

Coordination Joël **Cascade**

M A N U E L

SÉRIE L

1^{re} et T^{le}

Enjoy Literature

Conforme au
programme officiel

Initiation à la littérature de langue anglaise



MANFIELD



POE



SHAKESPEARE



BRONTË

Enjoy Literature

Initiation à la littérature de langue anglaise

Conforme
au programme
officiel

Sous la direction de **Joël Cascade**
Professeur agrégé d'anglais en classes préparatoires
Lycée Bellepierre, Saint-Denis-de-la-Réunion

Caroline Besnard
Professeur agrégé d'anglais
Lycée Jules Ferry, Versailles

Guillaume Dubosc
Professeur agrégé d'anglais
Lycée Paul Moreau, Bras-Panon (Réunion)

Laetitia Godefroy
Professeur agrégé d'anglais
Lycée Aristide Briand, Évreux (Rouen)



Cet ouvrage, *Enjoy literature*, s'adresse prioritairement aux élèves du cycle terminal L des lycées, qui suivent à présent un enseignement de littérature étrangère en langue étrangère. Plus généralement, il peut convenir pour tout élève du cycle terminal des lycées, dans le cadre de la culture générale en anglais et d'une initiation à la littérature britannique et américaine, ainsi que pour toute personne qui souhaite découvrir la richesse de la littérature de langue anglaise à travers des thématiques, des grands auteurs et des mouvements littéraires.

Le but visé est d'offrir aux élèves du cycle terminal des classes de premières et terminales une initiation à la littérature en anglais, de leur permettre de situer un texte dans son contexte historique ou dans un mouvement littéraire spécifique, de leur faire découvrir de grands auteurs britanniques et américains, des textes célèbres, ainsi que les grands mouvements littéraires et les thématiques qui s'y rapportent. Face à l'espace littéraire immense du monde anglo-saxon, il va sans dire qu'il nous a fallu faire un choix de textes parmi cette multiplicité, en privilégiant dans notre corpus les grands textes classiques. L'approche ne peut pas être exhaustive et d'autres choix sont possibles bien entendu. De même, un enseignant qui souhaiterait faire étudier ces textes à ses élèves pourrait tout à fait réaliser des coupes supplémentaires pour ne faire étudier que l'essentiel à certains élèves.

Ce manuel de 46 textes est composé de 7 chapitres, conformes au programme officiel publié par le B.O. :

- Chapitre 1 : Je de l'écrivain et jeu de l'écriture/**The Voice of the Writer Playing with Words**
- Chapitre 2 : La rencontre avec l'autre, l'amour, l'amitié/**Meeting People, Love and Friendship**
- Chapitre 3 : Le personnage, ses figures et ses avatars/**Characters – from Evolution to Metamorphosis**
- Chapitre 4 : L'écrivain dans son siècle/**The Writer in his or her Time**
- Chapitre 5 : Voyage, parcours initiatique, exil/**Travelling, Initiatory Journey, Exile**
- Chapitre 6 : L'imaginaire/**Imagination at Work**
- Chapitre 7 : Repères/**Landmarks**

Les mots en caractères gras suivis d'un astérisque, que vous rencontrerez dans les chapitres, se trouvent dans le glossaire à la fin du manuel.

L'approche suivie permet de faciliter « l'entrée » dans le texte et la thématique proposée :

- Chaque chapitre commence par une présentation sommaire, les « **starting blocks** », qui donne les grandes lignes, parfois des définitions, sorte de pré-requis pour aborder les textes de façon plus confiante.
 - Chaque texte est illustré par une iconographie de l'époque ou d'images récentes extraites des reproductions contemporaines par exemple.
1. Avant d'aborder le texte sont proposées des activités de **PRE-READING**. Cette entrée en matière permet de mieux s'armer pour la compréhension des textes, dont le vocabulaire jugé difficile pour des 1res et Tles est systématiquement traduit en français dans un encadré. Parfois, deux extraits peuvent aussi être proposés, ce qui permet de les contraster.

2. Dans les questions du **FOCUS ON** l'extrait est davantage interrogé par rapport aux grandes thématiques qu'il représente, par rapport au contexte historique auquel il peut renvoyer, par rapport aux mouvements littéraires dans lesquels il s'inscrit, que par rapport à la grammaire du texte. L'objectif suivi est de permettre à l'élève de mieux construire un parcours de lecture cohérent et pertinent, de l'amener vers plus d'autonomie, de découvrir les textes, avant tout pour le plaisir de lire.
3. Un **BRANCHING OUT** offre la possibilité d'explorer d'autres médias ou un autre texte qui permet à l'élève d'établir un lien direct avec le texte proposé.
4. Des propositions de **TASKS** suivent, prolongement logique pour continuer à « bâtir du sens » à partir du texte en se l'appropriant : l'élève devient critique littéraire sur un court extrait, doit présenter par exemple un résumé pour le journal du lycée en anglais, doit proposer des activités de réécriture, transposer un texte d'un genre vers un autre (un extrait de roman vers une pièce de théâtre par exemple), imaginer une suite possible à l'extrait, moduler un point de vue, ré-écrire à la manière de...etc. Le champ des activités proposées est vaste et très varié.
5. *Last but not least*, le texte est aussi une invitation à découvrir d'autres textes, à écouter une version oralisée faite à partir de l'extrait écrit par exemple, à découvrir le film ou d'autres transpositions possibles. C'est le but du **IF YOU FEEL LIKE...**, qui pourra aussi servir à apporter une touche personnelle à votre dossier par le choix d'un document parmi ceux proposés.

EXAM FILES : à la fin de chaque chapitre illustrant une thématique, un dossier est proposé pour une meilleure préparation à l'épreuve orale à l'examen. En totalité, ce sont donc **6 dossiers** qui sont proposés pour vous guider.

Notre souhait le plus vif est que cet ouvrage soit pour toute personne qui souhaite s'initier à la littérature de langue anglaise, un tremplin vers la découverte de grands textes qui ont fait de la littérature un moment de plaisir et de découverte d'autres espaces, d'une culture littéraire qui aidera l'apprenant à se créer de solides repères qui le conduiront vers plus d'autonomie, tant sur le plan linguistique que culturel, en privilégiant la lecture littéraire plutôt que la lecture analytique.

