thought about reinventing messages - have worked on a movie
What vocabulary will I need ?	- passion - movie - love
What grammatical structure will I need ?	- supposition -past perfect
What documents will be used ?	<p><b>1- modern view on marriage</b>            1a- <i>Pride and Prejudice</i> by Jane Austen, 1796, a summary            1b- <i>Bridget Jones's Diary</i> by Helen Fielding, 1996, a Summary            1c- <i>Who's who ? Document photos</i> (2005 film directed by Joe Wright, <i>BBC movie</i> 1995, 2001 film directed by Sharon Maguire)</p> <p><b>2- the truth about fairy tales</b>            2a- <i>Fallen Princess</i>, Dina Goldstein, 2009 (dossier photo)            2b- <i>Cinderella</i>, <i>Revolting Rhymes</i>, Roahl Dahl, 1982            2c- <i>Three little Pigs</i>, <i>Revolting Rhymes</i>, Roahl Dahl, 1982</p> <p><b>3- revisiting our classics</b>            3a- What Is the Great Experiment in Netflix's <i>Queen Charlotte</i>, By Leah Campano, <i>seventeen.com</i>, May 12, 2023            3b- Disney's 'Little Mermaid' Backlash Has Reached Insane Heights, By Dani Di Placido, <i>Forbes</i>, Sep 14, 2022            3b- The Many Controversies Of Disney's 'Snow White' Remake, Explained, By Dani Di Placido, <i>Forbes</i>, Aug 22, 2023</p> <p><b>4- Romeo + Juliet : a re- invention or a re- understanding of ?</b>            4a- <i>Romeo and Juliet</i>, agree disagree            4b- Act 2 Scene 2 – a Scene            4c- <i>Romeo + Juliet</i>, Luz Barhman, 1997</p>
What will I learn about ?	How shifting the world is and yet how the same problematic works the influence of litterature
Final Task : EOC	You will receive a very famous classic painting and you will need to make it very modern

## Instructions for your Final Task :

- 1- you will be given a painting randomly according to the number of people you want to work with
- 2- you will need to give a very modern dialogue with a given moral / message
- 3- all of you will need to have the same amount of speech time: make sure everything is balanced
- 4- part of the grade will be a group one, part of it will be individual

### 1- modernizing our view on marriage

comparatif en terme d'attitude de la femme via *Pride and Prejudice* et *Bridget Jones's diary*  
explication des éléments des histoires via les résumés  
mise en // → similitude et différences  
personnage, nom, désir de se marier  
travail sur les photos : retrouver à quel film appartient les héroïnes  
point commun / différences  
travailler sur les différences hollywood BBC aussi : scène de demande en mariage

### 2- the truth about fairy tales

2a- *Fallen Princess*, Dina Goldstein, 2009  
série de 5/6 et raconter l'histoire- faire faire une rédaction notée  
puis // avec retrouver sa photo

2b- *Revolting Rhymes*, Roahl Dahl, 1982  
travail sur les textes, présentation  
travail sur la traduction

### 3- revisiting our classics

3a- What Is the "Great Experiment" in Netflix's *Queen Charlotte*?

Travail sur l'article – avantage // parti pris

3b- **Disney's 'Little Mermaid' Backlash Has Reached Insane Heights**, By Dani Di Placido, *Forbes*, Sep 14, 2022

travail d'anticipation sur la photo puis article

3b- **The Many Controversies Of Disney's 'Snow White' Remake, Explained**, By Dani Di Placido, *Forbes*, Aug 22, 2023

même travail que précédemment : travail sur les deux photos puis article

### 4- Romeo + Juliet : a re- invention or a re-understanding of ?

4a- *Romeo and Juliet*, agree disagree

4b- **Act 2 Scene 2** – a Scene

At the start of this scene, Romeo hides beneath Juliet's balcony and overhears her talking about him. He eventually comes out and they talk to each other. They declare their love for each other and arrange to meet the next day when Romeo has promised to marry Juliet. The Nurse calls to Juliet from inside so the scene ends with an urgency as the lovers try to say goodbye.

Travail sur photo

Et réécriture

Appropriation

Trouver une image heated explanation

les polémiques sur blanche neige et la nouvelle adaptation

## 1b- Bridget Jones's Diary by Helen Fielding, a Summary

*Bridget Jones's Diary* opens with Bridget writing her New Year's resolutions, which focus on her desire to eat less, drink less, smoke less, and either find a boyfriend or learn to feel complete as a single woman. At the beginning of most diary entries, she records her current weight, the calories and drinks she has consumed, and the cigarettes she has smoked.

On the 1st of January, Bridget attends her parents' friends' Turkey Curry Buffet, where Una Alconbury tries to set her up with a successful divorced lawyer named Mark Darcy, who she used to play with when they were children. In the stilted middle-class atmosphere, Bridget dismisses him as dull because of the diamond-pattern V-neck sweater he wears, and they part without making plans to see each other again.

Bridget returns to her job in publishing and engages in an ongoing taboo flirtation with her boss, [Daniel Cleaver](#). However, when he tells her during their first sexual encounter that this is "just a bit of fun," Bridget reprimands him for leading her on and doesn't go further. Meanwhile, Bridget's mother announces she is separating from Bridget's father, as she has started an affair with a Portuguese man named Julian—aka Julio. Bridget's mother also lands a job hosting a TV show called *Suddenly Single*, which features her interviewing other people who have recently left long-term relationships.

Bridget keeps Daniel interested by feigning disinterest in him, but she eventually begins flirting over the office messaging system. They have sex, but he acts distant in the weeks following. One night in April, he arrives at her flat while he is drunk and tells her he loves her. Reluctantly, Bridget lets Daniel up to use her toilet, and they end up spending the weekend together, now in a relationship. While Bridget's friends continue to complain about the "emotional fuckwittage" of the immature and commit-phobic men they date, Bridget is delighted to find that Daniel is turning out to be a model boyfriend.

