

2ème année  
Année 2017-2018

DÉPARTEMENT LANGUES & CULTURES

ÉPREUVE ÉCRITE  
D'ANGLAIS

Lundi 4 juin 2018  
Durée : 2 heures  
14h-16h

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Recommandations importantes : - *laisser une marge suffisante*  
- *écrire lisiblement et à l'encre*  
- *prendre le temps de se relire*

**Attention : veuillez sélectionner le sujet correspondant à votre enseignant et à votre niveau**

**Aucun document n'est autorisé**

<b><u>IT / ID: Patrick MASON</u></b>	463sANG01
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**Choose one of the subjects below and write a well-structured essay of around 400 words covering the areas listed.**

**1: Over The Top Services (OTT)**

What is an OTT service, give examples

What impact do OTT services have on telecommunications operators (telcos)?

What options are open to telcos faced with the rise of OTT?

**(or)**

**2: Ethics in the Digital and IT Industry**

What is meant by business ethics?

What particular issues do companies in the digital and IT industries face related to business ethics?

Give an example (or examples) we saw in class, or that you are aware of.

<b><u>Australia / Africa:</u> <u>Athina LAVABRE /Laura LANGLOIS</u></b>	463wANG
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**Answer one of these questions (400 words)**

**AFRICA (Laura Langlois)**

“Western media and arts (including the cinema) have presented an incomplete and often pessimistic picture of Africa, but this may be starting to change. A more positive image could be a key to improving not only our perceptions, but also future relations.”

How far do you agree with this statement? Justify your opinions by giving examples from history, current affairs and fiction.

**OR**

**AUSTRALIA (Athina Lavabre)**

Using the various written, aural and/or visual material studied in and out of class, what can you say about Anita Heiss’s acrostics in terms of Australia’s history past and present in relation to Indigenous Australians? In other words, what moments and / or events do you think she is alluding to? What has changed since 2002?

“Dr Anita Heiss is the author of non-fiction, historical fiction, commercial women’s fiction, poetry, social commentary and travel articles. She is a regular guest at writers’ festivals and travels internationally performing her work and lecturing on Indigenous literature. She is a Lifetime Ambassador of the Indigenous Literacy Foundation and a proud member of the Wiradjuri nation of central NSW. [...] Anita was a finalist in the 2012 Human Rights Awards and the 2013 Australian of the Year Awards and is a Board Member of the State Library of Queensland. She currently lives in Brisbane.”

<b>SORRY</b>	<b>TREATY</b>
<p>Sorry for expecting you to understand the torment of our lives.  <b>Or</b> expecting you to be able to  <b>Reconcile</b> the present with the past, and show  <b>Remorse</b> for the wrongs of successive governments.  <b>Yesterday</b> – it wasn’t that long ago you know.          BRISBANE, 2002</p>	<p>Treat us with  <b>Respect</b> as the First Peoples of this land, of this Earth. The traditional landowners of  <b>Australia</b> — spiritually, mentally, legally.  <b>Thank</b> us for allowing you to exist, to live in our country.  <b>Yes</b>, treaty means more than signing a document.          BRISBANE, 2002</p>

(Anita, Heiss, *I’m not Racist, But ... A Collection of Social Observations*, Salt Publishing, 2007.)

<b><u>Ideology in TV series: Daivy BABEL</u></b>	463cANG01
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**Answer ONE of the following essay questions. (~400 words)**

In either case your essay will be structured, will reflect on both form and content and will show perspective vis-à-vis both the intradiegetic and extradiegetic levels – and of course the links between both.

You will make detailed reference to some of the various approaches studied in class (narrative structure, editing, script, acting, camera [physical and metaphorical viewpoints, various types of shots], direction, cast, props, lighting, sound, set, costumes, production, staging, genre, viewers’ implication, serial and episodic points of view...)

You will work with series/excerpts that have been studied or presented in class (whether on the episodic, seasonal or serial levels).

**Question 1**

Reversing roles.

You could, for example, choose to focus on role reversal in male v. female representations. Or you could choose another angle you deem relevant when it comes to role reversal in TV series.

**OR**

**Question 2**

To what extent can TV series be political?

**I. You may want to reflect on the following...**

*Pittsburgh Mayor William (Bill) Peduto, who just began his second term this year, has presided over a historic era of change in that city. Back in 2002, I wrote my book *The Rise of the Creative Class* while living in Pittsburgh and teaching at Carnegie Mellon. I dubbed the city my “base case” in the transition from an industrial to a knowledge-based economy. “If Pittsburgh, with all of its assets and its emerging human creativity, somehow can’t make it in the Creative Age,” I wrote, “I fear the future does not bode well for other older industrial communities and established cities.”*

*Today, it looks like Pittsburgh has made it. It is more likely to be mentioned in the same breath with tech hubs like Austin and Seattle than with its Rust Belt peers.*

*Thanks to pioneering research at Carnegie Mellon University, and new labs for leading tech companies like Uber and Google, Pittsburgh has become a global leader in robotics and autonomous vehicles. As in other tech hubs, however, recent economic growth has not been widely distributed enough. In response, Peduto has launched a number of programs aimed at more inclusive prosperity.*

*Richard Florida, Citylab, Feb 8, 2018*

*Richard Florida is University Professor and Director of Cities at the Martin Prosperity Institute at the University of Toronto’s Rotman School of Management; Distinguished Visiting Fellow at NYU’s Shack Institute of Real Estate; and the co-founder and editor-at-large of The Atlantic’s CityLab. He is the author of the *New Urban Crisis* and the best-selling *The Rise of the Creative Class*.*

**What change can technology in general and autonomous vehicles in particular bring in terms of mobility for the American cities and suburbs ?**

Please write a **400 word essay** to structure an answer at the best of your ability.

**II. ... Or you may feel like going for the one below**

**Revolving around the notions of community, mobility, amenities and opportunities, please use words to design what an ideal city should be like to you. Sketches and (deviant) art welcome.**

Please write a **400 word essay** to structure an answer at the best of your ability.

**ANSWER ANY ONE OF THE FOLLOWING QUESTIONS**

1. Write a **thesis driven essay** on any Human Rights issue that affects the world at large.

Write keeping in mind that the main argument of the thesis statement should be developed in body paragraphs with clear examples and an appropriate conclusion. (500 words)

**OR**

**2. Write a Short Report**

The company that you work for wishes to invest in shares in just ONE of the following three companies: Coca Cola, Nestlé and Shell Oil;

All three have been involved in controversy concerning human rights, and/or environmental issues so you must select the one that you consider to have the LEAST NEGATIVE IMPACT on people and the planet in the long term.

Look at the information below to compare and contrast the three companies. Justify your final choice to the C.E.O in a **SHORT REPORT**, respecting the correct format (headings etc..)

**Coca Cola**

Human rights issues: Trade union leaders in Colombia fighting for the rights of workers at Coke's main Latin American bottle factory were killed by mercenaries and their families were kidnapped and tortured in the late 1990's.

Environmental issues: In India, Coke factories use excessive amounts of the water supply in order to produce Coca Cola products. Farmland is also contaminated by the 'fertiliser' (pesticides mixed with human waste) that Coke sells back to the farmers. The land is deprived of water, people are becoming ill.

**Nestlé**

Human rights: The Chinese baby-milk powder scandal involved thousands of infants being contaminated by tainted powder, this in addition to baby powder being promoted to African women living in insanitary conditions ultimately leading to infant death from dirty water and unclean feeding bottles.

Environmental issues: Forests are being cleared to cultivate oil palms as Nestlé uses over 320,000 tons of palm oil ever year, sourced mainly from a controversial producer of palm oil, which burns and destroys the rainforests.

**Shell**

Human rights: Shell Oil has been involved in anti-trade union activities. Protesters from a region in Nigeria were also executed when they fought against Shell's operations there.

Environmental issues: Shell began operations in Peru, but despite their attempts to minimize the impact on both the environment and the local people, damage was done. Wildlife disappeared and the rivers started to be polluted.

With extensive reference to material studied in class, and any other material relevant to your arguments, answer either question 1 or question 2 (500-600 words)

**Question 1**

"The passion of laughter is nothing else but a sudden glory arising from some sudden conception of some eminency in ourselves, by comparison with the infirmity of others, or [by comparison] with our own [former infirmity]." (Thomas Hobbes, Human Nature, 1651).

Given that many accept that Hobbes was fond of his drama, and that René Descartes was a drunken fart ("I drink therefore I am"), is Hobbes' focus on the cruel side of comic instinct (aka the superiority theory) sufficient?

**Question 2**

What is the quintessence of British humour?

**Choose ONE of the following questions below: (400-500 words)**

**1)** David Ogilvy (co-founder of Ogilvy and Mather advertising agency, 1963) famously said that "nobody ever bought anything from a clown." Discuss how and why British advertising has, ever since the 70s, chosen a contradictory path.

**OR**

**2)** If you worked in an advertising agency and had to promote a soda drink, which tried and tested techniques studied in class would you choose to exploit and why, given that consumers are less naive nowadays?

Discuss with reference to adverts analysed in class.

**Choose ONE of the topics below:**

**1. Speechwriting**

Using the following Tweet as a starting point, you will write **two short speeches** that will mirror each other: one elaborating on President Trump’s concise statement, the other offering a similarly expanded response from one of his opponents. You will display all the useful rhetorical devices, appropriate register and cultural references to convince your audience. Stage directions for the delivery of the speech (pauses, emphasis, word stresses, etc.) will be a bonus.

