

<u>Portraiture and Politics</u>	
Art and Power : Portraiture has always been and seems to always be	
	Can we say that portraiture always serves a purpose?
At the end of the Unit, I will	- know about some of the most famous portrait of the British world - read some stories about famous portraits - see how portraiture isn't only about pictorial art
What vocabulary will I need ?	- description -politics
What grammatical structure will I need ?	- comparatif - présent -ing
What documents will be used ?	<p>1- Portraiting a royalty 1a- Queen Victoria, <i>Winterhalter</i>, 1859 1b- The secret of England's greatness, <i>Thomas-Jones Barker</i>, 1863 1c- Queen Elisabeth II, <i>Andy Warhol</i>, 1885 1d- Prince Philip taking a stroll at the exhibition of cartoons on the Kings and Queens (300 Years of Cartoons about the Monarchy), in 2002</p> <p>2- Portraiting one's period 2a- The Picture of Dorian Gray, <i>Oscar Wilde</i>, 1890 (texte à venir) 2b- <i>Textile Mille in Georgia</i>, Lewis W Hine (American), 1909- manuel p 92 2c- Lunch Atop a Skyscraper, Charles Clybe Ebbets (America), 1932 -(manuel p 92) 2d- <i>Migrant Mother</i>, Doreothea Lange, 1936 (manuel p 93)</p> <p>3- Portraiting a cause 3a- War propaganda poster 3b – Banksy, a street artist</p> <p>4 Portraiting a future 4a- Amanda Gorman, When days comes, 2021 (Joe Biden Investiture poem 4b- Reez Ahmed, in Sound of Metal, 2021 (official trailer)</p> <p>5- Caricature in politics atelier travail au CDI avec Mme Chagnon</p>
What will I learn about ?	How portrait always had a special place in politics How politics orients art
Final Task : EOI	You will compare your favorite portrait with that of someone else

INSTRUCTION FOR YOUR FINAL TASK :

- 1- your Final Task will be a written essay about 2 piece of art
- 2- You will need to send or color print your favorite piece of art before hand and bring it to your teacher
- 3- you will have an hour full to describe and compare your piece of art with that of someone else.
- 4- your chosen piece of art must be inspired by one seen in class in style, subject or author.
- 5- You will not be given the marksheet before D-day

1- portraiting a royalty

retour sur la méthodologie

1a et 1b : travail sur 1er tableau Queen victoria : classe entière en TE commune
puis le 2nd tableau = fait par les élèves.

document c et document d :

partage en pair work au hasard avec lettre pour direction du travail :

A- Caricaturiste B prince philip qui découvre la caricature C- Q Elisabeth qui découvre la caricature D - Q Elisabeth qui découvre la photo E- le photographe F -Andy Warol G -La reine qui découvre la peinture

rédaction en groupe du pt de vue, ramassé et redistribué au hasard, à charge pour chaque groupe de venir le mettre au tableau

conclusion : image glamour / moqueuse de la monarchie, s'y complet.

2- Portraiting one's period

2a- The Picture of Dorian Gray : 3 textes

texte 1 : recherche de synonyme, mots clés et proposition d'un dessin de la scène un par personne
redistribution des textes, écriture des pensées par groupe à partir du mind map de qqun
d'autre, lecture, on retrouve le personnage dont il est question : Basil, Dorian ou Lord

extrait 2: recherche de mots par rapport à une définition.

Dessin à 2 : l'un dit à l'autre quoi dessiné à partir du texte qu'il a reçu
on échange les dessins et on écrit la suite du texte

Extrait 3 : réécriture de l'histoire du point de vue de la peinture puis lecture en classe (en
groupe ou devant tte la classe
ou noté

2b brainstorming sur les 3 photos, une par une.

Puis en binôme : choix de 2 photos, description et analyse à l'oral, expliquer pourquoi on aime ou
pas la photo en vue d'une présentation orale qui doit durer 2/3 minutes à 2.

recap ensemble :

ou prise de note en solo puis travail en groupe échange et analyse en commun.

Puis passage au tableau : une personne dit description, une autre écrit puis une 3ème personne vient
au tableau donner son analyse et une 4ème écrit.

manuel Hit the Road p92 /93

travail sur les 3 photos :

2b- 1ère photo : *Textile Mille in Georgia*, Lewis W Hine (American), 1909- manuel p 92
trouver une vidéo sur Lewis W Hine puis montrer la photo => Why do you think such a photo could help end child labor ?

2c- 2ne photo : *Lunch Atop a Skyscraper*, Charles Clybe Ebbets (America), 1932 -p 92
travail sur la vidéo => 1ère impression sur la photo puis visionnage de la vidéo

2d- 3ème photo : *Migrant Mother*, Doreothea Lange, 1936 (manuel p 93)

proposition activité 2 : distribution photo en trinome, rédaction à 3 voix.

Redistribution photo + texte correspondant, on s'approprié histoire puis on vient la lire au tableau

conclusion :

proposition : quelle photo prendriez vous pour la postérité ?