In the summer, Bridget is displeased when Daniel shows no interest in going on weekend trips with her, and when they do finally drive out to the country, the trip doesn't satisfy her fantasies. Daniel cancels on Bridget the day he is supposed to accompany her to a party at the Alconburys. She goes alone but leaves early, returning to his flat unannounced. She discovers a naked American woman named Suki sunbathing on his roof. It turns out that he has been having an affair. Soon after Bridget leaves him, Daniel tells her he is getting married to Suki.

After wallowing in despair, Bridget leaves her job at the publishing house and begins working in television. At a party at Mark Darcy's, Bridget is surprised when Mark asks her out to dinner. Although she pretends in her diary not to be interested in him, she is upset when he stands her up for the date. She later learns he was buzzing her in her flat but she couldn't hear because she was blow-drying her hair. He doesn't make another date with her, however.

Toward the end of the year, Bridget learns that the police are looking for her mother and her mother's boyfriend, Julio; it has come out that they've been conning friends out of thousands of pounds for deposits on non-existent time-share apartments in Portugal. The news comes on a night that Mark is at Bridget's for a group dinner; he jumps into action, making calls to sort out the issue.

In December, Bridget hopes to hear from Mark but doesn't. She learns he has gone to Portugal to track down Pam and Julio. Soon Bridget's mother returns to England in denial about the crime she has helped Julio commit and claiming that it is all a misunderstanding.

By Christmas, Bridget's parents are back together, sharing a bed again. Just as they are sitting down to Christmas lunch, Julio arrives at the house drunk and accuses Bridget's father of taking his woman. Pam takes Julio upstairs to a bedroom. Mark arrives with the police, and they arrest Julio.

Over a Christmas meal at a hotel, Mark explains that he knew he could exploit Julio's love for Bridget's mother by making him jealous enough to come back to the UK to face prosecution. Bridget asks why he has put so much effort into sorting out the problem, and Mark confesses that he is in love with Bridget. The two spend the night in a hotel room, giddy to be in love.

The novel ends with Bridget summarizing her year. Although she has only kept one resolution—to form a functional relationship with a responsible adult—it has nonetheless been an excellent year's progress toward her goals.

## 1a- Pride and Prejudice by Jane Austen, Summary

The arrival of the wealthy [Mr. Bingley](#) to the estate of Netherfield Park causes a commotion in the nearby village of Longbourn. In the Bennet household, [Mrs. Bennet](#) is desperate to marry Bingley to one of her five daughters—[Jane](#), [Elizabeth](#), [Mary](#), [Kitty](#), or [Lydia](#). When Bingley meets Jane at a ball, he seems immediately smitten with her. Yet Bingley's snobby friend [Darcy](#) is rude to Elizabeth. Through the next few social gatherings, Jane and Bingley grow closer, while Darcy, despite himself, finds himself becoming attracted to Elizabeth's beauty and intelligence.

When Jane is caught in the rain while traveling to visit Bingley, she falls ill and must stay at Netherfield. Elizabeth comes to Netherfield to care for Jane, and though Bingley's sisters are rude and condescending to her ([Caroline Bingley](#) wants Darcy for herself), Darcy's attraction to her deepens. Elizabeth, however, continues to consider him a snob. Meanwhile, [Mr. Collins](#), a pompous clergyman and Mr. Bennet's cousin and heir, visits the Bennets in search of a marriageable daughter. At about the same time, the Bennet sisters also meet [Wickham](#), an army officer Elizabeth finds charming, and who claims Darcy wronged him in the past. Elizabeth's prejudice against Darcy hardens. Soon after, at a ball at Netherfield, Mrs. Bennet, much to Darcy's annoyance, comments that a wedding between Jane and Bingley is likely to soon take place. Collins, in the meantime, proposes to Elizabeth, who declines, angering her mother, but pleasing her father. Collins then proposes to Elizabeth's friend [Charlotte Lucas](#), who accepts out of a desire for security rather than a need for love.

Bingley suddenly departs for London on business, and Caroline informs Jane by letter that not only will they not be returning, but moreover her brother is planning to wed [Georgiana](#), Darcy's sister. Jane is crushed. Elizabeth is sure Darcy and Caroline are deliberately separating Bingley and Jane. The sisters' aunt and uncle, Mr. Gardiner and [Mrs. Gardiner](#), invite Jane to London hoping that she will get over her disappointment, but after she arrives Caroline snubs her and she regrets letting herself fall in love with Bingley. Elizabeth visits Charlotte and Mr. Collins, where she encounters Collins' patron and Darcy's relative, the wealthy and formidable [Lady Catherine](#). Darcy arrives and surprises Elizabeth by joining her for long intimate walks. She grows angry, however, when she learns that Darcy advised Bingley against marrying Jane. Oblivious, Darcy announces his love for her and proposes marriage. Elizabeth refuses his proposal, accusing him of ruining Jane's marriage and mistreating Wickham. In a letter Darcy explains that he intervened because he felt Jane did not truly love Bingley. Wickham, he writes, is a liar and a scoundrel. Elizabeth begins to feel she has misjudged Darcy and may have been rash in turning him down. Returning home, Elizabeth finds that [Lydia](#) has become smitten with Wickham. She urges her father to intervene, but he chooses to do nothing. Elizabeth soon accompanies the Gardiners on a trip. During the trip, Elizabeth visits Pemberley, Darcy's magnificent estate. She fantasizes about being his wife there and is further impressed when he unexpectedly shows up and introduces her to his charming sister, Georgiana. Bingley also arrives and reveals that he is still in love with Jane.

