

Lycée Municipal d'Adultes

LELE Littérature en Langue Etrangère

ANGLAIS

Descriptif Baccalauréat 2015.

- **THEME 1** - The Imaginary – L'Imaginaire
- **THEME 2** - Travel, Exile, Initiation Narratives – Voyage, Exile et Récits d'initiation.
- **THEME 3** - The 'I' and the Eye – Le Je et le Jeu
- **THEME 4** - Characters and Avatars – Le Personnage, ses Figures, ses Avatars.
- **THEME 5** - The Writer in His Century – L'Ecrivain dans son Siècle.
- **THEME 6** - Meeting the Other, Love and Friendship. - La Rencontre avec l'Autre, l'Amour et l'Amitié.

QUESTIONS

- Why do split personality heroes fascinate us?
- What literary techniques are used to spark our imagination?
- What kind of heroes are created to scare us?
- Where are scary stories set?
- What scientific elements are used to mix reality and fiction?

TEXTS

- Extracts from *The Strange Case of Dr Jekyll and Mr Hyde*, by Robert Louis Stevenson, 1886.
- Extract from *Varney the Vampire*, by James Malcolm Rymer, 1845.
- Extract from *Dracula* by Bram Stoker, 1897.
- Extract from *Twilight* by Stephenie Meyer, 2005.
- Extract from *The Picture of Dorian Gray*, by Oscar Wilde, 1891.
- Extract from *The Island of Dr Moreau*, H. G. Wells, 1896.
- Extract from *1984*, by George Orwell, 1948.

Personal documents

Texts

- The Yellow Wall Paper, by Charlotte Perkins Gilman, 1892.
- Frankenstein by Mary Sheley, 1818.
- The Tell Tale Heart by Edgar Allan Poe, 1843.
- The Raven by Edgar Allan Poe, 1845.

Films & Images

- Fahrenheit 451 by François Truffaut, 1966.
- Dr Jekyll and Mr Hyde by Victor Fleming, 1941.
- Jekyll TV series, by Steven Moffat 2007.
- Nosferatu, by Murnau, 1922.
- Dracula, by Francis Ford Coppola, 1992.
- The Nightmare, by J. H. Fuseli, 1791.
- The Black Paintings by Goya, 1820.
- The Tell-Tale Heart by Edgar Allan Poe graphic novel by Richard Corben.
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QUESTIONS

- Why do writers treasure islands?
- How are islands represented?
- How is the hero transformed on an island?
- How are the hero's ordeals represented?
- How are reality and fiction blurred on an island?

TEXTS

- Extract from *The Island of Dr Moreau*, Herbert George Wells, 1896.
- Extract from *Coral Island*, by Robert Michael Ballantyne, 1858.
- Extracts from *Lord of the Flies* by William Golding, 1954.
- Extract from *Shutter Island*, by Dennis Lehane, 2003.
- *Extract from Robinson Crusoe*, by Daniel Defoe, 1719.
- *Extract from Gulliver's Travels*, by Jonathan Swift, 1726.

Personal documents

Texts

- *Why writers treasure islands ?* by Ben Myers, TheGuardian.com/books
- *The Tempest*, by William Shakespeare, 1611.
- *The Old Man and the Sea*, Ernest Hemingway, 1951.
- *Concrete Island*, by J. G. Ballard, 1974.

Films & Images

- *Cast Away*, by Robert Zemeckis, 2000.
- *The Beach*, Danny Boyle, 2000.
- *Lost*, TV series, 2004.
- *Shutter Island* by Martin Scorsese, 2010.

QUESTIONS

- How difficult is it to represent oneself?
- How is the memory process translated into writing?
- Can we trust the writer?
- What narrative techniques are used and twisted?
- Why do writers write their autobiography?
- What urges us to read intimate and private writings?
- How are points of view distorted?

TEXTS

- Extract from an *Angel at my Table* by Janet Frame, 1984.
- Extract from *The Autobiography of W. E. Burghardt Du Bois*, by W. E. B. Du Bois, 1968.
- Extract from *Moab Is My Washpot: An Autobiography*, by Stephen Fry, 1997.
- Extract from *The Yellow Wallpaper* by Charlotte Perkins Gilman, 1892.

Personal documents

Texts

- Extract from *Memoirs of the Second World War*, by Winston Churchill, 1940-45.
- Extract from, *Le Pacte Autobiographique* by Philippe Lejeune, 1975.
- Extract from *The Collected Autobiographies of Maya Angelou*, by Maya Angelou, 2004.