3- portraiting a cause

3a- War propaganda poster : choix de 5 mots pour décrire la photo => distribution photo au hasard, puis rédaction de 5 mots pour le poster

ramasser les posters, les mettre au tableau, distribuer au hasard les mots des photos et demande à chacun de récupérer la photo correspondant à ses 5 mots

rédaction courte description + analyse de son poster en utilisant les 5 mots

trier les doc par pt commun

3b- Banksy : travail sur annexe 3b : The Terror of War, taken on 8 June 1972 by photographer Nick Ut during the Vietnam conflict.

Mise en cmmun des éléments commun et difffférents – raison utilisation de cette photo par Banksy ?

Puis distribution au hasard des images : description analyse par les élèves – passage au tableau au hasard jusqu'à ce que l'ensemble des images aient été mise en commun.

4 portraiting a future

Amanda Gorman : <https://www.youtube.com/watch?v=LZ055iIiN4> + texte

repérage vidéo : débit, son, façon dt elle s'exprime

Reez Ahmed : <https://www.youtube.com/watch?v=kQdfPUAwH7Q>

<https://www.youtube.com/watch?v=UmWXxoKSpbI>

<https://www.youtube.com/watch?v=UmWXxoKSpbI>

film amazon pour les sourds : sound of metal : <https://www.youtube.com/watch?v=VFOrgKAvjAE>

<https://www.scmp.com/lifestyle/entertainment/article/3124964/amazon-movie-sound-metals-almost-all-deaf-cast-show-hearing>

<https://www.americamagazine.org/arts-culture/2021/01/09/amazon-prime-sound-metal-review-music-deafness-239659>

+ **Walking dead** : scène avec l'actrice sourde (last season)

summary oscar wilde: <https://www.youtube.com/watch?v=Yj2Ho3NFu0Y>

doc 1a



doc 1a

doc 1b :



doc 1c :



1d -



The Portrait of Dorian Gray

‘Some day, when you are old and wrinkled and ugly, when thought has seared your forehead with its lines, and passion branded your lips with its hideous fires, you will feel it, you will feel it terribly. Now, wherever you go, you charm the world... You have a wonderfully beautiful face, Mr. Gray. Don’t frown. You have. And beauty is a form of genius— It makes princes of those who have it. You smile? Ah! when you have lost it you won’t smile.... People say sometimes that beauty is only superficial. That may be so, but at least it is not so superficial as thought is. To me, beauty is

the wonder of wonders. It is only shallow people who do not judge by appearances. The true mystery of the world is the visible, not the invisible.... Yes, Mr. Gray, the gods have been good to you. But what the gods give they quickly take away. You have only a few years in which to live really, perfectly, and fully. When your youth goes, your beauty will go with it, and then you will suddenly discover that there are no triumphs left for you, or have to content yourself with those mean triumphs that the memory of your past will make more bitter than defeats. For there is such a little time that your youth will last—such a little time. The common hill-flowers wither, but they blossom again. But we never get back our youth. The pulse of joy that beats in us at twenty becomes sluggish. Our limbs fail, our senses rot. We degenerate into hideous puppets, haunted by the memory of the passions of which we were too much afraid, and the exquisite temptations that we had not the courage to yield to. Youth! Youth! There is absolutely nothing in the world but youth!”

Dorian Gray listened, open-eyed and wondering. After about a quarter of an hour Hallward stopped painting, looked for a long time at Dorian Gray, and then for a long time at the picture, biting the end of one of his huge brushes and frowning. “It is quite finished,” and stooping down he wrote his name in long vermilion letters on the left-hand corner of the canvas.

Lord Henry came over and examined the picture. It was certainly a wonderful work of art, and a wonderful likeness as well.

“My dear fellow, I congratulate you most warmly,” he said. “It is the finest portrait of modern times. Mr. Gray, come over and look at yourself.”

The lad started, as if awakened from some dream. “Is it really finished?” he murmured.

When he saw it he drew back, and his cheeks flushed for a moment with pleasure. A look of joy came into his eyes, as if he had recognized himself for the first time. He stood there motionless and in wonder, dimly conscious that Hallward was speaking to him, but not catching the meaning of his words. The sense of his own beauty came on him like a revelation. He had never felt it before and now, as he stood gazing at the shadow of his own loveliness, the full reality of the description flashed across him. Yes, there would be a day when his face would be wrinkled and wizened, his eyes dim and colourless, the grace of his figure broken and deformed. The scarlet would pass away from his lips and the gold steal from his hair. The life that was to make his soul would mar his body. He would become dreadful, hideous, and uncouth.

As he thought of it, a sharp pang of pain struck through him like a knife and made each delicate fibre of his nature quiver. His eyes deepened into amethyst, and across them came a mist of tears. He felt as if a hand of ice had been laid upon his heart. “How sad it is!” murmured Dorian Gray with his eyes still fixed upon his own portrait. “How sad it is! I shall grow old, and horrible, and dreadful. But this picture will remain always young. It will never be older than this particular day of June.... If it were only the other way! If it were I who was to be always young, and the picture that was to grow old! For that—for that—I would give everything! Yes, there is nothing in the whole world I would not give! I would give my soul for that!”

