

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*.

“[T]he ordinary world” (“Red Dress-1946”, p. 160) 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

Act 4, scene 3, lines 16-74, p. 118-20.

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*

“Algernon. 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*

“Pet shop,” “Flower Show,” p. 8-9.

“Ravenna,” “Constant,” p. 20-21.

“Memoranda to Horace,” sections II and III, p. 38-40.

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).