Morgane AUGRIS

Présentation du cours

Présentation du cours

- Déroulé du TD de L3 S5 L.V. Anglais
- Bibliographie
- Modalités de contrôle des connaissances
- Introduction

Présentation du cours

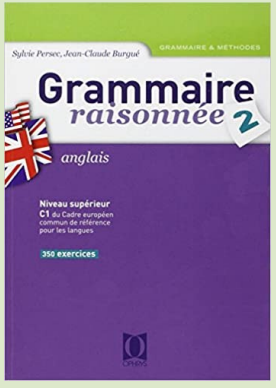
- **Déroulé du TD de L3 L.V. Anglais**
  - Contact : morgane.augris@univ-orleans.fr
  - Descriptif du cours

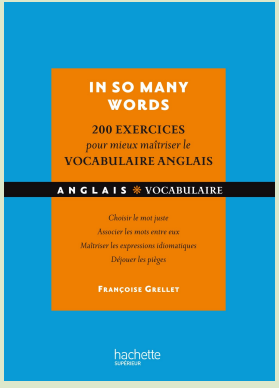
Absences

- 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 5 »
Bas de page : TD AUGRIS

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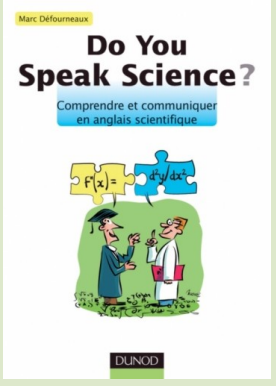

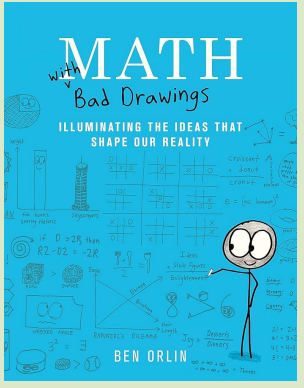

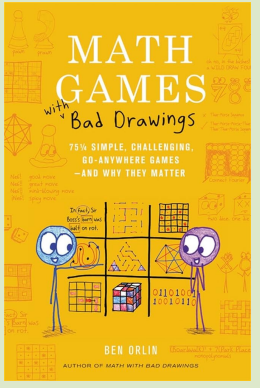

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L3 S5 L.V. Anglais (maths)

Morgane 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**

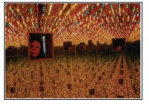
Modalités de contrôle des connaissances :
Contrôle continu
***Etudiants régime général :**
1 devoir de CC1 (séance 7 – CO + CE) : 50 %
1 devoir de CC2 (séance 8 – Productions écrites) : 50 %
***Etudiants régime spécial ou ABJ :**
1 examen terminal (écrit – fin du semestre)

Les notes ne se négocient pas.

Introduction

And You May Find Yourself Living in an Age of...

Introduction

			
1. Zimoun	2. Grit Ruhland	3. Giovanni Battista Piranesi	4. Yayoi Kusama
			
5. Robert Morris	6. Santiago Sierra	7. Laura Carton	8. Regina J. Galindo
			
9. Tom Kotik	10. Bruce Nauman	11. Ruslan Trusewych	12. Francesco Albano

This is a group competition:
the quickest group will win a bonus for the activities in week 3, and the last group will get a penalty.

The whole group faces a board with pictures.

You also get a deck of cards, facing down. In turn, each member draws a card – making sure no other member sees it – and makes the others guess what picture it is through full sentences.

The most important rule is: you cannot use the words mentioned on the card (or colours).

The team is allowed two guesses – if they're right, the card is put away and the next member draws a card; and if they're wrong, the card goes back into the deck and the next member draws a card.

Raise your hands as soon as all your cards have been guessed correctly.

