

AXE 3

UNIT 9

SHORT CUT

POWERFUL WORDS

How can artists and writers challenge the power of the Establishment?



• 115 117 119 121 123

1000-10000 m²

the Establishment?



YOUR PROJECT

Write an article to explain how words can be a powerful weapon to convey a message. 

Au menu de cette unité :

DÉCOUVERTES CULTURELLES

- ✍ L'artiste Barbara Kruger
 - ✍ Un extrait littéraire de 1984 de George Orwell
 - ✍ Des artistes et poètes engagés (Maya Angelou et Bob Dylan)

OUTILS LINGUISTIQUES

- ## Les clauses résultatives et causatives



BEFORE CLASS!

Flash to watch!

[Watch the video](#)

Be ready to talk about it in class!



● The Art of Twisting Words

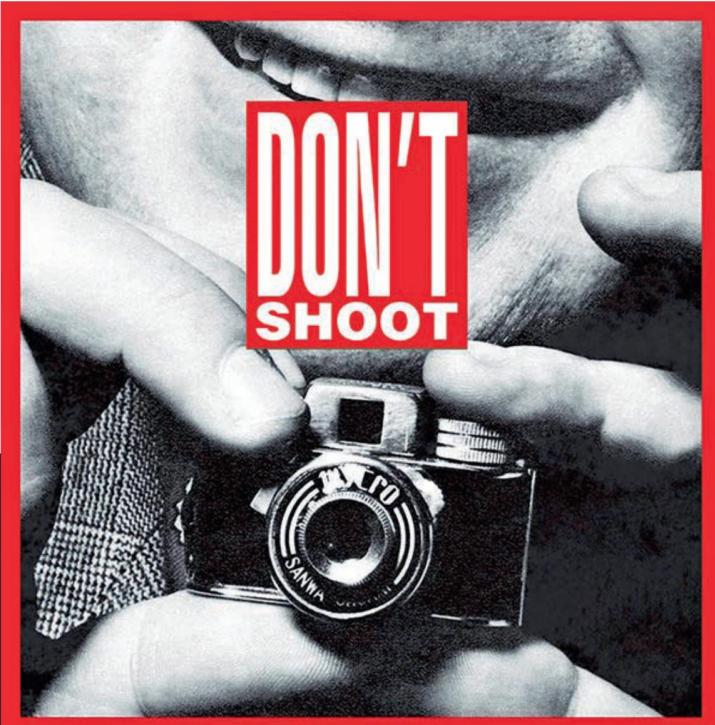
Can art be considered an efficient way to convey a message?

1 Barbara Kruger

- A. Look at the works of art. Compare and contrast them.
- B. Read the *Cultural fact*. What is the message the artist wants to convey in each work of art?
- C. **Class debate**. Are the messages clear? Why (not)? 
- D. **Have your say**. How do these pictures make you feel? Do you like them? Justify your answer.

Cultural fact

Barbara Kruger was born in Newark, New Jersey in 1945. She attended Parsons School of Design. She is best known for her silkscreen prints (*sérigraphies*) where she places direct, concise captions with tongue-in-cheek satire across photographs. Kruger is an influential artist, her approach is found in the work of artists like Shepard Fairey (see p. 78) and the Guerilla Girls.



Untitled (Don't Shoot), 2013

HELP!

Nouns

- avant-garde /æv ə'ga:d/
- advertising = ad
- conceptual art
- consumerism
- counterculture
- extreme close-up
- layers of interpretation
- print (of a photo)
- slogan

Adjectives

- ironic
- overwhelming

Verbs & expressions

- combine = mix
- denounce
- draw attention to
- hijack /haɪdʒæk/ : détourner
- it conveys a feeling of perplexity / indifference
- it makes me feel puzzled / thoughtful



Untitled (Our Prices are Insane!), 1987

2 The Destruction of Words

How does the art of writing impact our society?

