

Webinaire sur animations LLCER

Frises chronologiques

Ecrire un nouvel incipit

Ecrire un poème

Faire un diaporama retraçant le trajet dans Manhattan (illustrer Central Park avec des photographies prises dans le parc de l'établissement)

Faire découvrir des œuvres d'art de Hopper dans les couloirs du lycée

Talk 10' on an important quote

Faire un casting pour un film à partir du roman

Imaginer une discussion entre les personnages

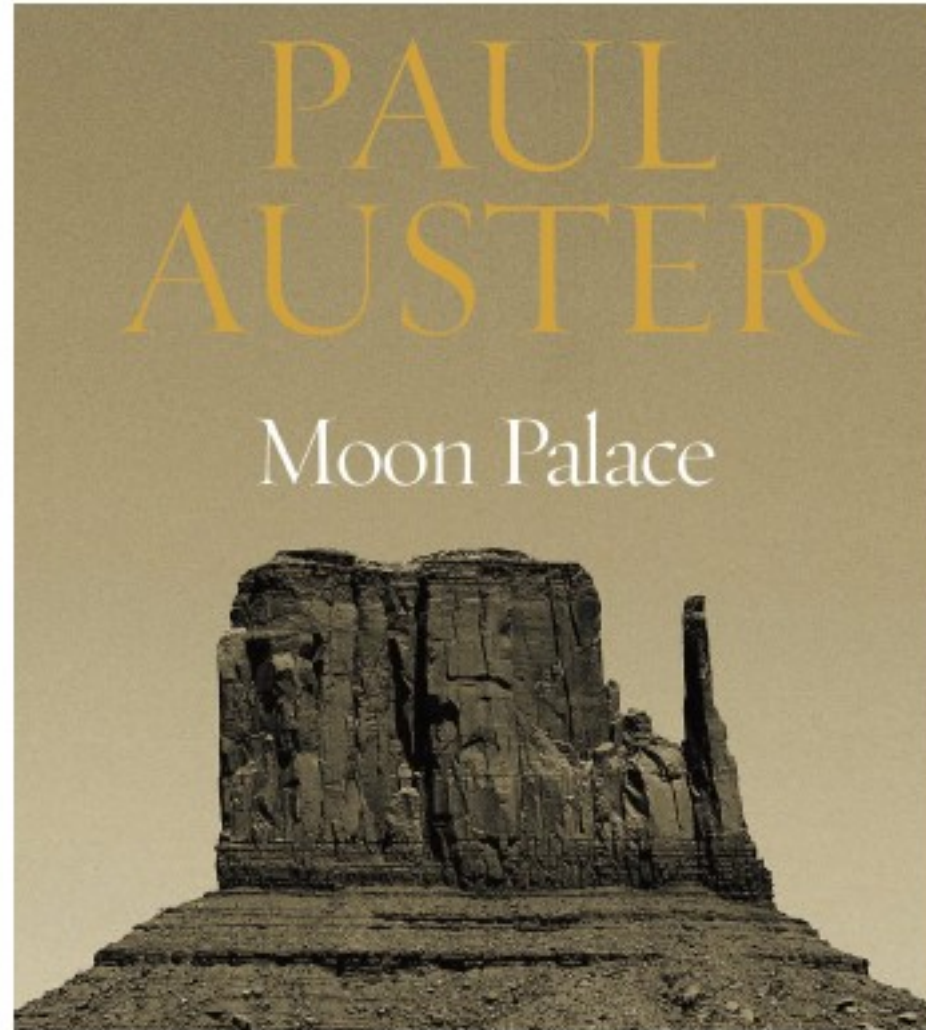
Créer un Talk show ou a Stand-up show

Write a class newspaper on different aspects of the novel

Faire une table ronde

Moon Palace

Loners in and out of the
city : can exile and
isolation lead to growth ?



