

LICENCE DEGREE COURSE IN ENGLISH STUDIES INTRODUCTION

The Faculty of Languages (*UFR de Langues*) of the University of Nantes offers both French and exchange students the possibility of taking classes as part of a Degree Course in English Studies (*Licence LLCE [Langues, Littératures et Civilisations Étrangères]*). Courses are taught by the English Department comprising 34 permanent professors and lecturers and 9 temporary *lecteurs* drawn from our partner universities in the United Kingdom and North America. The Degree is organised over a three-year period with each year being divided in two semesters, making a total of 6 semesters in all (S1 → S6). Each year follows on from the previous one but it is still possible for exchange students to follow classes in Years 2 or 3 without having attended classes in Year 1, provided they have the necessary level. Virtually all classes are given in English. The subjects covered include:

- *Civilisation* (History, Politics, Cultural Studies...)
- *Français* (French Literature course taught in French)
- *Langue Orale* (spoken English with a native-speaker *lecteur/lectrice*)
- *Linguistique/Phonétique/Grammaire/Faits de Langue* (Linguistics, Phonetics, Grammar...)
- *Littérature* (British and American literature from the 16th century to the present)
- *Pratique de la Langue* (listening comprehension...)
- *Traduction/Thème/Version* (Translation: French>English and English>French)

In Year 3 it is possible to choose from a range of specialities and options in Modules HCA5-4, HCA5-5, HCA5-6 (semester 1) and HCA6-4, HCA6-5 & HCA6-6 (semester 2). In French the modules are referred to as 'UE' meaning *unité d'enseignement* and each counts for 5 ECTS credits.

Most modules are assessed by semestrial examinations which take place during the first two weeks in January (for Semester 1 classes) and during the last two weeks in May (for Semester 2 classes). Resit examinations are organised in June. Some courses require students to hand in work on a regular basis.

Lectures (CMs) are given either in amphitheatres or large lecture rooms with an attendance of up to 150 students. Classes (TDs) take place in smaller classrooms where there are between 25 and 45 students taking part. *Lecteur* classes (TPs) are organized for Spoken English Practice and here the groups are smaller (10-18 students on average). All classes take place at the FACULTE DES LANGUES ETRANGERES on the Humanities Campus north of the city centre and easily accessible by tram and bus.

The following courses are offered for the period 2017-2022.

SEMESTER 1

Each UE counts for 5 ECTS credits. The semester runs over 12 weeks.

UE	MODULES	COURSES	NB HOURS/TERM	SUPERVISOR
HCA3-1	LANGUE	Syntaxe (A/B)	12h CM + 12h TD	Ferré
		Phonétique (C)	12h CM	
HCA3-2	LANGUE	Traduction A/B	24h TD	Tusques
		Langue orale C	12h TP	Lecteurs
HCA3-3	CULTURE	Lecture de documents Civilisation (A/B)	12h CM + 12h TD	Carboni
		Lecture de documents Littérature (C/D)	12h CM + 12h TD	Carboni
HCA3-5	RENFORCEMENT LV1	Littérature (3/4) & Civilisation (1/2)	12h CM + 24h TD	Nail
HCA3-6	COMPETENCES TRANSVERSALES	Cultures du monde	24 CM + 16 TD	Carboni / Jean-Yves Roux
		Compétences numériques		
HCA3N4	LV2	Littérature cinema	12 TD	Blandeau
		Lecture de documents	12 TD	
		Pratique de la langue	12 TD	
		Langue orale	12 TD	

* Information will be provided at the information meeting in September.

SEMESTER 2

Each UE counts for 5 ECTS credits. The semester runs over 12 weeks.

UE	MODULES	COURSES	NB HOURS/ TERM	SUPERVISOR
HCA4-1	LANGUE (5)	Syntaxe	12h CM + 12h TD	Ferré
		Phonétique	12h CM	
HCA4-2	LANGUE (6)	Langue orale	12h TP	Lecteurs
		Traduction	24h TD	Tusques
HCA4-3	CULTURE	Lecture de documents Civilisation (A/B)	12h CM + 12h TD	Ivol
		Lecture de documents Littérature (C/D)	12h CM + 12h TD	El Moncef
HCA4-5	RENFORCEMENT LV1	Littérature & Civilisation	12h CM + 24h TD	Carboni
HCA4-N4 A/B/C/D	COMPETENCES TRANSVERSALES	Littérature cinema		Carboni
		Lecture de documents		
		Pratique de la langue		
		Langue orale		

* Information will be provided at the information meeting in September.

