

L'R2 Rien

Magazine culturel plurilingue
des étudiant.e.s en langues pour spécialistes d'autres disciplines



#1



UNIVERSITÉ RENNES 2
Centre de langues

**L'ESPACE
DES
LANGUES**

Édito



L’R2 Rien est un magazine plurilingue pour la communauté universitaire écrit et réalisé par les étudiant.e.s de Rennes 2 dans les langues étrangères et régionales qu’elles-ils pratiquent.

L’R2 Rien est né de l’idée qu’une langue, quel que soit le niveau de maîtrise, est un atout pour découvrir et partager les connaissances et la créativité des étudiant.e.s.

Dans ce premier numéro, vous voyagez de la Bretagne à la Chine, en passant par les pays anglophones, la Catalogne, la Suisse et les pays arabes. Ce voyage ne sera pas linéaire ; vous cheminerez d’une culture à l’autre dans un va-et-vient qui nous rappelle que les frontières linguistiques et culturelles n’existent pas, que la richesse des civilisations se partage.

Nous remercions chaleureusement tous-tes les étudiant-e-s qui ont eu envie de se lancer dans ce périple, les écrivain-e-s et les designers qui ont participé à l’envol de cet avion en papier. Nous leur laissons les manettes.

Françoise Le Roux

L’R2 Rien” zo ur gelaouenn liesyezhek evit kumuniezh ar skol-veur, skrivet ha kaset da benn gant studierien ha studierezed eus Roazhon 2 e yezhoù estren ha yezhoù ar vro pleustret ganto.

“L’R2 Rien” zo ganet diwar ar soñj eo ur yezh, forzh peseurt live vez gant an dud, ur perzh mat evit dizoloñ ha rannañ gouiziegezhioù ha krouidigezh ar studierien.

En niverenn gentañ-mañ ez efet eus Breizh da China, en ur dremen dre ar Broioù saoz, Katalonia, Suis ha Broioù arabek. Ar veaj-mañ ne vo ket evel un tenn, kemer a refet hent eus ur sevenadur d’egile en ur vont ha dont a zigas da soñj deomp n’eus harz yezh na sevenadur ebet hag e vez partajet pinvidigezhioù ar sevenadurioù.

Trugarekaat a reomp a-greiz kalon an holl studierien ha studierezed o deus bet c’hoant d’en em lañsañ en avañtur-mañ, ar skrivagnerien, ar skrivagnerezed hag an dizainerien o deus kemeret perzh e nijadell ar c’harr-nij paper-mañ. Laosket vezont d’ober o jeu.

Traduction d’Alan Tudoret et Ronan L’Hourre

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Les articles peuvent être accompagnés de liens pour la traduction et le fichier audio de l'article lu. Il suffit de cliquer dessus pour y accéder.

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Étudiant.e.s écrivain.e.s et artistes

L1 Lettres et Humanités TD4
L1 Information communication
L1 Sciences de l'éducation TD1
L2 Arts Plastiques TD1
L3 Psychology TD6
M1 Arts Plastiques, Design et Création Numérique
UEL Arabe L2 et L3 Niveaux débutant et Intermédiaire et M1 niveaux intermédiaire et avancé
UEL Breton L1, L3 et M1
UEL Catalan L3
UEL Chinois L1, L2 et Master en continuation

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PUNT

La Mar té 6 anys.
 Quan tens 6 anys,
 és l'edat de les preguntes,
 dels perquè.

La Mar té milers de preguntes
 cada dia
 n'arriben de noves
 altres continuen amb ella
 creixen, es fan grans,
 i d'altres resten signes
 d'interrogació

La Mar té 16 anys.
 És l'edat desagradida.
 Per a la Mar, encara és l'edat dels perquè.
 A vegades tenen resposta i a vegades no.
 Poca exposició, molta introspecció.
 Les preguntes esclaten, dirigeixen, resisteixen.

I transformar-les en
 Anem a cercar
 Retrobem
 Aprofundim
 Continuem

Em faig massa preguntes,
 potser les que us hauríeu de fer vosaltres
 salten i cauen
 dins del cap.

La Mar té 6, 8, 16, 24 anys
 al mateix temps
 Aleshores, com s'ho fa?
 Si no ho pot compartir?

La Mar té 23 anys,
 té una mica més d'aplom
 que als 16 anys
 però menys que als 8 anys.

D'algunes preguntes, ja en coneix la resposta,
 i les altres encara són visions:
 de lluny arriben les solucions

Difícil, s'ha de dir,
 és enfrontar-se a la pressió
 a no tenir cap resposta

El pitjor, el contrari de l'evolució,
 la seva revolució:
 Fugir dels
 "no sé"
 o
 dels obsessius
 "et fas massa preguntes".

Una tarda, la Mar passeja
 L'acompanyem?
 Per què hi ha llums a les botigues,
 mentre que no hi ha res,
 ni cap persona per a il·luminar?

La Mar es para, tanca els ulls,
 s'encega voluntàriament i es fa
 una pregunta més,
 si és possible;
 com és possible tancar els ulls
 si podem tancar
 no definitivament
 sinó per moments
 els interrogants.
 I posar-hi un punt.

Manon Manson



NO HEARTS, JUST NAMES

Chapter 1

Somewhere in the sky, above the Pacific, between Russia and Canada, the cold war is at its peak and on 5th December 1974, An army of teenagers, flying in the air, is going to spread pure evil.

Eighteen years before, many parents sold their baby to a new organization called "The House", in order to have money and survive one of the hardest winters in Russia. Aware of the dark side of it, everyone knows, but no one talks about it.

Somewhere in the sky, near the Canadian border, Samara feels deeply lonely. Lonely, in this full plane despite the fact she has known them since she was a baby. Always alone, always different. While the others are sitting still with expressionless faces, Samara can't control what she feels. But she tries and has always tried to seem as cold as the others. But, more particularly at this moment, chaos is gradually growing inside her. Emotions, sounds, voices, numbers, hours, words... All her memories are facing her. The further away she goes from The House, the more her past catches up with her.

Everything was gray: walls, tables, clothes. Everything was the same every day: same food, same clothes, same place, same conversations at the same time. Everything was a lie: their names, their origins, the things they learned, saw and heard.

But, if Samara knows, deep down, something is wrong, she does not know she is the only one. Despite the fact that she was never alone and always in a group of at least 5 people, she couldn't know she was the only one feeling it because she just didn't have the time to think of it. In fact, the children raised by "The House" were always busy with hard training: the use of arms, wrestling, running, climbing, computer learning...

They had to acquire skills in areas which were hard physically and mentally.

They only had very short breaks during which they had to stay together and could only eat and drink. They had a permanent mental load because those who failed to follow the group were promised horrible punishments. Samara didn't know what the punishments were but she had heard rumors circulating of children thrown over the edge of a cliff.

There was no real friendship; some special bonds could be created, but it remained something superficial. They didn't know each other well, they didn't even know themselves because they didn't have time to develop their personalities. Samara had just talked a few times with a girl called Ertil; they used to eat together when they could, even if silence was compulsory in the refectory.

The plane is now approaching the goal. Samara turns her head to the right and sees Ertil, she is sitting next to her, like a robot; she is calm, her stare is piercing and betrays nothing, she does not seem to have any thought. Maybe it's the case. Samara's body is now in turmoil. She begins to feel a nervous sweat run down her forehead. She is used to sweating, but this time this is not as usual and she doesn't know why.

The plane is now going down, the landing is imminent.

As soon as they all get out of the plane, they are left as if abandoned. The mission just begins, they had been preparing for this for years. And it is starting now. Samara sees all her comrades moving away from her and going away. Discreet, and efficient, their steps are inaudible and they make no noise, if Samara did not see them, she would never be able to hear them. Samara makes the decision to advance to the nearest town, she doesn't know anything about the surroundings, and her only goal is to complete her mission and kill. Yet, she can't help but look around, even if that is devoid of interest, everything seems so strange, everything

changes compared to Russia, so cold and so austere.

It only takes her a mere hour of walking before arriving close to the first houses. They all seem unoccupied, but she is not long, as she advances, before hearing a din and voices coming from the center of this city; she passes many people who are not looking at her. She sees many things, which seem so indifferent to everyone's eyes, and she hears a thousand noises that no one was listening to. She passes a woman who seems so sweet and sensitive, she is holding something in her arms, a tiny creature with a blond head, the woman is looking at her with such a big smile that it troubles Samara, all this emotion is so strong that she makes others around her feel it.

In the midst of all this, other noises attract her attention, lights, and a crowd of people gathered in a small place, talking, laughing, and shouting. Samara sees people entering and rushes over wondering what she might find inside. She enters, and looks around her, completely lost; she barely wants to make a move when someone bumps into her. She turns around and the man she sees speaks to her. He gives her a smile and she suddenly wants to answer with a punch rather than a smile. In her deep thoughts, she throws her arm at full speed in the direction of the man, but at the last second holds back. The man looks at her bewildered and his face becomes serious...

Mathilde, Pierre, Enora, and Manon (French Literature and Humanities students - year 1)

UPSTAIRS

Chapter 1

This morning, I went outside because I had to. Usually, I never go outside but I had a special mission. Across the endless tunnels, I could see, painted on the walls, some threatening messages written with red ink: BEWARE OF THE MUTANT MOLES, UPSTAIRS PEOPLE ARE KILLERS. There were also portraits of the Governor. His face was thin and he had dark eyes that seemed to stare into your soul. Then, I found the exit. Two guards were standing in front of the door, I showed them my pass and they let me reach the outside world.

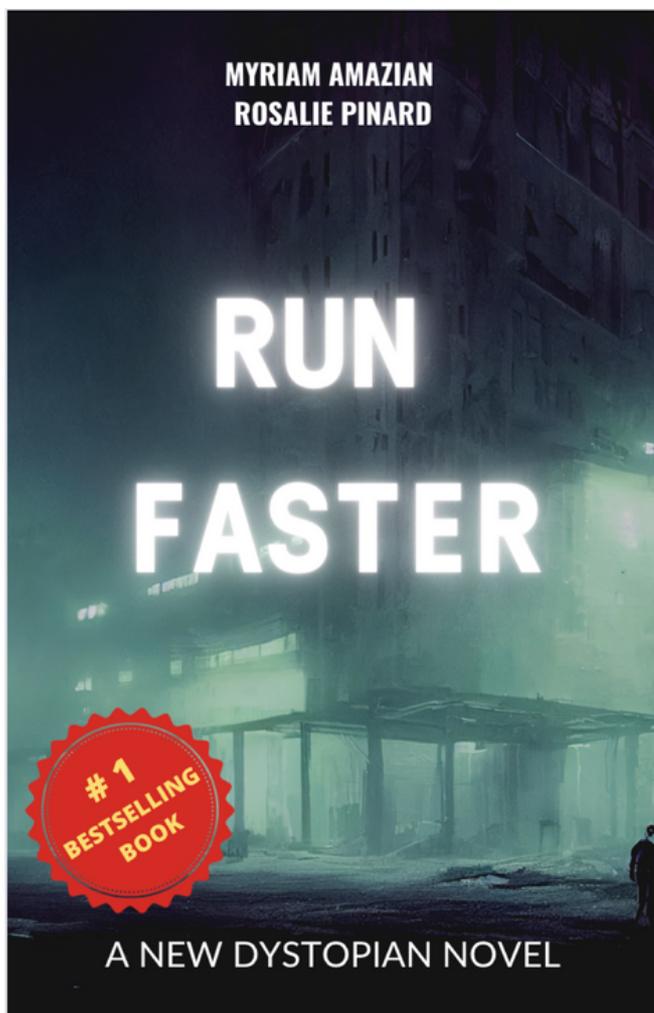
- Good luck, and be careful! - said one of them

Even though the day just started - it was 6 am - the sun was burning. I was wearing a suit to protect my skin from the sun and radiation. I looked around, and as far as the eye could see, there was nobody, just burnt and infertile soil and abandoned buildings. Then, I saw him, a child, alone, crying. He must have been five years old or so. I could see the deep sorrow he felt when I looked through his eyes. I didn't say or do anything even though he was begging for my help. Unfortunately, I was not allowed to help him because of the nuclear radiation he certainly had on him. I felt sorry for him because I knew he wouldn't last long, even though it was wrong to feel that way because upstairs people are upstairs for a reason, they are worthless.

I continued to walk and about 20 minutes later, I arrived in what once was a city. It was desertsic, everything seemed to be frozen in time. There were cars in the middle of the road, and the doors of houses and the stores were open. I could feel a slight breeze that removed the sand and ashes from the ground. There was no life here.

Louna, Chris, Salomé, Soazic (French Literature and Humanities students - year 1)





It is a rainy day in February in the middle of New York, a day like any other. Coming home after school Peter and I see a crowd rushing as if they are avoiding something. Peter, too focused on his phone gets jostled by a lady who is running shouting "ZOMBIES EXIST." This is the day when everything changes when Zekra the deadly virus appears in our lives.

Peter and I start running, we hear everyone screaming " ZOMBIES EXIST". Police cars block the street to protect people. Then I see a supermarket with police officers who signal us to come and hide there. I look around, many times, just to check if all this is real. It is, at least, I think anyway; I don't feel like I am dreaming. How could I even imagine this? It is impossible!

I look Peter in the eye. Knowing that we are together, reassures me as we run through the supermarket doors.

Inside, everything is lit, and the sections are full of supplies, except one: first aid kits. A group of people is rescuing a sixty-year-old man. The old man does not look good at all. He is wheezing, his eyes are rolling back. He is about to faint. Peter and I are looking in his direction and we notice that the forearm of the man and a part of his jacket's sleeve are ripped.

"He is an employee of the store! There is the "J&R Market" stitched on his jacket!" Peter blurts out while grabbing my arm.

Suddenly, the old man stands up. He shouts in terror "It's... It's... imposs...impossible. Why did they attack me? The Zo... Zom... Uhhh..."

Everyone around him tries to reassure him even if they are afraid; it is obvious; it shows. The man just faints, without finishing his sentence.

The supermarket is filling up. There are now about twenty people inside. I am scanning the sections as I look for Peter. He was just beside me one minute ago. I walk through the different sections and I finally find him behind the cash desk. Peter is crouching and his headphones are switched on. I can easily listen to his music as the volume is high. He looks very bad. I decide to lift one side of his headphones.

"Hey, buddy, what's wrong?" I ask.

Since I met Peter, I've never seen him in this state. He doesn't say anything back. So I insist. Finally, Peter looks up.

"My father has sent me a message. He overheard a discussion in the offices of the government where he works. It's much more serious than we think... They don't want to panic people but zombies are spreading at full speed and it's very contagious. He told me to be very careful to hide and stay away from bitten people.. Spencer, we should leave the place, trust me..."

Myriam Amazian & Rosalie Pinard (year 1 students in French literature)

ILLUSIONS

6128. The door opens. The code is good. She slowly goes down the stairs, trying not to get caught sneaking out. It is a really cold night, but it cannot take her smile away.

She didn't think Steven would remember to give her the code. In exchange, she had given the housekeeper the chocolate that he couldn't afford. Steven was from the fourth and last class. He was the housekeeper of the orphanage, but as a fourth class citizen, he didn't have any right. They had met when Amy was 11 years old, and over the years she had learnt a lot of things about him. He had explained to her that he was a former third class citizen, but he was once caught trying to provoke a rebellion and was severely punished. So he had ended up in the last class, where he was now forced to respect and obey the people of the highest classes.

If he dares trying to protest, he knows what fate will be reserved for him : death. At first, Amy, being too young, didn't understand all the intricacies of his situation. However, now she does. She can't stand it. The older she got, the angrier she became and her desire to join the resistance Steven had told her about was growing too.

While walking, she turns her head and her gaze goes to a statue, which was erected in honor of the dictator in force. He seized power seven years ago, when the war was at its peak. Nowadays, his name can't be pronounced because of the absolutely superior status he has. Only his nickname is known by everyone ; "The one". As the richest countries in the world were at war for fossil fuels which were becoming increasingly few in the last four years, he took advantage of the crisis in which the country was plunged to access power, promising peace and prosperity to the population. Since that day, the whole society has been reorganized into social classes : the first one, composed by the elite, the second one, made of the rich people; the third one, which represents the majority of the population, is called the working class. Finally, the fourth and last one: those without rights, those without names.

While hatred takes hold of her little by little, she walks to the main square of the city, named The One, in the honor of the dictator.

Suddenly, a wave of memories washes over her, and she sees herself, 7 years before, at the age of 8 years old, surrounded by her parents and by a lot of people. The rationing. It was part of their lives, part of their routine. Indeed, every day, rations of food, of clothes, even though it was rare, soap, were given to the population. Despite the desperate situation of the war at that time, people were free to think, and free to meet. Now, the war is over. So why does she feel more locked up than ever?

As she walks in the same direction as the other people around her, she recognizes a few faces. She sees someone coming towards her. However, she doesn't know this man and starts to panic. Could it be a policeman dressed in civilian clothes? Her heart starts to beat very fast. This person finally smiles at her and only gives her the address of the meeting, which changes every week for security reasons. She sighs in relief. They arrive in an abandoned restaurant, where there is already a crowd, composed of many more adults than young people. "Death to forced labor !" says in unison a group of people composed of the poorest class: the third and also the last one.