• Steps :

1. Who is Paul Auster ?
2. The main character and the incipit of the novel
3. The 1960s in New York
4. Marco's cultural exile : selling the books, his life in central park (alone and lonely)
5. New York, New York : the lonely city
6. Effing's geographical exile : the Western within the story
7. The hermit in America : alone but not lonely
8. Solomon's social exile : lonely, but not alone
9. Family is where the heart is : filiation and Oedipus in the novel. 2 selected extracts
10. The moon in Moon Palace

• Key concepts :

- The American City
- New York seen by painters
- The 1960s in America
- The Western
- Famous American Exiles and Hermits

1. Who is Paul Auster ? A discovery of the author

- Write a short biography of the author
- Study 2 interview (text + video) to determine his style and themes

2. The main character and the incipit of the novel

- Study the quote by J. Verne
- Name of the character + incipit of the novel
- EE : imagine a first-person incipit for a novel involving your best friend

3. The 1960s in New York : study an episode of Mad Men

- Create a timeline of the 1960s
- Watch and study an episode from the series Mad Men (inclusion and exclusion in the episode)

4. Marco's cultural exile

- Use maps to trace Marco's wanderings in New York
- Create a photo book to illustrate what happens to him in Central Park
- Read chapter 3 and summarise it

5. New York, New York : the lonely city - chapter 4

- Read chapter 4 and summarise it.

p. 122 : 'I began to consider it as a spiritual exercise, a process of training myself how to look at the world as if I were considering it for the first time. What do I see ? And if you see, how do you put it into words ? The world enters us through our eyes, but we cannot make sense of it until it descends into our mouths.'

Discuss the quote and share with the class.

- One of you is Effing, one of you is Marco.
- Marcos : find one of the Hopper paintings in the school, and imagine that you are Marco, who is sent by Effing to describe it for him.
- Together : describe Effing and his meeting with Marco
- Together, answer the following question : how does Hopper represent loneliness ? What do the paintings inspire you ?
- Study the video : find out about the movies
- Translation

6. Effing's geographical exile : the Western within the story

- Read and summarise from page 141 to 202 -> can you describe his exile ?
- Recast the characters of Effing's story (Effing/companions/Tesla/gang) as if creating a Western movie

7. The hermit in America : alone but not lonely.

- Study the relationship between nature and Effing - how does it make him change ?
- Writer discovery : Thoreau - Walt Whitman - 1 vers sur 2
- Write a poem about nature

8. Solomon's social exile : lonely, but not alone

- Read and summarise chapter 6
- Create a timeline of Solomon's life - Imagine that Marco is trying to retrace his father's steps

9. Family is where the heart is : filiation and Oedipus in the novel. 2 selected extracts to study

- Read and summarise chapter 7 - act a scene from the chapter, between Marco and Solomon

10. Final task

Marco's trip in New York City

Columbus Circle



The triple-feature movie theater on the Forty-Second Street near Times Square



Fifth Avenue



Central Park

Mme Robert

A CLASS- PROJECT AROUND MOON PALACE

🔗 YOUR TASK:

This month your class is in charge of the School's monthly newspaper. You have decided to dedicate the whole issue to Paul Auster, your favourite author.

Create a 2/3/4-page newspaper including:

- 1. An interview of Paul Auster: is Marco Fogg your fictional son? / your life as a New York writer? / what are your favourite themes in Moon Place?
- 2. New York seen by Paul Auster: A guide to New York City: the 4 "must-go" places (Columbia University – Central Park- Brooklyn- Chinatown). Link your findings with the novel's references.

Mme Robert

- 3. The far Far-West: map of the US to follow Marco's journeys. A glimpse at America's cities and the Indian heritage. What is left today? Paul Auster's "message" on the Conquest of the West.
- 4. Far away and Beyond our limits/frontiers : the conquest of space: when man first walked on the moon. Imagine a conversation with a 75-year-old American remembering that day; what it meant for the country and the late 60s' generation. A new identity for the US?
- 5. Marco Stanley Fogg has agreed to publish parts of his travel log recounting his exile and parallel construction of his identity: write several entries.

- 6. Write the editorial of the paper expressing your personal opinion on the interest to read *Moon Palace*, especially when we are 17-19.
- 7. Art in *Moon Palace* : you are the art critic of the newspaper: Comment upon *Moonlight*, the painting exhibited in Brooklyn's museum. Choose another one connected to one of its themes and compare them.

...

IDEES POUR TACHES FINALES:

1. Write a letter to Paul Auster suggesting him to write the sequel to *Moon Palace*. Argue with the points of interest you think could be developed in another story. Confess what you enjoyed in the novel and why you would like a sequel.



Dorothea LANGE *Toward Los Angeles – California*
1932

2.a David Zimmer found in his family's treasure box a diary with this photograph: Imagine the entry (entries) of one of the characters.