Abridged from *The Picture of Dorian Gray*, chapter 2 Oscar Wilde

Slight change

As he was turning the handle of the door, his eye fell upon the portrait Basil Hallward had painted of him. He started back as if in surprise. Then he went on into his own room, looking somewhat

puzzled. In the dim light, the face appeared to him to be a little changed. The expression looked different. One would have said that there was a touch of cruelty in the mouth. It was certainly strange.

He turned round and, walking to the window, drew up the blind. But the strange expression that he had noticed in the face of the portrait seemed to linger there, to be more intensified even. The quivering ardent sunlight showed him the lines of cruelty round the mouth as clearly as if he had been looking into a mirror after he had done some dreadful thing.

He winced and, taking up from the table an oval glass, glanced hurriedly into its polished depths. No line like that warped his red lips. What did it mean? He rubbed his eyes, and came close to the picture, and examined it again. There were no signs of any change when he looked into the actual painting, and yet there was no doubt that the whole expression had altered. It was not a mere fancy of his own. The thing was horribly apparent.

He threw himself into a chair and began to think. Suddenly there flashed across his mind what he had said in Basil Hallward's studio the day the picture had been finished. Yes, he remembered it perfectly. He had uttered a mad wish that he himself might remain young, and the portrait grow old; that his own beauty might be untarnished, and the face on the canvas bear the burden of his passions and his sins; that the painted image might be seared with the lines of suffering and thought, and that he might keep all the delicate bloom and loveliness of his then just conscious boyhood. Surely his wish had not been fulfilled? Such things were impossible. It seemed monstrous even to think of them. And, yet, there was the picture before him, with the touch of cruelty in the mouth.

Cruelty! Had he been cruel? It was the girl's fault, not his. She had been shallow and unworthy. And, yet, a feeling of infinite regret came over him. But he had suffered also. She had marred him for a moment, if he had wounded her for an age. Besides, women were better suited to bear sorrow than men. They lived on their emotions. They only thought of their emotions. When they took lovers, it was merely to have some one with whom they could have scenes. Why should he trouble about Sibyl Vane? She was nothing to him now.

But the picture? What was he to say of that? It held the secret of his life, and told his story. It had taught him to love his own beauty. Would it teach him to loathe his own soul? Would he ever look at it again?

Yet it was watching him, with its beautiful marred face and its cruel smile. Its bright hair gleamed in the early sunlight. Its blue eyes met his own. A sense of infinite pity, not for himself, but for the painted image of himself, came over him. It had altered already, and would alter more. Its gold would wither into grey. Its red and white roses would die. For every sin that he committed, a stain would fleck and wreck its fairness. But he would not sin. The picture, changed or unchanged, would be to him the visible emblem of conscience. He would resist temptation.

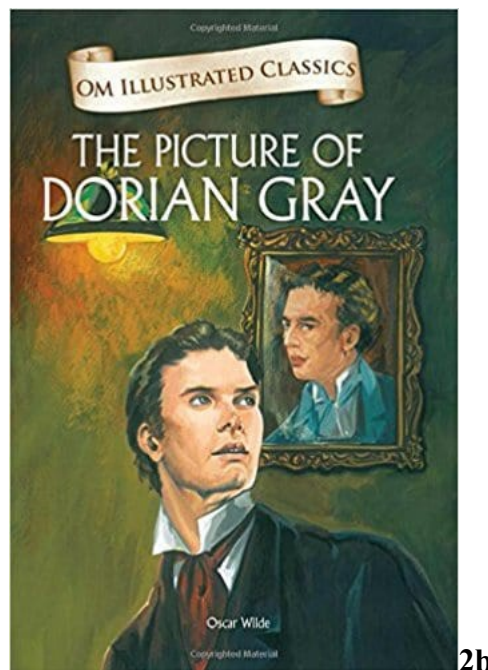
Abridged from *The Picture of Dorian Gray*, chapter 4 Oscar Wilde