Introduction

Laura Carton, *www.youngandtight.com*, 2001

To make them guess, you cannot use colours and the words: sea, ocean, waves, water

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	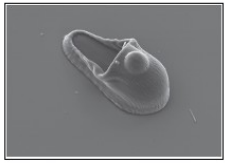		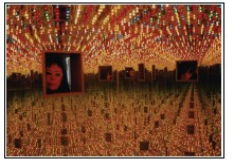
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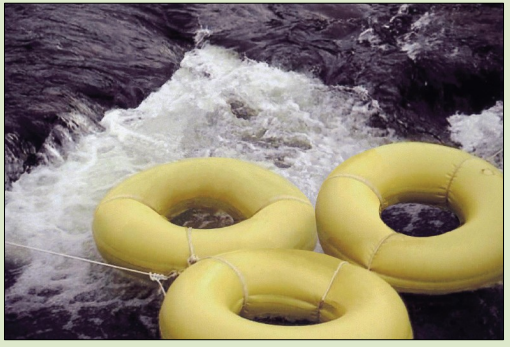
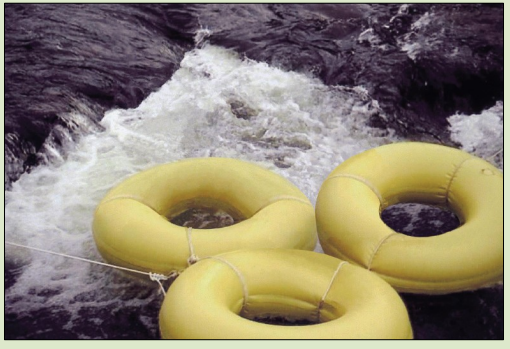


Introduction



Introduction

1. What do you think about…?

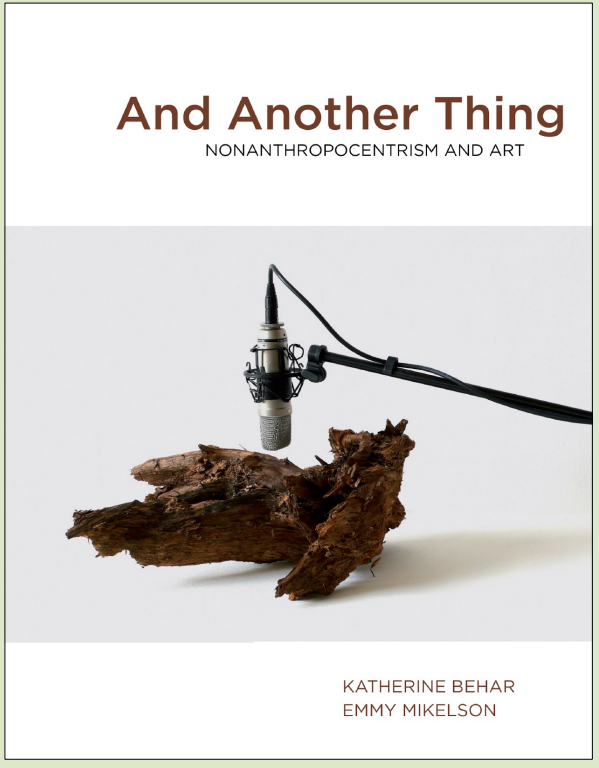
Timothy Morton's title:

"And You May Find Yourself Living in an Age of Mass Extinction"

and Graham Harman's quotation:

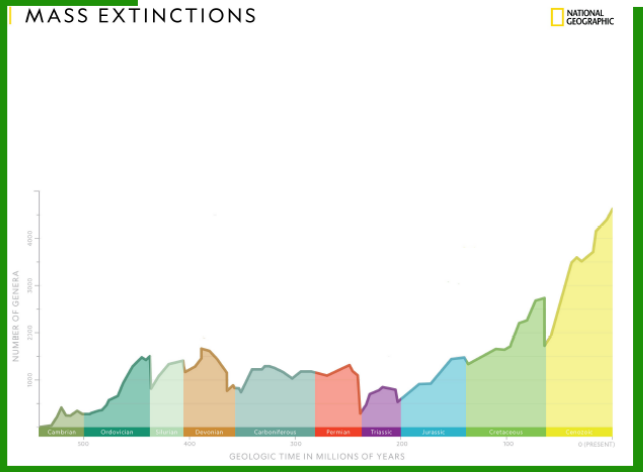
"[T]he best remedy for what ails us is not the truth/knowledge pair"