Indeed, an important separation divides the population: the lowest social class is composed of people who get no rights, and who occupy the position of what we can call slaves. Most of the time, their job is to take care of the household day and night to make believe that everything is perfect, that everything is clean in the country. There are no homeless people in the street, rather they are considered slaves, something that is necessary to give the illusion that everything is under control, and that society is a safe place. Every city, every building, and every house is made of concrete. The whole country seems to be gray and, above all, clean and fine.



The third class is composed of people who have few rights and are forced to work in dreadful conditions to procure fossil fuels (such as oil, gas, and coal) which are necessary to maintain the wealth of the society, of the dictatorship. It represents the majority of the population: 80% of it. They live in neighborhoods made for them and are ruled by the rich class, who control their work. Their salary is free rent and food. They can't shop, and their lives seem to be an illusion of freedom.

The second class is made up of the bosses who control the workers, but the richest, most prestigious class, the first one, is at the head of the fossil fuel companies which are very rare. In order to motivate the third class to work more and more, society makes people believe that the more

working hours there are, the higher the quantity of fossil fuels there is, and the easier it is to access the second social class, thus raising in society.

Suddenly, the atmosphere changes. Someone shouts "Police ! Scatter !". Everyone runs away and so does Amy. She arrives at the orphanage out of breath. She types Steven's code. 6128. The door opens. She quickly closes it and smiles again: hope was born inside her during that first meeting she went to. She felt like she had found her way: fighting against the inequalities of this society. She is 15 years old.

Darmi Bacar, Emma Denmat, Elisa Le Fèvre, Juliette Perrin-Flener (Year 1 students in Humanities studies)



THE DON RIVER HAS DRIED

It was three o'clock in the afternoon and the moon was already peeking out. The people of Toronto had, for the most part, all returned to their homes, undercover, as required by the bell. There was no need to deviate from the rule and that they knew.

At half past three, the night was fully dark and the police tanks were coming out. They were always wearing green trousers and a white coat, to represent the social problem, in other words, the colours of the environment and peace. A robotic voice began to state the daily rules to be applied by the population until the next morning. No citizens could not use water before ten o'clock and light from nine o'clock in the evening, everything was controlled.

Since the day when the Don river which ran through the city had disappeared and the days had become shorter than the nights, the government had been strict. Everything had become cold, and tense and everyone was afraid. People no longer spoke to each other, no longer looked at each other and hardly shared the same space: surprising, wasn't it?

The trees turned brown, the flowers stopped growing and the animals in search of water multiplied in the city. The scariest part of it all was that the air was getting thin, it was diminishing. Public spaces had a quota of people to breathe properly and people had to leave their windows open. Now, we knew everything that was going on with the neighbours.

People were talking about a climate catastrophe but the government didn't want to say those words. They didn't even mention it. They were hiding things.

Ilona Gallais (French Literature student - year 1)

THE LAST OF US

I'm walking in Miami on Lincoln Road with my friend Anna. We are on vacation. We are passing in front of television billboards when the news suddenly comes up.

The journalist tries to speak, but she looks panicked. She manages to say:

"Last-minute information. It's a crisis situation, zombies exist! Be careful, a virus is starting to grow in New York and will fall on Miami."

I look at the passers-by. I don't know if I should believe it. They suddenly start shouting. Everyone is panicking and running in all directions. I look at my friend who says:

"Lucy, we'll have to protect ourselves, there is something wrong right now. Come on, we have to leave now." She takes my hand and we start to run.

The blue sky begins to darken, the air begins to get warmer and it is more complicated to breathe.

We run faster and faster, a passer-by falls in front of us. I want to help him, but my friend immediately forbids me by telling me that we really don't have time. Then another passer-by falls, and another. I begin to cough. For sure, the virus has arrived, and it is increasingly complicated to breathe. My friend starts coughing too, a lot more than me. She ends up falling before my eyes. I'm shocked and panicked. I stop to help her, but she tries to tell me that it is useless, that I have to escape. I start crying, I don't want to let her perish here.

Someone begins to advance strangely towards her, he staggers and has a much whiter face than the others. I am in front of one of these zombies. I have no choice, I need to save myself from these monsters.

I am at home, working on my homework when I hear a noise outside the apartment. For a few days, it seems that the media are hiding something. My parents work there and they don't want to say anything about anything, it is a silent radio.

I'm walking to the window when I get a call. I feel it, it's bad news. I hesitate to answer, my hands are sweaty. I have a feeling that after that call nothing will be the same.

I pick up the phone, it's my father. He orders me to stay at home, to open to no one, and not to watch the news. He won't tell me more and when I hang up, I go back to the window.

It is hysteria outside, everyone is running, and screaming; some are fighting with each other, and it has become chaos. In front of me, I see a woman fall and her friend wants to help her but something stops her. Something in her expression tells her not to touch her friend who's on the ground.

The strangest thing is that there are no police in the street, it is strange in this part of Miami, there are always problems with young people and always a cop to monitor. The street has changed, men, women, and children are on the ground and seem dead, their faces are too pale and white and their mouths are blue as if they had drowned. I need to help them even if my father told me to stay at home. I go out in the street and I smell that nauseating odor and try to breathe through my clothes. I have never smelt such a thing. It seems that death itself is present, just behind me.

People are starting to get up and they walk differently. I see this woman again, the one who was trying to help her friend. I walk towards her. She seems afraid, she is crying but she is very beautiful, blonde, tall with green eyes. When I come in front of her, I try to calm her down and then I ask her what her name is. "Lucy" she says. And I ask her again what is going on and she responds with only one word that I will remember for the rest of my life: "Zombies".

It is the end of the world and of the society we know.

Eloïse & Axelle (Year 1 students in French literature & humanities)





THE LAST DAY FOR HUMANITY

Hector was suffering a lot: the penguin with a stalagmite's helmet was impaling him.

Everything started 79 years ago. Dylan the great inventor thought he had found the solution to every problem that existed: the ultimate nuclear. It was supposed to solve all of the energy problems thanks to the creation of an eternal source of energy. You guessed it: it did not work. It exploded. The world has never been the same since then.

At first, only the weather changed; the temperature of the Earth increased. Humans were enjoying it. Understand them: it was summer the whole year. Because of the temperature, pack ice started disappearing. Animals living on it started to disappear too. However, without a doubt, thanks to the nuclear explosion, they suddenly became involved: they started to reflect and think, as humans did. They considered humans to be responsible for their situation. Hate and anger were born. A penguin, Celenio, became the chief of the pack ice people.

Then, a war began. Humans started to disappear and the only thing that was found on the crime scene was hairs from some polar bears. Buildings exploded everywhere in the world, because of ice in the hydraulic system. Humans lost their leaders, their monuments, their countries: pack ice revenge was working.

However, humans never give up, right? So, they captured some penguins. They extracted their DNA; they mixed it with some human DNA. There were many failures before the success of this strange manipulation. This is how Archibald was born. As soon as he knew how to stand on his legs, two days after his birth, he received a lot of military lessons, all with the same objective, to prepare him to infiltrate and destroy the pack ice revenge.

Let me tell you about his story... L1

Erine, Dylan, Enora (Year 1 students in French Literature and Humanities)



Musée de Bretagne - Pêr-Jakez Heliaz 197612.jpg
Création : 1 décembre 1976

PÊR-JAKEZ HELIAS

E-barzh an teulfilm-mañ sevenet evit Frañs 3 gant Soazig Danieloù eus Kalanna hag embannet gant TES e 2006 zo kaoz eus buhez Pêr-Jakez Helias.

Pêr-Jakez Helias zo bet ganet e 1914 er Vro-Vigouden ha prezeget en deus brezhoneg eno gant e familh betek e zaouzek vloaz, peogwir e oa bet e lise « an Tour d'Auvergne » e Kemper goude ha neuze e oa difennet d'ar vugale komz brezhoneg.

Goude an Eil Brezel-bed e oa brud fall gant ar brezhoneg 'blamour e oa bet lod Bretoned o kenlabourat gant an Nazied e-pad ar brezel 39-45 o labourat e radio Roazhon adalek 1941. Koulskoude zo tud o deus c'hoant da reiñ lañs endro d'ar brezhoneg, er skolioù gant Armand ar C'halvez dre ar « Falz » hag er radio gant Maurice Le Nan a zo e penn ar c'heleier e Roazhon hag amezeg Pêr-Jakez Helias. Ouzhpenn e oar hemañ e plij c'hoariva dezhañ ha brezhoneger eo hag en deus ul liamm gant ar Rezistanted pa oa e penn « le vent d'ouest » e 1946.

Pêr-Jakez Helias a zo o vont da sevel sketchoù gant e gomper Pêr Trepos, ur bigouter, kelenner hag o chom e Roazhon ivez. Jakez a zo diskouezet evel ur paotr speredek ha lorc'hus, gouzout a oar ur bern traoù kichen Gwilhou zo ur penn skañv, ur penn pod, ankounac'haat a ra ur bern traoù.

Koulskoude n'helle ket Pêr-Jakez Helias prezeg brezhoneg nemet ur wech an amzer pa oa e Roazhon rak ne oa ket stank ar vrezhonegerien eno d'ar c'houlz-se. Se zo kaoz marteze e plije dezhañ mont da stajoù « ar Falz » kazi bep bloaz da gelenn brezhoneg ha d'ober prezennoù e galleg d'ar skolaerien yaouank a zeue da selaou anezhañ gant kalz a blijadur hag en doa plijadur ivez hervez Charlez ar Gall ken e oa evel ar baradoz en e galon. Hervez Yann-Bêr Piriou e oa un digarez evitañ ivez da daremprediñ mignoned, kamaraded evel Armand ar C'halvez, Charlez ar Gall, René-Yves Creston, ha « bevañ a rae diwar se, hag e awen, e c'hoant krouiñ, e c'hoant skrivañ a deue diwar se un tamm mat. » emezañ.



Distroet e oa Pêr-Jakez Hélias da Vreizh-Izel e 1946 da heul e wreg hag he doa kavet ul labour kimiourez e Kemper. Kelenner galleg e oa neuze e Skol Normal Kemper adalek 1948, hag hervez ur studier dezhañ, Mikael Roue, e oa « un aotrou « mar plij », bihan, ur valafenn war e roched, ur penn moal ha gant ur bragoù golf, un aotrou ! ... ha g e gentelioù ne oant ket enoiüs tamm ebet, rak « kontañ a rae e gentelioù, ne oant ket kentelioù klasel ha tremen a rae an amzer buan. » Ouzhpenn e oa bet lesanvet « Jakez » gant e studierien evel tudenn e sketchoù e radio-Kimerc'h. En ur zistreiñ da Vreizh-Izel e teuas da vezañ brudet Jakez ar sketchoù peogwir ez ae da c'hoari anezho e gouelioù, e kermesoù...Hag « en ostalerioù e veze selaouet radio-Kimerc'h goude an oferenn ha se oa evel un eil oferenn peogwir e paoueze tout an dud da glakenniñ evit selaou, evel en iliz gant ar person » diwar testenni Yves ar Berr.

Hervez Yvonne Jannès e veze enrollet teir abadenn Radio-Kimerc'h lakaet e bouestoù bep gwech, etre 9e d'an noz betek un eur. Goude bout bet graet an enrolladennoù ez aent d'un ostaleri da gaozeal, farsal, marvailhat, hag evañ tasadoù. Aze he deus dizoloet Yvonne Jannès piv oa Pêr-Jakez Hélias, ha penaos en doa c'hoant da vout ur skrivagner brudet evel Tangi Malmanche pe Kervarker.

Evit Yann-Bêr Piriou, Pêr-Jakez Hélias a oa ur skrivagner, met kizidik oa ouzh al lavar, da larêt eo ouzh sonerezh ar yezh, ouzh he lusk. Kizidig 'oa ouzh ar brezhoneg komzet get ar bobl.

Desket e vez en teulfilm penaos e plije dezhoñ lenn traoù Malmanche, evel "Ar Baganiz" pe "Gurvan Ar Marc'heg Estranjour", e vestr skrivañ e oa evitañ, met Alan Ar Gov e dad-kozh a oa e vestr kentañ hervez Y.B Piriou.

Diar e garantez evit ar c'hontadennoù eo deuet da vout kizidik ouzh bed ar vereuri, an dud diar-dro, ar loened.

An traoù-se a vez adkavet er pezh-c'hoari «Ar Mevel bras», e-lec'h ma vez diskouezet e oa ar galloud get ar re binvidik àr ar maezioù. Ar mestr a zo maer en e gumun, hag e blas en iliz a zo er bank e krec'h, gant-se o doa galloud ha levezon.

Yann-Vadezour Lagadeg a soñj dezhoñ eo tostoc'h ar pezh-c'hoari e brezhoneg ouzh ar wirionez eget an hini e galleg, kar ar re o c'hoari er pezh e brezhoneg a zo bet o chom àr ar maez, ar pezh a zo pouezus evit n'em lakaat er pezh-c'hoari.

Ar dro 1955 e oa bet savet ar gelaouenn «Brud» get Pêr-Jakez Hélias, get un abeg politikel, evit enebiñ ouzh Nasionalisted «Al Liamm». Tud "Brud" a oa rannvroelourien eus ar pezh a zo bet anvet ar «lez-emsav», implij a raent ur brezhoneg kalz tostoc'h ouzh hini ar bobl, eme Andrev ar Merser.

Evit achuiñ e vez desket e oa bet roet lañs da Gouelioù Kerne get Pêr-Jakez Hélias gant un nebeud mignoned er bloavezhioù hanter-kant, a-benn lakaat buhez en-dro e sevenadur ar vro, ha reiñ c'hoant d'ar vrezhonegerien da implij o yezh en-dro.

UEL brezhoneg L3 ha Master 1.



SEA, POP AND SUN

Imagine yourself driving through the late city night or passing by the palm trees along the wide ocean while rocking the coolest sunglasses. This is what listening to City Pop feels like. If you grew up in the 80s or in Japan, you might have heard of Japanese City Pop, and it made quite a comeback in the 2010s.

First of all, City pop is a musical genre, born in 1973, in Japan, and was the most popular genre in Japan till the late 80s. City Pop took place during the “Bubble Era”, a period of economic prosperity set by the “Japanese Economic Miracle”, when the Japanese economy skyrocketed, allowing an improvement in Japanese wages by 300% in the 50s and 60s. During this time of development, a lot of products were shared with western countries, including music. That’s why Japanese musicians doing Western-style folk could be heard in the 60s.

In fact, City pop took inspiration from western music such as Jazz, disco, funk, R&B, soft rock, and so on. Due to the multiplicity of inspirations, City Pop can’t be defined by the usage of instruments. The genre is recognizable thanks to the historical period, the mindset developing during these years, and the absence of Japanese cultural identity in it, except for the use of Japanese.

The term “City” appeared for the first time with Kazemachi roman 風街ろまん (city wind roman), an album from the rock band, Happy End. This term continued to appear during the 70s through lifestyle and specialized magazines like Young Guitar; “City music” was defined as “New music that has an urban feeling”. Moreover, Happy end was considered the founder of the genre, not because of commercial success but more because of their influence through the 70s and 80s. Besides, the “Bubble era” led artists to remain politically neutral and to surf on themes like love, melancholy, vacation, and summer.

At that time, people listening to City pop were a fresh new leisure class, leading the genre to a certain optimism and carefree mindset linked to

some escapist feelings from city life and the pressure.

It is a historical period when Japanese people earned a lot, so they could enjoy city life even during the week, go to the beach every weekend, and buy music devices such as radios, cassettes, and walkmans. The Japanese wanted light music that fitted perfectly as a background sound to sublimate urban life. On top of that, City Pop developed its own aesthetic, inspired by the idea of freedom and escapism. Two artists, Nagai Hiroshi, and Suzuki Eijin invented the aesthetics of City Pop, inspired by Andy Warhol, Lichtenstein, and the landscape of America. To depict the aesthetics of freedom, they used two principal themes: the city and the beach, both in an urban environment.