Hidious painting

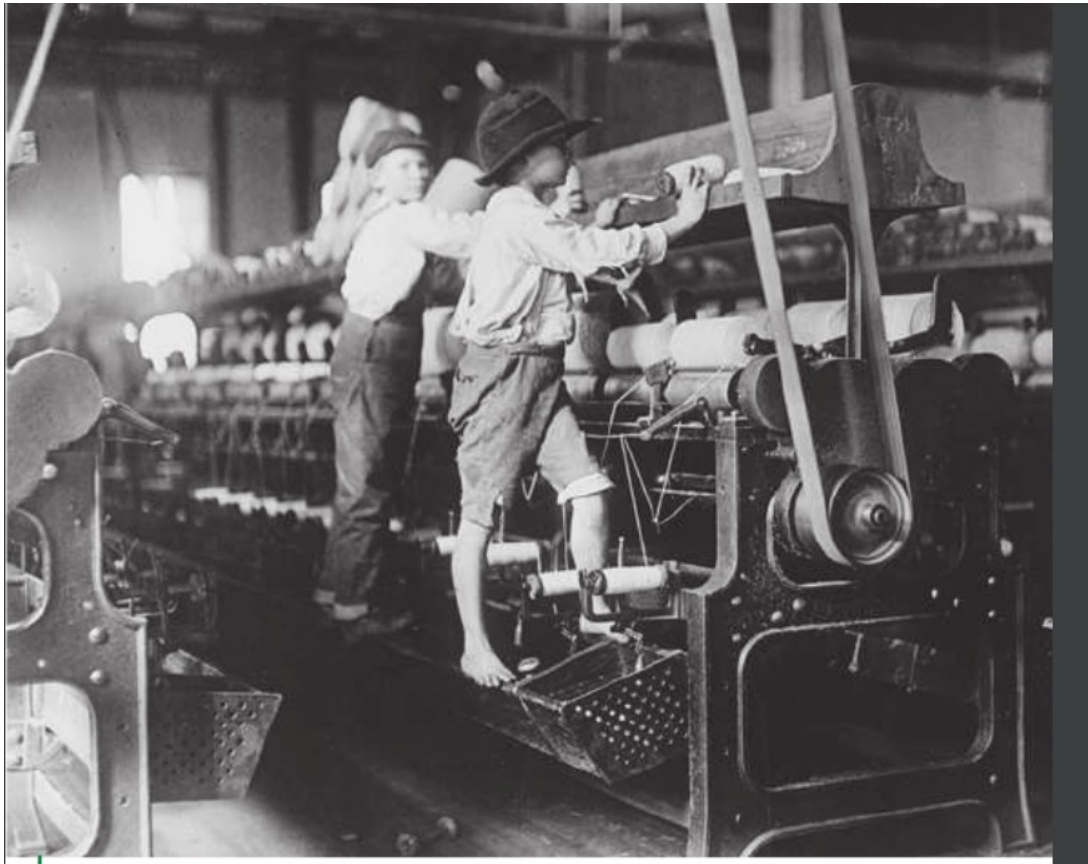
Often, on returning home from one of those mysterious and prolonged absences that gave rise to such strange conjecture among those who were his friends, or thought that they were so, he himself would creep upstairs to the locked room, open the door with the key that never left him now, and stand, with a mirror, in front of the portrait that Basil Hallward had painted of him, looking now at the evil and aging face on the canvas, and now at the fair young face that laughed back at him from

the polished glass. The very sharpness of the contrast used to quicken his sense of pleasure. He grew more and more enamoured of his own beauty, more and more interested in the corruption of his own soul. He would examine with minute care, and sometimes with a monstrous and terrible delight, the hideous lines that seared the wrinkling forehead or crawled around the heavy sensual mouth, wondering sometimes which were the more horrible, the signs of sin or the signs of age. He would place his white hands beside the coarse bloated hands of the picture, and smile. He mocked the misshapen body and the failing limbs.

Abridged from *The Picture of Dorian Gray*, chapter 10 Oscar Wilde



2b



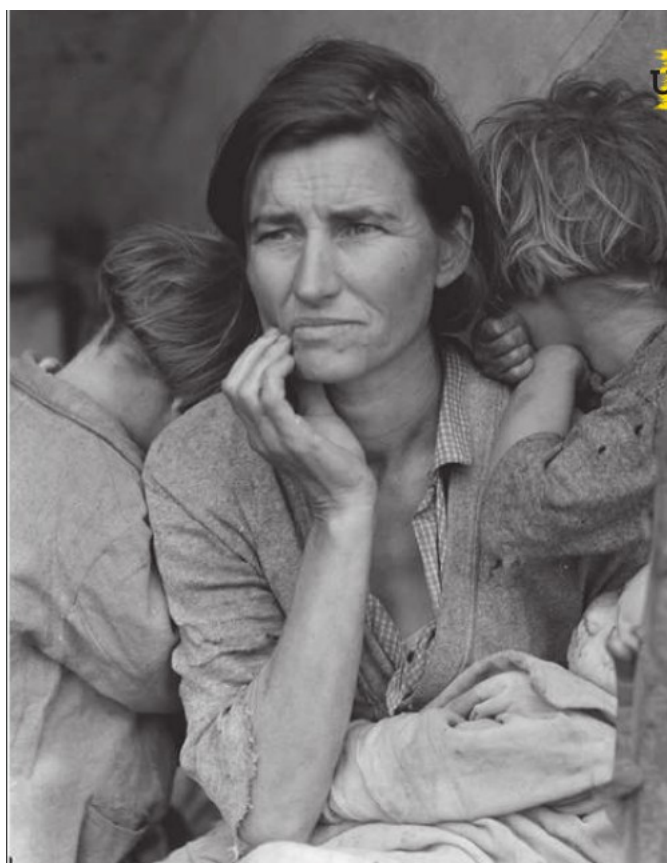
Textile Mill in Georgia, Lewis W. Hine (American), 1909

2c

2d -



Lunch Atop a Skyscraper, Charles Clyde Ebbets (American), 1932



Migrant Mother, Dorothea Lange (American), 1936

proposition texte DST :

ALGERNON : My dear fellow, the way you flirt with Gwendolen is perfectly disgraceful. It is almost as bad as the way Gwendolen flirts with you.