Les auteurs

TABLE DES MATIÈRES

Remerciements	2	4 L'écrivain dans son siècle	113
Préface	3	Texte 21 <i>Oliver Twist</i> (1837) by Charles Dickens	115
1 Je de l'écrivain et jeu de l'écriture	5	Texte 22 <i>The Great Gatsby</i> (1925) by Scott Fitzgerald	120
Texte 1 <i>Songs of Innocence and of Experience</i> (1789-1793) by William Blake	7	Texte 23 <i>The Grapes of Wrath</i> (1939) by John Steinbeck	126
Texte 2 "(The) Daffodils" (1804) by William Wordsworth	11	Texte 24 <i>The Red Badge of Courage</i> (1895) by Stephen Crane	133
Texte 3 "The Oval Portrait" (1842) by Allan Edgar Poe	15	Texte 25 <i>First World War poetry</i> (1914-1918) by Brooke and Owen	138
Texte 4 "The Canary" in <i>The Dove's Nest and Other Stories</i> (1923) by Katherine Mansfield	21	Texte 26 <i>A Farewell to Arms</i> (1929) by Ernest Hemingway	143
Texte 5 <i>I Know Why the Caged Bird Sings</i> (1969) by Maya Angelou	26	Texte 27 <i>The Moonstone</i> (1868) by Wilkie Collins	148
Texte 6 "An Unauthorized Autobiography of Me" (2000) by Sherman Alexie	30	Exam file 4 The writer in his or her time	156
Texte 7 <i>Any Human Heart</i> (2002) by William Boyd	34	5 Voyage, parcours initiatique, exil	159
Exam file 1 The voice of the writer playing with words	38	Texte 28 <i>The Adventures of Huckleberry Finn</i> (1885) by Mark Twain	161
2 La rencontre avec l'autre, l'amour, l'amitié	41	Texte 29 <i>Lord Jim</i> (1900) by Joseph Conrad	165
Texte 8 <i>As You Like It</i> (1599) by William Shakespeare	43	Texte 30 <i>Great Expectations</i> (1841) by Charles Dickens	169
Texte 9 <i>Pamela</i> (1740) by Samuel Richardson	49	Texte 31 <i>On the Road</i> (1957) by Jack Kerouac	173
Texte 10 <i>Pride and Prejudice</i> (1813) by Jane Austen	55	Texte 32 & 33 <i>Gulliver's Travels</i> (1726 amended 1735) by Jonathan Swift	177
Texte 11 "O Captain, my Captain!" (1865) by Walt Whitman	60	Texte 34 "The Road Not Taken" (1920) by Robert Frost	182
Texte 12 <i>Of Mice and Men</i> (1937) by John Steinbeck	63	Exam file 5 Travelling, Initiatory Journey, Exile	184
Texte 13 "Funeral Blues" (1938) by W.H. Auden	68	6 L'imaginaire	187
Exam file 2 Meeting people, love and friendship	72	Texte 35 <i>Frankenstein</i> (1818) by Mary Shelley	189
3 Le personnage, ses figures et ses avatars	75	Texte 36 <i>Dracula</i> (1897) by Bram Stoker	194
Texte 14 <i>Ivanhoe</i> (1819) by Sir Walter Scott	77	Texte 37 <i>The Turn of the Screw</i> (1898) by Henry James	200
Texte 15 <i>The Hobbit</i> (1937) by J.R.R. Tolkien	82	Texte 38 <i>Alice's Adventures in Wonderland</i> (1865) by Lewis Carroll	206
Texte 16 <i>Richard III</i> (1597) by William Shakespeare	87	Texte 39 <i>The Dumb Waiter</i> (1957) by Harold Pinter	211
Texte 17 <i>Lord Jim</i> (1900) by Joseph Conrad	91	Texte 40 <i>Fahrenheit 451</i> (1953) by Ray Bradbury	216
Texte 18 <i>Jane Eyre</i> (1847) by Charlotte Brontë	95	Exam file 6 Imagination at Work	222
Texte 19 <i>The Scarlet Letter</i> (1850) by Nathaniel Hawthorne	101	7 Repères/Landmarks	225
Texte 20 <i>A Lesson Before Dying</i> (1993) by Ernest J. Gaines	106	Index of authors	251
Exam file 3 Characters: from Evolution to Metamorphosis	110	Glossary	253

Richard III (1597) by William Shakespeare

PRE-READING ACTIVITIES



1. These two paintings represent Richard III. (In the play, he is referred to as Duke of Gloucester until he becomes king.)
 - a. Find visual elements which are similar in these two representations of Richard, Duke of Gloucester.
 - b. Focusing on the picture on the right, what aspect of Richard's personality is the painter trying to reveal through his body language?
 - c. How is this idea conveyed in the other picture?
2. After analyzing those pictures, write a short description of the type of character Richard might be.



To understand this extract, you need to take into account the following background.

Background

During the 15th century, the government of England had not been stable until the reign of Henry VII—the first Tudor. Indeed, the War of the Roses opposed the houses of York and Lancaster in their bids for the throne from 1455 to 1485. Both houses claimed they deserved to inherit the kingdom and they endeavoured to gain it through battle, coup or trickery. Richard III himself embodies the atmosphere of the time. When his brother Edward IV was shortly deposed in 1460 as Henry VI (a Lancaster) was reinstated, he followed his brother into exile, only to come back and help him recover the throne. After his brother's death, he was named Lord Protector of the King's son Edward V who was only 12, but he quickly usurped the throne and killed the rightful heirs—his nephews. His reign was short-lived though, since he was defeated at the battle of Bosworth two years later by Henry Tudor.



William SHAKESPEARE (1564-1616) was born in the now famous Stratford-upon-Avon. The Bard, as he is nicknamed, wrote 38 plays and is also famous for his sonnets. Such a success can be accounted for by the variety of his plays—tragedies, comedies and histories—and his ability to combine popular entertainment and a sense of poetic expression that shows in the many phrases he coined and that are commonly used in the English language. The Bard continues to influence theatre, and more generally literature and even cinema.

NOW, YOU CAN READ AND ENJOY THE TEXT

Act I scene 1 – *Richard III* (1597) by William Shakespeare

London. A street. Enter Richard, Duke of Gloucester, solus

GLOUCESTER

Now is the winter of our discontent

Made glorious summer by this sun of York;

And all the clouds that **lour'd** upon our house

In the deep **bosom** of the ocean buried.