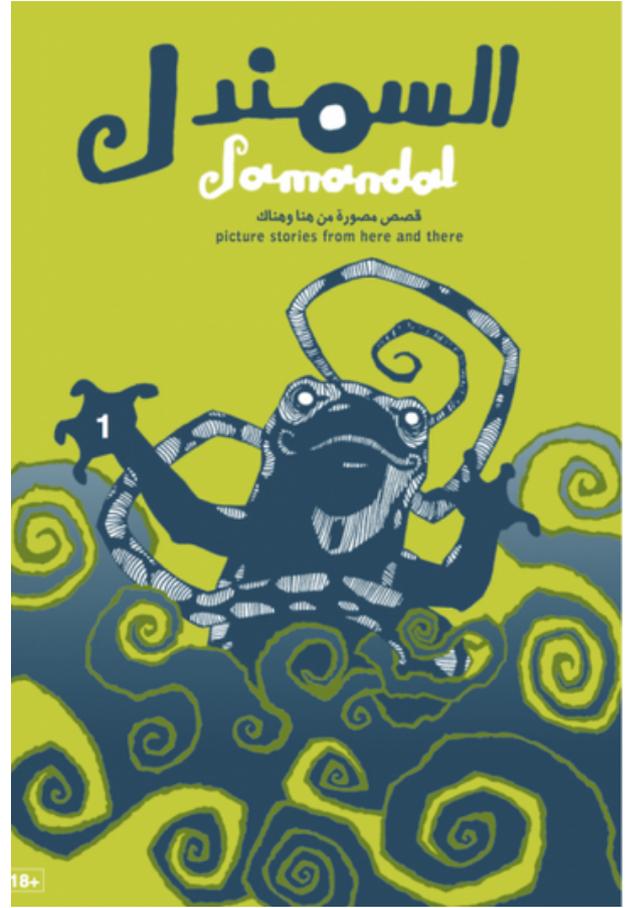
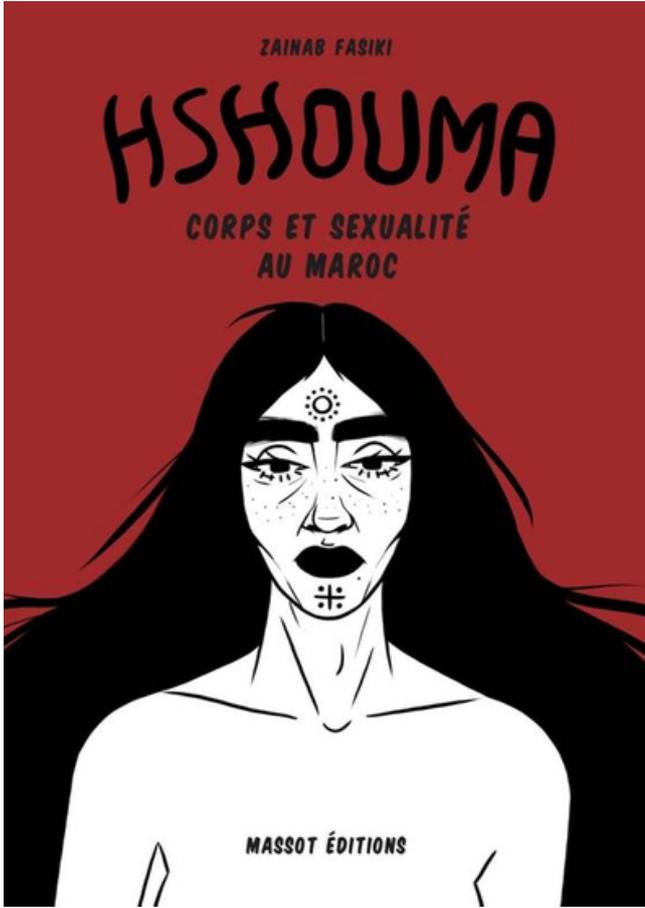
In the first place, the City was depicted with blue skies, sunsets, palm trees, and tropicality, and some cars, designed in pastel colors, with buildings as a background. The city’s aesthetics were inspired by the Art Deco hotels that outlined Miami Beach.

Secondly, the beach was not represented as a natural environment. What’s more, the beach was seen as a concept of comfort for citizens, a place of pleasure. The Beach was represented by a seaside highway or swimming pool with a view of it. For this reason, the themes of City Pop’s aesthetics were the city, the beach, and the combination of these two, showing the dual lifestyle of the Japanese from the 70s and the 80s.

City Pop was a Japanese music genre, created by the rock band Happy End, reflecting the spirit of the Japanese people in the 70s and 80s. City pop reflected the need of people to escape, representing the duality of their lifestyle, through the city and the beach and bearing themes such as love, vacations, and melancholy. City Pop depicted the idea of freedom as did its aesthetic. Today, city pop is emerging thanks to YouTube’s algorithms that allow millennials discover the genre.

Lilou, Stephen, Ewen, Matthew, and Anis (M1 Design and Digital Arts students)





الرسامات في العالم العربيّ

الرسامات في العالم العربيّ
هذه الرسامات يدافعن عن حقوق المرأة.
زينب فاسيكي مغربية، رسمت "حشومة" عن الحرية في
المغرب. نشرت مجموعة مع رسامات كثيرات عنوانها "Women power"
لينا مرهج رسامة لبنانية، موضوعها الرئيسي الحرب، ونشرت قصّتها المرسومة
"أعتقد أن سنكون هادئين في الحرب المقبلة". هي مؤسسة "السمندل" أول دار نشر
للقصّات المرسومة في العالم العربيّ.

Tanya Ledolley, Eva Moussafir, Bérénice Lereah, Wassilae Aged et
(Boubacar Almoustapha Maïga (UEL Arabe, L2 niveau débutant



François Flameng, Le massacre de Machecoul, 1884, Domaine public

LAZHADEG MACHECOUL

François Flameng a zo ul livour gall eus an 19vet ha 20vet kantved, desket en deus liveañ gant e dad hag a oa livour ivez. E familh a zo aet en dro da Velgia, bro orin e dad e 1870 ha kenderc'hel a ra da liveañ e ti ur mignon eus ar familh, anvet Constantin Meunier. Dont a ra en-dro da Vro-C'hall ha brudetoc'h brudetañ e teu da vezañ : ar Stad a c'houlenn gantañ ober meur a daolenn istorel hag a zo c'hoazh hiziv an deiz er Vodadenn Vroadel. E 1914, mont a ra da vrezeliñ hag e labour du-hont a zo liveañ ar pezh a dremen. Dont a ra da vezañ prezidant kevredigezh al livourien milourel gall ha mervel a ra e 1923.

Lazhadeg Machecoul a zo unan eus darvoudoù kentañ brezel Bro Vande. Al lazhadeg-se en deus kroget e miz meurzh 1793 ha padet en deus tro ur miz. Machecoul a zo ur gêriadenn vihan e Vande e-lec'h ez eus memes tra bourc'hizien ha tud pinvidik a-walc'h o vevañ eno. Bez ez eus bet tro 200 den marv, dreist-holl ar vourc'hizien hag a oa ar sibl kentañ. Renée Sauchu a dap kemer Machecoul met an arme republikan a lazh ar beizanted hag en deus tapet bezañ e penn ar gêr.

Evit displegañ an daolenn, ret eo gouzout eo Flameng ur paotr eus an 19vet ha 20vet kantved, sellet a ra ouzh an emgann-se neuze gant ur sell a-dreñv peogwir eo bet livet e 1884.

Ar maouezed hag an dud yaouank a zo bet lazhet. Ur strollad tud kurius a zo o sellet ouzh ar c'horfoù war al leur, Flameng en deus c'hoant lakaat war-wel krizder ar Vandeiz.

Alies e vez lakaet ar Vandeiz evit bezañ merzherien ar Reveulzi gall met Flameng a ziskouez anezho evel tud kriz ha drouk.

Annaik Laurent, UEL brezhoneg L1





Jules Girardet, *Les Révoltés de Fouesnant*, 1886, Domaine public.

REVEULZI FOUENANT

An daolenn a zo anvet « Emsaverien Fouenant degaset da Gemper e 1792 gant soudarded an Dispac’h ». Livet eo bet gant Jules Girardet etre 1886 ha 1887. Jules GIRARDET a zo bet ganet d’an 10 a viz Ebrel 1856 e Pariz. Ul livour ha skeudennaouer gall a orin eus Bro-Suis e oa. Ur bern livourien a oa e-barzh e familh (e vreudeur da skouer). Goude bezañ graet studioù klasel, en em spzializañ a ra war al livadurioù istorel, evel temoù diwar-benn Napoleon pe brezelioù Bro-C’hall-Prussia. Tapout a ra brud ha gounit a ra ar vedalenn aour e-kerzh Diskouezadeg Hollvedel e Pariz e 1900. Ober a ra livadurioù dre ar munud, diskouez a ra se en ur dresañ kalz war an dachenn. Un nebeud gweledvaoù a zo bet graet gantañ ha meur a livadurioù diwar-benn brezelioù « Vendée » ha war ar Chouanted en deus bet graet ivez, evel hini « ar Jeneral Lescure gloazet a dremen al Liger e Sant-Flouran gant e arme trec’het ». Marvet oa d’ar 25 a viz Genver 1938 e Boulogne-Billancourt.

Emgann Fouenant a c’hoarvezas d’an 10 a viz Gouere 1792 goude reveulzi peizanted gant en o fenn Alain Nedelleg a-enep gouarnamant dispac’her an Emvod lezennoù.

D’an 9 a viz Gouere 1792, Alan Nedelleg, barner a beoc’h, a lak peizanted Fouenant da zispac’hañ. N’eo ket un abeg relijiel, muioc’h eget-se eo, un afer personel an hini eo. Nac’hañ a ra Nedelleg e ziskaridigezh ha goloadenn an tailhoù.

An arzour Jules Girardet na ziskouez ket feulster emgannioù an antronoz pe harzadeg en emsaverien, met o distro e Kemper. An emsaverien harzet a dreuz fabourzh Lokmaria. An daolenn-se a seblant simpl-tre peogwir e vez diskouezet al lec’h, an dilhadoù hag ar fedoù istorel evel gwir. Gwelet e vez mat an arkitekouriezh e foñs an daolenn, gant noblañs ar Chouanted hag a vir o biroù memes m’o deus kollet. Ar maouezed ne seblantont ket santout kendruezh ebet, padal ur Chouant kozh a glask kuzhat ar pezh a sant. Dilhadoù ar maouezed, re ar vugale ha brageier bras ar gwazed a lak un tamm tra folklorel.

Al livour en deus ijinet pep tra, an emsaverien a zo kaset da Gemper dre an hent boaz hag e tremenont dre Sant-Evarzeg hag e tiskennont un draonienn dre Sant-Juluan. An hini zo e penn an emsavadeg hag a vez gwelet war an daolenn, a zo deuet a-benn da vont kuit e-pad an emgannioù. N’eo ket bet harzet diouzhtu pa ne oa nemet d’an 2 a viz Kerzu.

Al livour a zo bet lorbet gant lec’h Lokmaria e-kerzh ur veaj e Kemper e-pad an hañv 1887, livet en deus se neuze. Gant e studioù chupenniñ, en deus ijinet ur senenn a dalv ur fed liesseurt kentoc’h eget un degouezh eus an Enep- Reveulzi. Jules Girardet na gemer ket perzh nag evit an emsaverien nag evit ar soudarded.

Livet eo bet an daolenn tost ur c’hantved goude ar fedoù ha berzh he deus graet e-pad he c’hinnig e 1887.

Andréane Salou, UEL brezhoneg L1



Image by Ian Lindsay from Pixabay

WHEN THE EARTH BECOMES A CANVAS

Over the years, our relationship with the land has changed - for good or bad - from blessing it for agriculture to destroying it to develop the capitalist society we have created. In the 1970s, the world was facing many political, social, and cultural tensions. The world started to understand the importance of the planet we were living on and how much we had destroyed it. July 20, 1969, was the first time a human walked on the moon, and April 22, 1970, was the first Earth Day. These flagship moments have been very important for mankind to understand how fragile and vital our planet is.

From the cold war to the hippie movement, things really went in all directions, and the need for change in the art world was felt during these years. December 7, 1972, was the first time we saw a color image of the Earth. This image resonated with many artists who thought that the earth was something that we could not own as an object. They invested in nature by using the earth to make art. By "sculpting" nature, using materials that the earth naturally creates to fashion true works of art with the same names as those in museums.

This is when the Land art movement was born, in the mineralized landscapes of the American West. Many artists felt the need for a larger canvas and wanted to go beyond the boundaries of academic art or "conventional" art. The idea of getting out of the museums and galleries came out as essential to disseminate their vision of art.

What if the earth could serve as the backdrop for a bold new art form? This is how Land Art came about. The result will be ephemeral and the only way to immortalize it is to capture the moment in photos, videos, or sketches. Artists like Christo and Jeanne Claude, Andy Goldsworthy, and many others have shown how precious and generous the earth is.

Aloane, Marie et Marine (Y2 Visual Arts students)



ANDY GOLDSWORTHY: THE MAN WHO TURNS NATURE INTO ART

We're going to present the British artist Andy Goldsworthy and discuss the concept of land art.

According to the dictionary, it's a «form of art consisting of interventions on nature and landscapes». It is the idea that art and nature are inseparable. Most of the time, land artworks are entirely natural because land artists only use materials that can be found in nature. It was first exhibited in the 1960s.

Andy Goldsworthy is one of the most famous personalities of land art and his work is so representative of the characteristics of land art that we wish to present his career and his vision of art.

Andy Goldsworthy was born in 1956 in Cheshire, England. He moved to Scotland in 1975 to study at the University of Edinburgh. As an artist, he won multiple awards, specifically the Turner Prize, the British Pavillion Award at the Venice Biennale, and the Lifetime Achievement Award from the American Academy of Arts and Letters.

His installations are mostly situated in the UK, the USA, and Australia. He is mainly known for sculptures, made of wood or stones. For him, land art is a way "to understand nature as a whole"¹ and "to go back to the land"². This artist is fascinating because his approach is the arranging of materials: he tried different processes of assembly and placement, which depend on the materials used. In this way, it's really about the land itself and the materials that you can find in this place. To him, land art can't be owned, but only experienced.

Andy Goldsworthy's works are mostly ephemeral sculptures, emotive, delicate, and extremely sensitive. His goal is to create a beautiful nature from random objects. In this way, he was first known for making art that was going to disappear:

the objects chosen by the artist came from nature, and they were often ephemeral.

Based on the principles of land art, he uses natural materials: leaves, branches, fallen trees, stones...

As journalists, Jeffrey Brown and Lorna Baldwin from Art and Culture said: "it was art, but not the kind for a gallery or home. And they were, by nature, ephemeral, changing, fading, eventually dying through weather and time"³.

So, we can say that he creates Live Art, Site Specific Art, only with materials coming straight from nature itself, with no human tools. He wants to create a different experience of art from what you might have seen before with "conventional art" because it's a challenge for him to raise awareness of the repercussions your actions have on the state of the environment. He wants to make an impact on the viewers.

The artist explains "his withdrawal from modern civilization"⁴ because of a society that tries to turn "all forms of labor, including the artistic, into commodities, capitalism attempts to make art a source of material wealth"⁵. It's a kind of "response to the deterioration" of the environment and of capitalism. It's a "rejection of the 20th-century civilization"⁷.

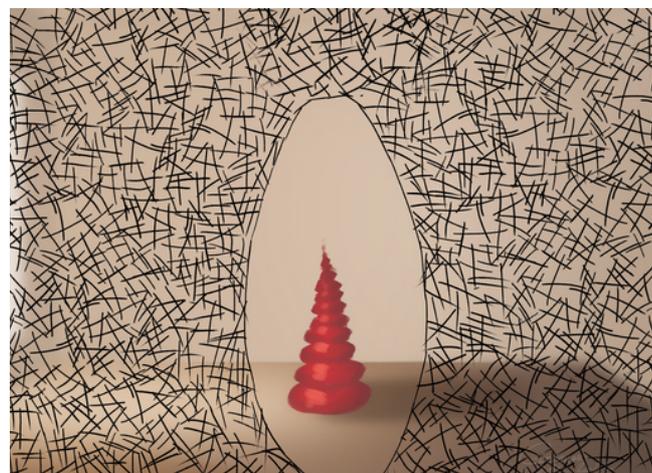
If you want to discover more about Andy Goldsworthy, we suggest you read the article on his artwork "early morning calm" on page 16.

Lucie Menant, Tinaïg Marcel, Ewen Passionnante, Rémy Fernandes De Sa (Y2 Visual Arts Students)

1, 4 et 5: Clare Hurley, *Andy Goldsworthy and the limits of working with nature*, 2003

2: Thomas Riedelheimer, *Rivers and Tides: Andy Goldsworthy Working with Time*, 2012

3: Jeffrey Brown and Lorna Baldwin, *Why sculptor Andy Goldsworthy tears down walls, then rebuilds them?* 2019



1988: EARLY MORNING CALM, LAND ART AT ITS FINEST

Made from polygonum twigs at Derwentwater Lake, Cumbria; it's probably Goldsworthy's most well-known piece.

Technically, Early Morning Calm is not circular, since it is a sculpture made out of mostly straight twigs, but the illusion created by this assembly makes it look like one, and the fact that half of the artwork is a reflection of the twigs brings an otherworldly and dreamlike dimension. While geometry is a key point in land art, Goldsworthy seems to particularly enjoy circles: it is a recurring shape in his works.

The title itself is an invitation to peace and silence, a moment of contemplation surrounded by nature, away from galleries, as land art intends.

Early Morning Calm is a humble, human-scaled work, which could be considered quite "small" especially compared to other land artists' works. It coexists with nature while clearly looking so unnatural and out of place with its circular shape.

However, the center circle, which disturbingly

enough looks almost like an eye, draws our attention and gives nature a god-like energy.

Goldsworthy has created similar structures inside galleries, which reveals a contradiction of his general drive to explore nature and free himself from traditional closed art spaces delimited by art professionals.

The thought process behind Early Morning Calm is quite difficult to grasp: how is it that an artist such as Goldsworthy can create a work of art that feels so dull? Outside, on a lake, the sculpture evokes a peaceful feeling, but surrounded by four white walls, it just feels like nothing more than dead wood.

