

Rédiger en anglais et en 500 mots une synthèse des documents proposés, qui devra obligatoirement comporter un titre. Indiquer avec précision, à la fin du travail, le nombre de mots utilisés (titre inclus), un écart de 10% en plus ou en moins sera accepté. N'oubliez pas de mettre une barre verticale tous les 20 mots, pour faciliter le comptage

Ce sujet comporte les 4 documents suivants :

- Un extrait d'un article de Daniel Lavelle, publié dans *The Guardian* le 2 avril 2025
- Un article de Bella Bara Bareket, publié dans *ynetnews.com* le 14 juillet 2025
- Un article de Vanessa Thorpe, publié dans *The Guardian* le 17 septembre 2022
- Une série de statistiques publiée par le *Pew Research Center* le 9 janvier 2020



My life in class limbo: am I working class or insufferably bourgeois?

Daniel Lavelle

Wed 2 Apr 2025

I have been obsessed with and confused by social class all my life. Both of my grandparents grew up in Liverpool in the 1930s in traditionally working-class households. They were clever and conscientious and managed to earn scholarships to university, eventually becoming teachers. My parents have university degrees and own property; one of them is now a judge. To most people, all these things place me squarely and categorically in the middle class. But I was in special educational schools from the age of nine, spent part of my childhood in care, left education altogether at 14 and collected the dole until getting my first job in a cotton mill. All these things make me a dyed-in-the-wool prole.

And yet I have two degrees, I have written two books and I freelance for the Guardian – you can't get more insufferably bourgeois than that. At the same time, I am pushing 40 and living with my mum because I can't afford to rent anything larger than a broom cupboard, so I feel as though I am in class limbo – fitting in with everyone and no one at the same time. [...]

I have always intuited class by superficial markers such as accent, clothes, address, possessions and wealth. I even make judgments based on people's diets. If you are partial to pie, chips 'n' gravy, then I think there is a good chance you own a white van, read red-top tabloids and are on first-name terms with your bookie.

Aware that this was prejudice and almost certainly wrong, I read some of Karl Marx's work for the first time. That left me even more confused. Much of his work is dense with esoteric terms and is entrenched in the squabbles of the Victorian era. I am not clever or well read enough to understand it all. [...]

I decided to get in touch with the film-maker Ken Loach to see if he could clear all this up. Class – and class warfare – have been at the heart of Loach’s work since the 1960s. In his harrowing 2016 movie *I, Daniel Blake*, the protagonist finds himself caught in a nightmarish catch-22. After having a heart attack, he is too sick to work, but not sick enough to qualify for sickness benefits. He is penalised by a string of jobsworths enforcing a ludicrous bureaucracy designed to punish people for the crime of unemployment. Three years later, in *Sorry We Missed You*, Loach highlighted zero-hours workers’ lack of rights. [...]

Loach explains that the interests of the owners of production (the bourgeoisie, in Marxist terms) are in conflict with those of the working class (the proletariat). “From the employer’s point of view, the business will succeed if it makes a profit – it will attract more investment and be able to expand.” The working classes, meanwhile, want to secure a wage that provides a decent standard of living: “A life of dignity with the ability to enjoy the good things as well as not having to work all hours”. [...]

In 2011, the BBC attempted the “impossible” when it launched the Great British Class Survey, stating: “Traditional British social divisions of upper, middle and working class seem out of date.” The BBC teamed up with the sociologist Prof Mike Savage and a group of his colleagues at the London School of Economics to try to bring the idea of class into the 21st century. After surveying 161,000 people, Savage and his team proposed seven classes: the elite, the established middle class, the technical middle class, new affluent workers, the traditional working class, emergent service workers and the precariat.

I fed the BBC’s online survey my details, including salary, housing situation and interests. My result: precariat. The lowest on the totem pole. Then I did the test again. This time, I fessed up to going to the gym, listening to classical music and enjoying the theatre, as well as playing video games and watching football. I experienced rapid social mobility, ending up as an emergent service worker – and even more confused. [...]

