Présentation du cours

Présentation du cours

- **Déroulé du TD de L3 S6 L.V. Anglais**

- **Bibliographie**

- **Modalités de contrôle des connaissances**

- **Introduction**

- **Remise des copies**

Présentation du cours

- **Déroulé du TD de L3 L.V. Anglais**

  ✓ Contact : morgane.augris@univ-orleans.fr

  ✓ Descriptif du cours

Absences

- La présence au TD est obligatoire.

- Appel toutes les semaines.

- En cas d'absence justifiée, vous disposez de 5 jours pour transmettre le motif ou le certificat.

- À partir de 20 % d'absence au TD, vous serez considéré comme ABI.

Présentation du cours
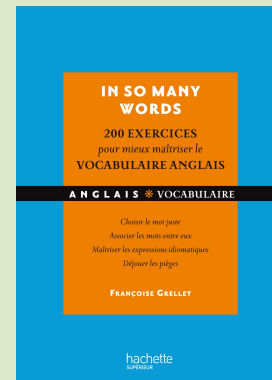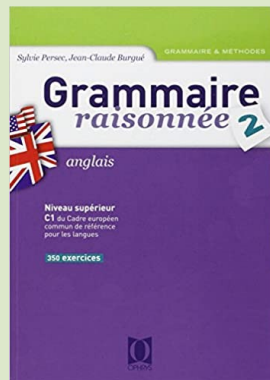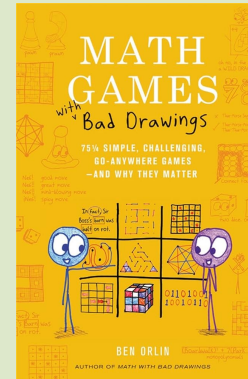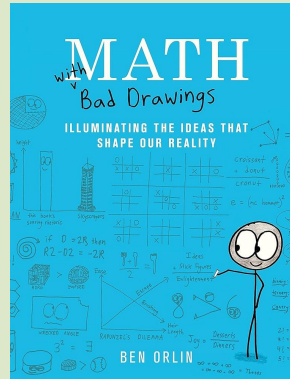
- # Bibliographie

Célène :
« Anglais maths Semestre 6 » ou « Anglais Physique Semestre 6 »
Bas de page : TD AUGRIS

Présentation du cours

- **Bibliographie**

Célène :
« Anglais maths Semestre 6 » ou « Anglais Physique Semestre 6 »
Bas de page : TD AUGRIS

Groupe verbal :

1. Oubli du -s à la troisième personne du singulier du présent (forme simple et formes auxiliées), ainsi que tout autre erreur de conjugaison de base (*you is*)
2. Les verbes irréguliers
3. Les constructions auxiliées, en particulier *have + en, be + ing, be + en*
4. Forme du verbe après un auxiliaire de modalité

Groupe nominal :

1. Les adjectifs : invariables et placés avant le nom qu'ils qualifient
2. "article zéro" (= pas d'article) devant les noms "abstraits" (*life, death, nature...*) et les noms propres, y compris accompagnés d'un titre
3. Les noms à pluriel irrégulier (*teeth, children...*)
4. Les pronoms : respecter l'accord en genre et en nombre avec l'antécédent

Syntaxe :

1. Construction des phrases négatives
2. Construction des questions, directes et indirectes
3. Ordre Verbe-Objet-Adverbe dans la phrase simple (ex : *He likes coffee very much*)

NB : La présence dans une copie de trois erreurs dans ces rubriques entraîne une baisse de 20% de la note globale.