This piece is one full of contrasts, and it truly captures the essence of nature, peaceful and powerful at the same time.

Lénaïs Parat, Christina Fox-Chupin, Flavien Colmance and Margaux Baur (Year 2 Visual arts students)





EARTHWORKS BY STUDENTS IN VISUAL ARTS

Click on the links below to view the videos made by year 2 Visual Arts students to document their earthworks:



MALICIAL AUVRAY & LISE FLEURY'S ARTWORK



AN EARTHWORK BY RÉMY FERNANDES DE SA & TINAÏG MARCEL



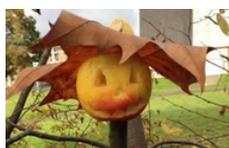
JULIA BARBOT & FAUSTINE RENAUX'S LAND ARTWORK



SPRING, WINTER & PAPER BY SOPHIE DUBRULLE & LUCILE DEUZE



AN EARTHWORK BY CONSTANCE LEBEAU & ODE LEFRANÇOIS



A LONG STORY SHORT BY SYBEL CINAR AND ALOANE CROCHET



ART AT THE SPEED OF LIGHT

Light eliciting emotions

In the late 1960s and early 1970s, light began to be used in the works of artists like James Turrell and Anthony McCall. In the past, the significance of light in artworks was limited to conveying the artist's intended emotions. However, light has been recognized as an interactive substance that can be used in artworks to mold space and create an entirely new experience for the viewer since the 1960s. The light is also used as a character in the works of Olafur Eliasson, Joanie Lemerrier, and François Morellet. The aim of this survey is to explore the use of light in the works of the aforementioned artists, based on their similarities and differences, and to demonstrate how it interacts with spaces that entice spectators.

The nature of the "light and space" movement in the early 1970s included the concepts of reflection, transparency, and sculpting. Anthony McCall has been using light to cut ethereal shapes into the space of dark, smoke-filled interiors since the 1970s. His works are simultaneously films, installations, sculptures, drawings, and environments experienced over time, as part of an investigation into the sculptural potential of the film medium. "You can't carve it or chip it away," James Turrell said. The challenge is to function with it to build something as clear, precise, and seemingly pervasive as sculpture. Due to the sheer soft pastel-colored lights used to enhance his abstract architectural spaces, James Turrell's various installations usually evoke feelings of awe and wonder. "His works of art appeared to function as unsolvable contemplative puzzles that

required the observer to allow oneself to be captivated to fully experience them," Bull Gordon wrote in the Australian and New Zealand journal of arts about Turrell's retrospective exhibition at The National Gallery of Australia. McCall's light beam sequence, identified as film projections to emphasize its sculptural characteristics, was comparable to Turrell's exhibition, which combined light effects and projected shapes with the architecture of the room and windows. A light installation appeared to affect and absorb the viewer when he allows himself to be immersed in a generated illusion.

Later, at the end of the 1990s, Icelandic artist Olafur Eliasson made several experiments with atmospheric density in light and spaces, which also showed the sculptural aspect of light in space, as well as its transparency, which could create the illusion of seeing at the same time. This was noticeable in one of his designs, a 90-meter tunnel of dense fog with a prominent lighting theme. As seen through the observer's eyes, it represented the isolation of all people in the universe. He created an environment conducive to stimulating encounters.

François Morellet, a pioneer of the light and space movement, began creating distinctive neon installations at about the same time. In contrast to the other two artists, who were primarily attempting to engage the audience in their installations, Morellet's experiments with light



provide the audience with a more detached impression that is focused on the light rather than the object that produces it.

His titles are generally complex, encompass some Duchampian wordplay, and describe the "constraints" or "rules" he used to create them. Morellet used rules and constraints established in advance to guide the creation of his works, similar to other contemporary artists who used constraints and chance in their works, while also allowing chance to play a role in some of his compositions. This dialectic between rigid rule-based procedure and chance places his work in the category of postconceptual art. His strict use of geometry tends to produce emotionally neutral work, and his goals are quite similar to those of Minimal art and Conceptual art.

Joanie Lemerrier, a French visual artist, and environmentalist uses fog effects in his light installations, which reminds us of Eliasson's work. His work, however, transcends the flat surface by using the interaction of light and shadow on a variety of surfaces such as wood, glass, paper, ceramics, textiles, and water. In a few of his geometrical works, he reminds us of Morellet's creations, while some are certainly at the intersection of McCall's and Turrell's works of art.

Morellet was enthralled by neon lights and manipulated the intensity of lighting to create an optical illusion. This visual deception diverted the audience's attention away from what they were accustomed to seeing in their daily lives. In some ways, this was the unspoken goal of every light and space artist: to create new atmospheres and the illusion of a completely different room in the same space simply by changing the installation and the light. It challenged the audience to use their imaginations. Turrell's works also are concerned with the properties of light, geometry, and illusion, as well as the viewer's interaction with artworks and the perceptual mechanism of viewing.

Apart from those influences, the variety of Lemerrier's works is due to his interest in metaphysical issues — the relationship between perception and reality, space and time - as well as his reverence for the natural world and our place

within it. When compared to the earlier artists in this movement, his works demonstrate his interest in technology and his engagement with global issues.

In his "Between You and I" exhibition, McCall used many projectors in a space to sculpt both the space and the spectator's mind. The audience could interact with the light forms. They could move within the forms and interact with their peers about their feelings and impressions. Including the spectator as a piece of the artwork appears to mean that without the viewer, these pieces would not and could not accomplish their goal. This is the exact element that has been used in recent works, particularly in Lemerrier's creations, in which the work appears incomplete and defective without audience interaction. Similarly, in his 2010 artwork, *Your uncertain shadow (growing)*, Olafur Eliasson intends the audience to turn his piece into art. It means that without the viewer, it's just a solid wall, but as soon as the viewer enters the scene, the art appears.

This way of practicing art is difficult to capture in its entirety without having firsthand experience with it. The same is true with Lemerrier's 2018 "Constellations." Light is projected on invisible water particles in this audiovisual installation to form shapes and intangible structures in the air. It's an abstract journey through the geometric structures he describes, which can be embodied and transferred to the imagination while presented physically.

So Light and space artists' works are meant to be experienced and, to interpret their works, one should be accompanied by an insight into what they are attempting to present. As James Turrell once stated, "We eat light, drink it in through our skins." There is a must in this type of art movement that requires the presence of an audience to be called "art." Perhaps, in our generation, with the global challenges we face every day, the purpose of making art should include the presence of the audience as a part of the show.

Ava Noroozian, Léna Serru, Valentin Flageul, Orlane Bourcigaux, Simon Bleunn, Valentin Gérard, Justine Molkhou, Julie Péronne, Eva Brandy



CONTEXT AROUND THE INTERVIEWS WITH IRISH STUDENTS

Recently, some students of the University Rennes 2 have taken contact with Ireland's student as part of their English class. Thanks to their teacher who allowed the communication between class from Galway University and Rennes 2 University, they gathered several informations. This is a great opportunity to discuss with them about their student's life, their subjects, their hobbies... So many things that allows them to discover the life of a typical student from Ireland. Every Ireland pupils was assigned to a group of French pupils. They developed several questions to ask their contact/ correspondent and they also had the opportunity to answer at questions wrote by them.

This is the case of four R2 students with their correspondent. They asked each other about what is the purpose of their studies. Our French students are in licence information communication where they study sociology and theories of communication. They also have class of science of language, digital culture and class where they learned to find argument to make a debate. Most of students in information communication wish to be journalists, community manager or events manager. Others want to lead to profession nearest to communication. Lucy, at the opposite, does not study some things like this at all. She finds more interest in science : she studies the biotechnology, the chemistry, the statistics and obviously French. She has many conferences and many work/homework to do. Her schedule is not empty at all. She finds really interesting to combine the learning of French with this field of study.

Afterwards, the students talk about their lives outside the university. Lucy explained that she lived in an apartment in downtown Galway with two other girls named Elysée and Grace. At first, she struggled with the university's life because she had to manage her time alone between studying, working at a coffee shop and working out at the gym. But now, she has adapted well, she can do everything she wants. In her free time, she enjoys reading, playing music and hanging out with her friends. For the French students, their lives are very similar. Girls said that they wake up at 8 o'clock, take the subway and then go to the university. In general, they start working at 10 am. For lunch, they -mostly of the time- take a sandwich or go to the university restaurant where the meals are only at 1€. They usually have 4 hours of classes per day. After that, some of them have jobs and others have sports or hobbies. About parties, the Tuesday and Thursday are the days where mostly of the parties are organized. They also said that they don't have many hours of classes : 18 to 20 per week, so they are free to organize their time as they want.

The university's life is very interesting to study from one country to another. This exchange became an opportunity to our French student to improve their English and to meet people with a lifestyle different from them. They recommend everyone to contact students and have a correspondent because it is -I quote- "it was a moment of discovery and great time to pass with the group and our contact Lucy. Too bad it didn't last longer."





DISCUSSION BETWEEN FRENCH AND IRISH STUDENTS

We are a group of five French students living in Rennes. During our English class, we have had the chance to communicate with an Irish student, Erin. Therefore, we selected a set of questions to ask her about her daily life and she responded a week later. It was then our turn to reply and answer the questions she sent us. Each time, we interacted in both French and English. Here is the retranscription of our exchanges.

French students: What do you usually do during your spare time?

Erin: In my spare time I like to watch Netflix movies with my family or go for long walks around the village in the evening with my dog, Hugo. I also like to meet with my friends after college. Sometimes we go for coffee or go to nightclubs.

French students: What studies do you do and why did you choose this course?

Erin: I am a first-year student studying biotechnology. I am very interested in this course and am very passionate about this particular area of science. When I chose this course I liked that I could learn French also. There are also many job opportunities in this area especially in Ireland as there are many companies related to biotechnology that are located here.

French students: Pourquoi apprends-tu le français?

Erin: J'apprends le français parce que chaque année des étudiants français restent avec ma famille pendant l'été. Ils étaient si gentils et j'ai essayé de parler avec eux mais ils ne m'ont pas compris donc je veux améliorer mon français cette année.

French students: Es-tu déjà venue en France?

Erin: Je suis allée à La Rochelle l'année dernière parce que mon frère y étudiait le commerce. C'était une expérience incroyable. Nous avons visité l'aquarium et nous sommes allés faire du shopping aussi. C'était une très belle région et j'y retournerai!

For her questions, we decided to answer individually so that the content is more personal and interesting to read.

Erin: What is your favorite aspect of your course and why?

M. (Fr student): I think the thing that I like the most about media studies is that we get the chance to have a transdisciplinary course. We have the opportunity to study sociology, language science, journalism, and other subjects which allow us to obtain many approaches. The thing I particularly appreciate is the fact that we have additional courses called "UEO" which are here so that we can discover other subjects outside of our major. Personally, I chose to study psychology and multilingualism for the first semester; I loved those.

Erin: Do you live with your parents or other students?

T. (Fr student): So I live in a student bedroom in the Halls Of Residence during the week, mostly for classes or to see my friends but I often go back to my parent's home on the weekend to talk to them, taking rest, doing laundry or to celebrate something (like birthdays or Christmas).

Marina, Victoria, Manon, Thaïs and Remi



INTERVIEW OF LUCY S.

Thanks to a joint project with the National University of Galway, the students of Rennes 2 of the information communication degree were able to interview one Irish student per group. Our group had the honor to exchange with Lucie S. We asked her various questions in order to learn more about her life in Ireland, and then we answered her questions.

Us: What are you studying?

Lucie S: I am studying biotechnology. This is a type of science that involves using biology for humanities benefit. It is a very interesting course with a wide range of subjects like biology, chemistry and statistics. In this program, you also have the opportunity to study a language, either French or German.

Us: Do you have your own apartment? Flat Sharing?

Lucie S: Luckily, my family and I live very close to the university. It is around a 25-minute walk from my house, so I will continue to live at home with my parents and my sister throughout university.

Us: Est-ce que tu pratiques une activité extra-scolaire ?

Lucie S: En ce moment, je ne fais pas une activité extra-scolaire mais je suis occupée avec mes amis et mes études. J'ai beaucoup de devoirs et je rencontre mes amis dans le centre ville assez souvent.

Us: Est-ce que tu arrives à t'adapter à ta nouvelle vie étudiante ?

Lucie S: C'était difficile au début. C'est très différent de l'école les grandes conférences avec plus de 300 personnes étaient un grand changement mais maintenant je me sens à l'aise. J'étudie la chimie pour la première fois et c'est assez difficile pour moi. Mes autres matières sont très agréables.

Lucie S: What is your favorite part about studying communications?

Us: For most of us, the best part about studying communications is that we get the chance to study Sociology. It's a course where we study the behavior of different people. Anais likes communication because we are able to understand how people communicate.

Lucie S: What is the nightlife like in the city of rennes?

Us: Rennes is known for her great nightlife! Anais likes eating out then going to the "rue de la soif" (the street with most bars) to drink with her friends, talk with some drunk people, make new friends then go home. Victoire doesn't go out much, she's lazy. Emmanuelle doesn't live in Rennes so she only goes out on weekends with her friends. Mailys likes to go out clubbing and drinking alcohol with her friends. Louna and Florine stay at home with their friends and they like to watch movies.

Mailys, Florine, Louna, Emmanuelle, Anaïs and Victoire





INTERVIEW OF LEANNA

As a group of 6 French students, we have decided to write to an Irish student named Leanna. It was very funny and interesting to exchange with her. These are the few questions we asked and the few answers we received:

"What's your typical day in school and how many subjects do you have ?"

"For the first year, I have five modules, and the usual day would consist of up to three lectures, which are of an hour's duration each. However, some days would have a double lecture or a laboratory session, which can last up to two and a half hours. In short, the days are not too hectic yet."

"We heard about a sport named camogie, what can you tell us about it?"

"Camogie is the term relating to women's hurling. The basics are the same; every player holds a stick called a hurl, and they use that to move the ball (a sliotar) around. If the sliotar goes between the posts, it is worth one point, and if the sliotar goes into the net, it is worth three points (expressed as a goal). The one caveat is, modern day camogie pales in comparison to the level of camogie played even 30-40 years ago. By its nature, hurling is a physical, fast-paced sport, but in the modern day the referees in camogie matches blow their whistles for seemingly every minor infraction. (If you wish to look up matches, I would highly recommend looking up Kilkenny vs Tipperary 2014, there are many clips (and even the whole match) up on Youtube)"

Nous lui avons ensuite raconté qu'ici à Rennes, pour passer du bon temps, on aimait bien passer des soirées mouvementées dans la rue de la soif. On cherchait à savoir si elle aussi connaissait un lieu pareil à Galway. "Ici à Galway, l'université est située dans la ville et pour des soirées mouvementées, les étudiants vont à Shop Street au Latin Quarter parce qu'il y a beaucoup de cafés, restaurants, pubs et boîtes de nuit. Il y a toujours une bonne ambiance le soir à Galway" nous a-t-elle répondu.

Enfin, en tant que véritables Rennais, nous adorons notre plat traditionnel qu'est la galette. Alors, nous lui avons demandé si à Galway ils en avaient un aussi ? "Il n'y a pas vraiment de plat traditionnel à Galway mais nous sommes à côté de la mer et il y a beaucoup de poissons et de fruits de mer" a-t-elle dit.

Then, it was her turn to ask us a few questions about our university, our daily life... This is an extract of our answers.

She asked us: "Are there many clubs and societies in your university ? What clubs and societies are you part of ?" and we answered "Yes, there are political and charity clubs, but we are not part of one of them".

She wondered where we were eating during the day in university, so we told her that there are different places to eat in the University.

For example, one of us eats at the University restaurant and the rest of the group eats outside or brings his lunch at the University. You can eat in the corridors, in the classrooms or on a table if you're lucky.

Then, she asked: "que savez-vous sur la vie en Irlande - notre culture, musique, pays ?" and we said : "Lorsqu'on parle de l'Irlande, les premières idées qui nous viennent à l'esprit sont les suivantes : le trèfle, la Saint-Patrick, la bière Guinness, la cornemuse, les pubs et la musique intitulée "zombie"..



INTERVIEW OF HELENA

We are students of the university of Rennes 2 and during our English class, we had the opportunity to send questions to students in Ireland. We all are students at a first-year university and this project allows us to know better about the daily life of somebody who is studying at the National University of Galway.

We ask some questions in French and English to collaborate in both languages. The person who answers us is Helena, an Ireland student.

...

We find it interesting to ask her what she thinks about the "cliché" of French people. She heard that French people are "very rude and not that pleasant to speak to". She thinks also that French people think that all strangers people must speak to them in French and not in English because according to her, French people think that everybody must talk fluent French like them. According to Ireland people, French people smoke a lot and it's weird for them to spoke also in breakfast.

The "cliché" of drinking wine and eating cheese still does not escape French people.

We ask her also: what food specialty of your country can you advise?

If you want to go to Ireland, Helena's piece of advice is to eat "a full Irish breakfast". She includes beans, sausages, rashers, black and white puddings, hash browns, fried eggs, fried potatoes, fried tomatoes, and also toast. She adds that it might not be the healthiest meal but "it's definitely very tasty and filling".

Then, she asks us also some questions, always in both languages and we still correspond with each other.