Semestre 1

- **HCA3-1 LANGUE**

Syntaxe (A/B)

This course will be an introduction to the syntax of English. We will study the simple and the complex sentences by identifying the roles of the constituents at each level of analysis. From a theoretical point of view, the traditional grammar approach will be combined with concepts of the generative grammar.

Bibliography

Larrea, P. & Rivière, C. (1999, 2006), *Grammaire explicative de l'anglais*, Longman.

Quirk, R. & S. Greenbaum (1973), *A University Grammar of English*, Longman.

Radford, A. (2003) *Syntax, A Minimalist Introduction*, Cambridge University Press.

Rivière, C. (2004), *Syntaxe simple à l'usage des anglicistes*, Ophrys.

Wekker, H. & L. Haegeman (1985), *A Modern Course in English Syntax*, Routledge.

- **HCA3-1/C PHONETIQUE**

Lexical stress, or word stress, is the stress placed on a given syllable in a word. The position of lexical stress in a word may depend on certain general rules applicable in the language and the aim of this course is to give an overview of the most productive patterns for stress assignment in English. A handout will be delivered at the beginning of the term.

References

Fournier, J.-M., 2010. *Manuel d'anglais oral*. Ophrys, Paris.

Ginésy, M., 2000. *Phonétique et phonologie de l'anglais*. Ellipses, Paris.

Guierre, L., 1984. *Drills in English Stress Patterns*. Armand Colin, Paris.

- **HCA3-2 LANGUE : Traduction**

- **HCA3-2A (Thème) et HCA3-2B (Version)**

Les étudiants suivent un cours de thème (traduction français vers l'anglais) et un cours de version (traduction anglais vers le français) par semaine. Chaque cours dure 1 heure, et en général a lieu avec un enseignant différent.

Les épreuves de traduction sont souvent pour les étudiants une inquiétude et il est vrai que les notes peuvent y être coûteuses. Mais la traduction est aussi un excellent révélateur de votre connaissance de la langue anglaise, et un exercice qui, une fois qu'on en a maîtrisé les bases, peut devenir un vrai plaisir. En revanche, si vous êtes arrêtés par un manque de connaissances, vous risquez de n'y voir qu'une sanction et un blocage, ce qui serait regrettable.

En plus du travail en cours, il est attendu pour cette UE de traduction un important travail personnel, d'autant que le niveau d'exactitude requis pour l'exercice est souvent sous-estimé : il faut un entraînement régulier pour parvenir à la précision requise en traduction. Attention : c'est là un travail de longue haleine, à envisager sur le long terme. Il faut donc être patient et régulier. Mais vous avez tout à y gagner : une amélioration de votre niveau de langue vous fera automatiquement progresser dans toutes vos épreuves d'anglais.

1° Travailler le vocabulaire : manuels, thesaurus, fiches personnelles sur des thèmes génériques—les arbres, les fleurs, les rongeurs, les tissus, le regard, les sons, les lumières, etc. : la liste des fiches possibles est infinie.

2° Travailler les points de grammaire qui vous posent problème : ce sont souvent les questions d'aspect, articles, temps du passé, ordre des adjectifs, place des adverbes, traductions de "on", traductions de "faire faire", formation et usage du cas possessif et autres traductions possibles du complément de nom français, etc. Pour

ceux qui ne les maîtrisent pas encore, il faut à tout prix se remettre à niveau sur tous les points qui coûtent cher à l'examen (verbes irréguliers, formes verbales, pronoms personnels, etc.)

2°Bis (pour la version en particulier) Ne pas négliger la grammaire française. En général, les étudiants francophones surestiment la solidité de leur niveau de français, et se trouvent empêtrés dans de grosses difficultés lorsqu'il faut produire, pour les besoins d'une version, le passé simple d'un verbe courant, ou accorder le participe passé d'un verbe pronominal. Il est vivement recommandé d'aller régulièrement (re-)visiter le Bescherelle et de réviser ses conjugaisons et sa grammaire française en général.