**Each speech will be 250-words long.**

**Donald J. Trump** Verified account @realDonaldTrump Apr 1  
Mexico is doing very little, if not NOTHING, at stopping people from flowing into Mexico through their Southern Border, and then into the U.S. They laugh at our dumb immigration laws. They must stop the big drug and people flows, or I will stop their cash cow, NAFTA\*. NEED WALL!

\*NAFTA (North American Free Trade Agreement): the trilateral (Canada, USA, Mexico) economic agreement first devised by Ronald Reagan in the 80s and implemented in 1994 to eliminate barriers in trade and investments between the 3 countries.

**OR**

**2. Speech analysis**

Oprah Winfrey’s Golden Globe 2018 acceptance speech was described as ‘*a rousing acceptance speech*’ (NYT), ‘*a rallying cry to women*’ (Washington Post) that will ‘*no doubt go down in history*’ (LATimes).

In 500 words, write your own review, spotting Oprah’s devices and references, and pointing out the highlights and shortcomings of the speech.

Ah! Thank you. Thank you all. O.K., O.K. Thank you, Reese. In 1964, I was a little girl sitting on the linoleum floor of my mother’s house in Milwaukee, watching Anne Bancroft present the Oscar for best actor at the 36th Academy Awards. She opened the envelope and said five words that literally made history: “The winner is Sidney Poitier.” Up to the stage came the most elegant man I had ever seen. I remember his tie was white, and of course his skin was black. And I’d never seen a black man being celebrated like that. And I’ve tried many, many, many times to explain what a moment like that means to a little girl — a kid watching from the cheap seats, as my mom came through the door bone-tired from cleaning other people’s houses. But all I can do is quote and say that the explanation [is] in Sidney’s performance in “Lilies of the Field”: “Amen, amen. Amen, amen.” In 1982, Sidney received the Cecil B. DeMille Award right here at the Golden Globes, and it is not lost on me that at this moment there are some little girls watching as I become the first black woman to be given this same award.

It is an honor, and it is a privilege to share the evening with all of them, and also with the incredible men and women who’ve inspired me, who’ve challenged me, who’ve sustained me and made my journey to this stage possible. Dennis Swanson, who took a chance on me for “A.M.

Chicago”; Quincy Jones, who saw me on that show and said to Steven Spielberg, “Yes, she is Sophia in ‘The Color Purple’”; Gayle, who’s been the definition of what a friend is; and Stedman, who’s been my rock — just a few to name. I’d like to thank the Hollywood Foreign Press Association, because we all know that the press is under siege these days.

But we also know that it is the insatiable dedication to uncovering the absolute truth that keeps us from turning a blind eye to corruption and to injustice. To tyrants and victims and secrets and lies. I want to say that I value the press more than ever before, as we try to navigate these complicated times. Which brings me to this: What I know for sure is that speaking your truth is the most powerful tool we all have. And I’m especially proud and inspired by all the women who have felt strong enough and empowered enough to speak up and share their personal stories. Each of us in this room are celebrated because of the stories that we tell. And this year we became the story. But it’s not just a story affecting the entertainment industry. It’s one that transcends any culture, geography, race, religion, politics or workplace.

So I want tonight to express gratitude to all the women who have endured years of abuse and assault, because they — like my mother — had children to feed and bills to pay and dreams to pursue. They’re the women whose names we’ll never know. They are domestic workers and farmworkers; they are working in factories and they work in restaurants, and they’re in academia and engineering and medicine and science; they’re part of the world of tech and politics and business; they’re our athletes in the Olympics and they’re our soldiers in the military.

And they [is] someone else: Recy Taylor, a name I know and I think you should know, too. In 1944, Recy Taylor was a young wife and a mother. She was just walking home from a church service she’d attended in Abbeville, Ala., when she was abducted by six armed white men, raped and left blindfolded by the side of the road, coming home from church. They threatened to kill her if she ever told anyone, but her story was reported to the N.A.A.C.P., where a young worker by the name of Rosa Parks became the lead investigator on her case and together they sought justice. But justice wasn’t an option in the era of Jim Crow. The men who tried to destroy her were never persecuted. Recy Taylor died 10 days ago, just shy of her 98th birthday. She lived, as we all have lived, too many years in a culture broken by brutally powerful men. And for too long, women have not been heard or believed if they dared to speak their truth to the power of those men. But their time is up. Their time is up. Their time is up.

And I just hope that Recy Taylor died knowing that her truth — like the truth of so many other women who were tormented in those years, and even now tormented — goes marching on. It was somewhere in Rosa Parks’s heart almost 11 years later, when she made the decision to stay seated on that bus in Montgomery. And it’s here with every woman who chooses to say, “Me too.” And every man — every man — who chooses to listen. In my career, what I’ve always tried my best to do, whether on television or through film, is to say something about how men and women really behave: to say how we experience shame, how we love and how we rage, how we fail, how we retreat, persevere, and how we overcome. And I’ve interviewed and portrayed people who’ve withstood some of the ugliest things life can throw at you, but the one quality all of them seem to share is an ability to maintain hope for a brighter morning — even during our darkest nights.

So I want all the girls watching here and now to know that a new day is on the horizon! And when that new day finally dawns, it will be because of a lot of magnificent women, many of whom are right here in this room tonight, and some pretty phenomenal men, fighting hard to make sure that they become the leaders who take us to the time when nobody ever has to say, ‘Me too’ again. Thank you.”



<b><u>Beyond the Human in Literature and the Arts B2/C1:</u></b> <b><u>Sarah Bouttier</u></b>	463rANG01
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Please answer **one of the two questions** (400-500 words)

1. What is there after the human? Imagine one particular place (it can be anywhere on earth) and what it would look like after 1 day, 1 year, 10 years, 100 years without humanity. Imagine the material consequences as well as more philosophical ones.

**OR**

2. What has changed in the depiction of humanity and which different modes of being human have been proposed throughout the centuries? Base yourself on our work in class as well as our own culture using precise examples.

<b><u>Beyond the Human in Literature and the Arts C1/C2:</u></b> <b><u>Sarah Bouttier</u></b>	483pANG01/02
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Please answer **one of the two questions** (600 words)

1. What is there beyond the human, chronologically? Imagine one particular place (it can be anywhere on earth) and what it would look like after 1 day, 1 year, 10 years, 100 years without humanity. Imagine the material consequences as well as more philosophical ones.

**OR**

2. Donna Haraway once entitled an essay “we have never been human.” Do you agree or disagree with this statement? Discuss this phrase in relation to the ideas and material studied in class as well as your own culture, using precise examples.

<b><u>Around the world: Dennis DAVY</u></b>	443aANG01
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Choose **ONE** of the following topics and write a well-structured essay of at least 300 words:

- 1) Compare **two** English-speaking countries in **different** parts of the world. Your answer should treat a variety of aspects of these countries, such as geography, history, language, politics, culture, food, famous people, and so on.

**OR**

- 2) Which of the English-speaking countries that were studied in class did you find the **most** interesting? Provide a detailed justification of your choice.

At the end of your essay, please state how many words you have written.

Choose **one** of the following topics:

**1. Essay**

Do you agree or disagree with the following statement provided by *Watchmen* author Alan Moore to describe the latest developments in superhero culture? Illustrate your viewpoint with precise examples (500 words).

*I am really in a bad mood about superheroes. What are these movies doing other than entertaining us with stories and characters that were meant to entertain the 12-year-old boys of 50 years ago? Are we supposed to somehow embody these characters? That's ridiculous. They are not characters that can possibly exist in the real world. Yes, I did Watchmen. Yes, I did Marvelman. These are two big seminal superhero works, I guess. But remember: both of them are critical of the idea of superheroes. They weren't meant to be a reinvigoration of the genre. (...) The superheroes of my youth had dogs that dressed in capes and masks! It's obvious they stand for nothing other than the power of the imagination. I tend to see a lot of these current figures as the focus of a kind of unhealthy escapism.*

**OR**

**2. DC IS LOOKING FOR NEW CONTRIBUTORS!**

Write a storyboard for a whole episode of a superhero story from the following prompt:  
'She looked at the test tube. The liquid had turned a bright shade of green.'

Your storyboard will be a developed text, including dialogues. You may use already-existing DC characters or come up with your own hero(ine). In the latter case, specify his / her characteristic features (costume, superpowers, etc.).

Illustration(s) will be a bonus!

**1) Write a structured essay of approximately 600 words discussing and contrasting the following statements. Use examples from the bands and songs studied in class.**

- "I don't want to change the world with our music. There are no hidden messages in our songs." (Freddy Mercury)
- "I don't think I should tell my audience what to do about anything. My audience, whoever they are, wherever they are, can think for themselves. They don't need me to preach." (Lou Reed)
- "I always believed that I had something important to say and I said it.... My God is rock 'n' roll." (Lou Reed)

OR

2) Compare and contrast “Lucy in the sky with diamonds” and “The Sound Of Silence” in a structured essay of approximately 600 words about (lyrics below)

Bear in mind the themes (dreams and visions), poetic style, effects and rhetorical devices used in the two songs (you can also refer to the musical effects).