To finish, she ask us two other questions in English about first if we find weird the fact that in Ireland they have their own native language and secondly, which Irish sport would we prefer to play.

We answer her and are waiting for others' exchanges.





INTERVIEW OF M. RAMIREZ MARIN

As part of a project for our English class, we had the opportunity to correspond with some Irish students. The goal was to learn more about their experience as college students in Ireland. At first, we asked them two questions in English and two in French, and then they answered us and asked four more questions. The Irish student we corresponded with is called M. Ramirez Marin.

Us: Hi! Hello hello! Are you all right? We are happy to talk to you and so excited to know more about you!
We have a few questions to ask you if you don't mind answering them.

M.: Salut Linh, Nouroulyoune, Laetitia, Melissa, Lisa, et Julie. Je m'appelle Monserrat et je suis costaricienne. J'étudie en Irlande mais j'aimerais savoir un peu sur la vie des étudiants en Rennes 2. Merci pour toutes vos questions.

Us: Is your school in any way similar to Hogwarts?

M.: Although our Quadrangle may look like it comes straight up from a Harry Potter movie, our campus in general is very modern. The Quadrangle was built in 1849, and I do have to admit it looks very similar to Hogwarts. However, most of our campus is just modern buildings, libraries, cafeterias, student residences and even a gym.

Us: Est-ce-que la vie est chère en tant qu'étudiant en Irlande?

M.: À mon avis, Irlande est très chère pour la nourriture, le logement, et des restaurants. En comparaison avec Costa Rica, je crois que Irlande n'est pas très chère car Costa Rica est vraiment chère. Mais, si je compare Irlande et les États-Unis, Irlande est plus chère.

Us: In France, we have a stereotype about the foreign university experience. For example, people think that American students constantly party, that they have giant football (not as in soccer but as in American football) games with cheerleaders, etc. Is it similar in Ireland?

M.: To start off, people here do not play American football with cheerleaders at halftime. However, Irish youth is known for partying a lot. It is common for students to go out on Thursdays, Fridays, and Saturdays to pubs and the student bar on campus called SULT.

Us: Comment imagines-tu ta vie après l'université ?

M.: Après l'université je voudrais me marier et adopter un chien. Maintenant, je vis en Irlande, mais je suis née en Costa Rica. Après l'université j' imagine moi-même vivre en Irlande, ou dans un autre pays en Europe. J'aimerais rester en Europe et acheter un appartement avec mon épouse. Je voudrais travailler dans une entreprise de biotechnologie.

Then she asked us questions:

M.: Voici mes questions pour vous, do you think Rennes 2 is very difficult? Do you believe the academic workload is very heavy?

Us: It depends on the field you study: Rennes 2 is more about arts, language, and human sciences, whereas Rennes 1 is more about “hard” sciences (maths, physics, biology, etc.). So, we would say that our academic workload here is not so heavy. Moreover, our studies are not so difficult compared to others though we do have a lot of texts to read and study (in sociology for example)!

M.: Does your course have exchange programs that allow you to enrich yourself culturally?

Us: There are travels offered to students for specific languages, for example, if you choose an initiation language, you can have a two weeks trip to a university in the country in which you study the language.

There are also programs such as ERASMUS, thanks to which you can go to a foreign country to work or study for a semester up to an entire year! (It is usually advised to do it during your third year of licence.)

M.: Es-tu que tu penses que connaître une autre langue que celle que vous parlez est important ? Pourquoi ?

Us: Oui, parce que cela ouvre des opportunités dans le monde du travail, et surtout tu peux voyager sans utiliser Google traduction. Et ça nous permet aussi d’en apprendre plus sur des cultures qui nous sont étrangères.

Pour l’anglais par exemple, ça nous permet de communiquer avec beaucoup d’autres personnes, même à l’autre bout du monde.

M.: Pensez-vous que France est un bon lieu pour faire vos études ?

Us: Dans l’ensemble oui ! La vie étudiante est bien, surtout à Rennes qui est une ville étudiante, il y a beaucoup de lieux pour étudier comme les nombreux cafés et bibliothèques et on peut notamment sortir avec nos amis. En France, les études supérieures publiques (la FAC ou l’université) sont très peu chères, c’est un point très positif!

Us: Thank you very much for your answers! We were thrilled to answer your questions Best wishes for the festive season. Enjoy the holidays!!! Don't forget to drink water

JOURNALISTIC INTERVIEW BETWEEN OLIWIA AND FRENCH STUDENTS

As a part of our English class in the University of Rennes 2, we had the opportunity to exchange with different irish students in Galway about university and daily life, challenges, positives or negatives aspects of our respective city and more... Alternity, our group of 6 students asked a few questions to a NUIG student, then she answered us back and asked us new questions. Some are in French, others in English.

Oliwia began to introduce herself and answers our question:

Oliwia: Salut, je m’appelle O. J’espère que vous allez bien. Je suis vraiment contente de travailler avec vous. Merci pour les questions que vous m’avez envoyées!

Us: Quelles études fais-tu ? Ça te plaît ?

O.: En septembre, j’ai commencé mes études de la biotechnologie à l’université de Galway. J’ai choisi ce programme parce que c’est une combinaison de mes matières préférées, les sciences et la langue. J’ai pu choisir entre le français et l’allemand et j’ai décidé de continuer le français parce que j’ai étudié au lycée. Pour les sciences, j’étudie la biologie, la chimie et la biotechnologie.



Personnellement j'adore ce programme. Je le trouve vraiment stimulant, fascinant et intéressant.

Us: Es-tu en colocation, dans des logements pour les étudiants ou en foyer? D'ailleurs tu as trouvé cela compliqué de trouver un logement?

O.: J'habite dans un logement pour les étudiants qui est situé sur le terrain de l'université de Galway. J'habite dans un appartement avec cinq autres filles. Chacun de nous a une chambre avec un lit double ou single et sa propre salle de bain. On partage la cuisine, la salle de séjour et la salle à manger. Toutes les filles sont vraiment amicales et je m'entends bien avec eux. Personnellement, j'ai trouvé un logement plus difficile. C'était un grand défi pour moi parce que j'habite à Waterford, une ville située dans le Sud-Est de l'Irlande. Heureusement, j'ai trouvé un logement deux semaines avant l'université a commencé.

Us: Is there a place to be in Galway as a student (to go out)?

O.: I love going to the city center which is a 25-minute walk from where I live. City center is the liveliest part of Galway especially at this time of the year with the Christmas market in Eyre Square and beautiful Christmas decorations around town. There is always a nice atmosphere created by lots of street singers and delicious smells from cafes and restaurants where you can grab a freshly brewed coffee or lunch with friends.

Us: Do you play a sport with your university? And do you have time to handle that ?”

O.: No I don't play yet but I'm going to join the university volleyball team at the start of the second semester. I decided to not join at the start of the year because I didn't know how I'm going to find a transition from secondary school to university. Setting in, establishing a good routine and finding my way around university were more important to me than joining a sports club at the time.

So O. replied to our questions and then texted us back with new questions, to learn more about Rennes and how the students live there.

O.: What do you think about public transport in Rennes ?

Us: In Rennes we are well served, it's quite convenient. We have two metro lines and buses that run through the whole city. There is also a train station for those who live very far away.

O.: What do you like most about the course you are doing?

J.: Some courses are less interesting than others but personally my favorite subjects are sociology and writing technique.

T.: I agree with J. and I also like the introduction to numerical culture, it's like computer's history.

O.: Avez-vous un plat régional en Bretagne ?

Us: Oui, ici en Bretagne on mange des galettes, ce sont des crêpes salées aux sarrasin. On met souvent une saucisse dedans. Il y a aussi un dessert très connu en Bretagne c'est le kouign amann, c'est principalement du beurre et du sucre. C'est gras mais c'est bon.

O.: Si vous pouviez voyager n'importe où, où iriez - vous et pourquoi ?

E.: J'irais en Floride car je veux visiter tous les Etats des Etats Unis. Je suis déjà allée à New York...

A.: J'irais en Colombie ou au Brésil pour pouvoir découvrir de nouvelles cultures.

T.: J'irai en Nouvelle Zélande car c'est mon rêve depuis petite.

J.: Si je pouvais j'irai au Vietnam ou en Egypte pour visiter et voir des paysages que nous n'avons pas en France.

H.: je voudrais faire un road trip dans le monde entier car c'est cool.

L.A.: Moi j'irais en Thaïlande car il y a de beaux paysages et j'adore la cuisine Thaïlandaise...

Teddie, Adèle; Lou-ann, Elise, Julie and Hugo, Oliwia



JOURNALISTIC INTERVIEW BETWEEN RUBY AND FRENCH STUDENTS

We are happy to talk to you and so excited to We are pleased to have interviewed an Irish student named Ruby O'Shaughnessy. She is a student from the National University of Galway, she comes from Kildare and now she is studying biotechnology.

She has biology lessons, biotechnology lessons, chemistry lessons, statistical lessons, french lessons and more so her week is kind of exhausting and she also has 20 hours of lectures, labs and tutorials each week. She usually spends a few hours in the library after class each day to keep on top of all her work. What is striking is that Ruby is very involved in her studies and tries to do her best!

Ruby is aware that she is a lucky student because she lives on campus so she can go home whenever she wants. However, she returns home every weekend to see her family.

To be accepted into the University of Galway, Ruby had to apply to the Central Applications Office in which they dealt with all exam results of students and their college preferences. To apply, she had to pay 30€ and once she was accepted, she had to pay 3 000€ to the University.

Contrary to our prejudices, she doesn't have to wear a uniform in the university but she was wearing a long skirt, a sweater, a shirt and a tie in secondary school.

The grading system is similar to those in France because it is in continuous assessment and she is also assessing on their homework, on laboratory reports and on exams.

Moreover, Ruby explained that there are lots of student parties. Usually, they took a drink together in a bar before going out. There is a famous street, in which you have most of the bars and night clubs, entitled "The Latin Quarter" located in the center of Galway. It is similar to "La rue Saint Michel" entitled "La rue de la Soif" in France in Rennes.

To conclude this interview, we asked Ruby what she thinks about France and she answers that she loves Paris, the classical cliché, and she visited it twice. She enjoyed, particularly, the architecture, the monuments, the streets and the culture of Paris. She wants to discover more cities in France and especially the South because she heard that it is beautiful to see but we can assure her that Rennes is beautiful too.

Fatoumata, Camille , Noé, Gabriel, Aziliz and Zelie





两个中国学生刘啸和杨博文的照片

雷恩大学中国学生的生活

中国学生在雷恩大学校园接受采访，讲述了他们在法国的生活、学习和经历。杨博文和刘啸是雷恩大学的两名学生，他们同意回答几个问题。我们常常认为中国和法国是两个有不同文化和生活的国家。今天我们要和两位中国学生聊这个问题。

首先，杨博文学的是管理学和社会经济学。他来自中国甘肃省兰州。他在法国生活了七年。刘啸学的是心理学。他来自中国河南省郑州市。他在法国生活了五年。郑州位于北京以南，兰州位于中国的西北部。

在中国，大学像一个笼子一样因为大学周围有一堵墙。而在雷恩二大校区，有几个楼，没有墙，大学

不是关闭的，经常开。而且，在中国，学生在校园里吃饭和睡觉，他们不需要离开学校。他们说：在法国我只有上课的时候在学校，其他的时候都不在。

刘啸和杨博文还说了我们不知道的中国学生和中国大学的事情。他们认为法国大学比中国大学更关注学生的身心健康和生活质量，而中国大学更看重学习。他们看得到法国和中国之间的差异。这涉及到很多因素比如政治，经济，人口，文化。法国和中国的差异是非常大的。

由于所有这些信息，我们可以看到中国学生和法国学生之间的生活差异。

Yona Busson, Elsa Rivolet et Paula Henriquez-Rodriguez (杨博文，刘啸的帮助下), UEL chinois L2 en continuation

Echanges culturels



روتين الجمال

تشرح ياسمين روتين جمالها لأن الجمال المغربي ينتقل من جيل إلى جيل. تتحمم وتضع نيلة. تفرك نفسها مع صابون اسود والكيس وتضع الغاسول

وتنهي الحمام مع محكة. بعد الحمام تضع مسك الطهارة والشاببة حجرة.

تدخل الحمام البلدي المغربي وبعد نصف ساعة من الانتظار وفتح المسامات الجلدية، تضع الصابون البلدي على جسمها والحناء على شعرها وتنظف رجليها بالحجر والصابون.

اخيراً تضع المكياج، العكر الفاسي والكحل وحناء على اليدين. يمكنها ان تضع زيت الاركان او زيت الورد لترطيب جسمها واخيرا تستعمل الحلاوة (خليط من الحامض والسكر والماء) لإزالة الشعر من جسمها.



الموسيقى في الجزائر

يوجد في الجزائر ثلاثة أنماط موسيقية معروفة: الراي، الشعبي والسطايفي.

الراي من الغرب والسطايفي من الشرق.

رشيد طه مغني الراي مشهور جداً، هو فرنسي جزائري.

شيخة ريميتي كانت أيضاً نجمة الراي من عام 1940 إلى عام 1980.

الدريبوكة هي آلة إيقاعية نموذجية السطايفي والراي.

في الشعبي يستخدم المندول كثيراً.

الموسيقى في الجزائر متنوعة جداً: هناك موسيقى الروك والراب والعروبي...



الاطباق المغربية

سنقدم بعض الأطباق المغربية:

الاول اسمه التانجيا" وهو من مراكش.

الثاني هو فطائر موزقة من المناطق البربرية المغربية واسمه "المسمن".

الثالث اسمه "الرفيسة" وهو طبق شهبي مكون من دجاج ومسمن.

الرابع، "الباستيلا"، طبق مكون من دجاج وبريك ولوز وقرفة وهو من فاس.

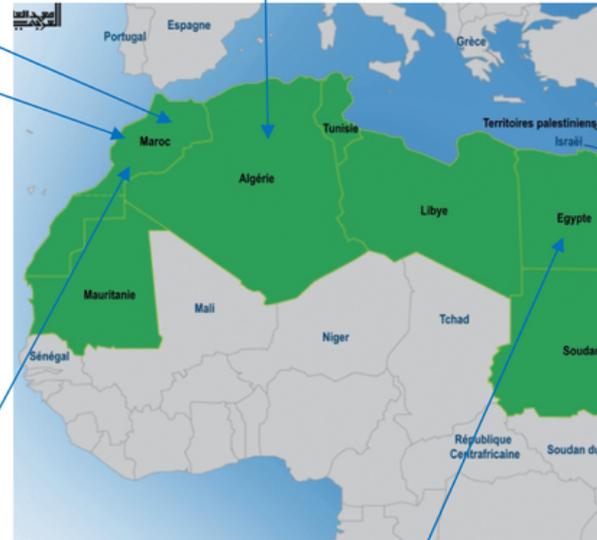
الخامس، "البيغير"، يتكون من شوفان، زيت،

خميرة، سكر وشراب وهو من المغرب.

السادس، "الشاي"، هو مشروب البلدان

المغربية كلها. انه شاي يقدم مع النعناع

والكثير من السكر.



الوشم البربري. نشأ من معتقدات ما قبل الإسلام التي

تأثرت لاحقاً بالأنماط الهندسية والزخارف الإسلامية،

ويعتبر الوشم ممارسة مقدسة للأجداد في العديد من

الثقافات حول العالم، وقد تم تبيينها كوسيلة لتحديد الهوية

أو التواصل أو الحماية من سوء الحظ. توجد هذه

الممارسة على وجه الخصوص عند الأمازيغ (البربر)، وهم مجموعة عرقية موطنها شمال

إفريقيا، وحافظوا على هذه التقاليد منذ زمن بعيد لكنها شهدت تراجعاً مقلماً منذ القرن الماضي.

منذ قرون، نساء شمال إفريقيا يرسمن الوشم على أجسادهن ويمكن أن تجده على الوجه

والذراعين واليدين والساقين والبطن والفخذين، المواد المستخدمة متنوعة جداً، ويمكن أن يصنع

الوشم من الكحل أو الصقور أو دخان الشحوم أو الأعشاب المعطرة أو الفحم الأسود أو التوابل.

يتكون الوشم من أشكال هندسية ورموز وظيفية.

في السابق كان لهذه الأوشام وظيفة اجتماعية، فكل رمز له وظيفة معينة. ومع ذلك، فإن فكرة

الوشم الرمزي هذه بدأت بالاختفاء وأصبح أكثر زينة للجيل الجديد. على سبيل المثال، عند وفاة

الزوج، كانت تضع المرأة الأمازيغية وشما على ذقنها يربط الأذنين ويرمز إلى لحية الزوج

المتوفى. تُستخدم الأوشام أيضاً لتحديد أعضاء القبائل الأمازيغية المختلفة من خلال الرسومات،

غالبا على الوجه بخصائص هندسية للغاية ومع ذلك، يمكن أن يكون أيضاً علامة على العودة

إلى التقاليد وتأكيد الهوية للمجتمع الأمازيغي.



انصاب مصر

الأهرامات. الأهرامات

الرئيسية في مصر هي

أهرامات خوفو، وهي الأعلى

(146 متراً) وخفرين (143 متراً) وميكيرينوس (66 متراً). تم

بناؤها في الألفية الثالثة قبل الميلاد.