2.b Browsing the web you found this photograph which has inspired you to start the writing of a play copied on Marco's experience in *Moon Palace* for the theatre club of your school: imagine the dialogue between the two characters who met by chance on the road.

3. After watching the selected passages from *Into the Wild* by Sean Penn (on the road / in the Alaska wilderness - *except the very end!*) imagine a meeting between Christopher and Marco. They exchange on their experience of exile and research of the self.



4. You are participating to a round-table on Paul Auster's fiction: among propositions of quotations, you have selected one you would like to react on: read it and comment upon it in 3 minutes showing how you perceived it. You can link it to other reading experiences. Debate with your partners.

P 108 "I was no longer sitting in my own skin" (reading books to Effing)

P 14 "I imagined the suit was actually holding me together"

P 20 "The moon would block the sun, and at that point I would vanish. I would be dead broke, a flotsam of flesh and bone without a farthing to my name"

P 24 "I could follow the progress of my own dismemberment. Piece by piece, I could watch myself disappear"

P 58 "I was continually being thrown back to the beginning, continually having to start the battle all over again."

P29 "I was trying to separate myself from my body... others had travelled this road before me;"

P 204 "It was imagination in its purest form: the act of bringing inexistent things to life, of persuading others to accept a world that was not really there;"

The Bliss and Curse of Naming

The coming of age of an individual and an artist.

*To What Extent is Naming a Construction as much as a Deconstruction in the
Process of Expressing Yourself ?*

Proposition de documents pouvant composer un dossier complet :

1. *'Introduction to Songs of Innocence', a poem by William Blake (1789)*

2. *'The Ancient of Days', relief etching by William Blake (1794)*

https://www.britishmuseum.org/collection/object/P_1859-0625-72

2. Incipit from Great Expectations , a novel by Charles Dickens (1861)

3. Two extracts from Moon Palace, a novel by Paul Auster (1989)

4. Moonlight, a painting by Ralph Blakelock.

5. What's wrong with Karens? And other articles on the influence names might have on our lives.

An article from <https://theconversation.com/how-karen-went-from-a-popular-baby-name-to-a-stand-in-for-white-entitlement-139644>

DOC 4 : *'Moonlight'* by Raph Albert Blakelock



The Power of the Eye / Moon Palace

(Experience a meditation on Ralph Blakelock's "Moonlight" from the Brooklyn Museum.)

<p>Thématiques</p> 	<p>Arts et Débats d'Idées</p>	<p>L'Art qui fait Débat : Is Art in the Eye of the Beholder ?</p>
	<p>Expression et construction de soi</p>	<p>L'expression des émotions</p> <p>Initiations et Apprentissages</p>

Mission :

Mission :

Immerse yourself in the contemplation of "Moonlight" by Ralph Albert Blakelock

Put yourself in Marco Fogg's shoes. You've been instructed, like he was by his blind employer Effing, to observe a painting exhibited at the Brooklyn Museum

Contextual elements :

"Find a seat and don't say a word to anyone. That's very important. From the moment you leave the house until you return, I don't want you to utter a sound. Not one peep. Pretend you're deaf-mute if someone talks to you. [...]"

"During that time I want you to keep your eyes shut. Think about as much as you can – nothing if possible – and if that's too much to ask, then think about your eyes and the extraordinary power you possess to see the world. [...] Think nothing more than that, assuming you have to think about something."

"Get off the train and walk upstairs. From there I want you to go to the Brooklyn Museum."

Moon Palace p.134

Here it is ! (Options to zoom for details are available)

<https://artsandculture.google.com/asset/moonlight/LQGvwrR1byySaw>

1. Face it for minimum 5 mn
2. Try to capture as many details as possible. Don't say a word. Don't look at anything. No diversion from the canvas.
3. Take notes, record yourself on a microphone, draw something realistic or sketchy.

PUIS : Etude l'extrait correspondant dans Moon Palace Chapter 4 / p137-139 (Penguin)

// p. 122 : 'I began to consider it as a spiritual exercise, a process of training myself how to look at the world as if I were considering it for the first time. What do I see ? And if you see, how do you put it into words ? The world enters us through our eyes, but **we cannot make sense of it until it descends into our mouths.**'

OBJECTIFS : Bien relever la bascule qui s'opère alors pour Marco, qui de serviteur/spectateur devient un individu critique qui laisse parler sa subjectivité.

What's in a name ?