1

“Nineteen Eighty-Four”: the art of censorship

Part 1

- A. Read the excerpt and pick out the characters' names and the topic of the conversation.
- B. Say how each character acts and what it reveals about their set of mind, opinion and power. Justify by quoting the text.
- C. Explain in your own words how Syme intends to simplify language.
- D. **Go further.** Debate the following quotes with your classmates.
 - "What justification is there for a word which is simply the opposite of some other word?" (l. 22)
 - "You'd prefer to stick to Oldspeak, with all its vagueness and its useless shades of meaning." (l. 45)

Part 2

- A. Read the excerpt and find the true reason for destroying words.
- B. What is the single word Winston dares to say and why?
- C. Focus on the characters' attitudes. To what extent does the last paragraph shed light on Winston in parts 1 and 2?
- D. Explain and discuss this quote with your classmates: "How could you have a slogan like "freedom is slavery" when the concept of freedom has been abolished?" (l. 37)
- E. **Go further.** Why is the word "thoughtcrime" (l. 5) a paradox in this context?

Part 1

‘**H**ow is the Dictionary getting on?’ said Winston, raising his voice to overcome the noise. ‘Slowly,’ said Syme. ‘I’m on the adjectives. It’s fascinating. [...] We’re getting the language into its final shape – the 5 shape it’s going to have when nobody speaks anything else. When we’ve finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We’re destroying words – scores of them, hundreds of 10 them, every day. We’re cutting the language down to the bone. The Eleventh Edition won’t contain a single word that will become obsolete before the year 2050.’ He bit hungrily into his bread and swallowed a couple of mouthfuls, then continued speaking, with a sort of 15 pedant’s passion. His thin dark face had become animated, his eyes had lost their mocking expression and grown almost dreamy. ‘It’s a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there 20 are hundreds of nouns that can be got rid of as well. It isn’t only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take “good”, for instance. If you have a 25 word like “good”, what need is there for a word like “bad”? “Ungood” will do just as well – better, because it’s an exact

opposite, which the other is not. Or again, if you want a stronger version of “good”, what sense is there in having a whole string of vague useless words like “excellent” and 30 “splendid” and all the rest of them? “Plusgood” covers the meaning, or “doubleplusgood” if you want something stronger still. Of course we use those forms already. But in the final version of *Newspeak* there’ll be nothing else. In the end the whole notion of goodness and badness will 35 be covered by only six words – in reality, only one word. Don’t you see the beauty of that, Winston? It was B.B.’s *idea* originally, of course,’ he added as an afterthought. A sort of vapid eagerness flitted across Winston’s face at the mention of Big Brother. Nevertheless Syme 40 immediately detected a certain lack of enthusiasm. ‘You haven’t a real appreciation of *Newspeak*, Winston,’ he said almost sadly. ‘Even when you write it you’re still thinking in Oldspeak. I’ve read some of those pieces that you write in “The Times” occasionally. They’re good 45 enough, but they’re translations. In your heart you’d prefer to stick to Oldspeak, with all its vagueness and its useless shades of meaning. You don’t grasp the beauty of the destruction of words. Do you know that *Newspeak* is the only language in the world whose vocabulary gets smaller 50 every year?’ Winston did know that, of course. He smiled, sympathetically he hoped, not trusting himself to speak.

Part 2

Syme bit off another fragment of the dark-coloured bread, chewed it briefly, and went on:

'Don't you see that the whole aim of *Newspeak* is to narrow the range of thought? In the end we shall

5 make thoughtcrime literally impossible, because there will be no words in which to express it. Every concept that can ever be needed, will be expressed by exactly one word, with its meaning rigidly defined and all its subsidiary meanings rubbed out and forgotten. Already,

10 in the Eleventh Edition, we're not far from that point. But the process will still be continuing long after you and I are dead. Every year fewer and fewer words, and the range of consciousness always a little smaller. Even now, of course, there's no reason or excuse

15 for committing thoughtcrime. It's merely a question of self-discipline, reality-control. But in the end there won't be any need even for that. The Revolution will be complete when the language is perfect. *Newspeak* is IngSoc and IngSoc is *Newspeak*', he added with

20 a sort of mystical satisfaction. 'Has it ever occurred to you, Winston, that by the year 2050, at the very latest, not a single human being will be alive who could understand such a conversation as we are having now?' 'Except -' began Winston doubtfully, and he stopped.