JACK : I am in love with Gwendolen. I have come up to town expressly to propose to her.

ALGERNON : I thought you had come up for pleasure? . . . I call that business.

JACK : How utterly unromantic you are!

ALGERNON : I really don't see anything romantic in proposing. It is very romantic to be in love. But there is nothing romantic about a definite proposal. Why, one may be accepted. One usually is, I believe. Then the excitement is all over. The very essence of romance is uncertainty. If ever I get married, I'll certainly try to forget the fact.

JACK : I have no doubt about that, dear Algy. The Divorce Court was specially invented for people whose memories are so curiously constituted.

ALGERNON : Oh! there is no use speculating on that subject. Divorces are made in Heaven—
[**Jack** puts out his hand to take a sandwich. **Algernon** at once interferes.] Please don't touch the
cucumber sandwiches. They are ordered specially for Aunt Augusta. [Takes one and eats it.]

JACK : Well, you have been eating them all the time.

ALGERNON : That is quite a different matter. She is my aunt. [Takes plate from below.] Have
some bread and butter. The bread and butter is for Gwendolen. Gwendolen is devoted to bread and
butter.

JACK : [Advancing to table and helping himself.] And very good bread and butter it is too.

ALGERNON : Well, my dear fellow, you need not eat as if you were going to eat it all. You behave
as if you were married to her already. You are not married to her already, and I don't think you ever
will be.

JACK : Why on earth do you say that?

ALGERNON : Well, in the first place girls never marry the men they flirt with. Girls don't think it
right.

JACK : Oh, that is nonsense!

ALGERNON : It isn't. It is a great truth. It accounts for the extraordinary number of bachelors that
one sees all over the place.

**4a- Amanda Gorman : mettre texte dans le désordre et retrouver mots clé correspondants à
chaque partie du texte puis mettre dans l'ordre
idéalement : trouver mot clé qui soit ds ordre alphabétique**

When day comes, we ask ourselves where can we find light in this never-ending shade?
The loss we carry, a sea we must wade.
We've braved the belly of the beast.
We've learned that quiet isn't always peace,
and the norms and notions of what "just" is isn't always justice.
And yet, the dawn is ours before we knew it.
Somehow we do it.
Somehow we've weathered and witnessed a nation that isn't broken,
but simply unfinished.
We, the successors of a country and a time where a skinny Black girl descended from slaves and
raised by a single mother can dream of becoming president, only to find herself reciting for one.
And yes, we are far from polished, far from pristine,
but that doesn't mean we are striving to form a union that is perfect.
We are striving to forge our union with purpose.
To compose a country committed to all cultures, colors, characters, and conditions of man.
And so we lift our gazes not to what stands between us, but what stands before us.
We close the divide because we know, to put our future first, we must first put our differences aside.
We lay down our arms so we can reach out our arms to one another.
We seek harm to none and harmony for all.

Let the globe, if nothing else, say this is true:

That even as we grieved, we grew.

That even as we hurt, we hoped.

That even as we tired, we tried.

That we'll forever be tied together, victorious.

Not because we will never again know defeat, but because we will never again sow division.

Scripture tells us to envision that everyone shall sit under their own vine and fig tree and no one shall make them afraid.

If we're to live up to our own time, then victory won't lie in the blade, but in all the bridges we've made.

That is the promise to glade, the hill we climb, if only we dare.

It's because being American is more than a pride we inherit.

It's the past we step into and how we repair it.

We've seen a force that would shatter our nation rather than share it.

Would destroy our country if it meant delaying democracy.

This effort very nearly succeeded.

But while democracy can be periodically delayed,

it can never be permanently defeated.

In this truth, in this faith, we trust,

for while we have our eyes on the future, history has its eyes on us.

This is the era of just redemption.

We feared it at its inception.

We did not feel prepared to be the heirs of such a terrifying hour,

but within it, we found the power to author a new chapter, to offer hope and laughter to ourselves.

So while once we asked, 'How could we possibly prevail over catastrophe?' now we assert, 'How could catastrophe possibly prevail over us?'

We will not march back to what was, but move to what shall be:

A country that is bruised but whole, benevolent but bold, fierce and free.

We will not be turned around or interrupted by intimidation because we know our inaction and inertia will be the inheritance of the next generation.

Our blunders become their burdens.