After looking into class, I have come to believe that you are either making money from your work or you are making it from someone else’s. It’s that simple. Your class has nothing to do with where you live, what you wear, how you talk, what car you drive or how much money you make. If you are a shopkeeper just scraping by, but you employ people and are making money from their work, then you are part of the ruling class. You might be a tiny, insignificant part of that class, but you are still part of it. [...]

Our society is like a commuter train. There are a few very well-off people in the front, with their own seats, tables and ample legroom; everyone else is stuffed into the carriages behind them. Some passengers are lucky enough to get a seat, but most are on their feet and cramped together, attempting to disappear from the agony via headphones and screens, trying to remember why they put themselves through this every day.

Every year, the standard carriages get more and more crammed. Meanwhile, first class has fewer passengers and is roomier than ever. At what point do the rest of us get fed up with playing sardines and take up the rest of the train? I don’t know, but noticing your fellow passengers would be a good start. Then we may realise that we are all in this together.

From Marx to Musk: The new class war over artificial intelligence

Dr. Bella Barda Bareket

July 14th 2025

Two hundred years ago, Karl Marx looked at the industrial revolution and tried to decode the deeper logic behind the smoke, engines and factories. He didn't just see machinery, he saw power relations. "The history of all hitherto existing society," he wrote, "is the history of class struggles." And at the heart of that struggle: control over the means of production.

Once it was land. Then, machines. Today, it's code. In the 21st century, the means of production are no longer steam engines or assembly lines, but mathematical models written in open-source code and powered by silicon processors. They reside in the cloud, run on green energy and are fed by data we generate, freely. We are not just laboring for the algorithm; we are also its raw material.

Enter [Elon Musk](#). Musk is no ordinary tycoon. He doesn't merely manufacture cars or launch rockets; he aims to rebuild the human condition. He openly speaks of brain-machine fusion (Neuralink), interplanetary colonization and programming languages as universal modes of communication. In a sense, Musk is returning to Marx's question, but offering a new kind of answer. Control over the means of production is no longer just economic; it is cognitive, neurological, metaphysical.

But if Marx feared factory owners, who should we fear today? Perhaps corporations control not only the means of production but also the means of understanding.

History teaches us that infrastructure creates hierarchies. In ancient Rome, roads were instruments of imperial control. In feudal Europe, it was land. In the 20th century, it was electricity, gas, transport and water. Today, the deepest infrastructure is often the most invisible.

Algorithms that decide for us. Interfaces that mediate reality. AI that learns us faster than we learn ourselves.

Take [ChatGPT](#), for example, a system perceived as "neutral," "intelligent," and "informational." In practice, it rests on vast data sets, embedded value hierarchies, cultural filters and corporate decisions that determine who gets access to knowledge, and what qualifies as knowledge at all. The algorithm is replacing the philosopher, the teacher, and the experienced elder. And in all this, we are becoming workers who don't know who their boss is.

If Marx were alive today, he wouldn't go to a factory; he'd go to a GPT server or AWS. He wouldn't talk about "exploitation" in the old sense, but about the loss of control over the most essential human tool: the ability to understand, choose, process and assign meaning to the world.

And this raises the real question: Is the era of artificial intelligence a dream of liberation, or a return to feudalism?

In the feudal age, the lord of the land didn't just control the fields. He controlled language, law, religion and education. He dictated what could be thought. Today, the owners of code control language, information flows and attention spans. Elon Musk, Mark Zuckerberg, Sam Altman—these aren't just "entrepreneurs." They represent a new form of governance. They don't enforce laws. They write the boundaries of the human imagination.

Meanwhile, the general public exists at the bottom of the information pyramid: consuming, liking, voting, but not controlling. Most of us don't understand how AI works. We know how to use it, but not how to comprehend it. The difference is vast, like that between a farmer who can use a plough and one who can write a constitution. But is there an alternative?