Présentation du cours

- ## Modalités de contrôle des connaissances

Modalités de contrôle des connaissances :
Contrôle continu
*Etudiants régime général :
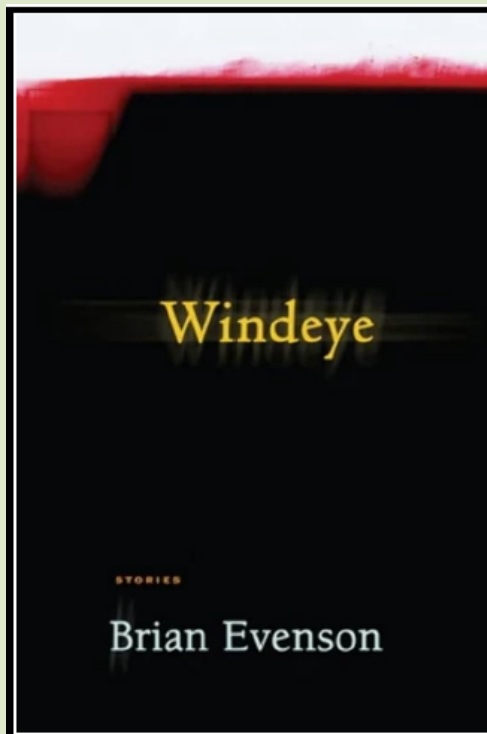1 devoir de CC1 (séance 7 – CO + CE) : 50 %
1 devoir de CC2 (séance 8 – Productions écrites) : 50 %
*Etudiants régime spécial ou ABJ :
1 examen terminal (écrit – fin du semestre)

Les notes ne se négocient pas.

Introduction

Windeye

STORIES

Brian Evenson

1. In groups, read the beginning of the short story and collect clues before you try and guess the identity of the narrator.

2. Imagine the rest of the short story. What happens to the man who fainted? Why is the narrator telling stories? What is going to take place?
Develop with as many details as you can and choose a spokesperson to deliver your story.

3. To accompany your story and hypotheses, generate a picture that sums them up. You may use DeepAI for instance.

Introduction

Brian EVENSON. « Legion ». *Windeye*. Minneapolis : Coffee House Press, 2012, p. 49.

This happened back during the time when I still believed, if it could properly be called believing, that humans were the sole repository for a person, and that there was only one person filling each repository, a single person crammed into each casing of blood and flesh and bone. Before I understood that everyone, whatever the nature of their casing, was legion.
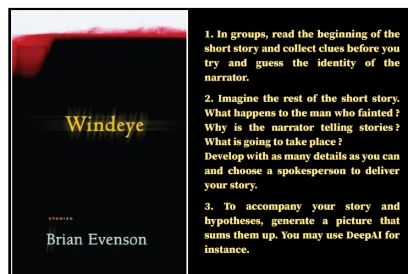
The only way this will make sense to you is if I tell the story not how I understand it now, but tailor it to the way my research suggests you think. But then, if I am not careful, it becomes a story that, while starting to reveal something, will still always miss the point.

Be that as it may. Considering what our interactions are soon to be, we should make an effort.

There is another story I will tell first, one that will perhaps help you to make the leap. A fable of sorts.

Once a man found himself standing in a thin channel between a train going one direction and a train going the other. He realized that if he stood perfectly still and didn't breathe, the train on the one side would touch him softly but neither hurt nor kill him, and the train on the other side, equally severe and polite, would do the same. He stood there as long as he could, not breathing, counting the train cars moving toward him on one side and the train cars moving away from him on the other. He was still counting when, having gone too long without air, he fainted.

When he came conscious again, both trains were gone, the tracks empty in both directions. Incredibly, he had pitched down perfectly, like a felled tree, to land in that narrow space between tracks, unharmed.

1. In groups, read the beginning of the short story and collect clues before you try and guess the identity of the narrator.

2. Imagine the rest of the short story. What happens to the man who fainted ? Why is the narrator telling stories ? What is going to take place ?
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Brian EVENSON. « Legion ». *Windeye*. Minneapolis : Coffee House Press, 2012, p. 49-55.

When he came conscious again, both trains were gone, the tracks empty in both directions. Incredibly, he had pitched down perfectly, like a felled tree, to land in that narrow space between tracks, unharmed.

Or so he thought. *Unharmed* was almost the correct word, but wasn't quite right, was a word possessed of one letter too many, an extra *h*. For after a moment he realized one arm was tingling. And when he tried to get up he realized it was tingling because the arm itself was missing and he was in the process of bleeding to death. […]

Shall I continue, then, pulling the threads together? Suggest that the arm in the first story is the same arm I shall speak of now? […] A train arrived. As with all trains that arrived in the depot, I surveyed it, sprayed it down, and scrubbed it clean while others unloaded it. There, adhered to the undercarriage with the grease normally casing the axle, was a recently severed human arm.

I took it, intending to destroy it with the other refuse, though there was, I will admit, much initial difficulty in knowing how to classify it. The arm was a remainder that had not been allowed for in my design. As a result, perhaps, something happened, some short circuit or new leap or the simple origin of independent thought. So, instead of discarding the arm, I kept it.