5 Now are our brows **bound** with victorious **wreaths**;

Our bruised arms hung up for monuments;

Our **stern** alarums changed to merry meetings,

Our dreadful marches to delightful measures.

Grim-visaged war hath smooth'd his **wrinkled** front;

10 And now, instead of mounting **barded steeds**

To fright the souls of fearful adversaries,

He **capers** nimbly in a lady's chamber

To the lascivious pleasing of a lute.

But I, that am not shaped for sportive tricks,

15 Nor made to court an amorous looking-glass;

I, that am rudely **stamp'd**, and want love's majesty

To strut before a **wanton ambling nymph**;

I, that am **curtail'd** of this fair proportion,

Cheated of feature by dissembling nature,

20 Deformed, unfinish'd, sent before my time

Into this breathing world, **scarce** half made up,

And that so lamely and unfashionable

That dogs **bark** at me as I halt by them;

Why, I, in this weak **piping time** of peace,

25 Have no delight to pass away the time,

Unless to spy my shadow in the sun

And **descant** on mine own deformity:

And therefore, since I cannot prove a lover,
 To entertain these fair well-spoken days,
 30 I am determined to prove a villain
 And hate the **idle** pleasures of these days.
 Plots have I laid, inductions dangerous,
 By drunken prophecies, **libels** and dreams,
 To set my brother Clarence and the king
 35 In deadly hate the one against the other:
 And if King Edward be as true and just
 As I am subtle, false and treacherous,
 This day should Clarence closely be **mew'd up**,
 About a prophecy, which says that 'G'
 40 Of Edward's heirs the murderer shall be.
 Dive, thoughts, down to my soul: here
 Clarence comes.

VOCABULARY

lour'd: *peser (preterit)*

bosom: *sein*

bound: *ceint*

wreath: *couronne*

stern: *sinistres*

wrinkled: *ridé*

barbed steeds: *chevaux*

caparaçonnés

caper nimbly: *gambader*

allègrement

stamp'd: *taillé*

wanton ambling: *aux allures*

coquettes

curtail'd: *tronqué*

scarce: *à peine*

bark: *aboyer*

piping time: *(ici) languissante*

période

descant on: *décrire*

idle: *frivole*

libels: *calomnies*

mew'd up: *enfermé*

FOCUS ON

1. Focus on the first eight lines. What kind of atmosphere is described in these lines? What change has occurred?
2. Find other oppositions in the monologue.
3. Who is "He" (l.12)?
4. Focus on lines 14 to 31. How does Richard describe himself?
 - a. Find an **anaphora***; what effect does it have?
 - b. Focus on the enumeration of physical characteristics. What can you say about it?
5. Focus on lines 32 to the end. What scheme has Richard made? What is he trying to achieve?

Conclude

6. Does Richard correspond to the idea you have of a hero? Why or why not?
7. How could you characterize such a character?

BRANCHING OUT

In many novels, plays or movies, the hero faces his dark counterpart. These two are called **arch-enemies*** or **nemeses***.

- Here are a few of Shakespeare's characters. Do some research and match the hero with his arch-enemy.

Henry, Earl of Richmond

Romeo

Hamlet

Othello

Iago

Richard III

Tybalt

Claudius

TASK

* WRITING

You are a director and your lead actor does not know how to play this scene. You help him. Write the dialogue.

* ACTING

How would you stage this monologue? What would you choose to emphasize? Prepare to play the part.

If you feel like...



Further information to supplement your personal exam file



Reading

Shakespeare's historical plays:

First tetralogy: *Henry VI, Part 1*; *Henry VI, part 2*; *Henry VI, part 3*; *Richard III* (written in the early 1590s)

Second tetralogy: *Richard II*; *Henry IV, Part 1*; *Henry IV, part 2*; *Henry V* (written in the late 1590s)



Watching

Richard III (1955) by Laurence Olivier

Looking for Richard (1996) by Al Pacino – Interesting because Al Pacino shares his understanding of a few key scenes and wonders how he would direct these scenes.

Richard III (1995) by Richard Loncraine – Interesting because set in an alternative fascist setting.

On the question of heroes and their arch enemies:

Unbreakable (2000) by M. Night Shyamalan with Samuel L. Jackson and Bruce Willis

The Scarlet Letter (1850) by Nathaniel Hawthorne

PRE-READING ACTIVITIES

1. Look at the following painting by Hugues Merle (to see the colours, look it up on the Internet).
2. What type of portrait does it remind you of?
3. List their similarities and differences. Focus on, the clothes, the attitude, the face and the feelings...
4. Imagine the relationship between the woman and the child she is holding in her arms.
5. Have you noticed the letter A she is wearing on her bosom? What do you think this letter A stands for?



To understand this extract, you need to take into account the values of the Puritans.



Background

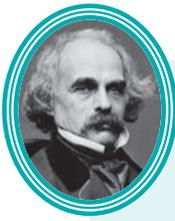
The Puritans were a devout Christian group who disagreed with the Church of England. Persecuted for their beliefs, they came to America. The first ones arrived on the Mayflower in 1620 and founded the thirteen colonies. They were called Puritans because they wanted to purify both the Church and their own lives so they advocated religious, social and moral reform.

When they arrived in America, the Puritans settled into the New England area and lived strictly pious lives, in which family and marriage were the basis of society.

They had strong values and ethics:

- Simplicity was the norm and anything excessive (clothes, decorations, even behavior, etc.) was seriously frowned upon and even punished.
- Emphasis on the work ethic and a society where idleness (the inclination not to work) was equated with sin.
- Adultery was considered the ultimate sin and was a capital offense. It was punished publicly, with the intention of inflicting shame and humiliation.
- Men were born sinners and remained sinners unless redeemed by God and no amount of good deeds could result in being saved.

The Scarlet Letter is set in 17th-century Puritan Salem, Massachusetts, during the years 1642 to 1649.



Nathaniel HAWTHORNE (1804-1864) was an American novelist and short-story writer born in Salem, Massachusetts. Most of his works are set in New England and are moral allegories with a Puritan inspiration and are considered part of the **Dark Romantic*** movement.

