

CONSEILS AUX ETUDIANTS ADMIS EN CLASSE PREPARATOIRE DE LETTRES, DEUXIEME ANNEE KHAGNE LYON ET ULM/CHARTES RENTREE 2023

ANGLAIS – TRONC COMMUN LVA

1) L'explication de **texte littéraire** constituera une part importante du travail en khâgne. Il est donc important de continuer à se familiariser avec quelques grands auteurs anglophones. Il est conseillé de lire au moins une œuvre classique et une œuvre moderne choisie dans les listes suivantes :

19e siècle: Jane Austen (*Pride and Prejudice, Sense and Sensibility*), Charles Dickens (*Hard Times, Oliver Twist, Great Expectations*), les soeurs Brontë (*Jane Eyre, Wuthering Heights*), Henry James (*The Turn of the Screw*), Oscar Wilde (*The Picture of Dorian Gray*), Bram Stoker (*Dracula*)...

20e siècle: Scott Fitzgerald (*The Great Gatsby*); Virginia Woolf (*Mrs Dalloway*), William Golding (*Lord of the Flies*), George Orwell (*1984*), A. Huxley (*Brave New World*), J.D. Salinger (*The Catcher in the Rye*), Toni Morrison (*The Bluest Eye, Sula*)

Quelques nouvelles également pourraient vous accompagner en vacances : allez donc voir Munro, Flannery O'Connor, Poe, McCullers, Dahl, Sillitoe...

Ces listes ne sont en aucun cas limitatives, juste quelques pistes !

2) Ouvrages de référence dont l'achat est obligatoire:

-**Concise Oxford English Dictionary** (OUP). Ce dictionnaire unilingue est autorisé pour l'épreuve écrite de tronc commun du concours des ENS. Il sera donc utilisé systématiquement en deuxième année, notamment lors des concours blancs.

- **Françoise Grellet, A Literary Guide, Nathan**

- Pour la grammaire et le vocabulaire, vous pouvez conserver les ouvrages qu'il vous a été demandé d'acheter en HK.

3) Pour **travailler la langue**, nous vous recommandons le site suivant qui est très bien fait <http://www.bbc.co.uk/worldservice/learningenglish> (allez dans les onglets Grammar, Vocabulary, Pronunciation)

4) Version à faire pour la rentrée :

It was quiet in the waiting room of the remote little station, except for the night sounds of insects. You could hear their embroidering movements in the weeds outside, which somehow gave the effect of some tenuous voice in the night, telling a story. Or you could listen to the fat thudding of the light bugs and the hoarse rushing of their big wings against the wooden ceiling. Some of the bugs were clinging heavily to the yellow globe, like idiot bees to a senseless smell.

Under this prickly light two rows of people sat in silence, their faces stung, their

bodies twisted and quietly uncomfortable, expectantly so, in ones and twos, not quite asleep. No one seemed impatient, although the train was late. A little girl lay flung back in her mother's lap as though sleep had struck her with a blow.

Ellie and Albert Morgan were sitting on a bench like the others waiting for the train and had nothing to say to each other. Their names were ever so neatly and rather largely printed on a big reddish-tan suitcase strapped crookedly shut, because of a missing buckle, so that it hung apart finally like a stupid pair of lips. "Albert Morgan, Elie Morgan, Ellie Morgan, Yellow Leaf, Mississippi." They must have been driven into town in a wagon, for they and the suitcase were all touched here and there with a fine yellow dust, like finger marks.

Elli Morgan was a large woman with a face as pink and crowded as an old-fashioned rose. She must have been about forty years old. One of those black satchel purses hung over her straight, strong wrist. It must have been her savings which were making possible this trip. And to what place? you wondered, for she sat there as tense and solid as a cube, as if to endure some nameless apprehension rising and overflowing within her at the thought of travel. Her face worked and broke into strained, hardening lines, as if there had been a death – that too-explicit evidence of agony in the desire to communicate.

The Key Eudora Welty *A Curtain of Green and Other Stories* 1941

Nous vous souhaitons de bonnes vacances,

Floriane Bozon, Laurent Maestracci, Alexandre Palhière