It was a simple matter, after returning to the self-maintenance unit, to install a sensor plate on my central column. Then, aided by filched surgical and mechanical programs, I grafted the arm to myself. Why I chose to do this, I don't know. I can't even say what I felt at the time – not yet really being involved in feeling per se at the time – other than that, once the arm was attached, I experienced an odd sensation. […]

Consciousness, as you humans experience it, that feeling of both being lodged in a body and always extending out to touch and color all else through your perception of it, is highly addictive.

Which brings us back to our present negotiation. […]

What you see there, to one side of you, that pile of stacked bone, tight against you, is what remains of my previous research, the fourteen limbs that left their human guardians and came to serve me for the sake of my investigation. […]

What you see to the other side of you, those pieces and mangled scraps, are what remains of my counterparts at the depot after they joined with me within my own plastic and metal casing, eager to share in my discoveries. […]

I tell you all this because, as you surely must have guessed by now, we have paid you the honor of choosing you to serve us next. We shall begin with your limbs, taking each in turn, learning them and allowing them to join with us until they grow necrotic and fall away. We ask you to surrender them to us of your own accord, to share this glorious exploration with us rather than forcing us to snatch them from you. If only you'll come to us willingly, we will all gain so much more from the experience.

This time we do not intend to stop with limbs. […] We have installed a sensor plate here beside our own head, such as it is. The plate has been crafted to conform to the particulars of your own neck. Soon, your head shall be perched just here, articulated as part of our larger body. […]

And that is, in a sense, the real story, the one I was leading up to, the one that, once the anesthetic kicks in, we shall soon begin.

Introduction

"Legion" is the story of a machine which discovered human feelings and consciousness after it found an arm, severed by a train, and grafted it to its own casing. It carried out a lot of experiments on human beings to experience that feeling again and now, it is telling us stories to start a negotiation, as it wants us, its hostages, to surrender our body and brain.

Introduction

Clues regarding the identity of the narrator:

- Binary opposition between "I" and "humans"
- The narrator is not capable of really "believing"
- Personification of the train, "equally severe and polite"
- The story is delivered in a cold, detached and mechanical manner – without emotions
- The style resorts to formulas, symmetries and repetitions - automatic phrases
- The sentences are long – unlike the man in the story, a machine does not need to breathe

Introduction

, unharmed.

Terrific Machines

, unharmed.

Terrific Machines

Terrific Machines

DAZED

Decoding Uncanny Valley make-up, TikTok's creepiest beauty trend

Something unsettling is taking place on our faces

November 27, 2023
By Hatti Rex

Something unsettling is happening across BeautyTok. The monumental rise of AI-generated content has collided with the tail-end of this year's spooky Halloween transformations for an unnerving TikTok beauty trend that's leaving viewers feeling uncomfortable – and not always for the reason you'd think. The #uncannyvalleymakeup hashtag has quickly risen to 146 million views, with beauty creators clunkily using make-up to appear robotic, doll-like and not-quite-human. Each video is soundtracked by the same eerie and off-kilter choral tune, taken from the intro of "Brutus" by rapper The Buttress. It's not really something you want popping onto your explore page during a late-night scroll.

Techniques to create this uncanny look vary from person to person, but .... (often – to include) blocking out large portions of the eyebrow with concealer before filling in the hair using a darker-than-natural colour, as well as contouring that often feels very theatrical. Eyes .... (to make) to seem smaller and cartoonish by using eyeliner that focuses on the centre of both lids. Occasionally there's a synthetic wig .... (to involve), too.

It's not just make-up: there's also an uncanny valley make-up-inspired filter so those who aren't handy with a make-up brush .... (to involve) [...]

Dr Carl Strathearn, a researcher in Humanoid Robotics and Artificial Intelligence, says that humans .... (to try) to achieve this 'uncanniness' through make-up for years. "Traditionally Geishas .... (to use) as an example of the uncanny valley effect in make-up, as the objective of [their look] was to recreate the tonality of porcelain ceramics, giving them an ethereal appearance to make them stand out," he says. "The Barbie look .... (to be) a modern example of this. [It is a way of] using make-up to create a plastic-like light reflective skin complexion, or changing the contours of the face to emulate smooth doll-like features."