NOW, YOU CAN READ AND ENJOY THE TEXT

Chapter II: “The Market-Place” – The Scarlet Letter (1850) by Nathaniel Hawthorne

The scene takes place at the door of a prison.

The door of the jail being **flung** open from within, there appeared, in the first place, like a black shadow emerging into sunshine, the **grim** and **grisly** presence of the town-**beadle**, with a sword by his side and his staff of office in his hand. This personage prefigured and represented in his aspect the whole **dismal** severity
5 of the Puritanic code of law, which it was his business to **administer** in its final and closest application to the **offender**. Stretching forth the official staff in his left hand, he laid his right upon the shoulder of a young woman, whom he thus drew forward until, on the **threshold** of the prison-door, she **repelled** him, by an action marked with natural dignity and force of character, and stepped into the open
10 air, as if by her own **free-will**. She bore in her arms a child, a baby of some three months old, who **winked** and turned aside its little face from the too vivid light of day; because its existence, heretofore, had brought it acquainted only with the gray **twilight** of a dungeon, or other darksome apartment of the prison.

When the young woman—the mother of this child—stood fully revealed before
15 the crowd, it seemed to be her first impulse to **clasp** the infant closely to her **bosom**; not so much by an impulse of motherly affection, as that she might **thereby** conceal a certain **token**, which was **wrought** or **fastened** into her dress. In a moment, however, wisely judging that one token of her shame would but poorly serve to hide another, she took the baby on her arm, and, with a burning blush, and yet a **haughty**
20 smile, and a glance that would not be **abashed**, looked around at her townspeople and neighbors. On the breast of her gown, in fine red cloth, surrounded with an elaborate **embroidery** and fantastic **flourishes** of gold thread, appeared the letter A. It was so artistically done, and with so much fertility and gorgeous luxuriance of fancy, that it had all the effect of a last and **fitting** decoration to the **apparel** which
25 she wore; and which was of a splendor in accordance with the taste of the age, but greatly beyond what was allowed by the **sumptuary regulations** of the colony.

The young woman was tall, with a figure of perfect elegance, on a large scale. She had dark and abundant hair, so glossy that it threw off the sunshine with a gleam, and a face which, besides being beautiful from regularity of feature and

30 richness of complexion, had the impressiveness belonging to a marked brow and deep black eyes. She was lady-like, too, after the manner of the feminine gentility of those days; characterized by a certain state and dignity, rather than by the delicate, evanescent, and indescribable grace, which is now recognized as its indication. And never had Hester Prynne appeared more lady-like, in the

35 antique interpretation of the term, than as she issued from the prison. Those who had before known her, and had expected to behold her dimmed and obscured by a disastrous cloud, were astonished, and even startled, to perceive how her beauty shone out, and made a halo of the misfortune and ignominy in which she was enveloped. It may be true, that, to a sensitive observer, there was

40 something exquisitely painful in it. Her attire, which, indeed, she had wrought for the occasion, in prison, and had modelled much after her own fancy, seemed to express the attitude of her spirit, the desperate recklessness of her mood, by its wild and picturesque peculiarity. But the point which drew all eyes, and, as it were, transfigured the wearer,—so that both men and women, who had been

45 familiarly acquainted with Hester Prynne, were now impressed as if they beheld her for the first time,—was that SCARLET LETTER, so fantastically embroidered and illuminated upon her bosom. It had the effect of a spell, taking her out of the ordinary relations with humanity, and inclosing her in a sphere by herself.

VOCABULARY

fling (flung, flung) open:

ouvrir brusquement

grim: *sinistre*

grisly: *dur*

beadle: *bedeau*

dismal: *lugubre*

administer: *exercer*

offender: *délinquant, contrevenant*

threshold: *seuil*

repel: *repousser*

free-will: *libre arbitre*

wink: *cligner des yeux*

twilight: *crépuscule*

clasp: *êtreindre*

bosom: *poitrine*

thereby: *ainsi*

token: *signe*

wrought: *façonné*

fasten: *attaché*

haughty: *hautain*

abashed: *décontenancé*

embroidery: *broderie*

flourish: *floriture*

fitting: *adéquate*

apparel: *vêtement*

sumptuary regulations: *lois somptuaires (qui restreignent les dépenses de luxe)*

gentility: *raffinement*

dimmed: *estompé*

recklessness: *imprudence*

behold (beheld, beheld): *voir*

spell: *sort*

FOCUS ON

1. Find out basic information about the passage (where/who).
2. Focus on the town-beadle: how is he described and what does he represent/ symbolise?
3. Focus on the young woman:

Her behaviour:

- a. Fill in the following grid with what she does and how she does it.

What she does	How she does it
<i>"She repelled him" (l. 7)</i>	<i>"By an action marked with natural dignity and force of character" (l. 7-8)</i>

- b. What does it reveal about her?

Her physical aspect:

- c. What does the narrator focus on in his description?
d. Describe the reaction of the crowd (what they expected versus what they see).

Her dress

- e. § 3: what does her dress reveal about her and her position within the Puritan society?
f. *"The letter A" – "the SCARLET LETTER"*: what does the letter stand for? Could you find another word more in accordance with Hester's description?

Conclude

4. Sum up the elements in this passage which point to the fact that Hester Prynne is indeed the heroine of *The Scarlet Letter*.

BRANCHING OUT

1. In the chapter that you have just studied, Hester's *"first impulse"* (was) *"to clasp the infant closely to her bosom"*
a. Compare the role of *"the infant"* (etymology: the one who does not speak) in this first chapter to her role in the following extract, taken from chapter 16:

"Mother," said little Pearl, "the sunshine does not love you. It runs away and hides itself, because it is afraid of something on your bosom. ... It will not flee from me, for I wear nothing on my bosom yet!"

"Nor ever will, my child, I hope," said Hester.

"And why not, mother?" asked Pearl, stopping short. ... "Will it not come of its own accord, when I am a woman grown?"

- b. How does Pearl interpret the letter A?

2. As we saw in this passage, the choice of a woman as a main character often has an influence on the work and its impact.
Here is a list of famous heroines in literature:

Scarlet O'Hara

Constance Chatterley

Blanche DuBois

Ántonia Shimerda

Eliza Doolittle

Portia

Choose one and then prepare a presentation including the following elements:

Title – the heroine's character – her story – why the author chose a woman – what she symbolizes.