1 : Names in Australia

1. In Australia the trend is to pick distinctive baby names. The parents want to give their child a unique name to avoid having three kids or more sharing the same name at school. They are looking for exclusivity for their child. The trend mirrors the quest for individuality and self-expression and can also be explained by the parents who are increasingly exposed to more names than thirty years ago.

They used less than before the trending name. Parents aren't given popular names. A statistic chart shows there are less boys birth with a popular name in 2018 than in 1958. We can observe the most popular names have been less used than before.

Parents want by giving a different name to their child to help him or her in the future in order to be easily distinguished between other people. In the modern society the name has a deeper meaning than before: it should represent the person. It's no more the same name as the grandfather or the uncle, the name should be the only one as a person is unique.

Mme Potin-Jolive Une séquence en amont

On the Road.

Voyages, Territoires, Frontières/Ancrage et héritage

How have arts contributed to the creation of a mythic American road?

1. Westward expansion: two visions

“If a young man is about to commence in the world ... we say to him publicly and privately, go to the West. There, your capacities are sure to be appreciated and your industry and energy rewarded.” — Horace Greeley, editor of the *New York Tribune*, so urged young men to go West in the 1850s

a) John Gast, *American Progress*. 1872. Autry Museum of the West, Los Angeles.



- Presentation, interpretation, look for details, colors... Confront your ideas and report on your discussion
- Oral comprehension: check your ideas + Manifest Destiny: complete your knowledge about West ward expansion and write the definition of Manifest destiny in your notebook.

The constant movement of the white emigrants was a source of trouble for the native population. Sarah Winnemucca recalls her father's warning to the Northern Piutes in the 1840s.

My father told his people his fearful dream, as he called it. He said,

“I dreamt this same thing three nights, – the very same. I saw the greatest emigration that has yet been through our country. I
5 looked North and South and East and West, and saw nothing but dust, and I heard a great weeping¹. I saw women crying, and I also saw my men shot down by the white people. They were killing my people with something that made a great noise like thunder and lightning, and I saw the blood streaming from the mouths of my
10 men that lay all around me. I saw it as if it was real. Oh, my dear children! You may all think it is only a dream – nevertheless, I feel that it will come to pass. And to avoid bloodshed, we must all go to the mountains during the summer, or till my father comes back from California. He will then tell us what to do. Let us keep away
15 from the emigrant roads and stay in the mountains all summer. There are to be a great many pine-nuts² this summer, and we can lay up great supplies³ for the coming winter, and if the emigrants don't come too early, we can take a run down and fish for a month, and lay up dried fish. I know we can dry a great many in a month,
20 and young men can go into the valleys on hunting excursions, and kill as many rabbits as they can. In that way we can live in the mountains all summer and all winter too.”

Sarah Winnemucca HOPKINS, *Life among the Piutes: their Wrongs and Claims*, 1883

c) Has this confrontation of the two documents changed your interpretation of Gast's painting? Explain.

d) Watch some videos to know more about westward expansion. Watch out, they can be biased!

<https://www.youtube.com/watch?v=NbwVI-0AP6s>

https://www.youtube.com/watch?v=6THogF_3MdY

<https://www.youtube.com/watch?v=LkXc8z1uOko>

<https://www.youtube.com/watch?v=0CdAzizWiyI>

e) Take a test about westward expansion:

<https://quizlet.com/14651264/westward-expansion-flash-cards/>

f) Your task

- As a historian, write an article for a special issue (numéro) of a history magazine on “Westward Expansion in the U.S.” Explain what westward expansion is, why people moved west, how. How did westward expansion change the American nation and how it impacted Native Americans. 350 words minimum.

OR

- As a Native American guide, you organize an exhibition about westward expansion and its impact on Native American people. Create an audio guide for the painting American Progress by John Gast.

2. A modern vision of westward expansion



Ian Guy, *Easy Riders*, 2009.

- a) Presentation, interpretation, look for details, colors, symbols... Confront your ideas and report on your discussion to the class.
- b) Listen to the song "Born to be wild" which is the opening credit song of the famous road movie *Easy Rider* released in 1969. Make a short oral presentation of the song and explain what is "wild" about the bikers. (use the lyrics if necessary)

<https://www.youtube.com/watch?v=KqE3vR6f7KY>

- c) Learn more about the 1960s in the USA. Watch these videos and report on what you have learnt.