3° Vous entraîner à partir de manuels de thème et de version

. La collection Hachette Supérieur en particulier a des titres que l'on peut recommander, mais ce ne sont pas les seuls :

- *Initiation au thème anglais : The Mirrored Image* (Françoise Grellet)

- *Recueil de thèmes anglais* (K. Julié, C. Grimal)

- *Initiation à la version anglaise : The Word Against the Word* (Françoise Grellet)

- *Recueil de versions anglaises* (F. Gusdorf, F. Ogée)

Mais nul doute que vous en trouverez beaucoup d'autres en bibliothèque ou en librairie. Vous pourrez aussi demander des conseils à votre enseignant de TD.

4° Enfin, des lectures, des lectures, des lectures... de grands classiques de préférence, et dans les deux langues. Tous les bons traducteurs sont de grands lecteurs. C'est ça qui vous permettra de trouver plus facilement les bonnes solutions dans vos traductions.

- **HCA3-3 CULTURE**

(ex. UE 33) – **Early modern British history and literature**

1. History

Civil liberties and parliamentary institutions: historical landmarks in British civilisation studies (12th-18th centuries)

This course will examine chronologically as well as conceptually the historical context of the civilisation of the British Isles. Tracing the origins and development of the key notions of civil liberties and parliamentary institutions, the lectures will deal with several aspects of the social, political and cultural history of the four nations from the Middle Ages to the 18th century:

- 1) Magna Carta and the Model Parliament
- 2) The Reformation and Revolutionary Protestantism
- 3) The Civil Wars, the abolition of the monarchy and the republican experience
- 4) The Glorious Revolution and the origins of Parliamentary Monarchy

Students will be handed out a selection of historical documents for individual study as well as for commentary analysis in tutorial groups.

Textbook (compulsory reading):

MIOCHE Antoine. *Les grandes dates de l'histoire britannique*. Paris : Hachette Supérieur, 2003.

Bibliography:

COTTRET, Bernard. *Histoire de l'Angleterre. De Guillaume le conquérant à nos jours*. Paris : Tallandier, 2007.

COTTRET, Bernard, Charles GIRY-DELOISON, et Evelyn CRUICKSHANKS. *Histoire des îles Britanniques. XVIe-XVIIIe siècles*. Paris : Nathan, 1994. Réimpression, Paris : Armand Colin, 2005.

FORD, Boris, ed. *The Cambridge Cultural History of Britain*. Vols 2-6. Cambridge: Cambridge University Press, 1992.

LANGFORD, Paul, ed. *The Short Oxford History of the British Isles*. Oxford: Oxford University Press, 2001.

LEBECQ, Stéphane, Fabrice BENSIMON, Frédérique LACHAUD, et François-Joseph RUGGIU. *Histoire des îles Britanniques*. Paris : PUF, 2007.

2. Literature

Valérie BÉNÉJAM : The Tragedy of Macbeth

Macbeth is Shakespeare's shortest tragedy, and a fascinating story of ambition, usurpation, and murder. It is also a good entry into the various questions that fascinated the English Renaissance: order and disorder, governance (succession, tyranny), gender differences, evil and ambiguity. The course will introduce students to all these themes and help them navigate the complex language of Shakespeare's drama.

Requested edition:

SHAKESPEARE, William. *Macbeth*. Ed. Sandra Clark & Pamela Mason. Bloomsbury Arden Shakespeare, 2015.

Bibliography:

- GREENBLATT, Stephen. *Will in the World: How Shakespeare Became Shakespeare* (Norton, 2004)
- KERMODE, Frank. *Shakespeare's Language* (Penguin Books, 2001)
- SINFIELD, Allan. *Macbeth by William Shakespeare* (New Casebooks Series, 1992)
- TILLYARD, E. M. *The Elizabethan World Picture* (Chatto & Windus, 1943)

Websites:

- Shakespeare's complete works online:

<http://shakespeare.mit.edu>

- The Digitalized First Folio online:

https://library.leeds.ac.uk/special-collections/view/579/11_the_significance_of_the_first_folio_the_plays

- Blank Verse (Victoria & Albert Museum Website):

<http://www.vam.ac.uk/content/articles/f/forms-of-verse-blank-verse/>

- "Introducing Iambic Pentameter," A Video from the Royal Shakespeare Company:

