This document is a painting by Norman Rockwell from 1967, painted 3 years old after the Civil Law Vote. Its title is « New kids in the neighbourhood ».

2 groups : 2 black children with white cat in front of the curiosity of the 3 white children with a black dog

The children have probably the same interests in the baseball (US game) ==> the children have the same nation.

Near the black children there are fournitures. In the background we can see nice houses and a removal van. Black children started to move in this white areas.

They belong to the same social class ; the only difference is the skin color.

It was painted with great detail.
Norman Rockwell wanted to be a witness of his time and clearly demonstrated it in this painting.

-- the Saturday Evening Post : quotidien qui faisait un magazine pour le week-end. Pendant 47 ans, il a fait 321 couvertures de ce magazine.

Vocabulary

to notice : remarquer
early : tôt ≠ late
in his teens : avant ses 20 ans
to hire : embaucher
A Brief Biography

Without thinking too much about it in specific terms, I was showing the America I knew and observed to others who might not have noticed.
—Norman Rockwell

Born in New York City in 1894, Norman Rockwell always wanted to be an artist. At age 14, Rockwell enrolled in art classes at The New York School of Art (formerly The Chase School of Art). Two years later, in 1910, he left high school to study art at The National Academy of Design. Fogarty’s instruction in illustration prepared Rockwell for his first commercial commissions. From Bridgman, Rockwell learned the technical skills. Rockwell found success early. While still in his teens, he was hired as art director of Boys’ Life, the official publication of the Boy Scouts of America, and began a successful freelance career illustrating a variety of young people’s publications.

At age 21, Rockwell’s family moved to New Rochelle, New York. There, Rockwell set up a studio with the cartoonist Clyde Forsythe and produced work for such magazines as Life, Literary Digest, and Country Gentleman. In 1916, the 22-year-old Rockwell painted his first cover for The Saturday Evening Post, the magazine considered by Rockwell to be the “greatest show window in America.” Over the next 47 years, another 321 Rockwell covers would appear on the cover of the Post. Also in 1916, Rockwell married Irene O’Connor; they divorced in 1930.

The 1930s and 1940s are generally considered to be the most fruitful decades of Rockwell’s career. In 1930 he married Mary Barstow, a schoolteacher, and the couple had three sons, Jarvis, Thomas, and Peter. The family moved to Arlington, Vermont, in 1939, and Rockwell’s work began to reflect small-town American life. A fire destroyed his Arlington studio as well as numerous paintings and his collection of historical costumes and props. In 1953, the Rockwell family moved to Stockbridge, Massachusetts.

In 1953, he ended his 47-year association with The Saturday Evening Post and began to work for Look magazine. During his 10-year association with Look, Rockwell painted pictures illustrating some of his deepest concerns and interests, including civil rights, America’s war on poverty, and the exploration of space.

When he was concerned with his health he placed his studio and the contents with the Norman Rockwell Museum, which was formerly known as the Stockbridge Historical society and even more formerly known as the Old Corner house, in a trust. He died in November 1978.

Norman Rockwell was both an illustrator and a painter, he is a ‘naturalist’. He produced more than 4,000 works during his life. Because he had started his career as an illustrator the artistic world looked down on him. Many of his works have a photographic quality precisely because he was an illustrator and wanted to be a witness of his time. The Saturday Evening Post covers tend toward idealistic or sentimentalized portrayals of American life, America as Rockwell dreamt it. In his later years, Rockwell began receiving more attention as a painter when he chose more serious subjects such as the series on racism for Look magazine.

In each of his paintings Rockwell wanted to tell a story. At first he wanted to create an American imagery, nostalgic images of American past, later his paintings glorified the American spirit. Then in his later years he was more concerned with serious American issues like segregation and racism.

Devoirs :
Pour mercredi 16 mars :
• Vocabulaire à apprendre + préparer son passage à l'oral
2) L'auto-portrait : un univers personnel

Comment le peintre parle-t-il de lui ? Que choisit-il de dire sur lui ?

3) L'auto-portrait : conclusion

Qu'ont voulu montrer ces peintres à travers leurs autoportraits ?
D'après l'étude des trois autoportraits, quel est l'intérêt d'un autoportrait en général ?

TABLEAU 1 - FRIDA KALHO – LA FEMME A COLONNE

-- On sent que ce handicap est ancien, la fait souffrir (colonne fracturée, clous). Le corset a l'air très fragile pour maintenir son corps.

TABLEAU 2 – OTTO DIX - SOLDAT

-- Il s'est représenté ressemblant, en accentuant la fermeté, la dureté des traits : il est fort de l'intérieur car il a survécu.

TABLEAU 3 – FRANCIS BACON – Auto-portrait

-- Avec un sourire, tout aurait pu changer :-)

DEVOIRS :
Pour lundi 28 mars :
• Lecture autonome : acheter et lire le livre : GALADIO de Didier Daeninckx.
Français – Mardi 8 mars  

**BREVET BLANC**

**ÉPREUVE DE FRANÇAIS**

**REDACTION**

-- rencontre ... profondément marqué... raconter : récit à la 1ère personne ... présentez les circonstances + une analyse, réflexions : sensations et sentiments ...

-- dernier paragraphe : importance et conséquences dans votre vie.

- Récit - Cadre spatio-temporel : /3
- Emploi de la 1ère personne : /2
- Emploi des temps du passé : imparfait / passé simple ou imparfait / passé composé : / 2
- Evocation des conséquences de la rencontre avec le présent : / 3
- Vocabulaire des sensations : / 1,5
- Vocabulaire des sentiments : / 1,5
- Orthographe et grammaire : / 2

**DICTEE**

Il courait sur le chemin, il escaladait la pente de sable, et le vent soufflait de plus en plus fort, apportant le bruit et l'odeur inconnue. Puis, il est arrivé au sommet de la dune, et d'un seul coup, il l'a vue. Elle était là, partout, devant lui, immense, gonflée comme la pente d'une montagne, brillant de sa couleur bleue, profonde, toute proche, avec ses vagues hautes qui avançaient vers lui. « La mer ! La mer ! » pensait Daniel mais il n'osa rien en dire à voix haute. Il restait sans pouvoir bouger, les doigts un peu écartés, et il n'arrivait pas à réaliser qu'il avait dormi à côté d'elle. Il entendait le bruit lent des vagues qui se mouvaient sur la plage. Il n'y avait plus de vent, tout à coup, le soleil luisait sur la mer, allumait un feu sur chaque crête de vague. Le sable de la plage était couleur de cendres, lisse, traversé de ruisseaux et couvert de larges flaques qui reflétaient le ciel.

**REECRITURE**

Pour le reconnaître ainsi, l'océan, l'avait-elle déjà vu ? Peut-être ... on l'avait emmenée ... soeur de sa grand-mère. Ou bien avait-il été si souvent regardé par ses ancêtres qu'elle était née.

*J.M.G. Le Clézio. Celui qui n'avait jamais vu la mer*