Elizabeth's trip is cut short by a letter from Jane announcing that Lydia has eloped with Wickham. Fearing a scandal that will ruin all the daughters' futures, the Bennets search for Lydia in London. When Mr. Gardiner tracks them down, Wickham demands his debts be paid off in return for marrying Lydia. The Bennets assume that Gardiner gives in to the demand, since Lydia and Wickham soon return, playing the happy newlyweds. (Mrs. Bennet is happy that at least one of her daughters is married.) Elizabeth soon discovers that Darcy, not Gardiner, paid off Wickham's debts, out of love for her. Bingley and Darcy return to Netherfield and Bingley finally proposes to an overjoyed Jane. While Darcy goes to London on business, Lady Catherine visits Elizabeth, warning her not to marry Darcy. Elizabeth refuses to promise. On his return, Darcy asks Elizabeth again to marry him. This time she accepts, telling him her prejudice against him had made her blind. Darcy acknowledges that his pride made him act rudely. Both couples are married and the Bennet family rejoices in their daughters' happiness.

## What Is the “Great Experiment” in Netflix’s *Queen Charlotte*?

The *Bridgerton* prequel series reimagines Queen Charlotte and King George III’s early years of marriage.



Netflix’s *Queen Charlotte: A Bridgerton Love Story* transports viewers to 1761 London, as **Sophia Charlotte of Mecklenburg-Strelitz** (India Amarteifio) marries King George III (Corey Mylchreest) and swiftly becomes monarch of Great Britain and Ireland. The *Bridgerton* prequel series chronicles the young king and queen’s early days of marriage, from their first meeting, whirlwind wedding (seriously, it took place within *six hours* of Charlotte’s arrival in London), and the birth of **their first child, George IV**. While the series is based on real royals, the interpretation of **Queen Charlotte and King George III’s love story** and Georgian-era London is not entirely historically accurate. “Dearest gentle reader, this is the story of Queen Charlotte from *Bridgerton*,” a title card, narrated by Lady Whistledown, reads at the start of episode 1. “It is not a history lesson. It is fiction inspired by fact.”

The six-episode spin-off centers around “The Great Experiment,” a concept established by Princess Augusta (King George’s mother) and the House of Lords in **the premiere episode**. Prior to the marriage between Charlotte, a Black woman, and **King George III**, a white man, the British noble class was entirely white. Their interracial relationship and Charlotte’s role as Britain’s first Black queen signaled a turning point in societal structure, and the “Great Experiment” was the palace’s attempt to desegregate the Ton and grant more land and status to people of color.

Lady Agatha Danbury and her husband, Lord Danbury, are bestowed their titles at Charlotte and George’s wedding in episode 1, and later, are given a new, bigger home by the palace and host the first ball of the season. As the series progresses, Queen Charlotte’s responsibilities as the face of the “Great Experiment” grow more and more evident, as she and Lady Danbury advocate for continued, lasting desegregation of the Ton.

As evident by the diverse aristocracy seen in *Bridgerton*, which takes place five decades after the events of *Queen Charlotte*, the “Great Experiment” is considered a success in the *Bridgerton* universe. “The politics of England in this particular period of time, and the politics of most of the world, were complicated,” executive producer Betsy Beers told Netflix, per [Tudum](#). “And one of the things which Shonda [Rhimes, showrunner] has threaded through the story in this incredibly brilliant way is the idea that the arrival of this woman made it possible for other people of color to rise up through the ranks in English society.” But in truth, racial equality was not achieved as such in 1700s Britain.

Did the “Great Experiment” actually happen?

No, the “Great Experiment” did not happen in real life. Although based on actual monarchs, *Queen Charlotte* reimagines the events of Georgian-era London. *Historic England* writes that although there were around 15,000 Black people living in England in the late 18th century, a majority worked in domestic service, “both paid and unpaid.” Slavery wasn’t abolished in the British Empire until 1807, according to the [UK Parliament](#), and *Queen Charlotte* takes place in 1761.

Some historians think that Queen Charlotte was Black, but her racial identity has never been confirmed. Back in 1997, Mario de Valdes y Cocom, historian of the African diaspora, believed to have

found evidence that Queen Charlotte was Black, per ***PBS Frontline***, but again, her genealogy has not been substantiated.

By [Leah Campano](#), seventeen.com, May 12, 2023



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## Disney's 'Little Mermaid' Backlash Has Reached Insane Heights

Disney's latest live-action remake, *The Little Mermaid*, has been engulfed in controversy ever since the casting of singer Halle Bailey was announced.



While Disney's tepid remakes always receive criticism from nostalgic fans, this time, the backlash is transparently racist, with all of the negativity aimed at the casting of a non-white actress to play the titular mermaid. The film's trailer has been flooded with 1.5 million dislikes from angry "fans" - despite YouTube removing the dislike counter.

Comment sections have exploded with absurd talking points, defending the sanctity of the original Danish story (which Disney's original animated adaptation sanitized almost beyond recognition). The discourse peaked when one terminally online Twitter user used an AI to paint over Bailey's face with that of a white redhead, and assured anxious "fans" that he would "correct" the full movie upon release.

One has to wonder, how on earth did we get here? How did we get to the point where thousands of grown men are furious about a movie made for 8 year-old girls? Of all the cultural battlegrounds to fight this war, why choose Disney's damp, lifeless remakes?

There is much to criticize about nostalgia culture, but from Disney's perspective, it makes a lot of sense to relive their glory years - ignoring a few duds, many of their live-action remakes have made a gargantuan amount of money at the box office. Never mind the fact that these films lack the

vibrant energy, color and expressiveness of their animated originals - people will happily take their kids to see them in theatres, hoping to feel a fraction of that childhood magic.

Disney is milking its fattest cows again, just like when it pumped out all of those direct-to-video sequels in the 90's. Imagine, if you will, being a child right now, and going online to look for news about your favorite Disney princess, and seeing adults writing unhinged manifestos about how melanin can't develop underwater. What must they think of us?