TASK

* WRITING

Write the same scene as if it happened today, in our contemporary society. Who would Hester Prynne be and what fault would she have committed?

Tip: Think about what celebrities have to go through when they step out of line.

* ACTING

Imagine the dialogue between two townspeople witnessing the scene, then act it out.

Further information to supplement your personal exam file



Reading

Twice Told Tales (1827) by Nathaniel Hawthorne



Watching

The Scarlet Letter (1995) directed by Roland Joffé with Demi Moore and Gary Oldman



If you feel like...

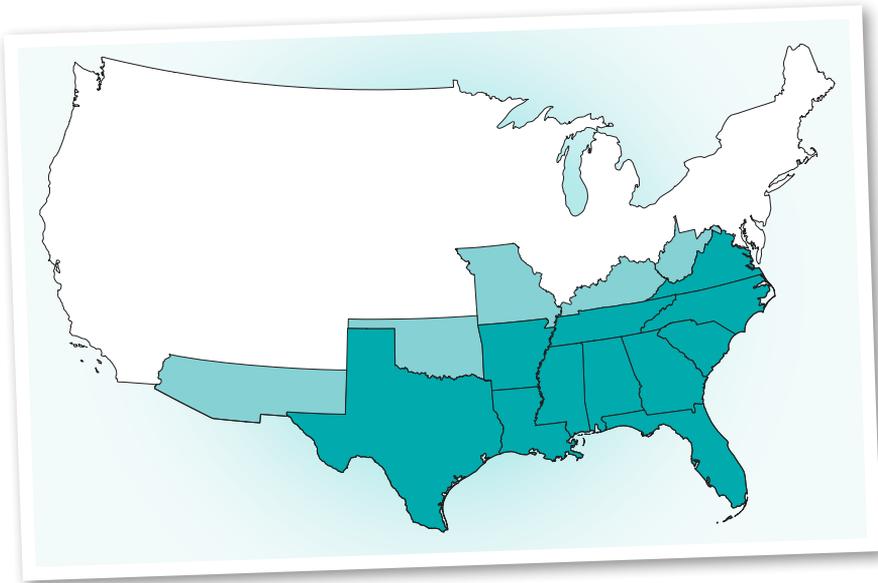
The Red Badge of Courage (1895)

by Stephen Crane

PRE-READING ACTIVITIES

The novel takes place during the American Civil War and deals with the story of a young private (soldier) in the Union Army named Henry Fleming who flees from the battle field. In order to compensate for this act of cowardice, Henry longs for a “red badge of courage”, that is to say he longs for “a wound”. Later in the novel when his regiment is faced with the enemy again, Henry takes the decision to become a standard-bearer.

The American Civil War (1861-1865) pitted the Union against the Confederacy, also called the Confederate States of America, which had decided to secede from the Union. The point of the war was to force the Confederacy to join the Union again. (See below.)



1. Complete the picture by indicating the name of each state.
2. How many states were there in the Confederacy (dark) and what was their common point?
3. Who won the Civil War- the Union or the Confederacy?
4. Who was Abraham Lincoln?
5. Make sure that you understand the meaning of the following words:
 - a. A coward
 - b. A private
 - c. A standard-bearer



Stephen CRANE (1871-1900) was an American novelist. He died at the age of 29. Despite his short life, he was quite a prolific writer and most of his works partake of the Realist tradition as well as American **Naturalism*** (See Landmarks). Although he did not take part in the Civil War (1863-65)—he was born after the Civil War—and had no battle experience, he wrote *The Red Badge of Courage* in 1895, an immediate success all over the world.

Chapter 1 – *The Red Badge of Courage* (1895) by Stephen Crane

The following scene, extracted from the first chapter, introduces Henry Fleming, who decides to join the Union army as a private and concentrates on the psychology of this inexperienced soldier before his first experiences in battles.

The youth was in a little trance of **astonishment**. So they were at last going to fight. On the **morrow**, perhaps, there would be a battle, and he would be in it. For a time he was obliged to labor to make himself believe. He could not accept with assurance an **omen** that he was about to mingle in one of those great affairs of
5 the earth.

He had, of course, dreamed of battles all his life—of vague and bloody conflicts that had **thrilled** him with their sweep and fire. In visions he had seen himself in many struggles. He had imagined peoples secure in the shadow of his eagle-eyed **proWess**. But awake he had regarded battles as **crimson blotches** on the pages of
10 the past. He had put them as things of the bygone with his thought-images of heavy crowns and high castles. There was a portion of the world's history which he had regarded as the time of wars, but it, he thought, had been long gone over the horizon and had disappeared forever.

From his home his youthful eyes had looked upon the war in his own country
15 with **distrust**. It must be some sort of a play affair. He had long despaired of witnessing a Greeklke struggle. Such would be no more, he had said. Men were better, or more **timid**. Secular and religious education had effaced the throat-grappling instinct, or else firm finance held in check the passions.

He had burned several times to enlist. Tales of great movements shook the
20 land. They might not be distinctly Homeric, but there seemed to be much glory in them. He had read of **marches**, sieges, conflicts, and he had longed to see it all. His busy mind had drawn for him large pictures extravagant in color, **lurid** with breathless **deeds**.

But his mother had discouraged him. She had affected to look with some
25 **contempt** upon the quality of his war ardor and patriotism. She could calmly seat herself and with no apparent difficulty give him many hundreds of reasons why he was of vastly more importance on the farm than on the field of battle. She had had certain ways of expression that told him that her statements on the subject came from a deep conviction. Moreover, on her side, was his belief that
30 her ethical motive in the argument was **impregnable**.

At last, however, he had made firm rebellion against this yellow light thrown upon the color of his ambitions. The newspapers, the gossip of the village, his own picturings, had aroused him to an uncheckable degree. They were in truth fighting finely down there. Almost every day the newspaper printed accounts of
35 a decisive victory.

One night, as he lay in bed, the winds had carried to him the clanging of the church bell as some enthusiast jerked the rope frantically to tell the twisted news of a great battle. This voice of the people rejoicing in the night had made him shiver in a prolonged ecstasy of excitement. Later, he had gone down to his
40 mother's room and had spoken thus: "Ma, I'm going to enlist."

