

## TABLE DES MATIÈRES

### 1. Imaginaires..... 5

#### Axe d'étude 1 L'imagination créatrice et visionnaire ..... 7

1. *A Midsummer Night's Dream* (1594-95) by William Shakespeare..... 8
2. "The Ancient of Days" (1794) by William Blake ..... 13
3. *Biographia Literaria* (1817) – "Fancy and imagination"  
by Samuel Taylor Coleridge..... 15
4. "The Lady of Shalott" (1833) by Alfred Tennyson..... 19
5. *Ophelia* (1851-1852) by John Everett Millais..... 24
6. *Alice's Adventures in Wonderland* (1865) by Lewis Carroll..... 27
7. *The Wonderful Wizard of Oz* (1900) by L. Frank Baum..... 32
8. "I, Robot" (1950) by Isaac Asimov ..... 36
9. *The Dumb Waiter* (1957) by Harold Pinter ..... 39

#### Axe d'étude 2 Imaginaires effrayants..... 41

10. *The Nightmare* (1781) by Henry Fuseli ..... 42
11. *The Mysteries of Udolpho* (1794) by Ann Radcliffe ..... 44
12. *Frankenstein* (1818) by Mary Shelley ..... 49
13. *Dracula* (1897) by Bram Stoker..... 54
14. *The Turn of the Screw* (1898) by Henry James ..... 63
15. *The Shining* (1980) by Stanley Kubrick..... 69
16. *Sleepy Hollow* (1999) by Tim Burton..... 73

#### Axe d'étude 3 Utopies et dystopies..... 77

17. *Gulliver's Travels* (1726 amended 1735) by Jonathan Swift..... 78
18. *News from Nowhere* (1891) by William Morris..... 83
19. *Gattaca* (1997) directed by Andrew Niccol and *Brave New World* (1932)  
by Aldous Huxley..... 85
20. Examples of utopian architecture (1935) by Frank Lloyd Wright ..... 89
21. *Fahrenheit 451* (1953) by Ray Bradbury and *1984* (1949) by George Orwell..... 93
22. *The Handmaid's Tale* (1985) by Margaret Atwood ..... 97

**2. Rencontres.....103****Axe d'étude 1 L'amour et l'amitié .....105**

23. *Romeo and Juliet* (1597) by William Shakespeare.....106  
 24. *As You Like It* (1599) by William Shakespeare .....112  
 25. "Mr and Mrs Andrews" (c.1750) and "Mr and Mrs William Hallett" (1785)  
     by Sir Thomas Gainsborough by Thomas Gainsborough .....118  
 26. *Pride and Prejudice* (1813) by Jane Austen.....122  
 27. *North and South* (1855) by Elizabeth Gaskell .....127  
 28. "O Captain, my Captain!" (1865) by Walt Whitman.....131  
 29. "Funeral Blues" (1938) by W.H. Auden .....134  
 30. "When I'm sixty-four" (1967) by The Beatles .....138

**Axe d'étude 2 Relation entre l'individu et le groupe .....141**

31. *Pamela* (1740) by Samuel Richardson.....142  
 32. *The Awakening* (1899) by Kate Chopin.....148  
 33. *Winesburg, Ohio* (1919) by Sherwood Anderson.....152  
 34. *Daughters of Revolution* (1932) by Grant Wood .....158  
 35. *Lord of the Flies* (1954) by William Golding .....160

**Axe d'étude 3 La confrontation à la différence .....163**

36. *Robinson Crusoe* (1719) by Daniel Defoe .....164  
 37. *Robinson Crusoe* (1719) by Daniel Defoe .....168  
 38. "I Have A Dream" Speech (1963) by Dr Martin Luther King, *New Kids  
     in the Neighborhood* (1967) by Norman Rockwell.....170  
 39. *A Lesson before dying* (1993) by Ernest J. Gaines .....173  
 40. "Bride and Prejudice" (2004) by Gurinder Chadha.....175

**3. Étude d'une œuvre complète.....183****Étude 1 Edgar Allan Poe .....185**

41. *The Fall of the House of Usher* (1839) by Edgar Allan Poe (extract 1) .....186  
 42. *The Fall of the House of Usher* (1839) by Edgar Allan Poe (extract 2) .....189  
 43. *The Fall of the House of Usher* (1839) by Edgar Allan Poe (extract 3) .....191  
 44. *The Tell-Tale Heart* (1843) by Edgar Allan Poe (extract 1).....194  
 45. *The Tell-Tale Heart* (1843) by Edgar Allan Poe (extract 2).....196  
 46. *The Tell-Tale Heart* (1843) by Edgar Allan Poe (extract 3).....198

## **Étude 2 Oscar Wilde ..... 201**

47. *The Importance of Being Earnest* by Oscar Wilde, Act I (extract 1) ..... 203  
48. *The Importance of Being Earnest* by Oscar Wilde, Act I (extract 2) ..... 206  
49. *The Importance of Being Earnest* by Oscar Wilde, Act II (extract 3) ..... 209

## **Étude 3 John Steinbeck ..... 213**

50. *Of Mice and Men* (1937) by John Steinbeck (extract 1) ..... 215  
51. *Of Mice and Men* (1937) by John Steinbeck (extract 2) ..... 216  
52. *Of Mice and Men* (1937) by John Steinbeck (extract 3) ..... 217