Is this where nostalgia culture is taking us? Is mining old IP, aimed at pleasing parents, children and "Disney adults" alike exposing something rotten, lurking beneath the surface?

Clearly, lonely and frustrated men are being sucked down propaganda pipelines, to the point where they are "triggered" by the sight of a non-white actress playing a mermaid in a kid's movie; these people desperately need to log off, and go outside.

Thankfully, toxic manchildren haven't managed to dominate all of the discourse. In response to the flood of negativity, parents are pushing back, posting videos of their children excited by the sight of a Disney princess who looks like them.

After all, this movie was made for children, not embittered adults, and I'm not sure why grown men would think otherwise.

By Dani Di Placido, *Forbes*, Sep 14, 2022

## The Many Controversies Of Disney's 'Snow White' Remake, Explained



Disney's upcoming live-action remake of *Snow White*, starring Rachel Zegler, has been enduring a long, melodramatic backlash that refuses to die. As Disney continues to churn out remakes, the critical discourse has been infected by reactionary content creators who blend anti-woke talking points with fan grievances, and *Snow White* has proved no exception. Here are the many controversies of *Snow White*, explained:

### Casting Of Snow White

When first announced, the casting of *West Side Story* star Rachel Zegler as the titular Snow White sparked racist backlash from commentators who believed that Zegler (who is of Colombian and Polish descent) wasn't pale enough for the part, as the princess is described as having skin "as white as snow."

Zegler acknowledged the backlash in an interview with *Variety*, stating that she was "trending on Twitter for days, because all of the people were angry." Zegler went on to emphasize that "Snow White is really a big deal in Spanish-speaking countries" and expressed pride at playing "a Latina princess." On "X," the site formerly known as Twitter, Zegler posted pictures of herself dressed as various Disney princesses as a child, writing: "I hope every child knows they can be a princess no matter what."

### Snow White And The Seven Companions

Note that the upcoming remake is titled *Snow White*, not *Snow White and the Seven Dwarfs*. The upcoming remake features only one actor with dwarfism, with their six companions played by non-dwarf actors. The absence of dwarfs has sparked backlash online, but the idea of seven dwarfs appearing in the remake also proved controversial.

Appearing on Marc Maron's *WTF* podcast, *Game of Thrones* star Peter Dinklage dismissed Disney's remake as a "backwards story," stating that he "was a little taken aback when [Disney] were very proud to cast a Latina actress as Snow White, but you are still telling the story of Snow White and the Seven Dwarfs."

In response to Dinklage's comments, Disney stated that "to avoid reinforcing stereotypes from the original animated film, we are taking a different approach with these seven characters and have been consulting with members of the dwarfism community." Actress Katrina Kemp described the casting as "a missed opportunity to make a movie with seven little people where they actually have intended characters. There will have been people who gladly would have taken those roles."

### **Altering The Original Fairytale**

David Hand, the son of the original 1937 *Snow White* director, joined the conversation. The 91-year-old, who previously worked as a designer for Disney, told *The Telegraph* that Walt Disney himself would not agree with the changes being made to the original story:

"They change the stories, they change the thought processes of the characters, they just aren't the original stories anymore. They're making up new woke things and I'm just not into any of that," Hand said.

*Snow White*, however, has been retold many times; indeed, the very idea of an "original" version of a fairytale is a fiction, as fairytales are an oral tradition that are fluid by nature; even the brothers Grimm revised their stories several times to suit the cultural expectations of the time.

By Dani Di Placido, *Forbes*, Aug 22, 2023

### **The Three Little Pigs**



The animal I really dig, Above all others is the pig. Pigs are noble. Pigs are clever, Pigs are courteous. However, Now and then, to break this rule, One meets a pig who is a fool. What, for example, would you say, If strolling through the woods one day, Right there in front of you you saw A pig who'd built his house of STRAW? The Wolf who saw it licked his lips, And said, "That pig has had his chips." "Little pig, little pig, let me come in!" "No, no, by the hairs on my chinny-chin-chin!" "Then I'll huff and I'll puff and I'll blow your house in!"

The little pig began to pray, But Wolfie blew his house away. He shouted, "Bacon, pork and ham! Oh, what a lucky Wolf I am!" And though he ate the pig quite fast, He carefully kept the tail till last. Wolf wandered on, a trifle bloated. Surprise, surprise, for soon he noted Another little house for pigs, And this one had been built of TWIGS!

"Little pig, little pig, let me come in!" "No, no, by the hairs on my chinny-chin-chin!" "Then I'll huff and I'll puff and I'll blow your house in!"

The Wolf said, "Okay, here we go!" He then began to blow and blow. The little pig began to squeal. He cried, "Oh Wolf, you've had one meal! Why can't we talk and make a deal? The Wolf replied, "Not on your nelly!" And soon the pig was in his belly.

"Two juicy little pigs!" Wolf cried, "But still I'm not quite satisfied! I know how full my tummy's bulging, But oh, how I adore indulging." So creeping quietly as a mouse, The Wolf approached another house, A house which also had inside A little piggy trying to hide. "You'll not get me!" the Piggy cried. "I'll blow you down!" the Wolf replied. "You'll need," Pig said, "a lot of puff, And I don't think you've got enough." Wolf huffed and puffed and blew and blew. The house stayed up as good as new. "If I can't blow it down," Wolf said, I'll have to blow it up instead.

I'll come back in the dead of night And blow it up with dynamite!" Pig cried, "You brute! I might have known!" Then, picking up the telephone, He dialed as quickly as he could The number of red Riding Hood.