<https://www.youtube.com/watch?v=DQGRjoupVgg>

<https://www.youtube.com/watch?v=uVNtTuxEUBI>

- d) Compare Gast's painting with Guy's painting. What has changed? Discuss how the bikers embody the new American spirit; focus on the idea of road. Report to the class. Complete your notes about the westward move.

3. On the road, Jack Kerouac.

- a) Watch this video and learn about the Beats: write a cultural sidebar about this movement.

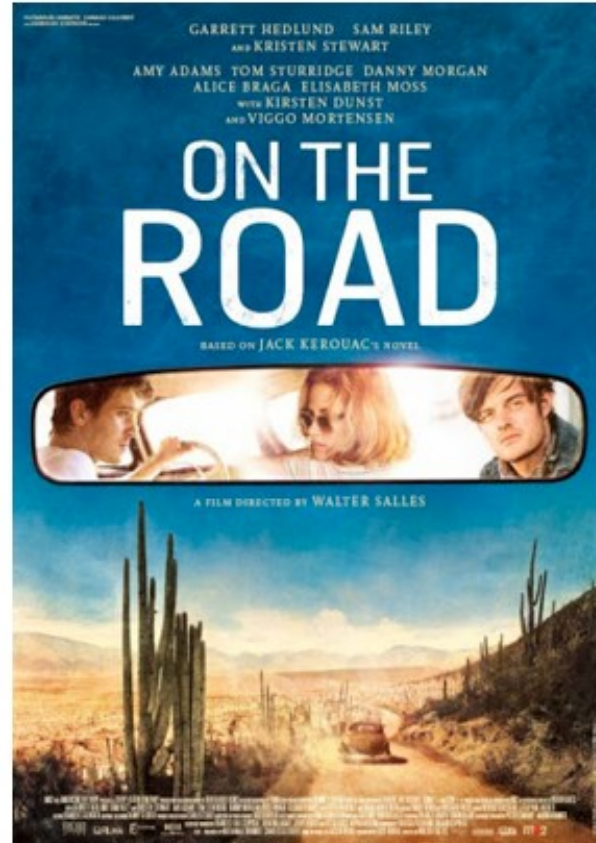
<https://www.youtube.com/watch?v=XYitYHntLI4>

- b) Listen to the recording from NPR and pick information about the novel (literary movement, main topic, characters, Kerouac's life...) →3.36 min

<https://www.npr.org/templates/story/story.php?storyId=14112461>

Find out what characterizes Jack Kerouac's writing style and technique. Why did he use this method?

c) Look at the movie poster and explain what the road and the rear-view mirror might symbolize.



Le lien qui permet d'accéder aux "cartes littéraires" de Dennis Mansker sur " On the Road".
<http://www.dennismansker.com/otroad/ontheroadmap1.htm>

Par ailleurs, sur le site www.lonelyplanet.fr rubrique " Inspiration", on peut explorer New York à travers les polars de Paul Auster.

d) Read an extract from the novel



e) Your task: Road movies

Road movies are a popular genre often related to the USA. Here is a definition:

A road movie is any film that centers on a road trip (often, but not exclusively, via automobile). In road movie one or more characters travel great distances to fulfill a goal. Along the way, the characters usually face conflicts with each other and their unfamiliar surroundings while experiencing growth and development.

<https://www.liveabout.com/what-is-a-road-movie-4178796>

Task 1: search the web for road movie trailers (Little Miss Sunshine, Easy Riders, Thelma and Louise...), choose one, present the film and justify your choice.

Task 2: search the web for a road movie, choose one, watch it and present the film to the class.

In both tasks explain what the road represents in the film, what role it plays

4. The road: from a symbol of hope to an entertainment

- a) In search of a new life. Look at this photograph and imagine the story of this family. Explain why Dorothea Lange is an important witness to history.



DOROTHEA LANGE "Migratory family in automobile camp, California", 1936

Photographer Lange worked for the U.S government Farm Security Administration from 1935 to 1939, documenting the effects of the "Dust Bowl".

- e) Watch this painting, Family Day Trip, by Norman Rockwell. How is this family different from those on Lange's photos? Imagine the conversation going on in the car on the way out or on the way back and write it. 250-300 words mini.



- f) Watch this short video and learn more about Norman Rockwell and the making of this painting. Give your opinion on that painting and justify.

<https://www.youtube.com/watch?v=PGJc1YL2DBY>

Merci aux collègues pour la richesse de leurs échanges !