<b>Lucy in the sky with diamonds</b> (Lennon/McCartney, 1967) From the Beatles' <i>Sgt. Pepper's Lonely Hearts Club Band</i> album.	<b>The Sound Of Silence</b> (Simon & Garfunkel, 1964) From their debut studio album, <i>Wednesday Morning, 3 AM</i> .
Picture yourself in a boat on a river With tangerine trees and marmalade skies Somebody calls you, you answer quite slowly A girl with kaleidoscope eyes	Hello darkness, my old friend I've come to talk with you again Because a vision softly creeping Left its seeds while I was sleeping And the vision that was planted in my brain Still remains
Cellophane flowers of yellow and green Towering over your head Look for the girl with the sun in her eyes And she's gone	Within the sound of silence
Lucy in the sky with diamonds	In restless dreams I walked alone Narrow streets of cobblestone Beneath the halo of a street lamp I turned my collar to the cold and damp When my eyes were stabbed by the flash of a neon light
Follow her down to a bridge by a fountain Where rocking horse people eat marshmallows Everyone smiles as you drift past the flowers That grow so incredibly high	That split the night And touched the sound of silence
Newspaper taxis appear on the shore Waiting to take you away Climb in the back with your head in the clouds And you're gone	And in the naked light I saw Ten thousand people, maybe more: People talking without speaking People hearing without listening People writing songs that voices never shared No one dared Disturb the sound of silence
Lucy in the sky with diamonds	"Fools," said I, "you do not know: Silence like a cancer grows. Hear my words that I might teach you Take my arms that I might reach you." But my words like silent raindrops fell And echoed in the wells of silence
Picture yourself on a train in a station With plasticine porters with looking-glass ties Suddenly someone is there at the turnstile The girl with the kaleidoscope eyes	And the people bowed and prayed To the neon god they made And the sign flashed out its warning In the words that it was forming And the sign said "The words of the prophets Are written on the subway walls And tenement halls " And whispered in the sound of silence
Lucy in the sky with diamonds	

**Choose one of the two subjects below (600 words).**

- (a) “For me, the simple nature of their small rebellion, its daftness in the face of sophisticated immigration laws, is just the kind of spirit that we need to challenge the faceless, laughter-less powers in the world.” (Ruwanthie de Chickera, scriptwriter, *Machan*).

How relevant is this statement in the context of illegal immigration? Please justify your answer. You may refer to any of the material used in class as well as to your own research. (The film *Machan* is based on the true story of the “not-so-true” handball team from Sri Lanka that “disappeared” in Germany after losing all of their matches.)

- (b) Read the text below. Discuss the factors that could determine the success of migrants’ cultural integration in the host country. Are multiple reference affiliations conceivable? Your answer must include a definition of “success” and should provide specific examples (from class material and your own research).

*“... tendency of migrants nowadays to assume and maintain ‘multiple identities’. Presumably, history plays a role (in the surprise expressed at this tendency in the book): in past centuries, migration was motivated by a fundamental search for new habitats and resources. Migration was, by definition, an act of disconnection. Presumably, modern communication technologies also play an important role: migrants can simultaneously and effectively by members of multiple reference groups, and it is not necessary for them to give up membership of one group for the sake of belonging to another. Indeed, co-membership (with adjustable weights) in a multiplicity of reference groups serves to maximize wellbeing of migrants. Put differently, ‘migrants’ would not have moved in the first place if they had not been able to maintain affiliation with their origin while forging new links with their destination community. This preference implies that attempts by the host society to ‘integrate’ migrants by making the host society the migrants’ exclusive reference group are doomed to fail: a vigorous pursuit of integration and assimilation by the host country is incompatible with the migrants’ optimal portfolio of affiliations. To the migrants, ‘psychological fragmentation’ can be a source of gain rather than a purveyor of pain. There is a difference between migrants having difficulty in identifying themselves with the place to which they have migrated and of migrants having little incentive to identify themselves with the place to which they have migrated. In the latter case, integration policies will be largely futile. (...) Therefore policies need to be transnational and both countries have joint roles.*

*When migrants are keen to preserve their affiliation with their country of origin as a reference group, and when the country of origin is keen to foster their attachment to it, the scope for countries of destination to pursue successful ‘integration’ policies, transforming migrants into ‘ethnics’ and then onto ‘nationals’, will be quite narrow. In other words, the ‘old programme’ of the nation state concerning the creation and safeguarding of the ‘cultural’ homogeneity’ and ‘social integrity’ of the population residing therein, is incompatible with the ‘new programme’ whereby migration networks and the associated flows that transcend the borders of the nation state come hand in hand with cultural heterogeneity and social diversity. It is as if, in the face of migration, the ‘inclusive capacity’ of the nation state shrinks and the definition of the state requires revision, rather than requiring migrants to be ‘revised’ so as to fit into the original blueprint for the state.”*

(Review of *Worlds on the Move: Globalization, Migration and Cultural Security*, Eds, J Friedman, S Randeria, 2004, London: I.B. Tauris. Review by Oded Stark, *Economica*, New Series, vol. 72, No. 286 (May 2005), pp 361-362.)

1) Compare and contrast any two of the plays you have studied or seen in English during the last period(s), paying particular attention to the difficulties which a director might encounter.

2) Using the knowledge you have acquired during the period(s), how would you deal with the direction of the following extract from the play "Lady Windermere's Fan" by Oscar Wilde?

**LADY WINDERMERE'S FAN**

by

Oscar Wilde

THE PERSONS OF THE PLAY

Lord Windermere  
Lord Darlington  
Lord Augustus Lorton  
Mr. Dumby  
Mr. Cecil Graham  
Mr. Hopper  
Parker, Butler  
Lady Windermere  
The Duchess of Berwick  
Lady Agatha Carlisle  
Lady Plymdale  
Lady Stutfield  
Lady Jedburgh  
Mrs. Cowper-Cowper  
Mrs. Erlynne  
Rosalie, Maid

THE SCENES OF THE PLAY

ACT I. Morning-room in Lord Windermere's house.  
ACT II. Drawing-room in Lord Windermere's house.  
ACT III. Lord Darlington's rooms.  
ACT IV. Morning-room in Lord Windermere's house.

TIME: 1892

PLACE: London

The action of the play takes place within twenty-four hours, beginning on a Tuesday afternoon at five o'clock, and ending the next day at 1:30 p.m.

**FIRST ACT**

*SCENE: Morning-room of Lord Windermere's house in Carlton House Terrace. Doors C and R. Bureau with books and papers R. Sofa with small tea-table L. Window opening on to terrace L. Table R. LADY WINDERMERE is at table R, arranging roses in a blue bowl. Enter PARKER.*

PARKER

Is your ladyship at home this afternoon?

LADY WINDERMERE

Yes — who has called?

PARKER

Lord Darlington, my lady.

LADY WINDERMERE

*(hesitates for a moment)*

Show him up — and I'm at home to any one who calls.

PARKER

Yes, my lady.

*(Exit C)*

LADY WINDERMERE

It's best for me to see him before to-night. I'm glad he's come.

*Enter PARKER C.*

PARKER

Lord Darlington,

*Enter LORD DARLINGTON C.*

*Exit PARKER.*

LORD DARLINGTON

How do you do, Lady Windermere?

LADY WINDERMERE

How do you do, Lord Darlington? No, I can't shake hands with you. My hands are all wet with these roses. Aren't they lovely? They came up from Selby this morning.

LORD DARLINGTON

They are quite perfect.

*(Sees a fan lying on the table)*

And what a wonderful fan! May I look at it?

LADY WINDERMERE

Do. Pretty, isn't it! It's got my name on it, and everything. I have only just seen it myself. It's my husband's birthday present to me. You know to-day is my birthday?

LORD DARLINGTON

No? Is it really?

LADY WINDERMERE

Yes, I'm of age to-day. Quite an important day in my life, isn't it? That is why I am giving this party tonight. Do sit down.

*(Still arranging flowers)*

LORD DARLINGTON

*(sitting down)*

I wish I had known it was your birthday, Lady Windermere. I would have covered the whole street in front of your house with flowers for you to walk on. They are made for you.

*A short pause.*

LADY WINDERMERE

Lord Darlington, you annoyed me last night at the Foreign Office. I am afraid you are going to annoy me again.

LORD DARLINGTON

I, Lady Windermere?

*Enter PARKER and FOOTMAN C, with tray and tea things.*

LADY WINDERMERE

Put it there, Parker. That will do.

*(Wipes her hands with her pocket-handkerchief, goes to tea-table, and sits down)*

Won't you come over, Lord Darlington?

*Exit PARKER C.*

LORD DARLINGTON

*(takes chair and goes across LC)*

I am quite miserable, Lady Windermere. You must tell me what I did.

*(Sits down at table L)*

LADY WINDERMERE

Well, you kept paying me elaborate compliments the whole evening.

LORD DARLINGTON

*(smiling)*

Ah, nowadays we are all of us so hard up, that the only pleasant things to pay ARE compliments. They're the only things we CAN pay.

LADY WINDERMERE

*(shaking her head)*

No, I am talking very seriously. You mustn't laugh, I am quite serious. I don't like compliments, and I don't see why a man should think he is pleasing a woman enormously when he says to her a whole heap of things that he doesn't mean.

LORD DARLINGTON

Ah, but I did mean them.

*(Takes tea which she offers him)*

LADY WINDERMERE

*(gravely)*

I hope not. I should be sorry to have to quarrel with you, Lord Darlington. I like you very much, you know that. But I shouldn't like you at all if I thought you were what most other men are. Believe me, you are better than most other men, and I sometimes think you pretend to be worse.