"Hello," she said. "Who's speaking? Who? Oh, hello, Piggy, how d'you do?" Pig cried, "I need your help, Miss Hood! Oh help me, please! D'you think you could?" "I'll try of course," Miss Hood replied. "What's on your mind...?" "A Wolf!" Pig cried. "I know you've dealt with wolves before, And now I've got one at my door!"

"My darling Pig," she said, "my sweet, That's something really up my street. I've just begun to wash my hair. But when it's dry, I'll be right there."

A short while later, through the wood, Came striding brave Miss Riding Hood. The Wolf stood there, his eyes ablaze, And yellowish, like mayonnaise. His teeth were sharp, his gums were raw, And spit was dripping from his jaw. Once more the

maiden's eyelid flickers. She draws the pistol from her knickers. Once more she hits the vital spot, And kills him with a single shot. Pig, peeping through the window, stood And yelled, "Well done, Miss Riding Hood!"

Ah, Piglet, you must never trust Young ladies from the upper crust. For now, Miss Riding Hood, one notes, Not only has two wolfskin coats, But when she goes from place to place, She has a PIGSKIN TRAVELING CASE.

*Roald Dahl, Revolting Rhymes*

## Cinderella



I guess you think you know this story. You don't. The real one's much more gory. The phoney one, the one you know, Was cooked up years and years ago, And made to sound all soft and sappy just to keep the children happy. Mind you, they got the first bit right, The bit where, in the dead of night, The Ugly Sisters, jewels and all, Departed for the Palace Ball, While darling little Cinderella Was locked up in a slimy cellar, Where rats who wanted things to eat, Began to nibble at her feet.

She bellowed 'Help!' and 'Let me out! The Magic Fairy heard her shout. Appearing in a blaze of light, She said: 'My dear, are you all right?' 'All right?' cried Cindy. 'Can't you see I feel as rotten as can be!' She beat her fist against the wall, And shouted, 'Get me to the Ball! 'There is a Disco at the Palace! 'The rest have gone and I am jealous! 'I want a dress! I want a coach! 'And earrings and a diamond brooch! 'And silver slippers, two of those! 'And lovely nylon panty hose! 'Done up like that I'll guarantee 'The handsome Prince will fall for me!' The Fairy said, 'Hang on a tick.' She gave her wand a mighty flick And quickly, in no time at all, Cindy was at the Palace Ball!

It made the Ugly Sisters wince To see her dancing with the Prince. She held him very tight and pressed herself against his manly chest. The Prince himself was turned to pulp, All he could do was gasp and gulp. Then midnight struck. She shouted, 'Heck! I've got to run to save my neck!' The Prince cried, 'No! Alas! Alack!' He grabbed her dress to hold her back. As Cindy shouted, 'Let me go!' The dress was ripped from head to toe.

She ran out in her underwear, And lost one slipper on the stair. The Prince was on it like a dart, He pressed it to his pounding heart, 'The girl this slipper fits,' he cried, 'Tomorrow morn shall be my bride! I'll visit every house in town 'Until I've tracked the maiden down!' Then rather carelessly, I fear, He placed it on a crate of beer.

<sup>2</sup>At once, one of the Ugly Sisters, (The one whose face was blotched with blisters) Sneaked up and grabbed the dainty shoe, And quickly flushed it down the loo. Then in its place she calmly put The slipper from her own left foot. Ah ha, you see, the plot grows thicker, And Cindy's luck starts looking sicker.

Next day, the Prince went charging down To knock on all the doors in town. In every house, the tension grew. Who was the owner of the shoe? The shoe was long and very wide. (A normal foot got lost inside.) Also it smelled a wee bit icky. (The owner's feet were hot and sticky.) Thousands of eager people came To try it on, but all in vain. Now came the Ugly Sisters' go. One tried it on. The Prince screamed, 'No!' But she screamed, 'Yes! It fits! Whoopee! 'So now you've got to marry me!' The Prince went white from ear to ear. He muttered, 'Let me out of here.' 'Oh no you don't! You made a vow! 'There's no way you can back out now!' 'Off with her head!' The Prince roared back. They chopped it off with one big whack. This pleased the Prince. He smiled and said, 'She's prettier without her head.' Then up came Sister Number Two, Who yelled, 'Now I will try the shoe!' 'Try this instead!' the Prince yelled back. He swung his trusty sword and smack Her head went crashing to the ground. It bounced a bit and rolled around. In the kitchen, peeling spuds, Cinderella heard the thuds Of bouncing heads upon the floor, And poked her own head round the door. 'What's all the racket?' 'Cindy cried. 'Mind your own bizz,' the Prince replied. Poor Cindy's heart was torn to shreds. My Prince! she thought. He chops off heads! How could I marry anyone Who does that sort of thing for fun?

The Prince cried, 'Who's this dirty slut? 'Off with her nut! Off with her nut!' Just then, all in a blaze of light, The Magic Fairy hove in sight, Her Magic Wand went swoosh and swish! 'Cindy! 'she cried, 'come make a wish! 'Wish anything and have no doubt 'That I will make it come about!' Cindy answered, 'Oh kind Fairy, 'This time I shall be more wary. 'No more Princes, no more money. 'I have had my taste of honey. I'm wishing for a decent man. 'They're hard to find. D'you think you can?' Within a minute, Cinderella Was married to a lovely feller, A simple jam maker by trade, Who sold good home-made marmalade. Their house was filled with smiles and laughter And they were happy ever after.

**Roald Dahl, *Revolting Rhymes* , 1982**

### ***Romeo & Juliet Disagree***

**DIRECTIONS:** you disagree with the following points. Explain why

1. Boyfriends or girlfriends are more important than family.
2. It's okay keep secrets from your parents.
3. It is important to spend a lot of time with someone to make sure you love them before you marry them.
4. Teenagers don't know what true love is really like
5. Your parents should approve of the people you date.
6. You would date someone that your parents really disliked.
7. It's important to obey your parents, even if they don't approve of you doing something that is very important to you
8. Friendships are more important than relationships with boyfriends or girlfriends.