<https://www.youtube.com/watch?v=0Qv-sjQHgZ8>

Film adaptations:

- Orson Welles, *Macbeth* (1948)

- Akira Kurosawa, *Throne of Blood / Le Château de l'araignée* (1957)

- Roman Polanski, *The Tragedy of Macbeth* (1972)

- Vishal Bhardwaj, *Maqbool* (2003)

- Justin Kurtzel, *Macbeth* (2015, with Michael Fassbender, Marion Cotillard and David Thewlis)

Pierre CARBONI : Forms and themes of the 18th-century novel: Goldsmith's *The Vicar of Wakefield*

The Vicar of Wakefield is a short comic fiction published in 1766 by the Irish poet, dramatist, essayist and novelist Oliver Goldsmith. In terms of narrative technique, themes, style and genre, this fictitious memoir by an unreliable narrator features several of the dominant or emergent conventions of the novel in the second half of the 18th century such as sentimentalism, melodramatic theatricality, satire and didacticism. Both the course of lectures and close reading sessions in tutorial groups will address the remarkable profusion of an apparently simple and extremely popular classic.

Requested edition:

GOLDSMITH, Oliver, *The Vicar of Wakefield*, ed. Arthur Friedman with an introduction and notes by Robert L. Mack, Oxford World's Classics, Oxford University Press, 2006.

Bibliography

BATAILLE, Robert A., "City and Country in *The Vicar of Wakefield*", *Eighteenth-Century Life* 3 (1977), 112-14.

BATTESTIN, Martin, "Goldsmith: The Comedy of Job", *The Providence of Wit: Aspects of Form in Augustan Literature and the Arts*, Oxford, Clarendon, 1974, 193-214.

BRISSENDEN, R. F., *Virtue in Distress: Studies in the Novel of Sentiment from Richardson to Sade*, New York, Barnes and Noble, 1974.

CARSON, James P., "'The Little Republic' of the Family: Goldsmith's Politics of Nostalgia", *Eighteenth-Century Fiction* 16/2 (2004), 174-96.

CONGER, Sydney McMillan, ed., *Sensibility in Transformation: Creative Resistance to Sentiment from the Augustans to the Romantics. Essays in Honour of Jean H. Hagstrum*, Rutherford, Fairleigh Dickinson University Press, 1990.

FERGUSON, Oliver W., "Goldsmith as Ironist", *Studies in Philology* 81/2 (1984), 212-28.

JAARSMA, Richard J., "Satiric Intent in *The Vicar of Wakefield*", *Studies in Short Fiction* 5 (1967-8), 331-41.

RICHETTI, John, ed., *The Cambridge Companion to the Eighteenth-Century Novel*, Cambridge University Press, 2006.

ROGERS, Henry N., "God's Implausible Plot: The Providential Design of *The Vicar of Wakefield*", *Philological Review* 28/1 (2002), 5-17.

- **HCA3-5 Reinforcement LV1**

Passages, Transitions, Transgressions

HCA-3-51 (ex UE 35)

HCA-3-51 (ex UE 35) Civilisation américaine (semaines 1-6)

Exploring the linkages between culture and landscapes in the United States (S. Nail)

Analysing landscapes – whether ordinary or outstanding ones – permits to open a particular window to understand the culture of a country. In order to decipher their meanings, landscapes require a multidisciplinary approach, involving at least history, environmental history, cultural geography, cultural studies, political studies, ecology, anthropology. Through this multiple perspective, this course will explore what American landscapes, natural or designed, and their representations reveal about American identity/ies and aspirations.

More specifically, the lecture and tutorials will focus on two main topics:

The invention of American identity/ies through landscapes: Between European, native and vernacular; the National Park movement; landscapes of patriotism; representations of landscapes through the arts.

Urban landscapes: Cities in a garden; gardens in the city; Central Park and all that; the lawn, epitome of a middle-class urban landscape; landscapes and capital; landscapes of consumption.

Bibliography:

Daniels, Stephen et al. (eds) (2011). *Envisioning Landscapes, making worlds. Geography and the Humanities*. Abingdon: Routledge.