25 It had been on the tip of his tongue to say 'Except the

proles,' but he checked himself, not feeling fully certain that this remark was not in some way unorthodox. Syme, however, had divined what he was about to say.

'The proles are not human beings,' he said carelessly. 'By

30 2050 – earlier, probably – all real knowledge of Oldspeak will have disappeared. The whole literature of the past will have been destroyed. Chaucer, Shakespeare, Milton, Byron – they'll exist only in *Newspeak* versions, not merely changed into something different, but actually changed

35 into something contradictory of what they used to be. Even the literature of the Party will change. Even the slogans will change. How could you have a slogan like "freedom is slavery" when the concept of freedom has been abolished? The whole climate of thought will be different. In fact there

40 will be no thought, as we understand it now. Orthodoxy means not thinking – not needing to think. Orthodoxy is unconsciousness.'

One of these days, thought Winston with sudden deep conviction, Syme will be vaporized. He is too intelligent.

45 He sees too clearly and speaks too plainly. The Party does not like such people. One day he will disappear. It is written in his face.

Nineteen Eighty-Four,
George Orwell, 1949



2 “Fahrenheit 451”

- A. Look at the still and say what is happening in this scene.
- B. How does this picture echo the extract from *Nineteen Eighty-Four*?
- C. Go further. Are censorship and book banning dangerous for democracy?

HELP!

- | | |
|--|---|
| <ul style="list-style-type: none"> • ban • brainwashing • censorship • destroy • flamethrower | <ul style="list-style-type: none"> • illiteracy • mind control • obedience • repression |
|--|---|



Still from the film *Fahrenheit 451* (adapted from Ray Bradbury's novel), 2018

YOUR TURN! 3 Which book to save?

Groupwork. You are a group of librarians about to get a visit from the Bookburners.

You can only save one book. Make your choice and justify it.

● Powerful Songs and Poems

Can poems and songs help to change the world?

1 Power of prayer



- A. Read the poem, while listening to Maya Angelou reciting it [MP3 n°52](#).
- B. How does this poem make you feel?
- C. What is the message that Maya Angelou wants to convey? What does she pray for?

Hope is born again in the faces of children
It rides on the shoulders of our aged as they walk into their sunsets.
Hope spreads around the earth. Brightening
all things,
Even hate which crouches breeding in dark corridors.
[...]
We, Baptist and Buddhist, Methodist and
Muslim, say come Peace.
[...]
Come and fill us and our world with your majesty.
We, the Jew and the Jainist, the Catholic and the Confucian,
Implore you, to stay a while with us.
So we may learn by your shimmering light
How to look beyond complexion and see community.

"Amazing Peace" in
Celebrations, Rituals of Peace and Prayer,
Maya Angelou, 2005



100

2 Bob Dylan's Nobel Prize

Text A

"Our songs are alive in the land of the living. But songs are unlike literature. They're meant to be sung, not read. The words in Shakespeare's plays were meant to be acted on the stage. Just as lyrics in songs are meant to be sung, not read on a page. And I hope some of you get the chance to listen to these lyrics the way they were intended to be heard: in concert or on record or however people are listening to songs these days. I return once again to Homer, who says, "Sing in me, oh Muse, and through me tell the story."

Bob Dylan, about receiving the Nobel Prize in Literature, 5 June 2017

Text B

Here comes the story of the Hurricane

The man the authorities came to blame

For somethin' that he never done

Put in a prison cell, but one time he could-a been

The champion of the world

© Bob Dylan, *The Hurricane*, 1976

Rubin "Hurricane" Carter was a top middleweight boxing contender after he knocked out 11 of his first 15 professional opponents. But Carter was locked up for 19 years after he was convicted (wrongly) of a triple murder. Dylan's song (co-written with Jacques Levy) helped galvanize public support to his case, and eventually a federal judge ruled in 1985 that Carter didn't receive a fair trial and released him.