### ***Romeo & Juliet Agree***

**DIRECTIONS:** you agree with the following points. Explain why

1. Boyfriends or girlfriends are more important than family.
2. It's okay keep secrets from your parents.
3. It is important to spend a lot of time with someone to make sure you love them before you marry them.
4. Teenagers don't know what true love is really like
5. Your parents should approve of the people you date.
6. You would date someone that your parents really disliked.
7. It's important to obey your parents, even if they don't approve of you doing something that is very important to you
8. Friendships are more important than relationships with boyfriends or girlfriends.

### ***Romeo & Juliet Discussion leader***

**DIRECTIONS:** Find a way to introduce the different éléments here below in a discussion

1. It's important to obey your parents, even if they don't approve of you doing something that is very important to you Boyfriends or girlfriends are more important than family.
2. It is important to spend a lot of time with someone to make sure you love them before you marry them.
3. Your parents should approve of the people you date.
4. Teenagers don't know what true love is really like

5. Friendships are more important than relationships with boyfriends or girlfriends.
6. You would date someone that your parents really disliked.
7. Boyfriends or girlfriends are more important than family.
8. It's okay keep secrets from your parents.

### **Act 2 Scene 2 – Key Scene**

At the start of this scene, Romeo hides beneath Juliet's balcony and overhears her talking about him. He eventually comes out and they talk to each other. They declare their love for each other and arrange to meet the next day when Romeo has promised to marry Juliet. The Nurse calls to Juliet from inside so the scene ends with an urgency as the lovers try to say goodbye.

Travail sur photo

Et réécriture

Appropriation

Trouver une image heated explanation

### **Act 2, Scene 2, Romeo and Juliet, Shakespear**

ROMEO

He jests at scars that never felt a wound. But soft! What light through yonder window breaks? It is the east, and Juliet is the sun. Arise, fair sun, and kill the envious moon, Who is already sick and pale with grief, That thou, her maid, art far more fair than she. Be not her maid since she is envious. Her vestal livery is but sick and green, And none but fools do wear it. Cast it off! It is my lady. Oh, it is my love. Oh, that she knew she were! She speaks, yet she says nothing. What of that? Her eye discourses. I will answer it.—I am too bold. 'Tis not to me she speaks. Two of the fairest stars in all the heaven, Having some business, do entreat her eyes To twinkle in their spheres till they return. What if her eyes were there, they in her head? The brightness of her cheek would shame those stars As daylight doth a lamp. Her eye in heaven Would through the airy region stream so bright That birds would sing and think it were not night. See how she leans her cheek upon her hand. Oh, that I were a glove upon that hand That I might touch that cheek!

JULIET enters on the balcony.

JULIET

Ay me!

ROMEO

*[Aside]* She speaks. O, speak again, bright angel! For thou art as glorious to this night, being o'er my head, As is a wingèd messenger of heaven Unto the white, upturnèd, wondering eyes Of mortals that fall back to gaze on him When he bestrides the lazy-puffing clouds And sails upon the bosom of the air.

JULIET

O Romeo, Romeo! Wherefore art thou Romeo? Deny thy father and refuse thy name. Or, if thou wilt not, be but sworn my love, And I'll no longer be a Capulet.

ROMEO

*[Aside]* Shall I hear more, or shall I speak at this?

JULIET

'Tis but thy name that is my enemy. Thou art thyself, though not a Montague. What's Montague? It is nor hand, nor foot, nor arm, nor face, nor any other part Belonging to a man. O, be some other name! What's in a name? That which we call a rose By any other word would smell as sweet. So Romeo would, were he not Romeo called, Retain that dear perfection which he owes Without that title. Romeo, doff thy name, And for that name, which is no part of thee Take all myself.

ROMEO

I take thee at thy word. Call me but love, and I'll be new baptized. Henceforth I never will be Romeo.

JULIET

What man art thou that, thus bescreened in night, So stumblest on my counsel?

ROMEO

By a name I know not how to tell thee who I am. My name,

ROMEO

He jokes about scars from wounds he's never felt.

But wait! What light is that in the window over there? It is the east, and Juliet is the sun. Rise, beautiful sun, and kill the jealous moon, which is already sick and pale with grief because Juliet, her maid, is more beautiful than she is. Don't be her maid, since she's jealous. The moon's virginity makes her look sick and green, and only fools hold on to their virginity. Throw it off. It is my lady. Oh, it is my love. Oh, I wish she knew I loved her. She's talking, but isn't saying anything. Why is that? Her eyes are speaking. I'll respond—no, I am too bold. It's not to me she speaks. Two of the most beautiful stars in the sky had to go off on some business, and begged her eyes to twinkle in their place until they return. If her eyes were in the sky and the stars were in her head the brightness of her cheeks would overwhelm the stars, just as daylight outshines a lamp. And her eyes in the night sky would shine so brightly that birds would start singing, thinking it was day. Look how she leans her cheek against her hand. I wish I were a glove on that hand, so I could touch her cheek.

JULIET enters on the balcony.

JULIET

Oh, my!

ROMEO

*[To himself]* She speaks. Speak again, bright angel. For tonight you are as glorious as an angel, shining above my head like a winged messenger from heaven; one who makes mortals fall onto their backs to gaze up in awe as the angel strides across the clouds and sails through the air.

JULIET

Oh, Romeo, Romeo, why must you be Romeo? Deny your father and give up your name. Or, if you won't change your name, just swear your love to me and I'll give up being a Capulet.

ROMEO

*[To himself]* Should I listen longer, or respond now to these words?