Harvey, David (2004). *Megacities Lecture 4*. Amersfoort, The Netherlands: Twynstra Gudde Management Consultants. Available at https://web.archive.org/web/20040628140545/http://www.megacities.nl/lecture_4/possible.pdf

Nail, Sylvie et Raulin, Anne (2000). « Le vert dans la pomme : les enjeux des jardins à New York », in Capet, Antoine (dir.), *États de New York*. Rouen: Publications de l'université de Rouen. p.43-59.

Nash, Roderick (2001). *Wilderness and the American Mind*. Yale: Yale University Press, 2001.

Wylie, John (2007). *Landscape*. Abingdon: Routledge.

Yvard, J.-M., Vernadakis, E. et Yvard, G. (dir.) (2017). *Le jardin et ses mythes aux États-Unis et en Grande-Bretagne*. Rennes : Presses Universitaires de Rennes.

Zukin, Sharon (1991). *Landscapes of Power: From Detroit to Disney World*. Berkeley : University of California Press.

HCA-3-52

Littérature américaine (semaines 7-12) (S. El Moncef)

From flight to fancy: nomadic movement between lyrical transcendence and social transgression—

Jack Kerouac's *On the Road*

Focusing on Jack Kerouac's *On the Road*, this course deals with the novel's twofold articulation of nomadic flight, its presentation of the centrifugal movement of the modern nomad under two aspects: as a medium of (self-)transcendence that enables Kerouac's protagonists to rise above the commonplace realities of a materialistic Middle America; and as an instrument of transgression that makes it possible for them to go beyond the normative codes and restrictive social boundaries of the ultra-conservative postwar era. As we begin to study Kerouac's iconic novel and Walter Salles's powerful film adaptation, we will explore a striking division at the heart of the transition period that forms the backdrop of the book: the splitting of postwar U.S. society between a dominant middle class marked by deep conformity and an emergent counterculture striving to find a margin of authenticity in the frenzied rhythms of "speed" and jazz. Kerouac's presentation of a rebellious youth consciousness as a radically displaced, marginal form of pure becoming foregrounds his revolutionary conception of the nomadic quest as the ultimate space of the in-between: the pregnant margin (*limen*) where poetic fancy hurls itself heedlessly forward and flees itself "in the widest circle,"¹ drives itself to the limit of its mental possibilities, seeking to find—beyond the horizon of the possible—alternative visions of society and novel modes of being in the world.

WARNING

Before registering for this class, please bear in mind that the bibliography and filmography listed below include works that contain disturbing or shocking language and/or images.

Bibliography

Arnold, Andrea. *American Honey*. Paris: Diaphana, 2017. **(Mandatory.²)**

Cocorosie. "The Moon Asked The Crow." *Cocorosie Lyrics*. <http://www.azlyrics.com/lyrics/cocorosie/themoonaskedthecrow.html>

Dylan, Bob. "Mr. Tambourine Man." *Bob Dylan Lyrics*. <http://www.azlyrics.com/lyrics/bobdylan/mrtambourineman.html>. **(Highly recommended.)**

Ginsburg, Allen. *Howl and Other Poems*. San Francisco: City Lights Books, 1959.

(Highly recommended.)

1. Friedrich Nietzsche, *Thus Spoke Zarathustra*, 208-209.

2. Mandatory = Obligatoire. La lecture ou le visionnement approfondis de l'œuvre sont obligatoires.

Griffith, Nanci. "Can't Help But Wonder Where I'm Bound." *Other Voices/Other Rooms*.

Guthrie, Woody. "This Land Is Your Land." *Woody Guthrie*. http://woodyguthrie.org/Lyrics/This_Land.htm.

Hooks, Bell. *Teaching to Transgress: Education as the Practice of Freedom*. London; Oxford: Routledge, 1994. **(Mandatory. Available online.)**

Joplin, Janis. "Me and Bobby McGee." *Janis Joplin Lyrics*. <http://www.azlyrics.com/lyrics/janisjoplin/mebobbymcgee.html>

Kerouac, Jack. *On the Road*. Harmondsworth: Penguin Books, 1991. **(Mandatory.³)**

Rimbaud, Arthur. "Le bateau ivre." *Oeuvres*. Paris: Éditions Garnier, 1960. 128-132.
(Highly recommended.)