LORD DARLINGTON

We all have our little vanities, Lady Windermere.

LADY WINDERMERE

Why do you make that your special one?

*(Still seated at table L)*

LORD DARLINGTON

*(still seated LC)*

Oh, nowadays so many conceited people go about Society pretending to be good, that I think it shows rather a sweet and modest disposition to pretend to be bad. Besides, there is this to be said. If you pretend to be good, the world takes you very seriously. If you pretend to be bad, it doesn't. Such is the astounding stupidity of optimism.

LADY WINDERMERE

Don't you WANT the world to take you seriously then, Lord Darlington?

LORD DARLINGTON

No, not the world. Who are the people the world takes seriously? All the dull people one can think of, from the Bishops down to the bores. I should like YOU to take me very seriously, Lady Windermere, YOU more than any one else in life.

LADY WINDERMERE

Why — why me?

LORD DARLINGTON

*(after a slight hesitation)*

Because I think we might be great friends. Let us be great friends. You may want a friend some day.

LADY WINDERMERE

Why do you say that?

LORD DARLINGTON

Oh! — we all want friends at times.

LADY WINDERMERE

I think we're very good friends already, Lord Darlington. We can always remain so as long as you don't —

LORD DARLINGTON

Don't what?

LADY WINDERMERE

Don't spoil it by saying extravagant silly things to me. You think I am a Puritan, I suppose? Well, I have something of the Puritan in me. I was brought up like that. I am glad of it. My mother died when I was a mere child. I lived always with Lady Julia, my father's elder sister, you know. She was stern to me, but she taught me what the world is forgetting, the difference that there is between what is right and what is wrong. SHE allowed of no compromise. I allow of none.

LORD DARLINGTON

My dear Lady Windermere!

LADY WINDERMERE

*(leaning back on the sofa)*

You look on me as being behind the age. — Well, I am! I should be sorry to be on the same level as an age like this.

LORD DARLINGTON

You think the age very bad?

LADY WINDERMERE

Yes. Nowadays people seem to look on life as a speculation. It is not a speculation. It is a sacrament. Its ideal is Love. Its purification is sacrifice.

LORD DARLINGTON

*(smiling)*

Oh, anything is better than being sacrificed!

LADY WINDERMERE

*(leaning forward)*

Don't say that.

LORD DARLINGTON

I do say it. I feel it — I know it.

*Enter PARKER C.*

PARKER

The men want to know if they are to put the carpets on the terrace for to-night, my lady?

LADY WINDERMERE

You don't think it will rain, Lord Darlington, do you?

LORD DARLINGTON

I won't hear of its raining on your birthday!

LADY WINDERMERE

Tell them to do it at once, Parker.



Answer one of the two following questions:

**Question 1**

During this semester you have read a number of short stories, texts of non-fiction and poems.

- a. Choose any one of these texts and express succinctly why it has been particularly meaningful to you **or** why, on the contrary, it is a text that you reject.
- b. The Swiss writer Max Frisch states that “Essentially only fiction – things altered, transformed, shaped – can convey impressions.” On the basis of the texts of fiction and non-fiction that you have read in the X-Pression course this semester, would you agree or disagree with Frisch, and why? Do not forget to give concrete references – and if possible even approximate quotes – from the texts in order to substantiate your arguments.

**OR**

**Question 2**

Imagine that the year is 2048. You are an English-speaking tourist born before the year 2000, who happens to find a copy of X-Pression N°15, 2018, in a Paris flea-market. You have never heard of the Ecole Polytechnique. You read carefully through the pages of the magazine.

Now write a text in which you cover the following points:

- a. Introduce yourself, giving your fictional name and age.
- b. Treat the magazine as if you were a detective, examining the contributions for clues as to what life might have been like for those students in France thirty years earlier.
- c. Express your specific reaction to one or more of the texts that have particularly struck you, citing details where necessary. Remember that you are the fictional character whom you introduced at the beginning of your text.
- d. Given your own memories of the period around 2018, if you – as the same fictional character – had been a contributor to X-Pression N° 15, provide a brief outline of the text you would have chosen to write; one that is unlike the content of the existing magazine.

**Please respond to one of the following topics. Be specific and, please, write neatly!**

**Topic 1**

In class we have discussed various aspects of borders and border crossings. In today's evolving geo-political and social climate, we face the paradox of increased ability to travel and communicate an increase in the importance and emphasis on international cultural and economic networks, along with an increasingly popular idea of physical barriers between nations...

Please discuss the above points in the context of today's border and national constructions, as they impact you personally. Focus on specific themes, please develop your positions, and don't hesitate to speculate as to the future. Use precise references when possible, maximum of 500 words.

**Topic 2**

As the world population grows, we are collectively faced with the increasing impact of mass migrations. Whether caused by conflict, by climate change, or by other social or economic factors, the scale of migration being experienced and predicted surpasses traditional methods for accommodating migrants. Please describe what you see as the single most important migration issue today and develop on its implications – cultural, national, environmental... maximum of 500 words.

Answer ONE of the following questions. Focus on the quality of your writing, not the quantity. The word limit is **550-600 words**. Leave time to go back and proofread your essay after you have finished.

**1.** In *Paradoxes of the Heart* the philosopher Noël Carroll observes that the horror genre in fiction and cinema aims not only to frighten its readers or viewers, but also to create a sense of revulsion: disgust, distaste, unease. So why, he asks, is the genre so popular in English-speaking cultures? Should not horror films and novels turn people away rather than attract them? In a well-structured argument, provide ONE possible solution to this aesthetic 'paradox.' Support your argument with examples from books and/or films of your choice.

**OR**

**2.** Imagine that you want to write a story, novel or screenplay in one of the fantastic-related genres. Your first task will be to write a brief overview of your project to convince the book publishers or film producers to support your efforts. State your main theme and be sure to include the setting, the characters, and a plot summary. Try to come up with a catchy title!

**Answer either Question 1 or Question 2**

**Question 1**

Choose a Presidential election 1932-2020 and state the year and the name of the Democratic candidate. You are that Democratic Presidential nominee and will be giving a speech at the party's National Convention (about three months before the election).

Write a structured speech (**400-500 words**) summarising the (economic / social / political) context as you see it, criticising the previous administration as well as demonstrating your competence in domestic and foreign policy issues.

Whether you are a competent technocrat or a maverick outsider you'll also need to demonstrate strong and compelling leadership. Inspiring anecdotes / personal narrative! Rousing appeals to American values! And, most importantly, flagship campaign promises! *Historical context, political savvy and flawless English are equally important.*

**OR**

**Question 2**

**(i)** Briefly (**50-100 words**) comment the cartoon below.



**(ii)** You are a conservative political strategist. Write a structured report (**300-400 words**) for the National Republican Congressional Committee arguing how Trump's populist insurgency has strengthened support among the Republican party membership. What are the difficulties facing the party heading into 2018? Even more importantly, what are the strengths they can capitalize on, and the Democrats' weaknesses? (Don't forget to mention electoral maps!)

Choose **one** of the two essay questions and provide a **500 /600-word** response.

**Question 1: What's in a name?**

Discuss the significance of proper names in contemporary philosophy. What is the debate about? Why do philosophers care about proper names? You may want to mention terms such as "sense" and "reference", "description", "proposition". Finally, give your own opinion regarding the importance of this topic for the larger discussion of how words and symbols *mean something* and *signify*. Provide a well-structured argument that supports your ideas. Feel free to refer to any of the texts or films that we discussed in class or online. If you like, you may draw inspiration from the two excerpts below.

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 name would smell as sweet;

Shakespeare, William, *Romeo and Juliet*, Act II, Scene II

When did your name  
change from a proper noun  
to a charm?  
Its three vowels  
like jewels  
on the thread of my breath.  
Its consonants  
brushing my mouth  
like a kiss.

From "Name" by Carol Ann Duffy

**OR**

**Question 2: What is it like to be an X?**

The mind-body problem is age-old, though it was given its modern expression in the writings of Descartes, and has undergone further consideration and scientific analysis in the contemporary period, most notably regarding the brain-mind connection and the question of consciousness.

Thomas Nagel, in his famous essay, "What is it like to be a bat?" begins:

"Fundamentally an organism has conscious mental states if and only if there is something that it is like to be that organism- something it is like for the organism. We may call this the subjective character of experience."

In short, saying that an animal or other entity *X* is conscious, or has awareness, is akin to saying that there is something that it is like to *be* that creature, be it bat, badger, or polytechnicien...).

And conversely, perceiving, feeling, communicating, remembering *like an X* – is a necessary condition for its *consciousness*... Nagel goes on to argue that "physicalist" or "materialist" theories of mind cannot account for consciousness, that is, they cannot account for what it feels like "to be" something.

What do you think? Is consciousness akin to "being like something"? Do you think that our minds are nothing more than a construct that is able to be reduced to physical or material entities and rules? In other terms, is the mind a mere function of our brains/bodies? Or do you agree with Nagel that physical explanations will most likely *never* be able to account for the *feeling* of being, that is our subjective experience?

Provide a well-structured argument that supports your ideas. Feel free to refer to any of the texts or films that we discussed in class or online.

Choose **one** of the following topics and write a well-structured essay of about 500 words.

