Exemples de sujets de leçon

The “judgement of the eye” (2.1.15, p. 82) in *Love’s Labour’s Lost*.

“Heavenly rhetoric” (4.3.52, p. 119) in *Love’s Labour’s Lost*.

Diplomacy in *Love’s Labour’s Lost*.

Scripts in *Love’s Labour’s Lost*.

Marks and scars in *The Last of the Mohicans*.

“The signs of the forest” (p. 264) in *The Last of the Mohicans*.

Wildness in *The Last of the Mohicans*.

Staging war in *The Last of the Mohicans*.

Pleasure in *Sense and Sensibility* (the novel and the film).

Trust in *Sense and Sensibility* (the novel and the film).

“The business of self-command” (p. 79) in *Sense and Sensibility* (the novel and the film).

“[T]he appearance of secrecy” (p. 181) in *Sense and Sensibility* (the novel and the film).

Excess in *The Importance of Being Earnest*.

Repetition in *The Importance of Being Earnest*.

Inversion in *The Importance of Being Earnest*.

Codes in *The Importance of Being Earnest*.

“a small I Am” (“Budgie”, p. 37) in *The Burning Perch*.

“[A] living language” (p. 9) in *The Burning Perch*.

“[M]y far-near country, my erstwhile” (p. 38), in *The Burning Perch*.

“[M]oments caught between heart-beats” (p. 47) in *The Burning Perch*.
Houses in *Dance of the Happy Shades*.

Surface and depth in *Dance of the Happy Shades*.


Transgression in *Dance of the Happy Shades*.

Stillness in *Falling Man*.

Intimacy in *Falling Man*.

Testimony in *Falling Man*.

The aesthetics of destruction in *Falling Man*.

**Exemples de sujets de commentaire**

William Shakespeare, *Love’s Labour’s Lost*

Act 1, scene 2, lines 1-60, p. 74-77.

Act 3, scene 1, lines 59-117, p. 96-98


James Fenimore Cooper, *The Last of the Mohicans*

“Duncan now ventured to look at his companions” (p. 99) … “hid him entirely from sight” (p. 100).

“Large piles of brush lay scattered” (p. 269) … “the active and courageous stranger was lost” (p. 270).

“Encumbered by his rifle” (p. 379) … “fell dead at his feet” (p. 380).

Jane Austen, *Sense and Sensibility*

“Miss Dashwood had a delicate complexion” (p. 35) … “Marianne was softened in a moment” (p. 37).

“The evening passed off in the equal indulgence of feeling” (p. 63) … “knowledge of his intentions” (p. 65).
“Unaccountable, however, as the circumstances of his release might appear” (p. 273) … “amiable and obliging” (p. 275).

Oscar Wilde, *The Importance of Being Earnest*

“All women become like their mothers” (p. 21) … “no definite object of any kind” (p. 22).

“Cecily (Picks up books …)” (p. 27) … “I feel better already” (p. 28).

“Jack. I beg your pardon for interrupting you” (p. 52) … “reconsider your decision” (p. 53).

Louis MacNeice, *The Burning Perch*


Don DeLillo, *Falling Man*

“The front doors were blown in” (p. 26) … “dialogue and close-ups” (p. 27).

“He began to think into the day” (p. 65) … “We go home now,’ Justin said” (p. 66).

“There was a show of Morandi paintings” (p. 209) … “her mother’s last days” (p. 211).

Alice Munro, *Dance of the Happy Shades*

“Thanks for the ride”: “Lois’s mother and I sat down” (p. 50) … “anywhere round here!” (p. 51).

“The office”: “He knocked on my door” (p. 71) … “shut the door” (p. 73).

“The Peace of Utrecht”: “Everything has been taken away from me” (p. 199) … “guilty estrangement” (p. 201).