"Henry, don't you be a fool," his mother had replied. She had then covered her face with the quilt. There was an end to the matter for that night.

Nevertheless, the next morning he had gone to a town that was near his mother's farm and had enlisted in a company that was forming there. When he
45 had returned home his mother was milking the brindle cow. Four others stood waiting. "Ma, I've enlisted," he had said to her diffidently. There was a short silence. "The Lord's will be done, Henry," she had finally replied, and had then continued to milk the brindle cow.

When he had stood in the doorway with his soldier's clothes on his back, and
50 with the light of excitement and expectancy in his eyes almost defeating the glow of regret for the home bonds, he had seen two tears leaving their trails on his mother's scarred cheeks.

Still, she had disappointed him by saying nothing whatever about returning with his shield or on it. He had privately primed himself for a beautiful scene. He
55 had prepared certain sentences which he thought could be used with touching effect. But her words destroyed his plans. She had doggedly peeled potatoes and addressed him as follows: "You watch out, Henry, an' take good care of yerself in this here fighting business—you watch, an' take good care of yerself. Don't go a-thinkin' you can lick the hull rebel army at the start, because yeh can't. Yer jest
60 one little feller amongst a hull lot of others, and yeh've got to keep quiet an' do what they tell yeh. I know how you are, Henry. (...)

"I don't know what else to tell yeh, Henry, excepting that yeh must never do no shirking, child, on my account. If so be a time comes when yeh have to be kilt of do a mean thing, why, Henry, don't think of anything 'cept what's right, because
65 there's many a woman has to bear up 'ginst sech things these times, and the Lord 'll take keer of us all.

"Don't forgit about the socks and the shirts, child; and I've put a cup of blackberry jam with yer bundle, because I know yeh like it above all things. Good-by, Henry. Watch out, and be a good boy."

70 He had, of course, been impatient under the ordeal of this speech. It had not been quite what he expected, and he had borne it with an air of irritation. He departed feeling vague relief.

Still, when he had looked back from the gate, he had seen his mother kneeling among the potato parings. Her brown face, upraised, was stained with tears, and
75 her spare form was quivering. He bowed his head and went on, feeling suddenly ashamed of his purposes.

From his home he had gone to the seminary to bid adieu to many schoolmates. They had thronged about him with wonder and admiration. He had felt the gulf now between them and had swelled with calm pride. He and some of his fellows
 80 who had donned blue were quite overwhelmed with privileges for all of one afternoon, and it had been a very delicious thing. They had strutted. (...)

On the way to Washington his spirit had soared. The regiment was fed and caressed at station after station until the youth had believed that he must be a hero.

VOCABULARY

astonishment: *surprise*

morrow: *lendemain*

omen: *présage*

to thrill: *transporter, enivrer*

proWess: *prouesse*

crimson: *cramoisy*

blotches: *taches*

distrust: *méfiance*

timid: *craintif*

marches: *défilés*

lurid: *effrayant*

deeds: *exploits, faits*

contempt: *mépris*

impregnable: *irréfutable*

to shiver: *trembler*

quilt: *édredon, couette*

brindle: *moucheté*

diffidently: *de façon*

embarrassée

tears: *larmes*

scarred: *qui portait une cicatrice*

shield: *bouclier*

doggedly: *avec ténacité*

to shirk: *tirer au flanc,*

esquiver

bundle: *ballot*

ordeal: *épreuve*

to strut: *se pavaner*

to soar: *s'élever*

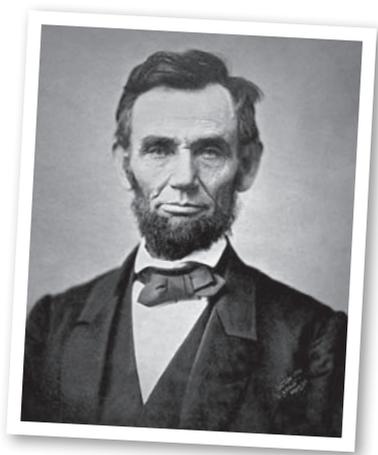


FOCUS ON

1. There are three main parts in the extract. Identify them and give a title to each of them.
2. Henry Fleming is an inexperienced private. Pick out all the elements showing that most of the narrative is a product of his imagination.
3. What does he compare a soldier's enrolment in war to?
4. What do you think of Henry Fleming's vision of war and battle?
5. Pick out elements of Romantic naiveté in the text.
6. Compare Henry Fleming's and his mother's vision of war. What do you notice?
7. According to Henry Fleming, what is the definition of heroism?

BRANCHING OUT

1. “I do order and declare that all persons held as slaves... are, and henceforward shall be free...” from Abraham Lincoln’s “Emancipation Declaration”. Find out when slavery was abolished in the United States and who Abraham Lincoln is.
2. Make connections:
 - a. When was Stephen Crane born and what do you notice about the dates of the events related in the novel?
 - b. Compare Crane’s text and Hemingway’s extract from *A Farewell to Arms*. (Text 26)



TASK

This extract has shown a great deal of hesitation and mixed feelings about Henry Fleming.

* RE-WRITING

Choose either of these suggestions and write a short paragraph.

1. In his diary Henry Fleming writes about a day on the battle field as a witness.
2. He writes a letter to a friend of his, telling him or her about the doubts he has as to whether or not he will be able to continue fighting in the Union Army.
3. He writes a short paragraph so as to bolster his courage—he wants to be optimistic about the outcome of his commitment to enrol in the army.
4. He writes a short paragraph where he is pessimistic about the outcome of his commitment.

Further information to supplement your personal exam file



Reading

More on Naturalism:

Le roman expérimental (1880) by Emile Zola (defines naturalism)

McTeague (1899) by Frank Norris



Watching

A Red Badge of Courage (1951) directed by John Huston



If you feel like...