- 1.) First discuss the role that nationalism, national identity, and/or national tradition has played in the development of Western classical music. Also, state whether you feel these nationalistic trends have had a positive or negative impact overall on the art of music.

**OR**

- 2.) In 1966 Leonard Bernstein wrote the following opening lines to his book *The Infinite Variety of Music*:

*“Everyone says that this is a critical moment in the history of music. (...) The famous gulf between composer and audience is not only wider than ever: it has become an ocean. What is more, it has frozen over; and it shows no immediate signs of either narrowing or thawing. (...)*

*“Even in the wildest years of Romanticism there has always been some relationship between composer and public, a symbiotic interaction that has fed both. The composer has been the manipulator of musical dynamics, responsible for change and growth (...) while the public, quid pro quo, has nourished him simply by being interested. Any new opera by Monteverdi, Rossini, Wagner or Puccini has in its time invariably been an occasion for curiosity, speculation and excitement. Likewise, a new symphony of Haydn or Brahms, a new sonata of Scarlatti or Chopin.*

*“This is no longer true, nor has it been true in our century. The first World War seemed to mark a full stop: Debussy, Mahler, Strauss, and the early Stravinsky barely made the finish line; they were the last names in that long era of mutually dependent composer and public. From then on it became a hassle: composer versus public.”*

First place Bernstein’s comment in context by discussing the ways in which classical music evolved in the first half of the 20<sup>th</sup> century, creating a “gulf between composer and audience”. Then give your opinion on whether or not the ocean has narrowed and thawed in the fifty years or so *since* Bernstein wrote these words. Justify your answer with specific examples.

Please select **Option 1 or Option 2** to respond to. You have been given both these texts in advance of this exam so you should be familiar with them and have had time to read around the subject.

With both options bonus marks will be given to any attempts to historicise the problems / phenomena you describe.

**OPTION 1**

Read the attached text - a commentary by Yuval Noah Harari on 'the future according to Facebook', that appeared in the Financial Times over a year ago (Annex 1).

Write an essay on the discourse within and around Facebook, in light of recent events, but also in the image of everything we've considered on the course on discourse, communities, identity, power and language.

**OPTION 2**

Write a comparison of any two countries from the 'Snapshots of Cultural Diplomacy' (Annex 2).

In addition to this comparison, write an extended comment of your own on language, culture and what sort of a role you think English as a lingua franca, and by extension 'English-speaking culture', has in the two cases you're comparing. Be sure not to define 'English-speaking culture' as a generic term; identify and describe the particular cultural influences you wish to include.

**Annex 1****Yuval Noah Harari on the future according to Facebook First published in the Financial Times on March 25, 2017**

Posted on May 3, 2017

Mark Zuckerberg last month published an audacious manifesto on the need to build a global community, and on Facebook's role in that project. His 5,700-word letter — on his Facebook page — was intended not just to allay concerns over social media's role in spreading "fake news". It also indicated that Facebook is no longer merely a business, or even a platform. It is on its way to becoming a worldwide ideological movement.

Of course words are cheaper than actions. To implement his manifesto, Zuckerberg might have to jump headlong into a political minefield, and even change his company's entire business model. You can hardly lead a global community when you make your money from capturing people's attention and selling it to advertisers. Despite this, his willingness to even formulate a political vision deserves praise.

Most corporations are faithful to the neoliberal dogma that says corporations should focus on making money, governments should do as little as possible, and humankind should trust market forces to take the really important decisions on our behalf. Tech giants such as Facebook have extra reason to distance themselves from any paternalistic political agenda and to present themselves as a transparent medium. With their immense power and hoard of personal data, they have been extremely wary of saying anything that might cause them to look even more like Big Brother.

There are certainly good reasons to fear Big Brother. In the 21st century, Big Data algorithms could be used to manipulate people in unprecedented ways. Take future election races, for example: in the 2020

race, Facebook could theoretically determine not only who are the 32,578 swing voters in Pennsylvania, but also what you need to tell each of them in order to swing them in your favour. But there is also much to fear from abdicating all responsibility to market forces. The market has proven itself woefully inadequate in confronting climate change and global inequality, and is even less likely to self-regulate the explosive powers of bioengineering and artificial intelligence. If Facebook intends to make a real ideological commitment, those who fear its power should not push it back into the neoliberal cocoon with cries of “Big Brother!”. Instead, we should urge other corporations, institutions and governments to contest its vision by making their own ideological commitments.

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Zuckerberg’s ideological gambit begins with some very convincing arguments for why, in his words, “progress now requires humanity coming together not just as cities or nations, but also as a global community”. In the past, human tribes coalesced to form nations because no tribe could deal effectively with vast trade networks and administrative structures. Take, for example, the ancient tribes that lived along the Yellow River. The river was their lifeblood, but every few years it brought disastrous floods and droughts. No tribe could solve this problem by itself. Only a common effort to build huge dams and dig hundreds of kilometres of canals could do so. Consequently the tribes gradually coalesced into a single Chinese nation that had the power to regulate the distribution of water and produce unprecedented prosperity.

In the 21st century, nations find themselves in the same situation as the old tribes along the Yellow River: they are no longer the right framework to deal with the most important challenges of the age. All nations now live along the same cyber-river, depending on it for their prosperity and exposed to its dangers. No nation can police cyberspace by itself. Similarly, no nation can single-handedly regulate disruptive technologies such as artificial intelligence. If the US government forbids giving AI autonomous control of weapons, this won’t prevent North Korean scientists from doing so. And if the resulting developments confer on North Korea some crucial advantage, the US will be tempted to break its own ban. In a xenophobic dog-eat-dog world, if even a single country chooses to pursue a high-risk, high-gain technological path, others will be forced to do the same, because nobody could afford to remain behind. In order to avoid such a race to the bottom, humankind will probably need some kind of global identity and loyalty.

Zuckerberg correctly points out that any effort to build a global community must go hand-in-hand with protecting and strengthening local ones. For millions of years, humans have been adapted to living in intimate communities of no more than a few dozen people. Even today most humans find it impossible to really know more than 150 individuals, irrespective of how many Facebook “friends” they boast. No nation, corporation or global network can replace communities of people who actually know each other intimately. Without these groups, humans feel lonely and alienated. Hence a global community can succeed only if it gives support to local communities. This is not impossible. You can be loyal to your family and your nation at the same time — so why can’t you be loyal to humankind, too? Handling multiple loyalties is not easy, because sometimes they make contradictory demands on us. But life is difficult. Handle it.

Facebook’s manifesto has blind-spots. It repeatedly refers to “our collective values”, which will supposedly underpin the global community, without specifying what these collective values are. Alas, as of 2017, humankind has no agreed set of collective values. This is what makes it so difficult to build a global community. Holding global democratic elections is not the answer. People feel bound by elections only when they share a basic bond with most other voters. The ancient tribes along the Yellow River lacked a common set of values, and consequently they were unable to unite through a peaceful democratic process. It took a lot of violence to hammer them together into a single empire. It doesn’t mean that Facebook needs to recruit an army. It does mean, though, that it will take more than sharing funny cat videos to create an effective global community. Talk of “collective values” is too easy. Will Facebook be willing to actually name these values, risk alienating many of its users, and face potential crackdown from hostile governments? If Facebook really attempts to formulate a set of universal values, it will enjoy one big advantage over many previous institutions that attempted to do so. Unlike the early Christian church, or Lenin’s Communist party, Facebook is a truly global network with close to 2bn users. Yet Facebook also suffers from one big disadvantage. Unlike the Christian church and the Communist party, it is an online network.

Zuckerberg explains in his manifesto that online communities help foster offline ones. This is often true. Yet he never acknowledges that in some cases online comes at the expense of offline, and that there is a

fundamental difference between the two. Physical communities have a depth that virtual communities cannot hope to match, at least not in the near future. If I lay sick at my home in Israel, my online friends from California can talk to me, but they cannot bring me soup or a nice cup of tea.

Humans have bodies. During the last century technology has been distancing us from our bodies. We have been losing our ability to pay attention to what we smell and taste. Instead we are absorbed by our smartphones and computers. We are more interested in what is happening in cyberspace than in what is happening right here. It is easier than ever to talk to my cousin in Switzerland, but it is harder to talk to my husband over breakfast, because he constantly looks at his smartphone instead of at me.

In the past, humans could not afford such carelessness. Ancient foragers were always alert and attentive. Wandering in the forest in search of mushrooms, they watched the ground for any tell-tale bulge, they listened to the slightest movement in the grass to learn whether a snake might be lurking there. When they found a mushroom, they ate it with the utmost attention to distinguish it from its poisonous cousins. Members of today's affluent societies don't need such keen awareness. We can wander between the supermarket aisles while texting messages, and we can buy any of a thousand dishes, all supervised by the health authorities. But whatever we choose — Italian pizza or Thai noodles — we are likely to eat it in haste in front of the screen, checking emails or watching television, while hardly paying attention to the actual taste.

Zuckerberg says that Facebook is committed “to continue improving our tools to give you the power to share your experience”. Yet what people might really need are the tools to connect to their own experiences. In the name of “sharing experiences”, people are encouraged to understand what happens to them in terms of how others see it. If something exciting happens, the gut instinct of Facebook true-believers is to draw their smartphones, take a picture, post it online, and wait for the “likes”. In the process they hardly pay attention to what they actually feel. Indeed, what they feel is increasingly determined by the online reactions rather than by the actual experience.