- A. Read text A. What does Bob Dylan say about songs in his lecture?
- B. Do you think he sees them as worthy of receiving the Nobel Prize in Literature?
- C. Read text B. Say why songs carry a power of their own.
- D. How would you define this type of song? Do you know others?
- E. **Have your say.** Was the Nobel Foundation right when they granted the Prize in Literature to Bob Dylan? Justify.

YOUR PROJECT

Write an article to explain how words can be a powerful weapon to convey a social or political message.

LANGUAGE LAB



- Unit's vocabulary
- Audio words
- MP3
- Interactive Test

★ 1. Fill in the blanks with the appropriate performative verbs.

congratulate • thank • admit • warn • promise

- I ... you against this decision of yours.
- I ... you for your gift.
- I ... the exhibition was great.
- I ... I will never paint again!
- I ... you on your behaviour.

★ 2. Fill in the blanks with the correct words. Make the necessary changes.

to brainwash • to convey • confusing • censorship

- I think that this painting really ... a message of peace and harmony.
- In a dystopian world, people are often ... into thinking that their government does its best for their welfare.
- The public found the artist's work too ... because there were too many objects and colours painted on a small canvas.
- How different is word destruction from ... ?

★★ 3. Add a suffix to the following words to make new ones. Check with a dictionary if you need to.

depict • inspire • confuse • control • repress

★★★ 4. Change the following sentences as shown in the example.

He had someone repair his camera. → He had his camera repaired.

- The mayor asked the youths to clean up the walls.
- The old writer asked his brother to burn his juvenilia (œuvres de jeunesse).
- The sculptor had someone remove the statue.
- The street artist asked the photographer to take a picture of her work.

★★★ 5. Translate the following sentences into English using have, get, or make.

- Je vais lui faire effacer ces graffitis.
- Je vais lui faire prendre des photos toute la journée.
- Thomas va lui faire effacer son film.
- Il a fait brûler de nombreux livres par son frère.

★★★ 6. How did George Orwell build Newspeak? Deconstruct the following words: thoughtcrime • thinkpol • goodthink • unperson

7. Interactive test! What is your score?



OPEN YOUR EARS!



SHOW TIME

- Écoutez Maya Angelou et répétez ces vers comme elle.

MP3 n°53



Hope is born a gain / in the faces of our children /
It rides on the shoulders of our aged / as they walk into their sundsets.

Marquez une courte pause entre chaque /. Vous pouvez utiliser un métronome pour parvenir à un rythme régulier. Les syllabes accentuées (soulignées) sont prononcées avec plus de force et toujours avec une intonation descendante.

AUDIO MYSTERY

Listen to the audio recording. Have you memorised the sentence? MP3 n°54

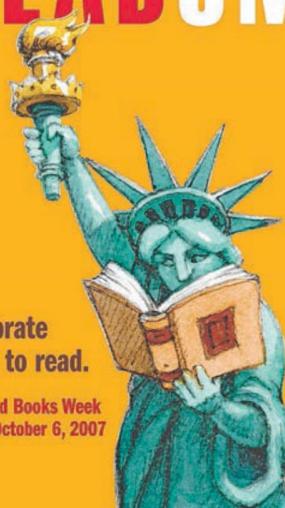


Picture challenge

- 3 sentences
- ★★ 4 to 6 sentences
- ★★★ 7 sentences and +

How many sentences can you make using what you have learnt? Collect stars!

FREADOM



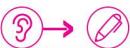
Celebrate
the right to read.

Support Banned Books Week
September 29–October 6, 2007

Illustration © 2006 by Roger Hiorns

U. 7

U. 8 Évaluation



Compréhension de l'oral

"Banksy, MP3 n°55

an anonymous fighter"

Listen to the audio recording three times and recap what you have understood.

Expression écrite

Choisissez l'un des deux sujets.

Sujet 1 : Banksy is arguably the most famous graffiti artist in the world with his pieces gaining worldwide acclaim but also attracting criticism with some saying that he is nothing but a vandal, others believing that Banksy's graffiti is more of a gift than a crime. What do you think?

Sujet 2 : What motivates some artists to express themselves out in the streets?