Extrait du B.O. n° 43 du 24 novembre 2011 :

« Le candidat a choisi **deux des thématiques du programme** de littérature (...) et a constitué pour chacune d'elles un **dossier composé de trois textes** extraits d'une ou plusieurs œuvres étudiées (roman, théâtre, poésie). **Il y a ajouté tout document qui lui semble pertinent pour analyser la réception de la ou des œuvre(s)** (extrait de critique, adaptation, illustration iconographique, etc.). L'examineur choisit l'une de ces thématiques. »

Voici un exemple possible de dossier, parmi d'autres choix, reprenant **3 textes support du manuel** (ci-dessous en bleu) :

TEXT 21: *Oliver Twist* (1837) by Charles Dickens

TEXT 22: *The Great Gatsby* (1925) by Scott Fitzgerald

TEXT 23: *The Grapes of Wrath* (1939) by John Steinbeck

TEXT 24: *The Red Badge of Courage* (1895) by Stephen Crane

TEXT 25: First world war poetry by Brooke (1914) and Owen (1918)

TEXT 26: *A Farewell to Arms* (1929) by Ernest Hemingway

TEXT 27: *The Moonstone* (1868) by Wilkie Collins

Fil directeur

How war-time (the American Civil War (1865) (Text 24) and World War I (Texts 25 and 26)) is described through the attraction/repulsion motif:

- * From great expectations and fascination to disillusionment.
- * From admiration and the expression of patriotism to criticism.

Les grandes lignes et enjeux de votre dossier

■ Stephen Crane's *The Red Badge of Courage* as a symbol / token of bloodshed and shame

- * The young Henry Fleming at the onset of the Civil War enrolling in the Union Army
- * Henry Fleming's idea about the war: admiration for the past deeds of heroic warrior in ancient times narrating their epic war stories.
- * Romantic idealized vision: dreaming about coming back home "on a shield", just like the hero of his dreams.
- * Fascinated by war, never took part in a conflict.
- * In contrast, mother's warning about the danger looming over humans at wartime.
- * Idealism and Romantic ideas associated with the innocence of youth.
- * Mother probably had firsthand experience of conflict.
- * An ideal soldier (private) bound to become disillusioned once he is actually at the war front.
- * From great expectations to disillusionment

■ A pair of poems illustrating the attraction-repulsion feelings to war

- * Attraction-repulsion movement characteristic of wartime.
- * Brooke's poem written at the beginning of the war in 1914.
- * Owen's poem published at the end of the war, in 1918.
- * Admiration for the war in the first poem dating back to 1914 (by Brooke) and repulsion in the second dating back to 1918 (by Owen).
- * In *The Soldier* (1914): striking series of positive imagery.
- * Soldier ready to die for his country, for England: strong feeling of patriotism.
- * Death mentioned but the soldier does not insist on its sinister side.
- * Happiness in perfect harmony with the natural environment.
- * In sharp contrast, Owen's poem (1918) criticises the cruelty of the war.
- * Images partaking of horror and pessimism.
- * Latin title ironic: *Dulce and Decorum Est* improper (English translation: it is sweet and proper to die for your homeland.").
- * Such a title more appropriate for the first poem (by Brooke).
- * Ironically points it is absurd and cruel to die in very difficult conditions (wartime) fighting for your country.

■ Ernest Hemingway's *A Farewell to Arms* (1929) displaying the absurdity of war

- * Absurdity and destruction leading to nonsense and disillusionment in *A Farewell to Arms*.
- * Background of the hardships and cruelty in wartime.
- * War will lead characters to disillusionment and despair.
- * Absurd acts, with Frederic Henry shooting a sergeant dead for not helping him to get the ambulance out of the mud.
- * This act comes as a shock.
- * Lays the emphasis on the absurdity and cruelty of the war.

Important

N'oubliez pas d'étoffer votre dossier par des propositions personnelles pour lesquelles vous trouverez des pistes à la fin de chaque texte du manuel à la rubrique **If you feel like**.

The Dumb Waiter (1957)

by Harold Pinter

PRE-READING ACTIVITIES

1. Imagine who these men might be. Find three hypotheses.
2. What is your impression of these men when you look at this picture? Justify.
3. What do you expect from such a play?



Harold PINTER (1930-2008) is considered one of the most influential British dramatists of the last century. He was awarded a Nobel Prize in 2005. He was a playwright but also an actor, as well as a screenwriter and director.

Beginning of the play – *The Dumb Waiter* (1960) by Harold Pinter

Scene: A basement room. Two beds, flat against the back wall. A servicing hatch, closed, between the beds. A door to the kitchen and lavatory, left. A door to a passage, right.

BEN is lying on a bed, left, reading a paper. GUS is sitting on a bed, right, tying his
5 shoelaces, with difficulty. Both are dressed in shirts, trousers and braces.

Silence

GUS ties his laces, rises, yawns and begins to walk slowly to the door, left. He stops, looks down, and shakes his foot.

BEN lowers his paper and watches him. GUS kneels and unties his shoe-lace and
10 slowly takes off the shoe. He looks inside it and brings out a flattened matchbox. He shakes it and examines it. Their eyes meet. BEN rattles his paper and reads. GUS puts the matchbox in his pocket and bends down to put on his shoe. He ties his lace, with difficulty. Ben lowers his paper and watches him. GUS walks to the door, left, stops, and shakes the other foot. He kneels, unties his shoe-lace, and slowly takes off
15 the shoe. He looks inside it and brings out a flattened cigarette packet. He shakes it and examines it. Their eyes meet. BEN rattles his paper and reads. GUS puts the packet in his pocket, bends down, puts on his shoe and ties the lace.

He wanders off, left.

BEN slams the paper down on the bed and glares after him. He picks up the paper
20 and lies on his back, reading.

Silence.

A lavatory chain is pulled twice off, left, but the lavatory does not flush.

Silence.

GUS re-enters, left, and halts at the door, scratching his head.

25 BEN *slams down the paper*

BEN: Kaw!

He picks up the paper.

What about this? Listen to this!

He refers to the paper.

30 A man of eighty-seven wanted to cross the road. But there was a lot of traffic, see? He couldn't see how he was going to squeeze through. So he crawled under a lorry.

GUS: He what?

BEN: He crawled under a lorry. A stationary lorry.

GUS: No?

35 BEN: The lorry started and ran over him.

GUS: Go on!

BEN: That's what it says here.

GUS: Get away.

BEN: It's enough to make you want to [puke](#), isn't it?

40 GUS: Who advised him to do a thing like that?

BEN: A man of eighty-seven crawling under a lorry!

GUS: It's unbelievable.

BEN: It's down here in black and white.

GUS: Incredible.