JULIET

Only your name is my enemy. You'd be yourself even if you ceased to be a Montague. What's a Montague, after all? It's not a hand, foot, arm, face, or any other body part. Oh, change your name! What's the significance of a name? The thing we call a rose would smell as sweet even if we called it by some other name. So even if Romeo had some other name, he would still be perfect. Romeo, take off your name—which really has no connection to who you are—and take all of me instead.

ROMEO

*[To JULIET]* I take you at your word. If you call me your love, I'll take a new name. From now on I'll never again be Romeo.

JULIET

Who are you, hiding in the darkness and eavesdropping on my private thoughts?

ROMEO

I don't know how to tell you who I am by using a name dear saint, is hateful to myself Because it is an enemy to thee. Had I it written, I would tear the word.

JULIET

My ears have not yet drunk a hundred words Of that tongue's uttering, yet I know the sound. Art thou not Romeo, and a Montague?

ROMEO

Neither, fair maid, if either thee dislike.

JULIET

How camest thou hither, tell me, and wherefore? The orchard walls are high and hard to climb, And the place death, considering who thou art, if any of my kinsmen find thee here.

ROMEO

With love's light wings did I o'erperch these walls, For stony limits cannot hold love out, And what love can do, that dares love attempt. Therefore thy kinsmen are no stop to me.

JULIET

If they do see thee they will murder thee.

ROMEO

Alack, there lies more peril in thine eye Than twenty of their swords. Look thou but sweet, And I am proof against their enmity.

JULIET

I would not for the world they saw thee here.

ROMEO

I have night's cloak to hide me from their eyes, And but thou love me, let them find me here. My life were better ended by their hate Than death prorogued, wanting of thy love.

JULIET

By whose direction found'st thou out this place?

ROMEO

By love, that first did prompt me to inquire. He lent me counsel and I lent him eyes. I am no pilot. Yet, wert thou as far As that vast shore washed with the farthest sea, I would adventure for such merchandise.

JULIET

Thou know'st the mask of night is on my face, Else would a maiden blush bepaint my cheek For that which thou hast heard me speak tonight. Fain would I dwell on form. Fain, fain deny What I have spoke. But farewell compliment! Dost thou love me? I know thou wilt say "ay," And I will take thy word. Yet if thou swear'st Thou mayst prove false. At lovers' perjuries, They say, Jove laughs. O gentle Romeo, If thou dost love, pronounce it faithfully. Or if thou think'st I am too quickly won, I'll frown and be perverse and say thee nay, So thou wilt woo. But else, not for the world. In truth, fair Montague, I am too fond, And therefore thou mayst think my 'havior light. But trust me, gentleman, I'll prove more true

Than those that have more coying to be strange. I should have been more strange, I must confess, But that thou overheard'st, ere I was 'ware, My true love's passion. Therefore pardon me, And not impute this yielding to light love, Which the dark night hath so discovered.

I hate my name, dear saint, because it is your enemy. If I had it written down, I would tear up the word.

JULIET

I haven't even heard you say a hundred words yet, but I do recognize the sound of your voice. Aren't you Romeo, the Montague?

ROMEO

Beautiful girl, I'll be neither of those things, if you dislike them.

JULIET

How and why did you come here? The orchard walls are high and difficult to climb. And it will mean your death, because of who you are, if any of my family members find you here.

ROMEO

I flew over these walls on the wings of love. No stone wall can keep love out. Whatever a man in love can do, love will make him attempt to do it. Therefore your relatives can't stop me.

JULIET

If they see you they'll murder you.

ROMEO

Alas, there would be more danger for me in one angry look from you than there would be from twenty of your relatives with swords. If you just look at me with love, their hatred would not be able to touch me.

JULIET

I'd give the world to make sure they do not see you here.

ROMEO

The darkness of night will hide me from their eyes. And if you don't love me, then let them find me. I'd rather they killed me in hatred than experience the prolonged death of life without your love.

JULIET

Who told you how to find my my bedroom?

ROMEO

Love, which spurred me to come and find you. Love advised me, while I lent love my eyes. I'm not a sailor. Still, even if you were on the shore across the farthest sea, I would set out to find you.

JULIET

The darkness of night masks my face, or else you'd see me blushing about the things you heard me say tonight. I would gladly stick to the proper manners of courtship and deny everything I said. But, instead: I'll say goodbye to good manners! Do you love me? I know you will answer "yes," and I will trust you. But your swears may turn out to be false. They say that [Love](#) laughs when lovers lie. Oh, noble Romeo, if you really love me, say it in truth. Or if you think I'm letting myself be won too easily, then I'll frown and act superior and unapproachable so that you'll woo me. But if that's not necessary, then I would never act that way. In truth, beautiful Montague, I like you too much, which might make it seem as if I am overly silly and flirtatious. But trust me, gentleman, I'll prove to be more faithful than girls who act coy and standoffish. I probably should have acted more standoffish, I confess, but you overheard me talking about my passion for you before I knew you were there. So please forgive me, and don't condemn me for so quickly falling in love when it was only revealed to you because the dark night let you discover it.

ROMEO

Lady, by yonder blessèd moon I vow, That tips with silver all these fruit-tree tops—

JULIET

O, swear not by the moon, th' inconstant moon, That monthly changes in her circle orb, Lest that thy love prove likewise variable.

ROMEO

What shall I swear by?

JULIET

Do not swear at all. Or, if thou wilt, swear by thy gracious self, Which is the god of my idolatry, And I'll believe thee.

ROMEO

If my heart's dear love—

JULIET

Well, do not swear. Although I joy in thee, I have no joy of this contract tonight. It is too rash, too unadvised, too sudden, Too like the lightning, which doth cease to be Ere one can say "It lightens." Sweet, good night. This bud of love, by summer's ripening breath, May prove a beauteous flower when next we meet. Good night, good night! As sweet repose and rest Come to thy heart as that within my breast.