Rimbaud, Arthur. "Ma bohème" (*Fantaisie*). *Oeuvres*. Paris: Éditions Garnier, 1960. 81.
(Highly recommended.)

Salles, Walter. *On the Road*. New York: IFC Films, 2012. **(Mandatory.)**

Waits, Tom. "Lucky Day." *Tom Waits Lyrics*. <http://www.azlyrics.com/lyrics/tomwaits/luckyday.html>.

———. "Cold Water." *Tom Waits Lyrics*. <http://www.azlyrics.com/lyrics/tomwaits/coldwater.html>.

- **HCA3-6**

HCA3N4 LV2

(HCA3N4A / HCA3N4B / HCA3N4C+ HCA3N4D (TP lecteur))

Literature and Film

"Three literary classics and their translation into film". The course focuses on three classics of British literature, *Pride and Prejudice* (Jane Austen, 1813), *The Go-Between* (L.P. Hartley, 1953), and *Atonement* (Ian McEwan, 2001). Some passages from the three literary works will be studied along with the corresponding film extracts. The adaptations to the screen are those made respectively by Joe Wright (*Pride and Prejudice*, 2006), Joseph Losey (*The Go-Between*, 1971), and Joe Wright again (*Atonement*, 2007).

Bibliography:

J.C. Tibbetts & J.M. Welsh, eds., *The Encyclopedia of Novels into Film*, 2nd ed., Checkmark Books, (1998) 2005.

R. Stam & A. Raengo, eds., *Literature and Film*, Blackwell Publishing, 2005.

Laurent Mellet & Shannon Wells-Lassagne, *Etudier l'adaptation filmique. Cinéma anglais, cinéma américain*, Rennes: P.U.R., 2010.

3. This edition is the official edition of the course and will be used for all page references. No other edition will be used by the teacher.

Semestre 2

- **HCA4-1 LANGUE (ex UE 41)**

Syntaxe (A/B)

This course will be devoted to the study of complex sentences and non-finite subordinate clauses. We will compare the analysis of foregrounding structures (clefting, pseudo-cleft sentences) and other complex structures (extraposition, nominal relative). This analysis will be rooted on texts so as to combine syntax and semantics and to introduce notions of pragmatics.

Bibliography

Larreya, P. & Rivière, C. (1999, 2006), *Grammaire explicative de l'anglais*, Longman.
Quirk, R. & S. Greenbaum (1973), *A University Grammar of English*, Longman.
Radford, A. (2003) *Syntax, A Minimalist Introduction*, Cambridge University Press.
Wekker, H. & L. Haegeman (1985), *A Modern Course in English Syntax*, Routledge.

- **HCA4-1**

PHONETIQUE (C)

The aim of the course is to offer students a general view of intonation patterns in English. For this purpose, we will analyze intonation patterns with the help of sounds and curves, examining the relationships between syntax and intonation. We will then move on to the phonology of intonation. A handout for the course will be delivered at the beginning of the term.

References

Cruttenden, Alan. *Intonation*. Cambridge: CUP. 1997.
Crystal, David. *Prosodic Systems and Intonation in English*. Cambridge: CUP. 1969.
Halliday, MAK. *A Course in Spoken English: Intonation*. Oxford: OUP. 1970.
Nicaise, Alain & Gray, Mark. *L'intonation de l'anglais*. Paris: Armand Colin. 1998.
Wells, J.C., 2007, *English Intonation: An Introduction*. Cambridge: CUP, 3rd edition.
Wichmann, Anne. *Intonation in Text and Discourse*. Harlow: Pearson Education. 2000.

- **HCA4-2 LANGUE : traduction**

HCA4-2A (Thème) et HCA4-2B (Version)

Les étudiants suivent un cours de thème (traduction français vers l'anglais) et un cours de version (traduction anglais vers le français) par semaine. Chaque cours dure 1 heure, et en général a lieu avec un enseignant différent.

Les épreuves de traduction sont souvent pour les étudiants une inquiétude et il est vrai que les notes peuvent y être coûteuses. Mais la traduction est aussi un excellent révélateur de votre connaissance de la langue anglaise, et un exercice qui, une fois qu'on en a maîtrisé les bases, peut devenir un vrai plaisir. En revanche, si vous êtes arrêtés par un manque de connaissances, vous risquez de n'y voir qu'une sanction et un blocage, ce qui serait regrettable.