People estranged from their bodies, senses and physical environment are likely to feel alienated and disoriented. Pundits often blame such feelings of alienation on the decline of religion and of nationalism, but losing touch with your body is probably more important. Humans lived for millions of years without religions and without nations — they can probably live happily without them in the 21st century, too. Yet they cannot live happily if they are disconnected from their bodies. If you don't feel at home in your body, you will never feel at home in the world.

Up till now, Facebook's own business model encouraged people to spend more and more time online even if that meant having less time and energy to devote to offline activities. Zuckerberg says, “We can look at many activities through the lens of building community. Watching video of our favourite sports team or TV show, reading our favourite newspaper, or playing our favourite game are not just entertainment or information but a shared experience and opportunity to bring together people who care about the same things. We can design these experiences not for passive consumption but for strengthening social connections.” That may sound promising, but it is alarming that (assuming that “favourite game” refers to computer games) the only concrete examples given are disembodied online activities. What about encouraging people to actually play football or stage a drama show, even if that means going offline for a few hours? The current Facebook business model values time spent online over time spent offline. Can it adopt a new model that encourages people to go online only when it is really necessary, and to devote more attention to their physical communities and to their own bodies and senses? What would the shareholders think about this model? (A blueprint of such an alternative model has actually been suggested recently by Tristan Harris, an ex-Googler and tech-philosopher who came up with a new metric of “time well spent”.)

The limitations of online relationships also undermine Zuckerberg's solution to social polarisation. He points out that just connecting people together and exposing them to different opinions will not solve social polarisation because “showing people an article from the opposite perspective, actually deepens polarisation by framing other perspectives as foreign”. Instead, Zuckerberg suggests that “the best solutions for improving discourse may come from getting to know each other as whole people instead of just opinions — something Facebook may be uniquely suited to do. If we connect with people about what we have in common — sports teams, TV shows, interests — it is easier to have dialogue about what we disagree on.”



Yet it is extremely difficult to know each other as “whole” people. It takes so much time and direct physical interaction. As I noted earlier, the average Homo sapiens is probably incapable of intimately knowing more than 150 individuals. Ideally, building communities should not be a zero-sum game. Humans can feel loyal to different groups at the same time. Unfortunately, intimate relations probably are a zero-sum game. Beyond a certain point, the time and energy you spend on getting to know your online friends from Iran or Nigeria will come at the expense of your ability to know your next-door neighbours.

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It is a good sign that the social media leviathan is leading the call for a global community. It is more difficult to see how far Facebook is willing to change its own business model to match its ideology. You cannot unite humanity by selling advertisements. Suppose a Facebook engineer invents a new tool that causes people to spend less time buying stuff online and more time in meaningful offline activities with friends. Will Facebook adopt or suppress such a tool? Will

Facebook take a true leap of faith, and privilege social concerns over its financial interests? If it does so — and manages to avoid bankruptcy — that will be a momentous revolution. The original gurus of Silicon Valley saw the internet as a tool for social revolution rather than for making money. In recent years, their vision seemed to be hijacked and distorted. Will Zuckerberg make the internet great again?

I hold my fingers crossed. If a business generates profits by providing a beneficial social service — be it building communities, recycling garbage or manufacturing medicines — why should we grudge its success? Yet we should not cultivate unrealistic expectations. Historically, corporations were not the ideal vehicle for undertaking social and political revolutions. A real revolution sooner or later demands sacrifices that corporations, their employees and their shareholders are not willing to make. That’s why revolutionaries establish churches, political parties and armies. The so-called Facebook and Twitter revolutions in the Arab world started in hopeful online communities, but once they emerged into the messy offline world, they were commandeered by religious fanatics and military juntas. If Facebook now aims to instigate a global revolution, it will have to do a much better job in bridging the gap between online and offline. It and the other online giants tend to view humans as audiovisual animals — a pair of eyes and a pair of ears connected to 10 fingers, a screen and a credit card. A crucial step towards uniting humankind is to appreciate that humans have bodies.

## Annex 2

### **Appendix: Snapshots of cultural diplomacy China, Ethiopia, France, India, Norway and the US**

#### **China**

Like France, culture and politics are closely linked. The Chinese government is conscious of the appeal that ancient and imperial culture has. It is also aware of the appeal of modern, urban and youthful Chinese culture. At the same time, however, it is wary of many of the attitudes and technologies that lie behind this. Websites, blogs and other new platforms enable communication and the expression of opinion that are increasingly difficult to control and monitor and the government has recently begun to crack down on the use of the internet in China.

Culture is a particularly useful tool for China in developing its international relations as it provides an alternative focus for partnerships from the more contentious issues, such as human rights, democracy and the environment. The dynamism of its contemporary culture also fits neatly with the booming interest in China’s economy and rise overseas. In this narrative, the ancient past is a useful reminder that China is not so much ‘rising’, as reasserting its status. The naming of Chinese overseas cultural institutes ‘Confucius Institutes’ at once reinforces the ancient roots of Chinese culture, the appeal of that culture overseas and the ‘peaceful’ nature of China’s resurgence, an image that the country’s leaders are keen to assert.

**Policy home base** Cultural diplomacy is not so much a discrete policy owned by any given department, as bound up within foreign policy, the presentation of domestic policy overseas, and internal control. Major institutions like the Palace Museum are state-run, and their directors are party members and state officials. The Palace Museum director has the status of a vice minister of culture, as does the director of the National Museum of China. The Palace Museum describes itself as ‘the cultural business card of China’.

**Funding** It is difficult to get an accurate picture of funds devoted to ‘cultural diplomacy’, although general cultural funding provides a clue. Where national museums receive about 80 per cent of their funding from the state, regional museums get about 40–50 percent; they have to earn the rest. Similarly, the Peking

Opera, a national symbol, gets 80 per cent of its funding from the state.

**Infrastructure** Chinese embassies overseas are accompanied by a strong network of cultural attachés, and are increasingly supported by the work of the newly created Confucius Institutes.

**New developments** Conceived in 2004, 100 Confucius Institutes are planned around the world in the next five years – they represent a definite use of culture to build knowledge and familiarity with China overseas and are broadly speaking comparable with the French Alliance Française. The National Office for Teaching Chinese as a Foreign Language (NOCFL), the Hanban, is also selecting, training and providing living expenses for hundreds of Chinese volunteers to teach Mandarin in 23 different countries: in 2005, there were 10,000 volunteers waiting for placements.

## Ethiopia

Ethiopia has an immensely rich and ancient culture. It is the site of the discoveries of the earliest human remains, and has many distinctive cultures, from the Christian north, to the Muslim west to the tribal south. The country was never colonised (a very brief period of Italian occupation of parts of the country does not qualify), but has suffered years of instability and conflict, and parts of the country have experienced severe drought and famine. Ethiopia struggles to preserve and maintain its heritage – the National Museum has no fully trained conservator for example – although there are many areas of progress, such as new building at the National Museum and the Ethiopia Flora Project. UK institutions are involved in assisting this development and in capacity-building, but so are the Americans, French, Germans, Italians, Japanese and Swedes. In 2007 there is a unique opportunity for cultural cooperation: it is the Ethiopian millennium. The British Council is an important organisation in Addis Ababa. Historically its library, opened soon after the end of the Second World War, has been a vital resource for generations of Ethiopians. With a very young, and large, population, some of the world's most significant cultural and scientific sites and artefacts, poor infrastructure and lack of resources, Ethiopia presents particular challenges and opportunities in terms of cultural development and relations.

## France

Culture and politics are perceived as closely linked, although funding for culture in France is becoming more distributed (eg the Louvre has increased fundraising staff from five to 25 in the past five years). This still leaves high levels of central funding and coordination of cultural institutions, which provide strategic opportunities for collaborative cultural 'seasons'. These are highly successful, but not uncontroversial, with some cultural institutions voicing concerns about instrumentalisation by political actors. The prospective opening of a Louvre museum in Abu Dhabi is one such area of contention. Supporting *francophonie* is still a central strand of cultural diplomacy policy, although it is often seen by cultural institutions as a kind of French Commonwealth – a global region of interest within which funding for cultural activities is particularly easy to access.

**Policy home base** Cultural diplomacy policy is jointly owned by the Ministry of Foreign Affairs and the Ministry of Culture and Communication (Directorate of International Affairs).

**Funding** It is difficult to get an accurate picture of funds devoted to 'cultural diplomacy', although the Directorate for International Cooperation and Development within the Ministry of Foreign Affairs had a budget of 2.2 billion euros in 2005. Four-fifths of this is designated as public aid for development. A considerable amount of cultural diplomacy resources are dedicated to cultural capacity-building in the developing world.

### Infrastructure

- 154 services for cooperation and cultural activities in embassies
- 436 cultural institutes abroad (283 are Alliance Française language centres)
- Radio France Internationale (RFI) boasts 40 million listeners.

**New developments** In 2006 'Cultures France' was created – described by Culture Minister Douste-Blazy as a 'British Council à la française'. This will group together a number of national cultural societies and activities.