45 *Silence.*

GUS *shakes his head and exits.* BEN *lies back and reads.*

The lavatory chain is pulled once off left, but the lavatory does not flush.

BEN *whistles at an item in the paper.*

GUS *re-enters.*

50 I want to ask you something.

BEN: What are you doing out there?

GUS: I was just—

BEN: What about the tea?

GUS: I'm just going to make it.

55 BEN: Well, go on, make it.

GUS: Yes, I will. (*He sits in a chair. [Ruminatively.](#)*) He's laid on some very nice [crockery](#) this time, I'll say that. It's sort of striped. There's a white stripe.

BEN reads.

It's very nice. I'll say that.

60 *BEN turns the page.*

You know, sort of round the cup. Round the [rim](#). All the rest of it's black, you see. Then the saucer's black, except for right in the middle, where the cup goes, where it's white.

BEN reads.

65 Then the plates are the same, you see. Only they've got a black stripe—the plates—right across the middle. Yes, I'm quite taken with the crockery.

BEN (*still reading*): What do you want plates for? You're not going to eat.

GUS: I've brought a few biscuits

BEN: Well, you'd better eat them quick.

70 GUS: I always bring a few biscuits. Or a pie. You know I can't drink tea without anything to eat.

BEN: Well, make the tea then, will you? Time's getting on.

GUS brings out the flattened cigarette packet and examines it.

GUS: You got any cigarettes? I think I've run out.

75 *He throws the packet high up and leans forward to catch it.*

I hope it won't be a long job, this one.

Aiming carefully, he flips the packet under his bed.

Oh, I wanted to ask you something.

BEN: (*slamming his paper down*): Kaw!

80 GUS: What's that?

BEN: A child of eight killed a cat!

GUS: Get away.

BEN: It's a fact. What about that, eh? A child of eight killing a cat!

GUS: How did he do it?

85 BEN: It was a girl.

GUS: How did she do it?

BEN: She—

He picks up the paper and studies it.

It doesn't say.

90 GUS: Why not?

BEN: Wait a minute. It just says—Her brother, aged eleven, viewed the incident from the toolshed.

GUS: Go on!

BEN: That's bloody ridiculous.

95 *Pause.*

GUS: I bet he did it.

BEN: Who?

GUS: The brother.

BEN: I think you're right.

100 *Pause.*

(Slamming down the paper.) What about that, eh? A kid of eleven killing a cat and blaming it on his little sister of eight! It's enough to—

He breaks off in disgust and seizes the paper. GUS rises.

From *The Dumb Waiter* by Harold Pinter, © reprinted by permission of Faber and Faber, 1960.

VOCABULARY

servicing hatch: *passé-plats*

braces: *bretelles*

rattle: (*ici*) *fait claquer*

slam sth down: *poser*

brutalement

flush: *tirer la chasse d'eau*

squeeze through: *se faufiler*
entre

crawl: *ramper*

puke (inf): *vomir*

ruminatively: *d'un air pensif*

crochery: *vaisselle*

rim: *bord*

toolshed: *cabane à outils*

FOCUS ON

1. Focus on the stage directions at the very beginning of the play. What is striking?
2. Make a short description of each character.
3. In this passage, find an example of **non-sequitur***—a statement which does not seem to be connected in a reasonable or sensible way with what was said before. What effect does it produce?
4. Compare the two newspaper stories that Ben relates.
 - a. What can you say about the stories?
 - b. What do the characters have to say about those stories? What does it reveal?

BRANCHING OUT

Find the play *Waiting For Godot* (1949) by Samuel Beckett. You can also find it in French as Samuel Beckett wrote it in French first, then translated it into English. It is available both online and in any good library.

Compare the beginning of the play with the text you have just studied.

TASK

* WRITING

Imagine that you are one of the characters and you are writing in your diary. What do you write about the other character? Do both characters.

Further information to supplement your personal exam file



Reading

Some of the author's famous works:

The Birthday Party (1957), *The Dumb Waiter* (1957), *The Caretaker* (1959), *Tea Party* (1964), *The Basement* (1966) by Harold Pinter

Other playwrights' works:

Les Bonnes (1947), *Le Balcon* (1956) by Jean Genet

La Cantatrice chauve (1950), *La Leçon* (1951), *Les Chaises* (1952), *Rhinoceros* (1959) by Eugène Ionesco

Waiting for Godot (1952) by Samuel Beckett



Watching

The Dumb Waiter (1987), a made-for-TV film starring John Travolta and Tom Conti, directed by Robert Altman



If you feel like...

Conforme au nouveau programme du Baccalauréat, **série L**, ce manuel d'initiation à la littérature de langue anglaise, a été conçu pour faciliter la préparation aux nouvelles épreuves du baccalauréat, dans le cadre de l'enseignement de la littérature étrangère en langue étrangère (L.E.L.E.) en **1^{er} et T^{er}**.

Largement illustré, cet ouvrage a pour objectif de permettre à chacun de situer un texte dans son contexte historique ou dans un mouvement littéraire spécifique, mais aussi de faire découvrir de grands auteurs britanniques et américains, des textes célèbres, ainsi que les grands mouvements littéraires et les thématiques qui s'y rapportent.

Entièrement élaboré sur la base des 6 thèmes inscrits au programme*, *Enjoy Literature* comprend :

- ❖ 46 extraits de textes,
- ❖ des *Pre-reading activities* pour faciliter l'entrée dans l'univers des textes proposés,
- ❖ des *Focus on* pour exploiter de nombreux extraits d'œuvres classiques de grands auteurs,
- ❖ des suggestions d'« exam files » pour se préparer à l'examen,
- ❖ des pistes de réflexion pour aller plus loin et apporter sa touche personnelle au dossier à présenter le jour « J »,
- ❖ un chapitre *Landmarks* (ou repères) particulièrement riche d'outils pour faire le point.

*Les thèmes au programme

1. Je de l'écrivain et jeu de l'écriture
2. La rencontre avec l'autre, l'amour, l'amitié
3. Le personnage, ses figures et ses avatars
4. L'écrivain dans son siècle
5. Voyage, parcours initiatique, exil
6. L'imaginaire

Les plus

- * un index des auteurs
- * un glossaire

Le bonus

Téléchargement gratuit des corrigés sur le site des éditions Ellipses :
www.editions-ellipses.fr