But one thing is certain:

If we merge mercy with might, and might with right, then love becomes our legacy and change, our children's birthright.

So let us leave behind a country better than the one we were left.

With every breath from my bronze-pounded chest, we will raise this wounded world into a wondrous one.

We will rise from the golden hills of the west.

We will rise from the wind-swept north-east where our forefathers first realized revolution.

We will rise from the lake-rimmed cities of the midwestern states.

We will rise from the sun-baked south.

We will rebuild, reconcile, and recover.

In every known nook of our nation, in every corner called our country, our people, diverse and beautiful, will emerge, battered and beautiful.

When day comes, we step out of the shade, aflame and unafraid.
The new dawn blooms as we free it.
For there is always light,
if only we're brave enough to see it.
If only we're brave enough to be it.

DST EURO – Politics and portraiture

Give an account of the text in English, taking into account the situation described, the use of portrait and the meaning.

Link it to the other portrait you know and conclude about the use of portrait.

DOCUMENT A- The Oval Potrait

THE chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the **Appennines**, not less in fact than in the fancy of Mrs. **Radcliffe**. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque.(...)

I (...) resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them. Long -- long I read -- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. (...)

I [then saw] a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought -- to make sure that my vision had not deceived me -- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. (...) Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

‘She was a maiden of rarest beauty, and not more lovely than full of glee. And Evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art: she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and vbrushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to portray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from dayv to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he *would* not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more spirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labour drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardour of his work, and turned his eyes from the canvas rarely, even to regard the countenance of his wife. And he *would* not see that the tints which he spread

upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid; and aghast, and crying with a loud voice, "this is indeed life itself!" turned suddenly to regard his beloved: — *she was dead!*"

The Oval Portrait - Edgar Allan Poe, 1850

Document B - au tableau

All is Vanity, Charles Allan Gilbert – 1892



DST euro unit 2 : Politics and Portraiture

	Identification du contexte ou de la situation d'énonciation	Pt score	Identification des réseaux de sens	Pt score	Identification des stratégies de communication	Pt score
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le contexte :	30	J'ai identifié et analysé la logique interne du document ou dossier en	30	J'ai identifié l'articulation entre les documents, la tonalité	30

	vanité du peintre, de celui qui veut être vu mise en relation avec Dorian Gray		distinguant le cas échéant ce qui est de l'ordre de la digression : jeu de mot sur le meuble (vanité) et la vanité des personnes présentes : peintre, modèle, entourage jeune fille		des propos : course contre la mort, désir de garder la jeunesse éternelle, réussite désir de cacher le tout	
	B2 +	25	B2 +	25	B2 +	25
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : critique du peintre (document A), du modèle (document B) pression de l'entourage, incapacité d'agir, de mettre en garde	20	J'ai identifié la cohérence globale du document ou du dossier : présence de la mort : château vide, jeune fille, tête de mort dans le document B mise en garde sur le temps qui passe que l'art, la peinture ne pas retenir	20	J'ai repéré l'intention en distinguant l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation entre les documents : critique des attendus de la société bien pensante	20
	B1 +	15	B1 +	15	B1 +	15
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : histoire – tableau trompe l'oeil – illusion – désir de jeunesse éternelle	10	j'ai relevé l'essentiel des éléments porteurs du sens : égoïsme de la société attente démesurée	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents : portrait mis en valeur notion de mort mystère	10
	B1-	7	B1-	7	B1-	7
A2	j'ai relevé des informations explicites sur les documents tableau – château – mystère jeune femme – recherche de pérennité	5	j'ai compris globalement les documents mise en garde – peur	5	J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu.	5
	A2 -	4	A2 -	4	A2 -	4
A1	j'ai relevé des informations isolées, simples et les ai articulées les unes aux autres.	3	J'ai construit une amorce de compréhension en relevant des mots ou des expressions.	3	J'ai relevé quelques données caractéristiques évidentes du / des documents.	3
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou familiers.	1	J'ai relevé quelques informations isolées, simples..	1

	0	1-5				6-13			14-17			18-22			23-29			30-44			45	B1-B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

DST 2 :

NAME: _____
Politics

DST Portraiture and

Identification du contexte /de la situation d'énonciation	Identification des réseaux de sens	Identification des stratégies de communication
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Give an account of the 3 documents in English and in your own words, paying particular attention of what they describe, how they freeze an idea or an era and the reason behind the pictures.

DOCUMENT A - Stunning Pulitzer Prize-winning photos: The real stories

Do you have a second? Maybe you'd like to witness a bit of history.

All it takes is a second for a photographer to snap a picture that could be the next Pulitzer Prize winner.

Right place, right time, right equipment, right photographe.

"Click." Suddenly the world has an image burned into our social consciousness.

These are some of the most famous photos in the world: federal agents grabbing a boy at gunpoint inside a Miami home, a starving girl and a hungry vulture, Marines at Iwo Jima, a Vietnam napalm attack. Only a handful of photographers really know what it's like to witness history and create an image that's truly iconic.