## India

There is increasing awareness of the role of culture in India's rise as a global power, as referenced by PM Manmohan Singh's comments elsewhere in this report. The major cultural institutions are heavily government controlled, and there is also a specific diplomatic body dedicated to culture – the Indian Council for Cultural Relations (ICCR). Critics suggest that the ICCR prioritises a very traditional representation of Indian culture and cultural activities are carefully vetted in an 'empanelment process' before any support is given. Formal cultural diplomacy is just one aspect contributing to India's rapidly

changing profile overseas, although the ICCR currently receives more invitations to feature in cultural programmes than it can deal with. Bollywood, the name given to India's film industry, which spreads far wider than Mumbai and Hindi language films, outsells Hollywood annually by over a billion tickets. But it is not just Bollywood that is reinventing our understanding of India – Indian contemporary art is in demand in the global market as never before. Indian fashion has also 'taken flight' according to a recent *Observer* special issue (70 international buyers were part of India fashion week in October 2006).<sup>74</sup>

**Policy home base** The Indian Council for Cultural Relations in Delhi is funded by the Ministry of External Affairs. City governments such as Delhi have also developed international profiles.

**Funding** ICCR's approved budget estimates for the year 2004/05 are 5590 lakhs Rupees.

**Infrastructure** Eighteen ICCR cultural centres abroad, including the Nehru Centre in London, with several more planned, including Washington in the US.

## Norway

In recent years, Norway has pursued a more integrated policy of cultural diplomacy. Many of the major organisations involved, including Visit Norway, Innovation Norway and NORAD (the development agency), have consistent typefaces, imagery, and so forth. A glance at [www.norway.org.uk/](http://www.norway.org.uk/) shows how highly focused and strategic the Norwegian approach is. The distillation of a series of messages about Norway – embodying notions of a clean environment, wilderness, brave explorers like Nansen and hi-tech modern design – combines to enable Norway to punch above its weight in the international arena. Norway has played a notable role as a peace broker and negotiator and has a reputation as a generous aid donor. The country has decided on a limited number of important relationships for its development programme, and sees helping their cultural infrastructure as a major part of building civil society. Norway's relatively recent emergence as a nation – it is only 100 years old – gives it special insights into the infrastructure of national cultural institutions that a new nation might wish to establish.

**Policy home base** The Ministry of Foreign Affairs (MFA) is the main player in coordinating cultural diplomacy efforts, and has set three strategic priorities for Norway's embassies: peace and development, natural resources, and 'a modern nation'. Responsibility for cultural relationships in the south is being transferred from the development agency NORAD to the MFA.

**Infrastructure** Cultural institutional autonomy is formally maintained and the MFA recognises that policy must go with the grain of cultural aims and practices, but, as they say, 'everyone knows the messages'. The clarity of policy is resented in some quarters as counterproductive. One interviewee said that the relationship is the wrong way around: 'Art is way ahead of politics in re-defining global relationships, identities and collaborations.' The national arts council is Kuturrad, established in 1965 along the lines of the UK model, and there is also an independent national theatre and national gallery.

**New developments** Norway uses its distinctive cultural icons in pursuit of foreign policy. For example, 'Ibsen Year' in 2006 involved 8059 separate events across 83 countries from all continents and was constructed around the playwright's themes of corruption, the contemporary and gender equality (which is known in China as 'Norwegianism'). Culture in Norway faces the same issues of measurability as in other countries, although, as the MFA said, 'development issues are long term and unmeasurable'.

## The US

The relation between culture and politics in the US is tense. Historically, they have been kept very separate, hence the pre-eminence of private sponsorship for culture and the separation of roles between New York and Washington, where the former is the cultural capital and the latter is the centre of US politics. Culture has come to the fore of international relations in isolated bursts: during the Cold War, the freedom of US culture, embodied in Abstract Expressionism and Jazz, was used to promote American values and undermine those of the USSR. Now, cultural diplomacy has fallen out of use. However, the appeal of US popular culture (from Coca-Cola to Hollywood and Levis) is one of the most potent, but uncontrolled, forces in the cultural world today.

**Policy home base** Cultural diplomacy used to be overseen by the USIA but this organisation was disbanded by the Clinton administration in the 1990s. Its responsibilities now sit under the US Department of State. The Smithsonian Institution plays an international role as a cultural hub: although nominally representative of the US (it is functionally and legally a body of the federal government, with eight of its 17 regents being state officials), its component institutions operate with the same freedom as other major institutions, like the Metropolitan Museum of Art in New York.

**Funding** There is little tradition of state funding of culture in the US. Culture is not seen as falling within the federal remit and so federal encroachment attendant to funding can be seen with scepticism. Much initiative on the part of institutions is therefore funded by foundations and individual donations, with generous tax arrangements available to incentivise donation.

## Infrastructure

- Major US embassies have cultural attachés.
- The State Department has assumed some of the responsibilities of the former USIA.
- The Voice of America reaches an estimated 115 million listeners per week and, in financial year 2006, had a budget of \$166 million. It broadcasts in 44 languages and has a clear remit in charter to 'represent America'.
- Individual artists, performers and others act as 'cultural ambassadors', communicating US cultural forms overseas: Toni Blackman is a 'hip-hop ambassador', and ice skater Michelle Kwan occupies a similar role.

**New developments** There is growing awareness that the appeal of US brands is waning. With the growth of tensions in the Middle East, the State Department and others are looking to the success of cultural diplomacy during the Cold War as a precedent, and there is a clear sense that any state-funded cultural diplomacy must be strictly in the national interest. The emphasis is very much on promoting immediate US interests overseas – President Bush appointed his personal friend and former Madison Avenue advertising executive, Karen Hughes, as his Under Secretary of State for Public Diplomacy and Public Affairs.

<b>The Art and Techniques of Movie-making: Kyle WEINANDY</b>	463uANG01
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Choose **ONE** of the following topics below and write a well-structured essay of about 500 words. (At the end of your essay, please state how many words you have written.)

### A.) ESSAY REGARDING THEME (SUPPORTED BY STORY & DIRECTION)

Use the information provided in class to describe how the story and characters (screenplay) as well as the direction of *One Flew Over the Cuckoo's Nest* support the themes described in the following quote:

*"One Flew Over the Cuckoo's Nest* is about an issue that was prominent in the 1970s (and has re-asserted itself with some force in the 2000s); the struggle of the individual against the establishment. The onscreen battle between Jack Nicholson and Louise Fletcher serves as a personal microcosm of the culture wars of the 1970s – and testament to the director's vision that the film retains its power more than three decades later."

**OR**

### B.) PASSAGE FOR TEXTUAL COMMENTARY

Analyze the main points made in the text concerning the representation of the city and Bickle's violent actions in response to it. The text also focuses on the way the film may have "triggered" some actual violent crimes. To what extent can such a film be held responsible?

On Taxi Driver (text by Richard Schreib)

Taxi Driver is certainly a unique 'psycho' film – one where the psycho is the nominal hero and the real antagonist of the piece almost seems to be New York City itself. Scorsese and photographer Michael Chapman imbue New York City with a seething, unsettled energy. The intensity of the film can unnerve one – a relentless, restless anger throbs beneath the surface, sexuality and violence glitter and seem to merge into one and the same with disturbing ease. We hear Robert De Niro's haunted voice coming across the soundtrack: "All the animals come out at night – whores, scum, pussy, buggers, queens, fairies, dopers, junkies, sick, venal. Some day a real rain'll come and wash all this scum off the streets." Initially at least, Bickle seems to be heroic and the city itself seems to

be the true villain.

With *Taxi Driver*, Robert De Niro was transformed into a James Dean for the 1970s. As Dean became the voice of 1950s dissatisfaction, so Robert De Niro came to embody a restless urban alienation, a sense of trying to find moral certainty in a world that no longer makes sense. There's something genuinely disturbing as we follow De Niro through this moral Hell. *Taxi Driver* finally explodes in a bloodbath, with a grim and shocking brutality. Yet we tend to idolize the freedom of this psychotic vigilante, to sympathize with his desire to save the young Jodi Foster character from a life of prostitution, and to share in his abhorrence of the sleaze of modern city life.

In *Taxi Driver* the protagonist is the madman, or at least begins as an ordinary person and gradually makes a descent into being the psychopath. Scorsese offers the audience no real choice –you can either be dragged into Travis Bickle's decaying insanity or leave the theatre.

The seemingly triumphal note that *Taxi Driver* ends on – Bickle is called a hero for saving Iris – is an ambiguous settlement. The fact that Travis is treated as a hero for his vigilante action is disturbing to most viewers, a 'happy ending' to a tale that does not deserve one. Yet some viewers, it seems, see Bickle's blood vengeance as a bona-fide triumph. This was the case with John Hinckley Jr., whose actions renewed the film's scandalous reputation five years after its controversial release. Hinckley developed a stalker fixation with Jodi Foster, seeing her as her character Iris, a woman who needed to be saved. It was in imitation of Bickle's attempt to kill a senator in the film that Hinckley tried to assassinate President Ronald Reagan in 1981. In addition, writer Paul Schrader has claimed that several disturbed young men have claimed to have been pushed to vigilante violence because of the film. The blame was again put on the film.

**I. Write one GRE topic essay (400 words):**

**A. Issue Topic**

Educational institutions have a responsibility to dissuade students from pursuing fields of study in which they are unlikely to succeed.

Write a response in which you discuss the extent to which you agree or disagree with the claim. In developing and supporting your position, be sure to address the most compelling reasons and/or examples that could be used to challenge your position.