ROMEO

O, wilt thou leave me so unsatisfied?

JULIET

What satisfaction canst thou have tonight?

ROMEO

Th' exchange of thy love's faithful vow for mine.

JULIET

I gave thee mine before thou didst request it, And yet I would it were to give again.

ROMEO

Wouldst thou withdraw it? For what purpose, love?

JULIET

But to be frank, and give it thee again. And yet I wish but for the thing I have. My bounty is as boundless as the sea, My love as deep. The more I give to thee, The more I have, for both are infinite.

The NURSE calls from offstage.

I hear some noise within. Dear love, adieu.—Anon, good Nurse!—Sweet Montague, be true. Stay but a little. I will come again.

JULIET exits.

ROMEO

O blessèd, blessèd night! I am afeard, Being in night, all this is but a dream, Too flattering sweet to be substantial.

JULIET enters.

JULIET

Three words, dear Romeo, and good night indeed. If that thy bent of love be honorable, Thy purpose marriage, send me word

ROMEO

Lady, I swear by the sacred moon, which outlines in silver the tops of these fruit trees—

JULIET

Please don't swear by the moon, the unreliable moon, which changes its position in the sky each month. I do not want your love to end up being similarly variable.

ROMEO

What should I swear by?

JULIET

Don't swear at all. Or, if you must swear, swear by your magnificent self, which is the god I worship like an idol, and I'll believe you.

ROMEO

If my heart's dear love—

JULIET

Well, don't swear. Although you bring me joy, I can't take joy in this exchange of promises tonight. It's too wild, thoughtless, sudden. It's too much like lightning, which disappears before you can even say, "it's lightning." My love, good night. Our love, which now is like a flower bud, may blossom in the summer air into a beautiful flower by the next time we meet. Good night! I hope you feel in your heart the same sweet calm and rest that I feel in mine.

ROMEO

Are you going to leave me so unsatisfied?

JULIET

What satisfaction could you have tonight?

ROMEO

If we exchanged vows of love.

JULIET

I pledged my love before you even requested it. But now I wish I could take that promise back to give it again.

ROMEO

You'd take back your vow? Why, my love?

JULIET

In order to generously give it to you again. But I'm wishing for something I have already. My generosity to you is as endless as the sea, my love as deep as the sea. The more love I give you, the more I have. Both are infinite.

The NURSE calls from offstage.

I hear a noise from inside. Dear love, goodbye—Just a second, Nurse!—Sweet Montague, be true. Stay for a moment. I'll come right back.

JULIET exits.

ROMEO

Oh, blessed, blessed night! Because it's night, I'm scared that all this is a dream. It is too wonderful to be real.

JULIET enters.

JULIET

Three words, dear Romeo, and then good night. If your love is honorable and you want to marry me, send me word tomorrow.

NURSE

*From within*] Madam!

JULIET

I come, anon.—But if thou mean'st not well, I do beseech thee—

NURSE

*[From within]* Madam!

JULIET

By and by, I come.—To cease thy strife and leave me to my grief. Tomorrow will I send.

ROMEO

So thrive my soul—

JULIET

A thousand times good night!

ROMEO

A thousand times the worse to want thy light. Love goes toward love as schoolboys from their books, But love from love, toward school with heavy looks.

JULIET exits.

ROMEO starts to leave. JULIET returns, on her balcony.

JULIET

Romeo!

What o'clock tomorrow Shall I send to thee?

ROMEO

By the hour of nine.

JULIET

I will not fail. 'Tis twenty year till then.

'Tis almost morning. I would have thee gone. And yet no further than a wanton's bird That lets it hop a little from his hand Like a poor prisoner in his twisted gyves, And with a silken thread plucks it back again, So loving-jealous of his liberty.

ROMEO

I would I were thy bird.

JULIET

Sweet, so would Yet I should kill thee with much cherishing. Good night, good night! Parting is such sweet sorrow- That I shall say good night till it be morrow.

ROMEO

Sleep dwell upon thine eyes, peace in thy breast.

Juliet exits.

I wish I were sleep and peace, so I could sweetly rest with you tonight. But now I'll go to my priest's [cell](#), to ask for his help and tell him about my good luck.

ROMEO exits.

NURSE

*[Offstage]* Madam!

JULIET

I'll be right there!

*[To ROMEO]* But if your intentions are not honorable, I beg you—

NURSE

*[Offstage]* Madam!

JULIET

In a second, I'm coming!

*[To ROMEO]* to give up your efforts to win me and leave me to grieve. I'll send the messenger tomorrow.

ROMEO

My soul depends on it—

JULIET

A thousand times good night.

ROMEO

It is a thousand times worse to leave you. A lover goes toward his beloved as joyfully as a schoolboy leaving his books. But when a lover leaves his beloved, he is as unhappy as a schoolboy on his way to school.

JULIET exits.

ROMEO starts to leave. JULIET returns, on her balcony.

JULIET

Romeo!

At what time tomorrow should I send the messenger to you?

ROMEO

Nine o'clock.

JULIET

I won't fail. It will feel like twenty years until then.

It's almost morning. I want to force you to go. Yet I would not let you move any further than a spoiled child would let his pet bird go. The child so loves the bird that he will not let the bird hop any more than a small distance from his hand before pulling it back by a silk thread..

ROMEO

I wish I were your bird.

JULIET

Sweetheart, so do I. But I would pet you so much it would kill you. Good night. Good night! Parting is such sweet sorrow that I will say good night until it becomes tomorrow.

ROMEO

May sleep shut your eyes, and may you feel peace in your heart.

Juliet exits.

I wish I were sleep and peace, so I could sweetly rest with you tonight. But now I'll go to my priest's [cell](#), to ask for his help and tell him about my good luck.

ROMEO exits.