Pulitzer Prizes have been given for journalism and the arts since 1917. In 1942, the Pulitzer board started recognizing photographs.

Surprisingly, there's no set criteria for a Pulitzer-winning photo. Each must be "distinguished," according to the official website. Winners must be entered and pass through a nominating jury and a vote by the Pulitzer Prize board.

Together, Pulitzer-winning images have become a fascinating timeline of the past 73 years. "But it's not particularly a perfect timeline of history," Buell said. "If I were to do a book of photographs that recorded a timeline of history, there would be some Pulitzer winners that would not be in there and there would be some that would be. Pictures are a combination of serendipity, instinct and experience. Of course a good photographer has all of these things going for him."

By the way, it's pronounced "PULL it sir." Not "PEW lit sir," [according to the Pulitzer Prizes official website](#).

DOCUMENT B: Will Counts, The Photographer who captured an enduring image of America's civil rights struggle in his home town

It was the fate of the photographer Will Counts, who has died aged 70 of cancer, to be principally known for a single image. He took it on September 4 1957, outside the central high school at Little Rock, Arkansas. It showed a black schoolgirl named Elizabeth Eckford, impeccably dressed in a white frock and carrying her school files, walking away from Hazel Bryan, a shouting, hate-filled, young white woman standing among other white students.

The incident had been triggered by the US federal government's order that schools must desegregate following the supreme court ruling of 1954 that segregated education - previously accepted as "separate but equal" - was unconstitutional. In 1957, Little Rock central high became the first desegregation test case when the Arkansas governor, Orval Faubus, sent in the national guard to block the admission of nine black students and "maintain order"

Counts, then 26, had just turned professional and was working for the Arkansas Democrat newspaper. His images achieved what every photojournalist most desires: a major political impact.

On September 25, the nine attended their first class. He was snapping furiously while, as he put it, "the crowd were right in her ear, yelling their hate. [Eckford] never lost her composure, she just remained so dignified, so determined in what she was doing. From the time Elizabeth first approached the national guard," he recalled, "you knew this was a major confrontation between the governor and the federal

government. She became a symbol for the Little Rock crisis." His pictures were nominated for the Pulitzer Prize, and his single image won a runner-up award. (...=

Ira Wilmer 'Will' Counts Jr, photographer, born August 24 1931; died October 6 2001

Amanda Hopkinson, *The Guardian*, Tue 16 Oct 2001

DOCUMENT C: Southampton construction worker's modern twist on an iconic photo, 2011



DST Politics and Portraiture

	Identification du contexte ou de la situation d'énonciation	Pt score	Identification des réseaux de sens	Pt score	Identification des stratégies de communication	Pt score
C1	J'ai identifié les détails fins ou l'implicite tout en les replaçant dans le	30	J'ai identifié et analysé la logique interne du document ou dossier en	30	J'ai identifié l'articulation entre les documents, la tonalité	30

	contexte : désir de marquer les esprits, de laisser son empreinte mais tout le monde n'est pas forcément nommé – anonymats des modèles (document A et B) – changement de vie pour les nominés et pour les personnes indentifiés		distinguant le cas échéant ce qui est de l'ordre de la digression : prise en photo des moments clés : policiers, voutours, des Marines, la jeune fille du Vietnam, les deux jeunes filles dans le lycée déségrégationner, les conditions de travail des bâtisseurs		des propos : désir de rester dans l'histoire – de marquer les esprits – pérenité qui dure dans le temps du fait de la nature même des photos – prix qui durent depuis 73 ans – fascination pour l'art photographique et les conséquences à long terme	
	B2 +	25	B2 +	25	B2 +	25
B2	J'ai identifié la richesse du contexte ou de la situation d'énonciation (implicite) : hommage aux prix pultizer en général, à Will Count en particulier, aux personnes qui ont construit les bâtiments de New York	20	J'ai identifié la cohérence globale du document ou du dossier : désir de figer les choses – portrait d'une société – image que l'on partage – désir de reconnaissance -prestige du prix – envie de rendre hommage	20	J'ai repéré l'intention en distinguant l'expression du point de vue de l'exposé de faits, et les éléments implicites de l'articulation entre les documents : changement dans les mentalités – désir de témoigner / d'avancer dans des moments clés de l'histoire	20
	B1 +	15	B1 +	15	B1 +	15
B1	j'ai relevé des informations détaillées sur le contexte et établir des liens entre elles : définition de ce qui fait les prix par Buell – auteur d'un livre – hommage à Will Counts – Elizabeth Eckfor / Hazel Bryan	10	j'ai relevé l'essentiel des éléments porteurs du sens : reconnaissance – moments historiques – partage – ségrégation – construction bâtiment	10	J'ai identifié l'expression de points de vue, souhaits, perspective. J'ai identifié la nature de l'articulation entre les documents : évocation de photos célèbres – qui ont marqués le monde – moment clé / iconique	10
	B1-	7	B1-	7	B1-	7
A2	j'ai relevé des informations explicites sur le/ les document(s) description prix pullitzer – will counts, photographe - personnes qui travaillent sur les chantiers	5	j'ai compris globalement le/ les document(s) : photos – prix pullitzer – journalisme	5	J'ai identifié la nature du / des documents et j'ai pu les mettre en lien avec quelques éléments du contenu. Articles de journaux – photo d'origine et reproduction	5
	A2 -	4	A2 -	4	A2 -	4
A1	j'ai relevé des	3	J'ai construit une amorce	3	J'ai relevé quelques	3