Historically, structural change occurred when technology became accessible. The printing press turned monks into mass communicators. Electricity turned homes into micro-factories. The internet turned individuals into broadcasters. And AI, at least in theory, can also be democratized. There are open-source models, developer communities and cross-border collaborations. The question is whether we can preserve that openness, or whether capitalism will, once again, fence off the mind.

Perhaps the real battle for humanity's future will not be waged between nations, but between models. Between open code and monopolies. Between transparent systems and those masquerading as neutral. Between tools that serve communities and tools that harvest their data.

Marx believed history moved toward liberation. He didn't predict the detours. But he was right about one thing: Whoever controls the means of production, controls the future.

In the 21st century, the means of production are no longer machines. They are the thoughts we don't know were implanted.

And the next revolution? It won't begin in the streets. It will begin in code. Which means the question is no longer just "Who controls the technology?" But rather: Who controls the language in which we think about control?

The Guardian

Down with the rich! Class rage fuels new wave of 'us v them' films and plays

Vanessa Thorpe

Sat 17 Sep 2022

A luxury berth on a superyacht might seem a good place to unwind. But cinema audiences will feel rather differently about the appeal of this sort of private cruise after watching *Triangle of Sadness*, the top prizewinner at the Cannes film festival.

One nasty, graphic scene, which features the copious vomit and diarrhoea of high-net worth passengers, drew whoops and gasps from the crowd at its premiere on the French Riviera, and then again at the annual film festival in Toronto last week, ahead of its release in British cinemas next month.

The ill-fated yacht in *Triangle of Sadness* is laden with people who represent the moneyed private jet-owners of the modern world. Among them are a grizzled Russian oligarch, who sails alongside both his wife and his mistress, and an elderly British arms manufacturer and his wife. The reluctant captain of the ship is Woody Harrelson, ultimately the accidental agent of destruction in Ruben Östlund's film. The Swedish director, who is best known for his alpine drama *Force Majeure* and artworld satire *The Square*, ultimately hands power over to one of the yacht's

cleaners, Abigail, played by Dolly De Leon, in a storyline that echoes a long history of cautionary tales in which the downtrodden rise up to wreak revenge on their masters.

“*Triangle of Sadness*, like *Parasite* did, turns the power of class on its head by levelling people. It is a popular strategy, and often uses physical, bodily functions or violence to do it,” said Solomons, who is producing a film based on the book *A Waiter in Paris* that also examines the gradations of class. “We are seeing stories where money is reduced to mere detritus and waste. Cinema audiences, of course, are caught between these two wealth categories. It will be uncomfortable viewing for some and that is probably what some of these directors intend, ‘*épater les bourgeois*’, or to provoke the middle classes, as the French say. And after all, we all feel guilty about these divisions, wherever we stand.”

Director Jessica M Thompson takes class war firmly into the realms of horror in her film *The Invitation*, released last month. A fresh take on vampire legends, it tells of an American woman who is invited to a wedding in the English countryside by the lord of the manor, who claims to be a relative. Out of place in such lavish surroundings, the heroine quickly discovers she is staying in a home where wine is not the only red liquid to flow freely.

Violence is also literally below the surface in *I Came By*. Here the necessary encounter between the “lower orders” and the elite takes place when an urban protester and “graffiti writer”, played by George MacKay, breaks into the posh London home of a former barrister to discover that his cellar is much more than the pottery studio it appears to be.

As in the established tradition of horror, cellars play a big part in many of these plots. In 2019’s *Parasite* the basement door behind the store of Korean pickle jars holds the key to the dark household mystery. In *I Came By* it is the place where Bonneville takes out his warped fury, as payback for a perceived childhood slight at the hands of a young refugee boy. Homicidal, but protected by his social rank, he tells his next unsuspecting victim that he feels no guilt because “Everyone has a choice” about how to live their life.