Introduction



Introduction

2. How many mass extinctions do you identify on the graph?
When would you place them?



taux/vitesse de variation ⇔ *rate of variation*	
	lent, progressif, rapide ⇔ *slow, progressive, rapid* pente [faible, douce, forte, raide] ⇔ *[smooth, gentle, strong, steep] slope* changement radical de [valeur, …] ⇔ *sharp/dramatic change in [value, …]* montée soudaine ⇔ *surge*
	
A, B	passer par un [maximum en *A*, minimum en *B*] ⇔ *to go through a [maximum at* A, *minimum at* B*]*
I	point d'inflexion ⇔ *inflexion/inflection (Br/Am) point*
P	point de rebroussement ⇔ *cusp* sommet, pic ⇔ *apex/vertex, peak*
PP′	[ligne de] crête, arête ⇔ *crest [line], ridge*
A′, B′	sommet, fond/creux ⇔ *top, trough* *pr. trough* (trɔf)
S	ensellement, col ⇔ *saddle point, pass*

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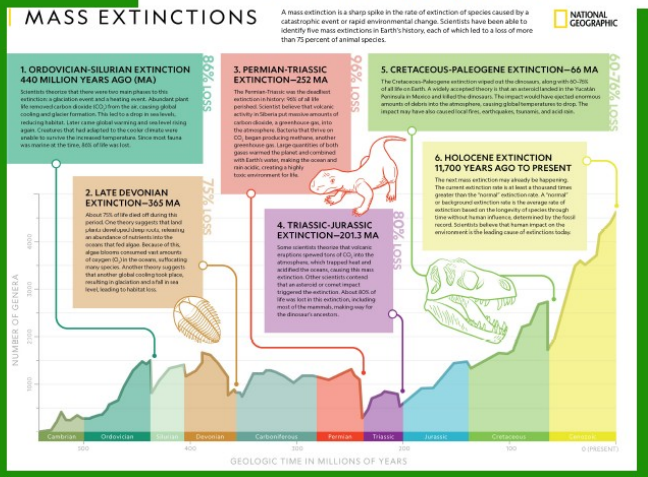

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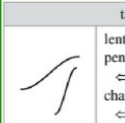	lent, progressif, rapide ⇔ *slow, progressive, rapid* pente [faible, douce, forte, raide] ⇔ *[smooth, gentle, strong, steep] slope* changement radical de [valeur, …] ⇔ *sharp/dramatic change in [value, …]* montée soudaine ⇔ *surge*
	
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Introduction

3. How can you geologically highlight a mass extinction?
Answer the practice question.

PRACTICE QUESTION

In 1980, Luis and Walter Alvarez, Frank Asaro, and Helen Michels discovered, across the world, a spike in the concentration of iridium within the sedimentary layer at the K–Pg boundary. These researchers hypothesized that this iridium spike was caused by an asteroid impact that resulted in the K–Pg mass extinction. In Figure 2, the iridium layer is the light band.

Figure 2. Iridium band (credit: USGS)

Scientists measured the relative abundance of fern spores above and below the K–Pg boundary in this rock sample. Which of the following statements most likely represents their findings?

a. An abundance of fern spores from several species was found below the K–Pg boundary, but none was found above.

b. An abundance of fern spores from several species was found above the K–Pg boundary, but none was found below.

c. An abundance of fern spores was found both above and below the K–Pg boundary, but only one species was found below the boundary, and many species were found above the boundary.

d. Many species of fern spores were found both above and below the boundary, but the total number of spores was greater below the boundary.

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Show Answer

Answer a: An abundance of fern spores from several species was found below the K-Pg boundary, but none was found above.

Introduction

4. What would your definitions be for "Anthropocentrism," "Anthropocene" and "Ecology"?

Anthropocentrism: is the belief that human beings are the central or most important entity on the planet.

Anthropocene: the period of time during which humanity has become a planetary force of change.

Ecology: the natural science of the relationships among living organisms and their environment. For Timothy Morton, "The ecological thought is the thinking of interconnectedness."