## **Étude 4 George Orwell ..... 219**

53. *Animal Farm* (1945) by George Orwell (extract 1) ..... 222  
54. *Animal Farm* (1945) by George Orwell (extract 2) ..... 223  
55. *Animal Farm* (1945) by George Orwell (extract 3) ..... 225

## **Étude 5 Harper Lee ..... 227**

56. *To Kill a Mockingbird* (1960) by Harper Lee (extract 1) ..... 229  
57. *To Kill a Mockingbird* (1960) by Harper Lee (extract 2) ..... 230  
58. *To Kill a Mockingbird* (1960) by Harper Lee (extract 3) ..... 231

## **Étude 6 Mark Haddon ..... 233**

59. *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon  
(extract 1) ..... 235  
60. *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon  
(extract 2) ..... 236  
61. *The Curious Incident of the Dog in the Night-Time* (2003) by Mark Haddon  
(extract 3) ..... 238

## **4. Références littéraires ..... 241**

- I. Social and historical background ..... 243  
II. Main literary movements ..... 249  
III. Literature Nobel Prizes ..... 255

<b>IV. Literary background and illustrative texts .....</b>	<b>256</b>
A. English literature and the Middle Ages .....	256
62. <i>The Canterbury Tales</i> (1386) by Geoffrey Chaucer .....	257
B. Literature and the Renaissance.....	258
63. Prologue – <i>Romeo and Juliet</i> (1597) by William Shakespeare .....	258
C. Literature and Restoration and Augustan period .....	259
64. Chapter XXIII: " <i>I Call Him Friday</i> " – <i>Robinson Crusoe</i> (1719) by Daniel Defoe .....	259
D. Literature and the Romantic period .....	260
65. "The Schoolboy" (1794) by William Blake .....	261
E. Literature and the Victorian period.....	262
66. The Key-Note (Book 1, chapter 5): <i>Hard Times</i> (1854) by Charles Dickens .....	262
F. Literature and modern times .....	263
67. <i>Lord of the Flies</i> (1954) by William Golding .....	264
<b>V. Index of authors in alphabetical order with text references .....</b>	<b>265</b>
<b>VI. Glossary.....</b>	<b>269</b>

## 5. Références grammaticales..... 275

<b>I. Le groupe nominal .....</b>	<b>277</b>
1. Les articles en anglais .....	277
A. Emploi de l'article Ø / A / AN .....	277
B. Emploi de l'article défini THE .....	278
2. SOME, ANY, NO.....	280
A. SOME, ANY, NO .....	280
B. Rappel des composés de SOME, ANY, NO .....	281
3. Les quantifiEURS .....	281
4. Les prépositions .....	282
5. Le génitif .....	284
<b>II. Le groupe verbal.....</b>	<b>285</b>
6. Le présent simple et le présent en BE + ING.....	285
A. Le présent simple.....	285
B. Le présent en BE + ING.....	285

<b>7. Référence au passé.....</b>	<b>286</b>
A. Le présent.....	286
B. Le présent modal .....	288
<b>8. Référence à l'avenir.....</b>	<b>289</b>
A. Le modal <i>WILL</i> .....	289
B. La construction BE GOING TO.....	290
C. La forme en BE + ING .....	290
D. La forme simple + marqueur temporel .....	290
E. Le modal <i>WILL</i> + BE + ING.....	290
F. Autres possibilités pour référer à l'avenir (liste non exhaustive).....	290
<b>9. WOULD : le conditionnel et autres emplois (fréquentatif et après WISH) .....</b>	<b>291</b>
<b>10. Les aspects BE + ING et HAVE + EN.....</b>	<b>292</b>
<b>11. Le plus-que-parfait français et le « past perfect » anglais .....</b>	<b>293</b>
A. Morphologie .....	293
B. Tableau des divers emplois du plus-que-parfait en anglais.....	294
<b>12. Les modaux (forme simple, modal + base verbale) .....</b>	<b>294</b>
<b>13. Les modaux (forme en modal + HAVE + participe passé) .....</b>	<b>296</b>
<b>14. FOR / SINCE / AGO.....</b>	<b>297</b>
A. La traduction de « depuis » par FOR / SINCE.....	297
B. Emploi de AGO + présent .....	298
<b>15. Gérondif (V-ING) ou infinitif en TO ? .....</b>	<b>298</b>
 <b>III. La phrase.....</b>	<b>300</b>
<b>16. Discours direct et discours indirect.....</b>	<b>300</b>
<b>17. La proposition infinitive .....</b>	<b>301</b>
A. La proposition infinitive suivie d'un infinitif en TO .....	301
B. La proposition infinitive suivie de la base verbale (infinitif sans TO) .....	301
<b>18. La proposition relative .....</b>	<b>302</b>
A. La proposition relative descriptive .....	302
B. La proposition relative déterminative .....	303
<b>19. La voix passive.....</b>	<b>305</b>
<b>20. Les phrases complexes .....</b>	<b>306</b>
A. Les subordonnées complétives.....	306
B. Les subordonnées circonstancielles les plus courantes.....	306
C. Verbes à plusieurs constructions .....	310