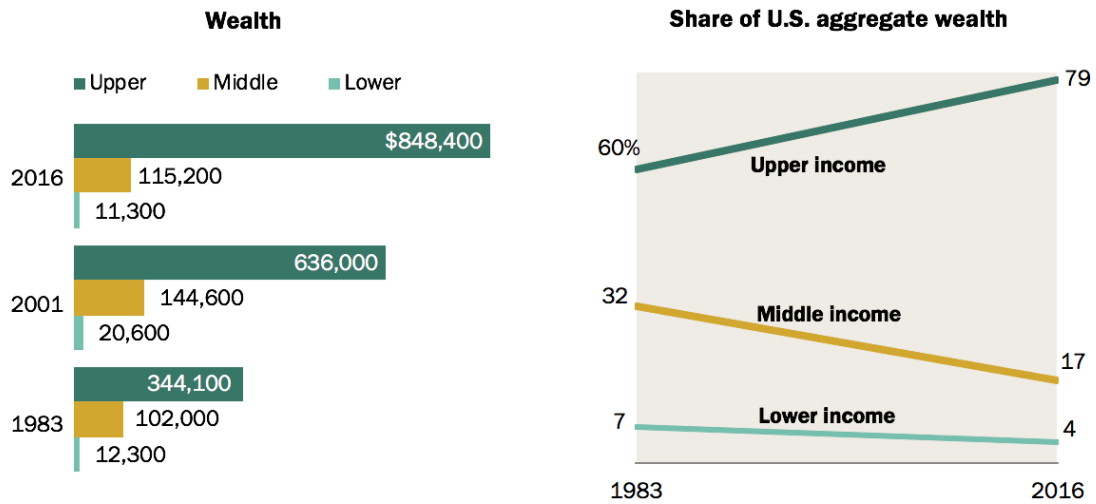
“Not when you are poor, with nowhere to go,” replies his Iranian masseur, a young man hoping for asylum in Britain. Eyre’s new play, his first after a long successful career of directing, was written during the levelling conditions of the Covid lockdown and was originally to be called *Zero Hours*, he has revealed. He sets his drama at a public school on the evening of a celebratory meal in honour of a renowned and self-satisfied paediatrician who has been knighted. The evening, however, is punctured by the interventions of the catering team and by the contrasting political views of the surgeon’s two children.

Eyre targets the complacency of those who become removed from the experiences of ordinary people. And he gives an idealistic young teenager some revolutionary zeal. Sarah, 18, tells her family that despite the pandemic “we are still slaves”. She goes on to quote enduring lines from Sir Thomas More’s *Utopia*: “When I consider any social system that prevails in the modern world, I can’t, so help me God, see it as anything but a conspiracy of the rich to advance their own interests under the pretext of organising society.”

We may think we are on the point of bringing about social change, she says, but these words were written, she points out, in 1516.

The gaps in wealth between upper-income and middle- and lower-income families are rising, and the share held by middle-income families is falling

Median family wealth, in 2018 dollars, and share of U.S. aggregate family wealth, by income tier



Note: Families are assigned to income tiers based on their size-adjusted income.

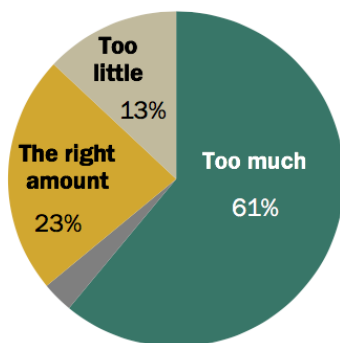
Source: Pew Research Center analysis of the Survey of Consumer Finances.

"Most Americans Say There Is Too Much Economic Inequality in the U.S., but Fewer Than Half Call It a Top Priority"

PEW RESEARCH CENTER

Most Americans say there's too much inequality in the U.S.

% saying there is ___ economic inequality in the country these days



Note: Share of respondents who didn't offer an answer shown but not labeled.

Source: Survey of U.S. adults conducted Sept. 16-29, 2019.

"Most Americans Say There Is Too Much Economic Inequality in the U.S., but Fewer Than Half Call It a Top Priority"

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