**OR**

**B. Argument Topic**

Humans arrived in the Kaliko Islands about 7,000 years ago, and within 3,000 years most of the large mammal species that had lived in the forests of the Kaliko Islands had become extinct. Yet humans cannot have been a factor in the species' extinctions, because there is no evidence that the humans had any significant contact with the mammals. Further, archaeologists have discovered numerous sites where the bones of fish had been discarded, but they found no such areas containing the bones of large mammals, so the humans cannot have hunted the mammals. Therefore, some climate change or other environmental factor must have caused the species' extinctions.

Write a response in which you examine the stated and/or unstated assumptions of the argument. Be sure to explain how the argument depends on these assumptions and what the implications are for the argument if the assumptions prove unwarranted.

**AND**

**II. Write one TOEFL Essay question**

**A. Write a four to five-paragraph essay of 300 words in 30 minutes to the following question:**

Do you agree or disagree with the following statement:  
People should sometimes do things that they do not enjoy doing.  
Use specific reasons and details to support your answer.

**OR**

**B. Write a four to five-paragraph essay of 300 words in 30 minutes to the following question:**

Do you agree or disagree with the following statement:  
Only people who earn a lot of money are successful.  
Use specific reasons and details to support your answer.

Choose **ONE** of the following topics and write a well-structured essay of **at least 500 words**:

**1) TOEFL Independent Writing Task**

Do you agree or disagree with the following statement?

Businesses should hire employees for their entire lives.

Use specific reasons and examples to support your answer.

**OR**

2) How has your image of London changed after following this course? You can make comparisons with Paris (or another capital city) if you wish.

At the end of your essay, please state how many words you have written.

Please do *both* the writing assignments. The first writing assignment is a TOEFL IBT-type question which should take 30 minutes and be 300 words long. The second is a GRE-type argument analysis question. Your answer should be about 400 words long.

### **Question 1**

#### **TOEFL 'opinion' question (30 minutes)**

Do you agree or disagree with the following statement?

*One should never judge a person by external appearances.*

Use specific reasons and details to support your answer.

**AND**

### **Question 2**

#### **GRE 'analyse an argument' question**

*"Funding for space exploration and colonisation needs to be greatly expanded. At present earth is the only planet known to support life. A cataclysmic event could result in the extinction of all life in the known universe. Moreover as human society continues to progress, it will seek new frontiers to expand to and gather resources from. For both these reasons, we must ensure that humanity establishes a foothold on other worlds."*

Critique the reasoning used in the argument above. You are not being asked to discuss your point of view on the argument. You should identify and analyse the central elements of the argument, the underlying assumptions that are being made, and any supporting information that is given. Your critique can also discuss other information that would strengthen or weaken the argument or make it more logical.



**PART A - QUESTION 1 - CPE Certificate of Proficiency – WRITING****\*\*\* Compulsory question: everyone should answer this question.**

**Study the two texts below, and write an essay summarising and evaluating the key points from both texts. Use your own words throughout as far as possible, and include your own ideas in your answers. Write your answer in approximately 300 words.**

**The downside of tourism**

Despite the importance of the tourism industry to local economies there are significant costs to being a popular holiday destination. Local cultures can suffer as the needs of the tourist are given priority. For example, local shops can be demolished to make way for larger retail developments. In addition, the negative effects on the environment are well documented. Areas suffering from scarce water, food and energy resources can see the situation deteriorate with the extra demand caused by an influx of tourists. There will often be a physical impact as well, with increases in local pollution or the effect on the eco-system of large-scale construction. More significantly, the generation of income for the local economy is often lower than envisaged. The majority of income can often go to multi-nationals such as airline companies and hotel chains.

**Eco-Tourism**

Recent years have seen a growth in what is termed 'eco-tourism'. The aim of eco-tourism is to unite conservation and communities through sustainable travel. So what are the key elements of eco-tourism? In addition to minimizing the impact of tourism on the environment, successful eco-tourism should also raise the awareness of cultural and environmental issues amongst the local host destination and the visiting tourist. Eco-tourism should be a positive experience for the local community as well as the tourist. Finally, eco-tourism should offer clear financial benefits to local people and to local conservation issues.

**AND****PART B \*\*\* Now answer ONE of the following two questions (either 2 or 3).****QUESTION 2**

Your city council has become alarmed at the decline of shops, pubs and cafés in the main street of your neighbourhood. You have been asked to write a REPORT suggesting how to bring life and trade back to your local streets. In your report you should describe the negative effects (or otherwise) of large supermarkets on the commercial life of your area.

Write a well-structured report (350 words), with headings for its distinct parts.

**OR****QUESTION 3**

You recently read an article in a magazine entitled "*Schools – are exams bad for our children?*". Readers were asked to express their opinion on this question, and you have decided to give your views about how schools should assess their students, and whether exams are useful or not.

Write a LETTER\* TO THE EDITOR (350 words) expressing your views.

**(\*Begin your letter 'Dear Editor')**

**Please respond to one of the following topics. Be specific and, please, write neatly!**

**Topic 1**

In class we have often discussed the pace and formal structure of diplomacy, as well as the changing world context within which it operates.

After reading the following introductory excerpt from an article that appeared in *The Guardian*, I would like you to comment on whether the United Nations, and especially the Security Council, successfully fulfils its role as an international structure or is failing. You may comment on the structural or ideological aspects of the organization as well as the changing environment (including technology). Select a few key points and develop them in no more than 450 words.

*As good a place as any to witness the slow decline of the post-second world war global "order" is the UN Security Council – if they would let you in, which they won't. Don't bother with that rarefied organ's "public" meetings. None of its real diplomatic business is conducted in the open.*

*In a reflection of the state of the world, the Security Council, which is charged with the maintenance of international peace, is busier than ever. Years ago, the council met for a few hours once or twice a week. These days it meets all day, often at night and weekends too. Overworked diplomats discuss an ever-lengthening agenda of crises, from North Korea to Libya. The long list of meetings and committees may demonstrate the council's energy in addressing the manifold factors behind modern conflict but it also reflects the council's failure: it doesn't take a diplomat to see that insecurity is spreading.*

*Then there's the semiotics. Once limiting itself to crisp, pointed decisions (such as its demands for Israel's withdrawal from the occupied Palestinian territories), its resolutions have grown ever longer and less intelligible. The council has designed five or six (no one can say with certainty) different categories of its public statements. There used to be one. Heads of UN missions tell me they cannot understand the confused mandates the council has given their peacekeepers. Governments I have advised say they have no idea of the meaning of resolutions directed at them.*

*There are many reasons behind the UN's inability to stop the devastating war in Syria, but it's not good enough merely to blame Russia, as western diplomats tend to do. The disturbing truth is that the world's primary institution to deal with war is not working.*

*The basic problem is that the council's founding premise of a world ordered by states no longer holds. Conflicts involving al-Shabaab, Boko Haram or Islamic State originate from particular local circumstances but often have regional and global reach and consequence. Designed to prevent and arbitrate state-to-state conflict, the council has failed to adapt to an entirely different world.*

*On 12 September 2001, when I was part of the British delegation, I joined other shocked diplomats in the council chamber to condemn the previous day's attacks. Long before that awful day in New York and Washington, the nature of political violence and global insecurity had already altered forever. But the council's arrogant presumption that governments decide and the rest abide has not changed. The failure of governments and their multilateral institutions is epic. What seemed then like episodic and geographically limited threats have now morphed into permanent war, insecurity and extremist violence on almost every continent.*

*Unfortunately, most of the debate about reform at the UN misses the point. Discussion revolves around the stale questions of new permanent members of the Security Council or restrictions on the*

*use of the veto. Both are desirable but neither will happen soon – or fix the deeper problem. If we're not careful, the UN will collapse into irrelevance, much as the League of Nations failed in its day.*

**Introduction to the article *The UN is failing. Is it heading the way of the League of Nations?*  
Carne Ross, *The Guardian*, March 10 2016**

**Topic 2**

Select a topic that you think is of critical importance in today's geo-political context. Then imagine yourself in a UN committee, at the moment when the debate comes together and the crucial decisions are about to be made in a moderated caucus. Being the last speaker, defending your position, you have 90 seconds to convince the other delegates of the importance of the issue and the need to accept your position.

What I would like to read is the text of your speech.

Name the committee, the topic, and the nation you are representing.

Feel free to add "stage directions" so that I know what you are doing during the delivery (pause, hand gesture, tone or volume, etc...).

<b><u>HORS-MODULE: Julie McDonald</u></b>	
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Please comment on ONE of the following quotes. Feel free to contextualize, and to be as candid as you wish (600 words).

Emma Thompson

"What I find sort of extraordinary is that this man is at the top of a very particular iceberg. He's ... I don't think you can describe him as a 'sex addict.' He's a predator. ... The top of the ladder of is a system of harassment and belittling and bullying and interference and what my mother would have referred to in the olden days as 'pestering.' 'Is he pestering you?' That's the word we used to use in the olden days, if you recall. This has been part of our world, women's world, since time immemorial. So what we need to start talking about is the crisis in masculinity, the crisis of extreme masculinity, which is this sort of behaviour and the fact that this is not only OK, but it also is represented by the most powerful man in the world at the moment."

BBC Newsnight, 19 October 2017

**OR:**

Teresa May

"I think it's a bright future out there. And yes, I think Brexit is going to deliver a country that will be different, but I think there are real opportunities for us as an independent nation for the future."

LBC Radio, 29 March, 2018