Being Ecological
Timothy Morton

And You May Find Yourself Living in an Age of Mass Extinction

Exactly what is the current state of play, ecologically speaking? Let's explore this first. When I've told some people about the title of this essay, they have accused me of being weak. That's right: this essay is really lame. Some people wanted me to say 'You ARE Living in an Age of Mass Extinction,' as if the 'You may' was the same as 'You are not'. […] We live in an indicative age, an active one indeed, where a wordprocessing program is prone to punish you with a little wavy green line for using the passive voice; heaven forbid we use the subjunctive, as in 'you might'.

Not being to be in the middle is a big problem for ecological thinking.

But not being able to be in the subjunctive is also a big problem for ecological thinking. Not being able to be in 'may' mode. It's all so black and white. And it edits something vital to our experience of ecology, something we can't actually get rid of: the hesitation quality, feelings of unreality or of distorted or of altered reality, feelings of the uncanny: feeling *weird*.

The feeling of not-quite-reality is exactly the feeling of being in a catastrophe. If you've ever been in a car crash, or in that minor catastrophe called jet lag, you probably know what I mean.

[…] Heidegger argues that there are no such things as truth and untruth, rigidly distinguished like black and white. […] Things are always a bit fumbly and stumbly. We are feeling our way around. […] And you may find yourself living in an age of mass extinction.

The Anthropocene is the name given to a geological period in which human-made stuff has created a layer in Earth's crust: all kinds of plastics, concretes and nucleotides, for example, have formed a discrete and obvious stratum. The Anthropocene has now officially been dated as starting in 1945. This is an astounding fact. Can you think of another geological period that has such a specific start date? And can you think of anything more uncanny than realizing you are in a whole new geological period, one marked by humans becoming a geophysical force on a planetary scale?

There have been five mass extinctions in the history of life on Earth. The most recent one, the one that wiped out the dinosaurs, was caused by an asteroid. The one before that, the End Permian Extinction, was caused by global warming, and it wiped out all but a few lifeforms. Extinctions look like points on a time line when you look them up on Wikipedia – but they are actually spread out over time, so that while they are happening it would be very hard to discern them. They are like invisible nuclear explosions that last for thousands of years. It's our turn to be the asteroid, because the global warming that we cause is now bringing about the Sixth Mass Extinction. […]

Now it may sound strange, but something about the vagueness of kinda sorta finding yourself in the Anthropocene, which is the reason why the Sixth Mass Extinction event on planet Earth is now ongoing – something about that vagueness is in fact *essential* and *intrinsic* to the fact of being in such an age. This is like saying that jet lag tells you something true about how things are. […]

I adhere to a philosophical view known as *object-oriented ontology* (OOO), first formulated by an American philosopher, Graham Harman. OOO argues that nothing can be grasped, or accessed, all at once in its entirety. OOO also argues that thought is not the only access mode, and that thought is by no means the top access mode – indeed, *there is no top access mode*. What these two insights give us is a world in which anthropocentrism is impossible, because thought has been extremely closely correlated with being human for so long, and because human beings have mostly been the only ones allowed to access other things in a meaningful way. OOO offers us a marvellous world in which being a badger, nosing past whatever it is that you, a human being, are looking at thoughtfully, is just as validly accessing that thing as you are. This might be useful in an era during which we have come to know much more about ecology, and need at least to recognize the importance of other lifeforms. […] Opposing anthropocentrism doesn't mean that we hate humans and want ourselves to go extinct. What it means is seeing how we humans are included in the biosphere as one being among others. […] Ecological awareness is shaking our faith in the anthropocentric idea that there is one scale to rule them all – the human one. […] We could talk about our current historical phase in many ways: entering an ecological era, learning how to cope with global warming, and so on. But what all these labels have in common is *transitioning to caring about nonhumans in a more conscious way*. […] Deleting the hesitation by reducing [one thing to another] is what is called violence.

Morton, Timothy. *All Art is Ecological*. London: Penguin Random House, 2018, pp.1-81.

Read the excerpt from Timothy Morton's book about ecology.
How does the author justify the use of 'may' in his title? Summarize his argumentation in 100 words.