	informations isolées, simples et les ai articulées les unes aux autres.		de compréhension en relevant des mots ou des expressions.		données caractéristiques évidentes du / des documents.	
pré-A1	j'ai relevé quelques données.	1	J'ai relevé des mots transparents et / ou familiers	1	J'ai relevé quelques informations isolées, simples..	1

AC Legrand- Académie de Versailles

Total point obtenus	0	1-5				6-9			10-12			13-15			16-22			23-29			30+	B1
	0	1-5				6-13			14-17			18-22			23-29			30-44			45	B1-B2
NOTE s/ 20	0	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	

Elak pakai pakaian rumah. Bertatahias seperti biasa, bersolek dan berpakaian kemas.



Put make-up on. Avoid nagging. Speak in a squeaky cartoon cat voice.

These are just some of the steps that women in Malaysia have been asked to follow by the government in order to make life easier for men and women cohabiting as couples under the coronavirus lockdown Image credit: Twitter

following outrage, the Malaysian government issued an apology and tool down the posts

How To Be A Good Housewife In The Modern Era

[Karen Devlin, LPC](https://www.regain.us), March 02, 2020 ; <https://www.regain.us>.

The term *housewife* has come to have a negative connotation in the 21st century. Whether this is a result of less than accurate reality television, the prominence of feminism in current times, or some other idealization that being a housewife is no longer relevant, it is a job that has the opposite stigma than it did in the past. Women in the 1930s were expected to be housewives - the idea of a woman leaving home to work was frowned upon. However, now that we are nearing 2020, not only had the role of a housewife gone away nearly completely, but it has started to make a comeback.

While housewives or stay at home, moms are becoming common again, it is not the same situation as women lived back in the early to mid-1900s. The differences between the two will shine some light on how to be a good housewife in the modern era. It will also allow you to set some expectations for yourself and your marriage, so that knowing who is supposed to be doing which tasks does not become a marital concern. Communicating these kinds of expectations in a marriage is the best way to [avoid issues in your relationship](#) early on.

Expectations Of A Housewife

You might be wondering how different the duties of a modern era housewife might be from those of a housewife of the past. How much could the everyday tasks within the home change - cleaning, cooking, and keeping the children entertained seem to be the basics no matter what year it is. If you have a social media presence, you might have seen how different those tasks can be when the excerpt from a 1950s home economics textbook made its rounds online. The duties outlined in the textbook were enough to make most women roll their eyes.

By understanding what it takes to be a modern housewife, you will get a grasp on some of what previous women experienced in the role. However, some of the specific tasks have changed with the times. Identifying those changes might help to make you a quality housewife in the 21st century. It will also help you to decide the kind of housewife you desire to be.

Clean The House

A housewife in the modern era is one that doesn't necessarily share any of the chores with her husband. While the man is holding a full-time job outside of the house, the woman is holding a full-time job within the house. This means that a housewife is responsible for laundry, dusting, vacuuming, sweeping the floors, doing the dishes, and cleaning up any clutter or toys left around the house. While it depends on the specific household, many housewives do some of these tasks daily (such as laundry) and others weekly (like dusting).

A recent study shows that, on average, women spend [17 hours a week](#) doing housework. A woman that is married with more than three children typically spends 28 hours a week accomplishing the same tasks. More kids mean more laundry, dishes, and messes in general, so a mother to several children will stay far busier as a housewife. With the baby boomer generation being born in the late 1940s to early 1960s, many households had more than three children. However, in the past, women spend more time on housework.

It would be logical to think that modern technology has helped to cut down on those many hours of housework. The housewives of the past did not have robot vacuums, dishwashers, or high capacity washing machines. While the innovations used in the modern era have saved time and energy for homemakers, some things have not been made far simpler.

Serving Meals

Like past housewives, modern-day housewives are usually responsible for meals. While there are some services available today that were not available years ago, like meal subscription boxes, it is still up to the housewife to cook the food. How does this differ from housewives in the past? Meal planning in the 21st century has become a whole other entity. There were far fewer options in the past, and the cost of healthy food was far less, even considering the increase in wages and cost of living overall.

Because of the cost of healthy options, many housewives are forced to pick and choose between cost and quality. This might mean making one or two low costs, unhealthy meals for the week and a handful of pricier, but healthier meals. With the planning involved in the modern era, most housewives spend far more time preparing for meals than they did in previous years.