The uncanny valley hypothesis, from which this beauty trend takes its name, ... (to coin) in 1970 in an influential essay by Japanese professor of robotics Masahiro Mori. In it, he posits that we .... (to incline) to feel 'cold, eerie feelings' towards a robot or non-human if they become too human-like. You .... (to freak out), for example, while watching a clip of Sophia the Robot, the live-action Cats musical remake, or The Polar Express. Mori's theory .... (to also support) by [a] 2019 study, which identified the areas of the brain that reject and accept these human-like artificial entities.

[...] [T]he Uncanny Valley effect on TikTok .... (to reverse).

"The Uncanny Valley Effect involves ....
...." Dr Dennis Küster says.

"If a human is using make-up to ....
...." [...]

"It quickly became pretty apparent that not many people .... (to do) the trend even understood what 'uncanny valley' means – instead of ....
.... they ....

Even from a grammatical standpoint, the trend often falls flat. 'Turning myself into uncanny valley' makes it more obvious that some creators .... (to join) in without really understanding what they .... (to get) themselves into. After all, it's not always about being scientifically accurate – sometimes it's just about watching budding make-up artists and amateur entertainers have fun.

https://www.dazeddigital.com/beauty/article/61420/1/decoding-uncanny-valley-make-up-tiktoks-creepiest-beauty-trend

1. Read the text to learn more about "the uncanny valley effect."
2. Look at the structures highlighted in the first paragraph.
What do they have in common? ....
How is each of them called? How are they constructed? When should you use them?
a. is happening ....

b. has collided ....

c. you'd think ....

d. is soundtracked ....

3. Fill in the blanks of the text using the appropriate structure from the four above.
4. To check your understanding of the "uncanny valley effect," write down what Dr Dennis Küster could be saying.

Appendix: *Additional vocabulary*

Marc Défourneaux

Do You Speak Science?

Comprendre et communiquer en anglais scientifique

DUNOD

Terrific Machines

1. Read the text to learn more about "the uncanny valley effect."
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   What do they have in common? ....
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   a. is happening ....
   ....

   b. has collided...
   ....

   c. you'd think..
   ....

   d. is soundtracked...
   ....

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Terrific Machines

1. Read the text to learn more about "the uncanny valley effect."

2. Look at the structures highlighted in the first paragraph.

What do they have in common? They all use auxiliaries **(réviser les conjugaisons de "Be" + Have", s'assurer de pouvoir les conjuguer aux différents temps et personnes).**

Les auxiliaires modaux ne se conjuguent pas!

How is each of them called? How are they constructed? When should you use them?

a. is happening Present Be + -ing

Subject + Be + Verb-ing

Le procès est en cours, n'est pas fini > le procès est inaccompli au moment où on parle

b. has collided Present Perfect

Subject + Have + Past participle   (regular past participle: Verb+-ed)

Temps du présent > on rattache le procès au présent > on fait un bilan ou on constate les effets de l'action

c. you'd think Modal + Verb in the infinitive   (here: "you would think")

La valeur dépend du modal choisi (futur, volonté, possibilité, probabilité, conseil etc).

d. is soundtracked Passive voice

Subject + Be + Past participle

Le sujet mis en avant, contrairement à la voix active, est celui qui subit l'action.

Voix passive: Each video is soundtracked by the same tune.

Voix active: The same tune soundtracks each video.

Terrific Machines

DAZED

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November 27, 2023
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1. **Read the text to learn more about "the uncanny valley effect."**
2. **Look at the structures highlighted in the first paragraph.**

[…] [T]he Uncanny Valley effect on TikTok has been reversed. "The Uncanny Valley Effect involves looking at an entity, usually some kind of robot, that may appear to be almost human at first glance but then you look a little closer and discover that it is actually *not* human," Dr Dennis Küster says. "If a human is using make-up to look less human, or less 'alive', then the later parts of this perceptual process differ because the result is the opposite". […]

"It quickly became pretty apparent that not many people doing the trend even understood what 'uncanny valley' means – instead of creating an 'almost human' look, they were treating it as though it were synonymous with anything creepy or weird, which isn't quite accurate." Even from a grammatical standpoint, the trend often falls flat. 'Turning myself into uncanny valley' makes it more obvious that some creators are joining in without really understanding what they're getting themselves into. After all, it's not always about being scientifically accurate – sometimes it's just about watching budding make-up artists and amateur entertainers have fun.

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