En plus du travail en cours, il est attendu pour cette UE de traduction un important travail personnel, d'autant que le niveau d'exactitude requis pour l'exercice est souvent sous-estimé : il faut un entraînement régulier pour parvenir à la précision requise en traduction. Attention : c'est là un travail de longue haleine, à envisager sur le long terme. Il faut donc être patient et régulier. Mais vous avez tout à y gagner : une amélioration de votre niveau de langue vous fera automatiquement progresser dans toutes vos épreuves d'anglais.

1° Travailler le vocabulaire : manuels, thesaurus, fiches personnelles sur des thèmes génériques—les arbres, les

fleurs, les rongeurs, les tissus, le regard, les sons, les lumières, etc. : la liste des fiches possibles est infinie.

2° Travailler les points de grammaire qui vous posent problème : ce sont souvent les questions d'aspect, articles, temps du passé, ordre des adjectifs, place des adverbes, traductions de "on", traductions de "faire faire", formation et usage du cas possessif et autres traductions possibles du complément de nom français, etc. Pour ceux qui ne les maîtrisent pas encore, il faut à tout prix se remettre à niveau sur tous les points qui coûtent cher à l'examen (verbes irréguliers, formes verbales, pronoms personnels, etc.)

2°Bis (pour la version en particulier) Ne pas négliger la grammaire française. En général, les étudiants francophones surestiment la solidité de leur niveau de français, et se trouvent empêtrés dans de grosses difficultés lorsqu'il faut produire, pour les besoins d'une version, le passé simple d'un verbe courant, ou accorder le participe passé d'un verbe pronominal. Il est vivement recommandé d'aller régulièrement (re-)visiter le Bescherelle et de réviser ses conjugaisons et sa grammaire française en général.

3° Vous entraîner à partir de manuels de thème et de version

. La collection Hachette Supérieur en particulier a des titres que l'on peut recommander, mais ce ne sont pas les seuls :

- *Initiation au thème anglais : The Mirrored Image* (Françoise Grellet)

- *Recueil de thèmes anglais* (K. Julié, C. Grimal)

- *Initiation à la version anglaise : The Word Against the Word* (Françoise Grellet)

- *Recueil de versions anglaises* (F. Gusdorf, F. Ogée)

Mais nul doute que vous en trouverez beaucoup d'autres en bibliothèque ou en librairie. Vous pourrez aussi demander des conseils à votre enseignant de TD.

4° Enfin, des lectures, des lectures, des lectures... de grands classiques de préférence, et dans les deux langues. Tous les bons traducteurs sont de grands lecteurs. C'est ça qui vous permettra de trouver plus facilement les bonnes solutions dans vos traductions.

- **HCA4-3 CULTURE**

Civilisation: (A. Ivol)

Challenges to Cold War Culture in the United States of America (1945-1975)

In this class, we will study how postwar America was shaped both politically and culturally in the aftermath of the Second World War. In particular, we will address the rise of a new national consensus characterized by unprecedented ideological and economic shifts at home and abroad. We will look at the many challenges brought about by the Cold War, especially in the arena racial justice (the Civil Rights Movement). Electoral politics and grassroots activism will both be considered as valid entry points to analyze and understand the social upheavals of the time.

Bibliography

** Faragher John M. et. al. *Out of Many: A History of the American People*, Upper Saddle River NJ.: Prentice Hall, 2003. ****Available at the campus library.** COMPULSORY

Martin Jean-Pierre, Royot Daniel, eds., *Histoire et civilisation des Etats-Unis : Textes et documents commentés du XVIIe siècle à nos jours*, 6^{ème} édition, A. Colin en 2005.

Ivol Ambre, *Du Pacifisme en Amérique : Howard Zinn et la gauche de la Seconde Guerre mondiale au Vietnam* Paris, Armand Colin, 2017.

Joseph Peniel, *Waitin' Til the Midnight Hour : A Narrative History of Black Power in America* New York, Holt, 2007.

* Zinn Howard, *A People's History of the United States from 1492 to the Present*. HarperCollins: 2003

***Available at the campus library.** RECOMMENDED

Additional resources will be included in the booklet distributed at the beginning of the semester.