قلعة صلاح الدين والمسجد. بنا السلطان صلاح الدين الأيوبي

القلعة في القرن الـ12، وهي تهيمن على القاهرة وتحتوي على

مسجد محمد علي الذي بني في القرن الـ19.

برج القاهرة. وهو يمثل تجديد الخوص، الذي بني بين عامي

1956 و1961. يقع في قلب جزيرة الزمالك في النيل. وهي

واحدة من أشهر مناطق الجذب السياحي في القاهرة.

ميدان التحرير. ساحة الإسماعيلية، التي أعيدت تسميتها بساحة

التحرير خلال ثورة 1952، هي أيضاً مكان ثورة 2011.

خان الخليلي. ان هذا السوق هو الأكثر شهرة في مصر والشرق

الأوسط والعالم وأنشأه السلطان المملوكي جركس الخليلي في

1382. يقع في قلب المنطقة الإسلامية للمدينة.

الأكلات اللبنانية

لبنان يتميز بفن طهو أطباق جد متنوعة، التي تتكون بالأساس من فواكه، خضر واعشاب مثل:



الحمص، البقدونس، الطماطم، الزيتون والسمن... للمعلبات اللبنانية التبوطة هي سلطة تتكون من الدقيق الكامل "البرغل" البقدونس، البطاطس، البصل وعصير الحامض. اما الفلافل فهي كرات الحمص مع البقدونس، الثوم والتوابل. غالبا ما ترافق مع الحمص الذي يكون على شكل حمص مفروم منسم بالثوم، السمن والكمون.

الفلافل اكلة لا تتواجد فقط في لبنان، يمكن ايجادها في سوريا، اسرائيل، مصر وكذلك تركيا، فهي تتواجد في مختلف القارات.



شجر الزيتون في سوريا

تُعرف سوريا بأنها أول أرض إنتاج الزيتون في العالم القديم. إنها القوة الرئيسية لزراعة الزيتون في الشرق الأوسط. الزراعة هي المصدر الرئيسي للاقتصاد في سوريا، نسلط الضوء على أشجار الزيتون لأنها أعظم ثروة للبلاد. شهدت سوريا تطور العديد من الأصناف على مر القرون. أهمها من وجهة نظر إنتاج الزيت: الصوراني، الزعيتي، الدولي. تعد سوريا من بين أكبر خمسة منتجين لزيت الزيتون في العالم.

الإنتاج الرئيسي المعروف هو زيت الزيتون. زيت الزيتون هو الغذاء الرئيسي للسوريين، الذين هم من بين أكبر مستهلكين في العالم. يبلغ متوسط استهلاك الفرد السنوي من زيت الزيتون في سوريا حوالي خمسة لترات. يستخدم الزيتون أيضا في مستحضرات التجميل: الصابون والشامبو وما إلى ذلك.

سوريا بلد غير مستقر

أصبح موسم قطف الزيتون نادرا بسبب عدم استقرار البلاد. الحروب لها تأثير كبير على أشجار الزيتون. مع الحرب، هناك محصول أقل وبالتالي إنتاج أقل. إذن لهذه الحروب والحرائق تأثير كبير على الاقتصاد السوري. بالإضافة إلى ذلك، في الأيام الأخيرة، دمر المحصول بظهور الحرائق فدمرت حرائق الغابات أكثر من 9000 هكتار من الأراضي الزراعية. هذه الحرائق كارثية أكثر من الحروب. على الرغم من الحروب الماضية، لا تزال سوريا من أوائل الدول التي تزرع الزيتون والأولى في تصدير زيت الزيتون.

التحول المعماري في الإمارات العربية المتحدة

في دولة الإمارات العربية المتحدة، تمثل الهندسة المعمارية القديمة مع قلعة الحصن في الشارقة. بناها في عام 1820 (1820) الحاكم الشيخ سلطان بن صقر القاسمي. أراد الحفاظ على ثقافة الشرق الأوسط. كان مقر إقامة الأسرة الحاكمة، ثم أصبح متحفا وتم تجديده في عامي 1997 (1997) و2015 (2015).



بالنسبة للهندسة المعمارية الحديثة، هناك متحف اللوفر في أبو ظبي الذي تم افتتاحه في عام 2017 (2017). قررت بناء اتفاقية حكومية دولية بين فرنسا وأبو ظبي في عام 2007 (2007) في جزيرة السعديات تحت إشراف المهندس المعماري جان نوفيل. محوره هو القبة الفضائية الضخمة، وهناك 55 (55) مبنى وتم تصميمه كمدينة صغيرة. تم افتتاحه في 11 (11) نوفمبر 2017 (2017). تقرض فرنسا الأعمال الفنية لمدة 10 (10) سنوات. يسمح له بإقامة معارض مؤقتة لمدة 15 (15) عاما وباستخدام اسم "متحف اللوفر" لمدة 30 (30) عاما و6 أشهر.



كأس العالم في قطر

أهم منافسة كرة القدم كان يحدث كل 4 سنوات في بلد مختلف. هذا العام سيقام في قطر في الفترة من 25 نوفمبر حتى ديسمبر وسيكون هناك 32 فريقا و8 ملاعب. اقيمت مباراة الافتتاحية في 20 نوفمبر 2022 الساعة 5 مساء فكانت المباراة التي خاضها قطر ضد الإكوادور.



الرياضة في قطر

مرحبا بكم في قطر، الدولة المستضيفة لكأس العالم لكرة القدم 2022. لا تشتهر دولة قطر بثقافتها الرياضية العظيمة على المستوى العالمي، ولكن يجب أن نتذكر أنها بطلة كأس آسيا. منذ عام 1984، فازت قطر بمجموعه ثمانية ميداليات أولمبية، بما في ذلك اثنتان من الذهب، وواحدة فضية، وأربع ميداليات برونزية. وفاز الرياضي معتز عيسى برشم وحده بثلاث ميداليات في الوثب العالي. فيما يتعلق بالرياضات المحلية، فإن سباقات الهجن في الصحراء هي الأكثر شهرة. إنها منطقة جذب سياحي.



وفاة أسمهان

غرقت مع صديقتها المقربة ماري بينز في 14 يوليو 1994 في مصر. كانت سيارته مظلمة في مياه النيل وتمكن سائقها من الهروب

منها دون

أن يترك

أثرا. لا يزال

من الصعب

تفسير موتها

حتى يومنا

هذا.





中国学生的肖像

她的法国名字是Adèle，她二十五岁。Adèle家有四口人，她家有妈妈、爸爸、一个姐姐和她。她住在中国山东，现住在法国雷恩。山东是她的家乡。她会说三种外语，她会说法语、英语和汉语。她正在大学学习法语。说法语说得不错。她住在法国一年多了。在中国学习法文的人很多。而且，去中国度假的法国人不少。她跟外国人在一起的时候说法语，因为她的同学是法国人。她开始学法国比较文学，她上大一。

她今天上午九点起床，她每天不同的时间起床。她坐地铁上大学。每天她有一到三个小时的课程：她最不喜欢的课是古法语，因为她觉得这个课很难。她来法国雷恩攻读硕士学位，因为在中国学比较文学的人不多。

她有空的时候她喜欢散步，看电影，听音乐和做运动。她喜欢看悬疑片和喜剧片。听音乐的时候，她最喜欢听流行音乐，听古典或者听管弦乐队的音乐。她游泳、打网球、拳击。她也最喜欢吃水果，烧烤。好吃的她都喜欢。

Zelie Grenier et Bridgit Wambui (UEL chinois L1 en continuation)





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PIAGET'S THEORY: ITS IMPACT ON EDUCATION

Focus 1

According to Jean Piaget, children go through different stages and education is continual for them. These different stages of child development are the same for all children, regardless of their origin, gender, or culture, and all of them develop at their own pace. He explains that there are four stages in a child's development: The Sensorimotor Stage, The Preoperational Stage, The Concrete Operational Stage, and The Formal Operational Stage. This theory definitely had an impact on education. It allows us to know the way children learn. Educators started to change their methods of teaching. They now have a better understanding of children's thinking, and that way can easily adapt their teaching process, by setting up different exercises corresponding to the cognitive levels of the students. In this respect, with Piaget's theory, we know that children develop logic between the age of seven and eleven years old. So teachers know they can start to initiate them to maths at the age of seven because it wouldn't make sense before. Moreover, school teachers understand that children are in fact active learners and that they must adapt to the kids in class for an effective learning environment.

Oxanna LECHOWICZ et Maëva ROUX (Education Studies, Year 1)

Focus 2

Stereotypes have existed for decades, such as thinking that children only cry and understand little. But it was in 1936 that Piaget's theory of the stages of cognitive development had an impact on education.

In fact, it proves that children think and reason differently in different periods of their lives. By studying the cognitive development of children, Piaget identified four major stages: sensorimotor (birth-2 years), preoperative (2-7 years), concrete operational (7-11 years), and formal operational (12 and up). Cognitive development empowers children to pay attention to thinking about the world around them.

It includes the child's working memory, attention, and ability to respond to information. Jean Piaget believes that all children go through these phases to the next level of cognitive development. Using this theory in classrooms allows teachers to have a better understanding of their students' thinking. These steps allow the teacher to adapt to the learner's level of development. He can therefore know what the student needs according to his level of cognitive development. It is also a "revolution" for parents who better understand their children. They can therefore adapt their interactions with them according to their age. To conclude, Piaget's theory has made it possible to create a new educational practice.

Eileen Latimier, Maelie Le Quere, Elysa Mauger, Amelie Borko (Education Studies, Year 1)



西方人和他们对中国人的成见

很多外国人以为亚洲人都看起来差不多，中国人看起来像日本人和越南人。为什么他们对中国人有这样的刻板印象？也可能西方人对中国人有成见，因为大部分亚洲人有黑头发和小眼睛，但是不是所有的中国人有细黑的头发。

欧洲人还有一个对中国人的刻板印象是所有的中国人总是都吃米饭。欧洲人对中国食物不太了解，所以他们觉得中国人只吃那个。他们也吃别的主食比如拉面，包子，面条，和饺子。

大部分西方人觉得所有的中国人都吃狗肉，所以在热狗里有一只狗。他们有这样的刻板印象可能因为饥荒的时候，一些中国人吃过狗肉。事实上大部分中国人不吃狗肉。

今天吃什么？

馄饨汤的菜谱

准备馄饨需要:

250克面粉，150毫升水，一点盐，一个鸡蛋，300克猪肉，3勺油，15毫升酱油，

25克姜，3棵小葱，10毫升蚝油

在碗里加面粉，盐，鸡蛋，水，先把面团和好，揉好。

用擀面杖把面饼擀成平。

把面团切成几块，然后用水刷面团。

把小葱切成葱花，然后把猪肉切成泥。

在碗里加切好的猪肉，油，一点盐，鸡蛋，和蚝油。

把馅放在皮中间，然后把馄饨包好。

把馄饨放锅里，然后煮开。

在碗里到清汤和馄饨，把葱花撒在馄饨上。

准备好了！慢慢吃！

Laura Cedia (UEL chinois M1 en continuation)





中国文化

兄弟姐妹

对很多西方人来说，所有的中国人没有兄弟姐妹。因为从1979年到2016年，在中国有独生子女政策，所以中国人只能有一个孩子。但是从2021年开始，所有的中国人都可以有3个孩子。



中餐馆

很多西方人觉得所有的中国人都吃寿司。西方人对中国人吃寿司是一个刻板印象。因为在欧洲的中餐馆里，常常有日本菜和越南菜。所以西方人不了解中国食物。他们觉得中国食物看起来像日本食物，也像越南食物。

实际上中国食物有很多菜，比如包子。

功夫

有的西方人以为所有的中国人都很喜欢功夫。这是对中国人的一个刻板印象。是因为在美国电影中所有的中国人都会功夫，比如Jackie Chan的电影。事实上大部分中国人不会功夫。

包子的菜谱

先准备面团。在碗里加面粉，酵母，糖和盐。搅拌。然后，在碗里加醋，牛奶，油和蛋清。把面团柔好。让面团休息30分钟。

准备牛肉。先把姜切成末。把牛肉切成末。在高压锅里加姜末，牛肉末，蒜和蛋黄。撒酱油。加一点盐。小火压。然后把牛肉压好放凉。

把面团切成块。用擀面杖把面饼块擀成皮。把馅放在皮中间。然后把皮捏好。蒸十五分钟。

Héloïse Cuma-Racape (UEL chinois M2 en continuation)





الأطباق العربية

وجبات الطعام تعتبر من بين أحسن اللحظات العائلية. الأطباق الأكثر معروفة في الطبخ العربي هي : الكسكس والفلفل. الفلفل عبارة عن زلاية حارة مقلية مصنوعة من الحمص أو الفول المطحون. يتكون الكسكس من سميد القمح المطحون واللحم ومرق الخضار. يشتهر الكسكس في المغرب العربي والفلفل أكثر شهرة في الشرق الأوسط. في فرنسا هي من بين الأطباق المفضلة.

Sélène Girinelli, Servane Huon, Wadjid Idjihady, Beatriz Fernandes Ferreira, Héloïse Leygoute, Adèle Goutal, Bousserly Souane (UEL Arabe, L2 niveau débutant)



طاجين مع بيض، كفتا وطماطم

- المقادير:
- ٣ طماطم
 - ١ فلفل
 - ١ ملعقة طعام طماطم مركزة
 - ١ ملعقة طعام هريسة عربي
 - ٣ بيضات
 - ٢ بصل مفروم
 - ٢ فص ثوم مهروس
 - ١/٢ كأس زيت
 - ملح، فلفل، تابل، كروية
1. نسكب ملعقة زيت الزيتون في مقلاة ونقلب البصل المفروم والثوم بدون تلوين.
 2. نضيف الفلفل الحار مقطعا إلى حلقات أو قطع صغيرة.
 3. نضيف الطماطم المهروسة والهريسة العربية والجبنه والطماطم المركزة.
 4. ملح وفلفل كما تحب.
 5. نغطي المزيج ونطهيه لمدة 5 إلى 10 دقائق.
 6. عندما تقلل الصلصة فقد حان وقت إضافة البيض.
 7. نكسر البيض ونضيفها
 8. نغطيه لإنهاء الطهي (حوالي دقيقتين).
 9. بعد الطهي نرش البقدونس. صحتا فطوركم !

Fanny Girard Jensen, Adam Jdidi, Myriam Lombard, Semagül Ogul, Flora Ferrando, Annwenn Guinard-Bréhé (UEL Arabe, L2 niveau débutant).



شهر رمضان

شهر رمضان الشهر التاسع في التقويم الهجري ويأتي بعد شهر شعبان. ويعتبر هذا الشهر مميّزا عند المسلمين وذو مكانة خاصة عن باقي أشهر السنة الهجرية. فهو شهر الصوم الذي يعد أحد أركان الاسلام حيث يمتنع المسلمون عن الطعام والشراب وأيضا عن مجموعة المحظورات من الفجر حتى غروب الشمس. يبدأ شهر رمضان عند الإعلان عن بداية الشهر القمري الجديد، وذلك إما بثبوت رؤية الهلال في اليوم 29 من شعبان، وعليه يكون اليوم القادم هو أول أيام رمضان، أو في حال عدم ثبوت رؤيته يكون (اليوم 30) هو المتمم لشهر شعبان وبعده يكون أول أيام رمضان، وتبلغ مدة الشهر 29-30 يوما، ينتهي أيضا بثبوت رؤية الهلال، وعند انتهاء رمضان يحتفل المسلمون بعيد الفطر.

Nour Abderamane, Seringne Fall Kebe, Khadidiatou Guene,
Alpha boubou WANE (UEL Arabe, L2 niveau débutant)

الاحتفلات

في العالم العربي توجد العديد من الاحتفلات التقليدية والدينية : العيد الكبير عيد ديني يقع في عاشر يوم من آخر شهر هجري. هذا العيد يمثل التضحية التي طلبها الله من إبراهيم ليثبت إيمانه. طلب الله منه أن يضحي بابنه وجبريل أوقفه وغيره بخروف. ثم هناك مهرجان الورود ، وهو مهرجان تقليدي في المغرب يحتفل بحصاد الورود خلال 3 أيام. تبدأ النساء العربيات في قطف بتلات الورد في جبال الأطلس في "وادي الورد". يرتدي السكان أفضل ملابسهم ويرشون بعضهم البعض بماء الورد وبتلات الورد.

Chloé Charles, Léann Koy, Youna Zemat, Madi Rahamatou, Salomé Bescond (UEL Arabe, L2 niveau débutant)

عيد الفطر



عيد الفطر هو أول أعياد المسلمين ويحتفل به المسلمون في أول يوم من أيام شهر شوال ثم يليه عيد الأضحى في شهر ذو الحجة. وعيد الفطر يأتي بعد صيام شهر رمضان ويكون أول يوم يفطر فيه المسلمون بعد صيام الشهر كله ولذلك سمي بعيد الفطر. ويحرم صيام أول يوم من أيام عيد الفطر، ويستمر العيد مدة ثلاثة أيام. وفي هذا اليوم المسلمون يذهبون إلى المسجد لصلاة العيد ثم يرجعون إلى بيوتهم مع عائلاتهم يوم الفطر يوم فرح وسرور. ومع ذلك ، بعد صلاة الفجر ، يختلف مسار اليوم حسب الثقافة. بين العرب ، يتم إعداد الأطباق التقليدية خصيصا ليوم العيد.