Films & Images

- *Double Self-Portrait*, by Egon Schiele, 1915.
- *Self-Portrait as a Heel*, by J. M. Basquiat, 1982.
- *Self-Portrait*, by Francis Bacon, 1971.
- *Reflection*, by Lucian Freud, 1985.
- Interview about the Fry chronicles, 2001.
- *Vincent* by Tim Burton, 1982.
- *Apricot* by Ben Briand, 2009.

QUESTIONS

- How to identify a hero?
- How does the author find himself in his characters?
- What's left of the hero in modern writings?
- Can a setting become a character?
- What are the avatars of the American Dream hero?

TEXTS

- Extract from *Fahrenheit 451* by Ray Bradbury, 1953
- Extracts from *The Great Gatsby* by F. S. Fitzgerald, 1925.
- Extract from *On The Road* by Jack Kerouac, 1957.
- Extract from *The Picture of Dorian Gray*, by Oscar Wilde, 1891.
- Extracts from *The Strange Case of Dr Jekyll and Mr Hyde*, by Robert Louis Stevenson, 1886.

Personal documents

TEXTS

- Extract from *Richard III*, by William Shakespeare, 1591.
- Extract from *Doctor Faustus*, by Christopher Marlowe, 1604.
- Extract from *Paradise Lost*, by J. Milton, 1667.
- Extract from *The Luck of Barry Lyndon*, by W. M. Thackeray, 1844.
- Extract from *Of Mice and Men* by John Steinbeck, 1937.
- Extract from *Brighton Rock*, by Graham Greene, 1938.
- Extract from *Casino Royale*, by Ian Fleming, 1953

Films & Images

- *Lolita* by Stanley Kubrick, 1962
- *Barry Lyndon* by Stanley Kubrick, 1975
- *Fahrenheit 451* by François Truffaut, 1966.
- *Dr Jekyll and Mr Hyde* by Victor Fleming, 1941.
- *Jekyll* TV series, by Steven Moffat 2007.
- *Vincent* by Tim Burton, 1982.

QUESTIONS

- How do detective novels reveal the urban space and fears?
- How is suspense created?
- How do we relate to the detective?
- How do investigation techniques mirror the reading process?
- What changed between the detective story and the American thriller?
- What other literary genres are echoes in detective stories?
- How can we define the character of the 'private eye'?

TEXTS

- *Extract from The Murders in the Rue Morgue*, by Edgar Allen Poe, 1841
- *Extract from The Moonstone*, by Wilkie Collins, 1868.
- *Extract from Blackmailers Don't Shoot* by Raymond Chandler, 1933.
- *Extract from Dark Passage*, by David Goodis, 1946.
- *Extract from The Talented Mr. Ripley* by Patricia Highsmith, 1955.

Personal documents

Films & Images

- BBC adaptation, *The Moonstone*, 1997.
- Television series, *Inspector Morse* 1987-1993; *Murder rooms*, *The Dark beginnings of Sherlock Holmes*, 2000-2001; *Sherlock*, 2011-2013.
- HAWKES H., *The Big Sleep*, 1946.
- DAVES D., *Dark Passage*, 1947.
- Television series, *Inspector Morse* 1987-1993.
- *Philip Marlowe, Private Eye* HBO series 1983-1986.

QUESTIONS

- How to discover oneself through the other's difference?
- What obstacles can prevent friendship?
- How important is the social context in defining one's identity?
- Is love stronger than prejudices?
- What narrative techniques fill in gaps between the characters?
- How does language reveal oppression?

TEXTS

- Extract from *A Dry White Season*, by A. Brink, 1979.
- Extract from *Cal*, by B. Maclaverty, 1983.
- Extract from, *Cry Freedom*, by J. Briley, 1987.
- *Extract from A Lesson Before Dying*, by E. J. Gaines, 1993.
- *Extract from Eureka Street*, by R. M. Wilson, 1996.
- Extract from *The Help*, by K. Stockett, 2009.
- Extract from *Walk Well, My Brother* by Farley Mowat, 1975.

Personal documents

Films & Images

Cry Freedom, by R. Attenborough, 1987

The Help, by Tate Taylor, 2011.

The Snowwalker, by C. M. Smith, 2003.

The Piano, by Jane Campion, 1993.

***Ae Fond Kiss...* by Ken Loach, 2000.**

Tickets, 2005, by A. Kiarostami, Ken Loach and Ermanno Olmi.