UNIT 8

Évaluation



Compréhension de l'oral

"Depicting the homeless" MP3 n°56

VIDEO n°21

Watch the video (or listen to the audio recording) three times and recap what you have understood.



Expression écrite

Choisissez l'un des deux sujets.

Sujet 1 : Can street artists help to fight for social justice and bridge the gap between the haves and the have-nots?

Sujet 2 : Neil Shigley said: "As a human being I can't help but feel compassion for [the have-nots] and by presenting them in this large format perhaps it will bring them into focus. Making them visible." Do you think that his work can help to make a change in the life of his street models?

UNIT 9

Évaluation



Compréhension de l'oral

"Reacting to MP3 n°57

a Native American poem"

Listen to the audio recording three times and recap what you have understood.

Expression écrite

Choisissez l'un des deux sujets.

Sujet 1 : Are poems and songs more than just words?

Sujet 2 : Can poets, singers or musicians use their art as a counterpower?

U. 7 U. 8

Evaluation**Document A**

I hoped that heartrending images from Sudan – especially on the front page of *The New York Times* – might motivate the United Nations and NGOs to respond more urgently to this crisis. As the Sudanese government continued to deny wrongdoing in Darfur, photojournalists could create a historical document of truth. [...] Over the years I forced myself to be creative in how I covered the same scenes over and over. I started shooting refugee camps out of focus, sometimes in abstract ways, to try to reach an audience beyond the typical *New York Times* readership – an audience geared more toward the visual arts. As ugly as the conflict was, the protagonists were beautiful, wearing brilliantly colored fabrics and, despite the persistent hardships, wide, toothy smiles. The Sudanese were lovely, friendly, resilient people, and I wanted to show that in my work. It seemed paradoxical to try to create beautiful images out of conflict, but I found that my more abstract images of Darfur provoked an unusual response from readers. Suddenly I was getting requests to sell fine-art prints of rebels in a sandstorm or of blurred refugees walking through the desert for several thousand dollars.

I was conflicted about making money from images of people who were so desperate, [...].

Lynsey Addario, *It's What I Do: A Photographer's Life of Love and War*, 2016

Document B

Elizabeth I ruled a much bigger territory than Isabella, and got a law made in England prohibiting the circulation of unflattering portraits of her. Elizabeth's portraits are notoriously fictitious in always showing her as a pearly-skinned icon of Renaissance beauty even when she was old. This is what makes a newly revealed portrait of her from the workshop of Marcus Gheeraerts so remarkable.

The portrait shows an unmistakably ageing Elizabeth. [...] And yet, when you look at the beautiful portraits of Elizabeth more closely, they tend to smooth and whiten her face rather than radically reinventing it. Realism was burned into the British idea of art by Hans Holbein, who was court painter to Elizabeth's father Henry VIII. Portraits were expected to look like the person they portrayed. It was a fine line an artist had to walk, between flattery and fact.

A portrait must please the sitter and – in the case of royalty – promote a public image without obviously being fantastical. In Elizabeth's portraits it is actually her clothes, jewels and hairstyles that create glamour. Holbein himself perfected this trick.

Jonathan Jones, *The Guardian*, 2013

Compréhension de l'écrit**Document A**

- A.** What is unusual in the way photojournalist Lynsey Addario chose to cover conflicts?
- B.** Why did she decide to portray people the way she did?
- C.** What consequence did it have on her work? Why?

Document B

- D.** Why did Queen Elizabeth I prohibit the circulation of unflattering portraits of herself?
- E.** Why was Marcus Gheeraerts's portrait of the Queen never revealed until recently?

Documents A et B

- F.** What is unusual and/or paradoxical in the way the haves and the have-nots are portrayed in both texts?

Expression écrite**Choisissez l'un des deux sujets.**

Sujet 1 : Do you agree with photojournalist Lynsey Addario when she writes: "*It seemed paradoxical to try to create beautiful images out of conflict.*" (l. 9)?

Sujet 2 : Comment on the following sentence: "*A portrait must please the sitter and - in the case of royalty - promote a public image without obviously being fantastical.*" (l. 10)