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Read the excerpt from Timothy Morton's book about ecology.
How does the author justify the use of 'may' in his title? Summarize his argumentation in 100 words.

Timothy Morton argues that resorting to the word "may" is significant and even vital in terms of ecology. Not only does that hesitation quality capture the weird feeling of being in the catastrophe that the Sixth Mass Extinction is, it encapsulates the way things are and should be seen according to the philosophy of *object-oriented ontology* – as ungraspable, never accessible in their entirety. This undermines anthropocentrism since human thought is no longer considered as the ideal way to access reality. It paves the way for a more ecological era in which the various lifeforms and nonhuman objects are cared about and treated with more equality.

Introduction

"The ecological thought is the thinking of interconnectedness" (Timothy Morton)

Would you think about one mathematical discovery that could reflect this interconnectedness by highlighting a phenomenon that is almost ubiquitous in nature ?

Benoit Mandelbrot

How Long Is the Coast of Britain?

Statistical Self-Similarity and Fractional Dimension

Abstract. *Geographical curves are so involved in their detail that their lengths are often infinite or, rather, undefinable. However, many are statistically "self-similar," meaning that each portion can be considered a reduced-scale image of the whole. In that case, the degree of complication can be described by a quantity* D *that has many properties of a "dimension," though it is fractional; that is, it exceeds the value unity associated with the ordinary, rectifiable, curves.*

Introduction

Introduction

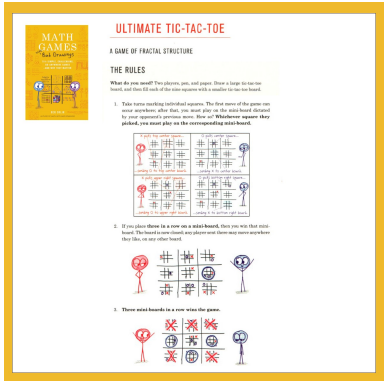
WIKIPEDIA
The Free Encyclopedia

Fractal

Article Talk

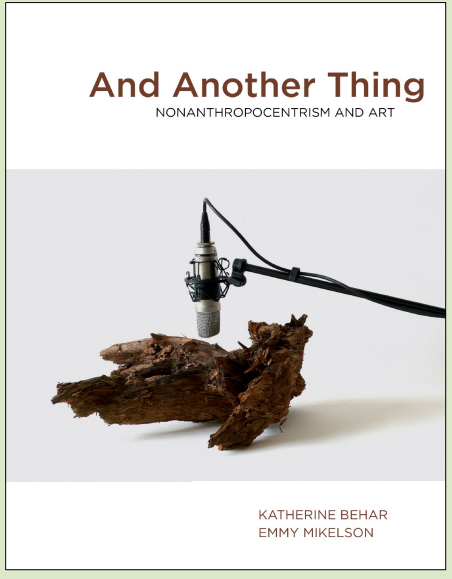
From Wikipedia, the free encyclopedia

In mathematics, a fractal is a geometric shape containing detailed structure at arbitrarily small scales, usually having a fractal dimension strictly exceeding the topological dimension. Many fractals appear similar at various scales, as illustrated in successive magnifications of the Mandelbrot set. This exhibition of similar patterns at increasingly smaller scales is called self-similarity […].
One way that fractals are different from finite geometric figures is how they scale. Doubling the edge lengths of a filled polygon multiplies its area by four, which is two (the ratio of the new to the old side length) raised to the power of two (the conventional dimension of the filled polygon). […] However, if a fractal's one-dimensional lengths are all doubled, the spatial content of the fractal scales by a power that is not necessarily an integer and is in general greater than its conventional dimension. This power is called the fractal dimension of the geometric object, to distinguish it from the conventional dimension (which is formally called the topological dimension). A fractal pattern changes with the scale at which it is measured.



Lesson Plan

"Speaking About the End of A World"



1. You may find yourself living in an age of... mass extinction
2. Scientific and artistic contributions to ecology
3. Looking for solutions in foreign places
4. The end of A world : social fragmentation in times of crises
5. Transition, evolution and change
6. Apocalypsis as revelation : new beginnings