Eva Neveu, Aminata Ndiaye, Mame Ndiaye, Fatimata Mbaye, Rahma Ajmi (UEL
Arabe, L2 niveau débutant)



صورة رسم الحنة بمناسبة الزواج



صورة الزفاف بمناسبة يوم الحفلة

الزواج في الدول العربية

يختلف الزواج باختلاف البلد الذي يقيم فيه المرء، حتى لو كانت ثقافتهم لا تتوافق مع الثقافات العربية. طريقة اختيار الزوجة

الزواج في العالم العربي يختلف عن دولة إلى أخرى حسب العادات والتقاليد، ويختلف أيضا عن القارات الأخرى، كقارة أوروبا، أمريكا أو إفريقيا.

في العالم العربي نجد مثلاً أن العائلة هي التي تختار الزوجة المناسبة لابنها. نجد طريقة هذا الإختيار في بعض البلدان الإفريقية، كما لا نجد في أوروبا، لأن في أوروبا، الزوجان هما اللذان يختاران بعضهما البعض.

المهر أما فيما يخص المهر، فهناك قيمة من المال تعطى إلى عائلة الزوجة، ما يسمى بالمهر. أيضاً لا نجد هذه الطريقة في القارات الأخرى، قارة أمريكا، أوروبا.

الحفلة فيما يخص الحفلة، فهو يوم الزفاف، يوم الذي يأخذ الزوج زوجته من بيت عائلتها. وهو اليوم الذي يدعى فيه الأحاب والأقارب والأصدقاء.

Article rédigé par Abakar Oumar Tahir, Zakaria halidi, Ilyas Djadid Mahamat, Josselin Knorst, Alhadj Ahmat Angotai (UEL Arabe, L2 niveau débutant)



العرس المغربي

يتميز العرس المغربي باختلافه عن باقي الأعراس، ترتدي العروس المغربية العديد من القفاطين والتكشيطات التي تتميز باختلافها حسب الجهة، ويلبس العريس الجلاب أو الجبادور المغربي. حفلات الزفاف المغربي فاخرة جدا، مع الكثير من الضيوف و تستمر لمدة ثلاث ايام أو أقل تختلف الأماكن حسب اختيار عائلة العرسان ، يمكن أن تتواجد بالخيام ، بالرياض أو بالصالة المتخصصة بإدارة الأعراس و الحفلات عامة، و تتميز بألوانها المتعددة وتزيينها وزخرفتها الجميلة .

من جهة أخرى تعتبر الموسيقى من الأشياء الضرورية في العرس المغربي، الموسيقى المغربية هي « الشعبي » ، الذي يعزف مع الدربوكة (الطبل) ، العود ، بندير وهناك أيضا مطربين. يستأجر العروس والعريس راقصين يؤدون رقصات تقليدية من الثقافة الأمازيغية والعربية كذلك.

الأحواش هي رقصة بربرية ، رقصة بهيجة وودية ، وهي مقسمة إلى 3 أجزاء. تبدأ بـ"إمساك"، مجموعة من الرجال تقف على التوالي في مواجهة مجموعة من النساء. يتم تنفيذ ذلك خلال أغنية تقليدية تسمى *لا تاوالا* ، مدبرة من قبل عازف منفرد. وأخيرا ، فإن الرقص مرتجل بين الرجال والنساء ، ويسمى «ديرست». خلال حفل الزفاف ، نحضر رقصة العروس والعريس.

أما بالنسبة للأكلات فيتكون العشاء من ثلاث أطباق: المقبلات مع الشاي(صحن مليء بالحلويات التقليدية المغربية مثل كعب الغزال، بريوات باللوز، الفقاص..) ثم الطبق الرئيسي (اللحم بالبرقوق، الدجاج المحمّر، البسطيلة) ثم التحلية عبارة عن فواكه مشكلة.

Article rédigé par les étudiants de l'UEL Arabe L3 intermédiaire



المرأة في جزر القمر

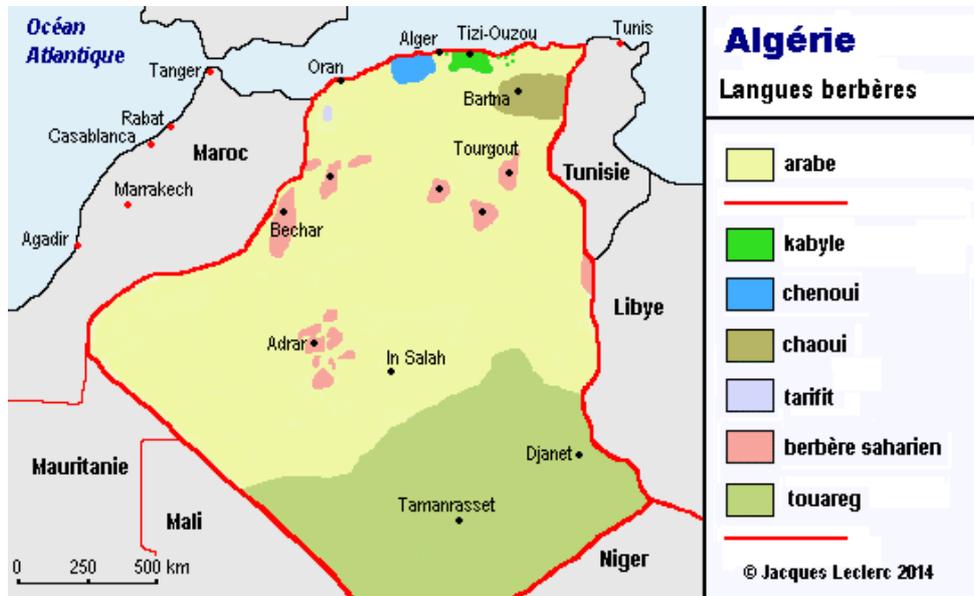
جزر القمر هي أرخبيل يقع بين مدغشقر والقارة الأفريقية في قناة موزمبيق. هناك، تحتل المرأة مكانة متميزة في المجتمع مقارنة ببقية العالم العربي.

هناك فرق كبير بين جزر القمر وبعض دول العالم في الراتب، حيث يشغل الرجال في أغلب المناصب، لكن النساء اللواتي يشتغلن في مناصب مماثلة يحصلن على نفس الأجر.

العقارات ووراثة الاراضي تذهب فقط إلى النساء وهذا يعني أن المنزل ، والأرض ، والحيوانات تنتمي مباشرة للمرأة أثناء الميراث. بالإضافة إلى ذلك ، عندما يتم الزواج فإن الزوج هو الذي ينتقل إلى منزل المرأة وليس العكس.

Article rédigé par Léna Béreau, Hajar El Haddioui, Servane Eonet, Camille Le Guillou, Said Ali Bedja, Mariam Laissaoui, Lou-anne Adenys,(UEL Arabe, L2 niveau débutant).





خريطة الجزائر والاقايات

القبائل في الجزائر

- سكان القبائل هم 3050800 يسمون القبائل. القبائل هم أكبر أقلية في الجزائر ويعيشون في شمال الجزائر. سكان الشاوية هم 15250 ويتكلمون الشنوة. هم في شمال الجزائر.
- الطوارق يتحدثون اللغة الطارقية بلهجاتها الثلاث : التماجوو التماشق والتماهق ويعيشون في الجنوب حيث هم أكثر من العرب. هناك عدة أنواع من البربر :
- البربر الصحراويون وهم موجودون في الشمال ولكن أيضا في وسط الجزائر.
- الشاوية يسكنون في منطقة جبال الأوراس ويتكلمون اللغة الشاوية. عددهم هو 1728800 شخص.
- الريافة يسكنون في المغرب ولكن توجد مجموعة منهم في شمال غرب الجزائر. يتكلمون اللغة الريفية وعددهم هو 3000000 شخص.

Traduction (Nathan Mango, Valentine Le Pajolec, Nina Guérineau (UEL Arabe, L2 niveau débutant

بعض الكلمات العامية الفرنسية

اللغة الفرنسية غنية بالتقائها باللغات الاجنبية فالعديد من الكلمات العامية مستعارة من اللغة العربية. اللغة الفرنسية اقتبست كلمة "toubib" فهي أصلا الكلمة العربية "طبيب" ولها نفس المعنى. **طبيب** وكلمة "seum" التي تعني غير راض تأتي من الكلمة العربية "سم" فهناك تطور المعنى. **سَم** أخيرا يمكننا أيضا ذكر كلمة "clébar" التي تأتي من كلمة "كلب" في اللغة العربية. **كَلْب**

Traduction Mevel-Le-Darz Sterennig, Carl BLIN, Mohamed ACHAFA, Eloane DOYET (UEL Arabe, L2 niveau débutant).

DESIGNING A NEW WORLD - THE ECO-FRIENDLY REVOLUTION

NEW WAYS TO DESIGN

In the face of future changes, both our professions and our working conditions (use of digital technology, availability of resources...) are bound to evolve. In this perspective, approaches based on "eco-design" are barely enough: they are the marginal mitigation of traditional, unequal, and ecocidal production. That said, can eco-design still fulfill our needs? Or is it a mere mirage?

From the Arts and Crafts movement to the Italian Radicals and the Bauhaus, our professions have sought to contribute to improving the living and working conditions of human beings, aiming to reconcile social, technical, and cultural values. Today, we are aware that there is no ready-made solution or magic wand to "save the planet". Our only certainty is that the answer lies in a collective commitment and that our function as designers must be mobilized in the construction of tomorrow's world.

Economy of means

In the fashion industry, upcycling is one way to give new life to items which have lost their shine, that are damaged, or that you no longer like.

On the internet, websites can be designed to reduce energy consumption, following the Low-Tech Magazine advice written by Kris De Decker since 2015. Low-Tech Magazine is a blog platform questioning the belief in technological progress. To do so, they promote a new ecological way of web hosting using servers powered by renewable energy. Their own blog is a solar-powered and self-hosted version of the magazine.

Materials

In this new quest, architects have explored the wide capacities of bamboo, as a construction material. It is a very resistant material, which also has the particularity of growing fast and being flexible. It's a very economical fiber that has served partly as the construction material for a building in Vancouver, called the "Vancouver forest". This is an ongoing project, developing floor by floor following the growth of the bambo.

Nowadays, several fashion brands try to use green materials like organic cotton, hemp, bamboo, or recycled nylon to reduce the environmental impacts in their supply chain. This industry is one of the biggest polluters so conscious consumers are asking for more environmentally friendly products but very often, the quality of the products, as well as decent salaries, involve a higher final price.

However, there are always solutions to consume more sustainably. There are many secondhand apps in Europe like Depop and Vinted and larger thrift stores are a good way to stop buying fast fashion. To go further, some designers are working to use the waste produced by our current society in order to make clothes directly, without going through any transformation process of the waste.

A number of innovative experiments have taken place in the past few years in the luxury industry. During the 2015-2016 season of the Garbage Gone Glam design company, the designer Kristen Alyce made a dress entirely of show posters for Opera Carolina, and it was named Opera Carolina's Eco Dress. In 2017, it was Jeremy Scott's designer's turn with his 2017 Fall collection at Moschino. The entire collection was made of dumpster garbage, even the runway.

More recently, at the 2019 Fashion Week, the two British designers Matty Bovan and A Sai Ta made up an entire collection intended to show different and equally possible ways to fix the broken cycle of buy-toss-repeat. Every look was made of upcycling items but seemed totally new. All of those designers, as a young generation, are really investigating ecological problems, climate change, and disposable clothes.

Technology

In order to develop a more eco-friendly way to design, designers have also developed eco fonts. Using eco fonts means economic savings and a lower environmental impact. Indeed the emission of greenhouse gas during printing pollutes our environment.



Eco fonts can be represented by removing black pixels from typography. However, they are perceived as being less eligible than original typography. In fact, using eco fonts changes users' attitudes towards the printing quality. Aiming to avoid that, using toner-efficient fonts such as Garamond, Times New Roman, and Century Gothic can be a great alternative to improve the sustainability of products.

All over the world, there are architectural design competitions whose goal is to think of ecological structures with a maximum of renewable resources. The Lisi project was carried out by The Vienna Technical University which is a plus energy home generating all its energy electrically with a roof-mounted photovoltaic array so that the excess energy can be used for electrical cars. The low-cost photovoltaic system supplies the house totally; in combination with two installed heat pumps, it makes its users nearly independent from the public grids. (Dr Karin Stieldorf, 2016)

Is ugly design ecological?

Among all the innovative ideas aiming to make our world a greener world, lots of them are still experimentations. As they're part of research to be pursued and investigated further, they may not be aesthetically pleasing. What does that imply about ecological design? Does an ugly design mean it is more ecological?

Scientists have been researching new ways of building to make it faster; this is through 3D printers. In 2017, Hu and Jiang paved the way for the development of 3D soil printers. As of now, creators succeeded in creating some small structures, on which grass grows thanks to the soil. They aim to turn it into housings, and some have already been completed, such as the "Casa Covida" by Emerging Object in 2021. Made of local materials such as mud, and clay, they're meant to be affordable and completely eco-friendly.

Today, web design illustrates trends in terms of graphic design and animation. The ecological way highlights the potential of past knowledge and technologies to reduce energy use and opts for a back-to-basics web design. The aesthetics might suffer by applying default typefaces, dithered images, off-line reading options, and other tricks to lower energy use far below that of the average website. In addition, the low resource requirements and open design help to keep the site accessible for visitors with older computers and/or less reliable Internet connections.

An ever-changing design

Yet, changing our consumption habits is a long and complex process. According to Tony Trueman, generation Z members say they want to buy sustainable outfits but prefer choosing fast fashion instead. At first, this sentence may seem illogical, revealing a clear gap between ideals and practice, but there are true reasons behind such a choice. More specifically, six barriers have been identified to ecological outfit shopping: price, lack of knowledge, lack of choice, lack of aesthetic choice, skepticism over business transparency, and social desirability. However, more than 90% of people aged 10-25 think we need to come together to make much more effort. There is still a place for hope: the sector is growing slowly and steadily, reaching £6.35 billion in 2019 and being forecast to attain £8.25 billion next year.

We must go further and deeply question the meaning and the essence of design, in order to define and adopt truly systemic approaches and in ideological rupture, the only ones likely to support a true transition respectful of the planet, and of living beings. Ecological design is a part of social design, so ethically encompasses workers' conditions and recognition.

Scan the QR Code below for a dive into this new ethical revolution, and check our super duper eco guide!

Alba, Fanny, Florian, Jane, Lisa, Lise, Lola (M1 in Design, Visual Arts, and Digital arts)

"it's just an excuse"

"it's all in your head"

"don't be lazy"

"pathetic"

"shake it off!!"

"incapable"

"shiftless"

"crazy"

"worthless"

"unproductive"

"be positive"

"weak"

You're legit, you're not your
mental health.

NOT CRAZY, JUST ILL

UNDERSTANDING STIGMA

Stigma is everywhere; everyone, even the most open-minded person, unconsciously perpetrates some form of stigma. You may not notice it, but the people who suffer from it do. The Not Crazy, Just Ill campaign aims to help people recognize stigma and become proactive in the fight against it.

First of all, what exactly is stigma? The term stigma comes from ancient Greece: at that time, the stigma was a distinguishing mark of social disgrace, often a branding, worn by slaves or traitors. This barbaric concept has evolved into something more subtle: today, being stigmatized is being ostracized by society because of the association of stereotypes attached to a label. Stigma touches most commonly people from different ethnicities, sexual orientations, or gender identities, but also people suffering from substance abuse, HIV, mental illness... In this campaign, we will focus on the latest. It's often caused by misinformation and judgment and can have serious consequences: social isolation, lack of self-esteem, depression, and in some cases, suicidal ideation, to name a few. In the case of mental illness, stigma can prompt people not to seek treatment to avoid being associated with a specific label.

In order to effectively fight stigma, we need to recognize how it manifests itself. We can distinguish four types of stigma. Firstly, public or social stigma is the viewpoint of the general public; they are all the stereotypes the public associates with a condition or a situation. This is what most people think of when talking about stigma. However, it's not the only type of stigma. There's also internalized or self-stigma, which is a direct consequence of social stigma: it happens when a person internalizes the stereotypes related to a label that applies to them. Internalized stigma causes self-deprecation and self-esteem issues in those suffering from it. A type of stigma that is often overlooked is courtesy stigma, which happens when a person linked to someone suffering from a mental illness, perhaps a family member, is stigmatized by association, like a sort of stigma by proxy. Finally, the most significant type of stigma and possibly the most hurtful one is

institutional stigma, also called structural stigma. It occurs when laws, institutions, and other policies prevent people from accessing their full rights and opportunities. A common example of structural stigma is employment discrimination: someone with the same résumé as someone else could be denied a job on the sole basis of their ethnicity, religion, gender, or mental health history. Another perhaps more blatant example is discrimination embedded in law, like the withdrawal of the allowance for disabled adults in France if they declare themselves in a relationship, married or not, which directly dissuades disabled people from getting into serious relationships.

From a sociological and psychological point of view, stigma is most often attributed to two processes: firstly, the labeling theory, developed by Howard Becker in 1963, which states that individuals internalize the labels and stereotypes put on them in a way that changes their self-identity and behavior, thus perpetrating the said stereotypes. A significant example of this theory is the labeling of black people and people from Northern Africa as more likely to commit crimes and violence, which leads law enforcement to use disproportionate force against these populations, compelling them to fight¹ back and thus making that stereotype stronger. This engenders further ghettoization and marginalization of these communities, which in turn reinforces this cycle. Another theory is the attribution theory, proposed by Fritz Heider in 1958. According to this theory, people attach either an internal or external explanation to their or others' behaviours. An external attribution accredits a behavior or event to the situation, whereas an internal attribution associates the same behavior to an inside factor, an individual's disposition. The latter causes more stigma, especially in the case of mental illness and substance abuse.

1. In France in 2017, 80% of men under 25 and perceived as black or Northern African was controlled by the police at least once in their life, against 16% of the rest of the population. Furthermore, 80% of those young men that were controlled by the police stated having been physically searched, against 28% of the general male population that was controlled at least once in their lives. (source : Enquête sur l'accès aux droits. Volume 1. Relations police/population : le cas des contrôles d'identité, Défenseur des droits, janvier 2017.).



Besides those two theories, we can identify different factors contributing to stigma. The first dimension of stigma is peril: the general public sees mental illnesses as dangerous and unpredictable. This shows that stigma arises from fear and misunderstanding.

Another dimension is aesthetics, which is related to how mentally ill people are perceived as out of the norm, especially when their behavior is seen as abnormal. We can make a parallel with the dimension of concealability, which shows that mental illnesses that are more visible are more likely to be stigmatized. The dimension of controllability can be associated with the attribution theory: most mental illnesses are attributed to internal factors, and people consider that if someone has a mental illness and cannot get better on their own, it's because of a lack of will instead of due to an illness. In that case, people are blamed for their condition and can be perceived as "lazy and spineless". On the contrary, the pity factor proves that mental illnesses that are perceived as less controllable are less stigmatized: for example, Post Traumatic Stress Disorder or PTSD is more likely to be attributed to external factors since it originates from a trauma

the person went through, so it's less likely to be highly stigmatized.

After this basic breakdown of stigma, you may be wondering: how can I act to reduce stigma? The best way to fight stigma on a personal level is to educate yourself. Read articles, watch videos, and listen to podcasts made by mentally ill people. Learning about others' experiences will help you recognize the different ways in which you can unconsciously stigmatize mentally ill people. You can also offer support to mentally ill people: if you know someone who is struggling, show them you're here for them, without placing undue emphasis on them. If you are suffering from a mental illness yourself, talking openly about your mental health struggles can help educate people against stigma; it's also important to check yourself for internalized stigma.

You can check the other parts of our campaign Not Crazy, Just Ill to hear about the experiences of mentally ill people and see how people perceive mental illnesses via videos, podcasts, poll results, and posters.

Nolwenn Bouvrande, Clara Tesnier, Hazal Guvercin and Alana Dafniet



HYSTERIA NOWADAYS: STIGMATIZATION AND PREJUDICES

The aim of this section is to combat stigmatization, particularly in relation to mental disorders, which are too often stereotyped by society. Fighting is about educating and informing people about mental disorders, which are considered negative, degrading, or isolating the subject.

Spontaneously associated with profane preconceptions and commonly used to describe overexcited behavior about women, hysteria is a clinically disabling reality for those who suffer from it. Thanks to the contribution of several students from different theoretical fields of psychology, we will explain the urgency of reconsidering the reality of hysteria.

In the past, we knew the difference between madness and hysteria. Today, the word is so commonly used that it has been stripped of its true meaning. It is associated with excessive behaviors that are viewed negatively in society (jealousy, anger, etc.), even though it is a real mental disorder.

From a social point of view, hysteria represents "madness". In particular, women have been called hysterical, raving, mad, unhinged, and neurotic and they have long been considered unstable and emotional, suspected by the medical profession of being prone to mental illnesses.

For Lacan "to be a woman is to be crazy". For example, when we walk down the street, we can observe the different behaviors of individuals. Let's take a situation from everyday life: we are in a supermarket, and in front of us, a woman with her two agitated children starts to raise her voice. All our attention is on her. She gets angrier and angrier at her children, and all the customers in the supermarket are looking at her. She continues to get angry and starts yelling at her two children who are still very agitated. Most people will immediately think, without even trying to understand the situation, that this woman is "hysterical". Crazy, but why? Because she is yelling at her children to stop fidgeting in the shop, like a "hysteric".

Why do we associate the term hysteria directly with women?

Our generation associates it with women who get angry quickly, and who want to put on a show.

In clinical psychology, hysteria is a concept first referred to by Freud in the late 19th century. Derived from the Greek "usera", the womb, its definition is itself the matrix of a question proposed by Freud. His approach was above all psychoanalytical, i.e., he focused on the psychic aspect of the subject, interpreting the physical ailments observed. All the cases he studied, four in total, were all female, which established in the social mores of western societies that hysterics are necessarily feminine crises from which men are exempted.

In neuropsychology, hysteria is called conversion disorder. This disorder presents primarily with one or more physical symptoms suggestive of neurological damage. And it is also called Functional Neuro-Symptomatic Disorder. Usually, there are four types of symptoms commonly seen in conversion disorder. The first is an abnormality in motor function, such as loss of physical balance or function, paralysis, aphonia, inability to urinate or swallow food, or a feeling of a stuffy throat. The second is a case where the sensory function is abnormal, and there are symptoms such as loss of touch or pain in parts of the body, double vision, inability to see objects, hearing sounds, or hallucinations. The third is sudden physical convulsions or seizures, and finally, there is the complex type in which the above three symptoms are combined.

If you look at it this way, it may seem like a very rare symptom, but conversion disorder is a more common disorder in the medical world than you might think. Sometimes, there is a 20-25% chance of recurrence among patients, but in most hospitalized patients, symptoms can be relieved within 2 weeks. Therefore, we should not frown upon these symptoms, as we can all get sick, and anyone can have a mental illness.

In the case of South Korea, unfortunately, people's views and perceptions of mental illness are still not good

Connoted pejoratively today hysteria is exclusively attributed to women. However, this disease also exists in men, it is simply less common.

One must add that, hysteria as a mental illness is not universally accepted: some have removed it from psychiatric classifications of mental disorders while others support a possible diagnosis, especially thanks to recent research in neuro-functional imaging for objective diagnosis.

By Mathilde, Kyeongmin, Cleanne, and Jeanne (Year 3 Psychology students)

Audio

TESTIMONIES



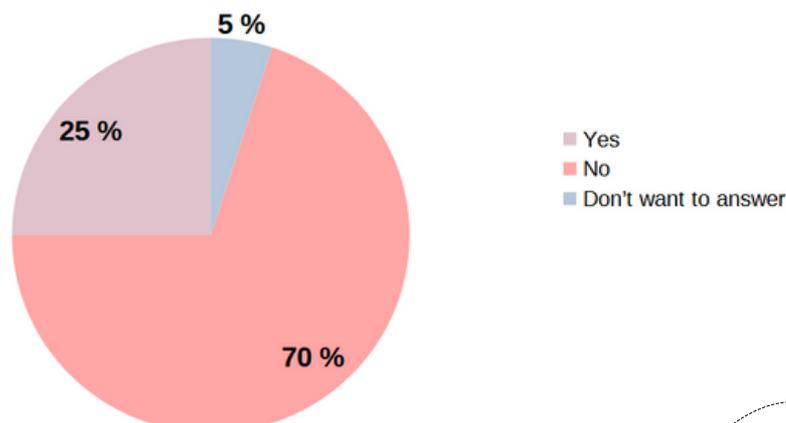
ARE RENNES 2 STUDENTS SUFFERING FROM STIGMA OR WITNESSING IT ?

This survey was conducted on a sample of 201 people from 17 to 43 years old. Respondents are mostly females (70%) and aged around 19 and 20 years old. Please note that answers are mainly from psychology students which is a major bias concerning the results and especially regarding the perception of mental illnesses. This sample is not representative of the students studying in Rennes 2.

Most people think that some mental illnesses are more visible than others, they mostly think of bipolarity, anxiety, and developmental disorders.

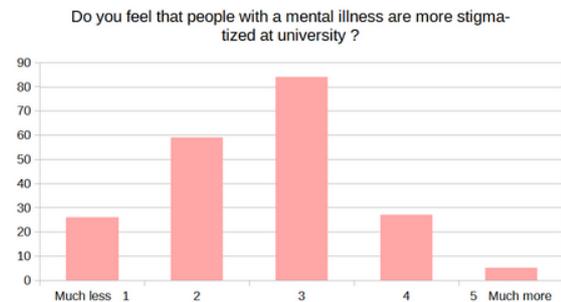
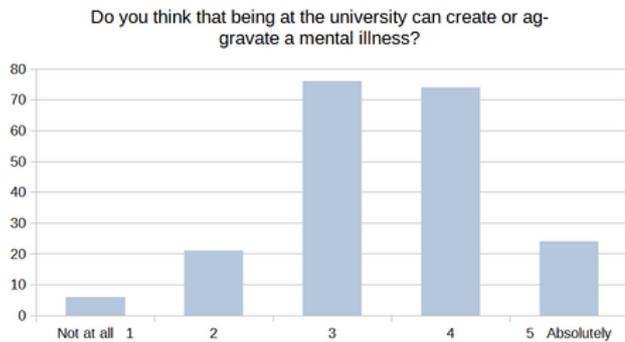
Among the people suffering from a mental illness, 70% of them report not being discriminated against at university.

Have you ever feel discriminated based on your mental illness ?



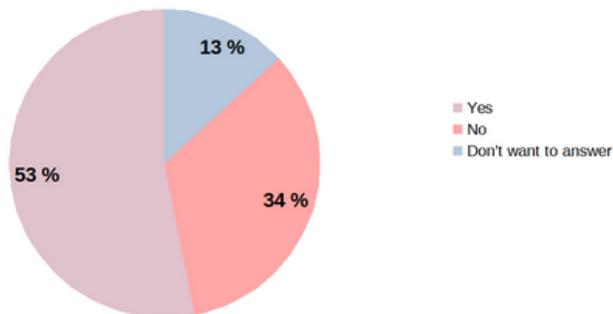
Campagne "Not crazy, just ill"

Most respondents think that the context of the university can aggravate problems linked to mental health. The main reason would be the pressure put on students to have good grades, rather than being from the students themselves or from the family.



Respondents also tend to feel people are less stigmatized at university, compared to other social places. For most students studying in Rennes 2, the University acts against discrimination, namely through the Relais Handicap and some campaigns.

Do you think that Rennes 2 does anything against stigma ?



PREVENTION SPOT ABOUT STIGMATISATION



Testimonies

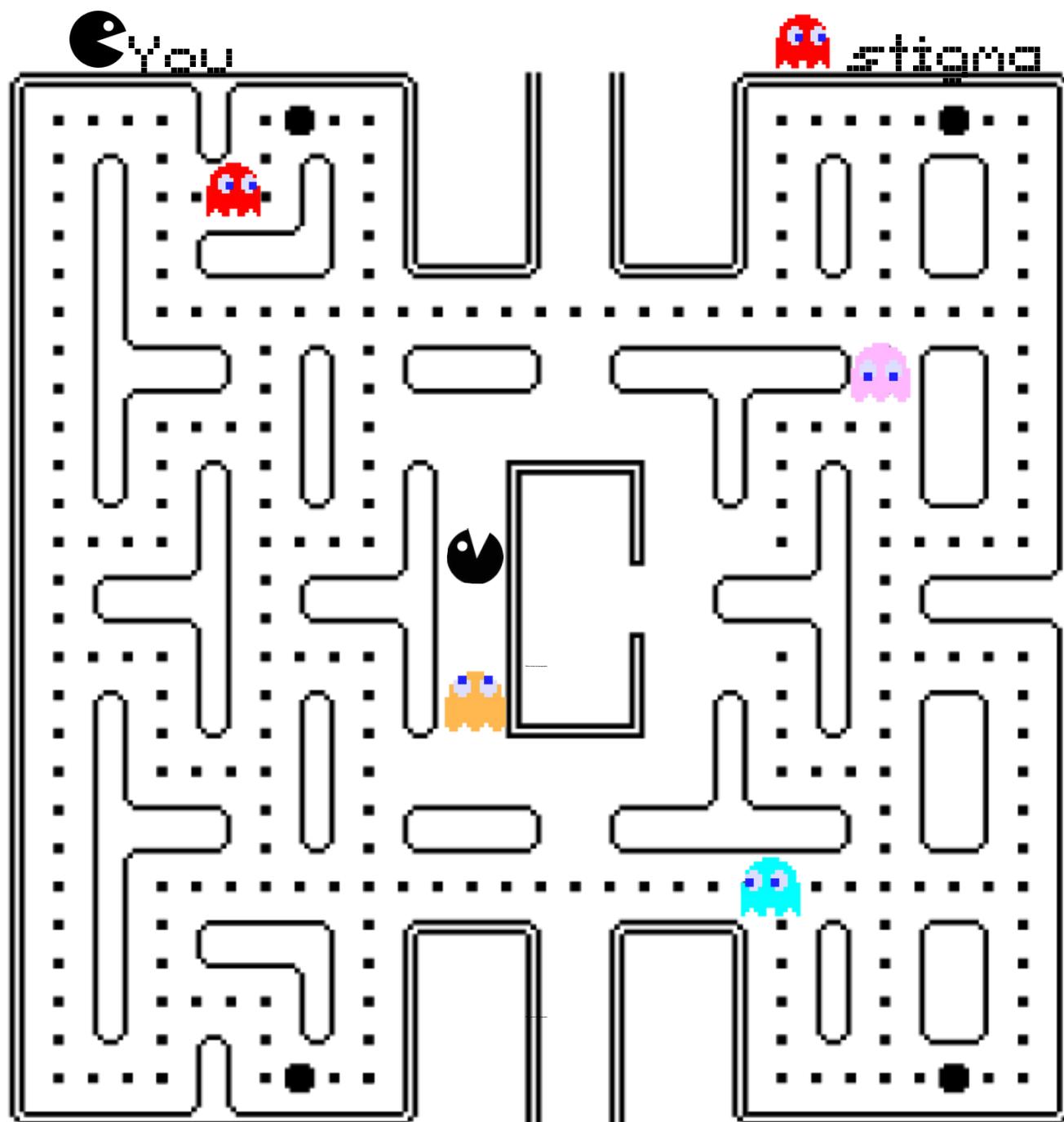
“Studying in Canada, I found that my current university makes it easier to communicate about these topics compared with the one I was in Strasbourg, France. In both colleges, we received emails regarding our mental health, but in Canada, we also have prevention classes (mandatory for most) which aim to sensitize students on the matter. So, I think that mental illnesses are less taboo.”

“The stigmatization of mental disorders is present in the whole society but I don't think that it's more present in universities than in other places. I feel that Rennes 2 is a safer and more tolerant place for people to express themselves as they are, than any other place or college. But for some disorders (like sex addiction, schizophrenia, bipolarity ...) that are less accepted in society than others because they are linked to taboos or other factors, it's still difficult to express ourselves about it.”

“Not really an experience but I think that in university, behaviors that can worsen mental health are too normalized. For example, skipping meals, not sleeping, drinking too much alcohol...”

Philomène, Alexandra, Quentin (Year 3, Psychology students)

DO NOT LET
STIGMA GET YOU



LET US FIND THE EXIT
AND SHOW THE WORLD YOU ARE
NOT CRAZY, JUST ILL

Écoutez troubles
alimentaires : 08 10 037 037

Test your knowledge
about stigma here
<https://quiz.net/0/?82vglJ>

سودوكو

— S U D O K U —

1 = ١ ; 2 = ٢ ; 3 = ٣ ; 4 = ٤ ; 5 = ٥ ;

6 = ٦ ; 7 = ٧ ; 8 = ٨ ; 9 = ٩

	٢			٥		٦		١
٥		٧	٨				٧	
					١			٥
			٢			٥		٣
			٤		٧	٨		
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SE

Fanny GIRARD JENSEN (UEL Arabe, L2 niveau débutant).

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UNIVERSITÉ RENNES 2
Centre de langues

En collaboration avec



AUGMENTER LES INTERACTIONS À RENNES

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L'air de rien

"Discrètement mais sûrement"

Le Centre de Langues de l'université Rennes 2 conçoit et assure des formations d'initiation, de perfectionnement ou de spécialisation en langues pour spécialistes d'autres disciplines (LANSAD), pour tous les étudiant.e.s de l'université inscrit.e.s en formation initiale dans le cadre de l'UEL (Unité d'Enseignement en Langues), certaines UEO (Unité d'Enseignement d'Ouverture) et UEDC (Unités d'Enseignements de Discipline Complémentaire).

Aidez-nous à améliorer la prochaine édition en donnant votre avis !
Cliquez [ici](#) pour accéder au questionnaire.