- **Littérature**

HCA4-3C/D

Self vs. Society: Romance and Iconoclasm in American Culture and Literature

Focusing on Nathaniel Hawthorne's *The Scarlet Letter* and Todd Haynes's *Far from Heaven*, this course revolves around an investigation into U.S. literary and cinematic representations of romance as an idealized narrative space in which is projected a potentially utopian idea of the primacy of the self (with its individual desires and specificities) over the normative conventions of society. The lectures (CM) are articulated in two segments: a theoretical preamble and a set of applied readings and analyses based on the course's primary material. The theoretical segment will deal with the significance in the American philosophical tradition, starting with the nineteenth-century American Renaissance, of the affirmation of the self (its divinity, its drive for perfection, its fundamentally unique aspirations) over against the imperatives of social conformity.

Bibliography

Gluck, Will. *Easy A*. Los Angeles: Sony Pictures, 2010. **(Mandatory.⁴)**

Hawthorne, Nathaniel. *The Scarlet Letter*. Norton Critical Editions. New York; London:

Norton & Company, 1978.⁵

Hooks, Bell. *Teaching to Transgress: Education as the Practice of Freedom*. London;

Oxford: Routledge, 1994. **(Mandatory. Available online.)**

Haynes, Todd. *Far from Heaven*. Los Angeles: Focus Features, 2002. **(Mandatory.)**

Rougemont, Denis de. *Love in the Western World*. Princeton: Princeton UP, 1983. **(Highly recommended.)**

Thoreau, Henry David. "On the Duty of Civil Disobedience." In *Walden and "Civil*

Disobedience." New York: New American Library, 1960. **(Mandatory. Available online.)**

Whitman, Walt. "Song of Myself." *Leaves of Grass and Other Writings*. Norton Critical

Editions. New York; London: Norton & Company, 2002. **(Mandatory.)**

- **HCA4-N4 (LV2) Anciennement UE 44**

The Jazz Age in film, art, and fiction

Lecture course (CM)

The course centers upon a reading of *The Great Gatsby* in the context of the Jazz Age (the 1920s). The lectures will seek to inquire into the more conventional romantic dimension of Fitzgerald's novel as well as

1. Mandatory = Obligatoire. La lecture ou le visionnement approfondis de l'œuvre sont obligatoires.

2. This edition is the official edition of the course and will be used for all page references. No other edition will be used by the teacher.

its broader socioeconomic and cultural context—the various economic, social, and cultural elements that are represented in the author’s love story: aspects of acculturation, particularly in relation to class status and socioeconomic success; dress and social codes, manners; the determination of gender and sexual roles by socioeconomic status; ostentatious wealth and the material and symbolic privileges of the upper classes. A presentation of Woody Allen’s fictional exploration of 1920s Paris in his *Midnight in Paris* will be conducted in class with the aim of better clarifying the cultural context of the Jazz Age.

Tutorials (TD)

The tutorials (*TD*) revolve around various narratological, thematic, and sociocultural readings of key excerpts from the texts referenced in the course bibliography. Part of the tutorials will also operate as composition and language skills workshops during which we deal with different aspects of language and composition as well as certain aspects of film and narrative craft:

- **Constructing narrative structure—plot**
- **Reader expectations; building up suspense**
- **Point of view and perspective**
- **Characterization (creating and developing a character)**

During the workshops, you will be required to fulfill very simple, short writing assignments—group composed pieces of 250-400 words. These short creative writing tasks (describing an object, comparing two things, writing about a childhood memory, recounting a dream, etc.) are in turn read by the educator and presented in class for editing, discussion, and analysis. This dimension of the workshop sessions involves discovery and exploration of the basic processes of composition:

- **Brainstorming (organizing thoughts, notes, note-taking)**
- **Drafting; what is a draft?**
- **Proof-reading for narrative mistakes**
- **Proof-reading for stylistic mistakes (in-class group work with proof-reading worksheets)**
- **Final draft**

The first text that will be studied in the tutorial is **Chapter III** from F. Scott Fitzgerald’s *The Great Gatsby*. We will compare Fitzgerald’s text with the first party sequence in Baz Luhrmann’s and Jack Clayton’s film adaptations of *Gatsby*.

The works listed below are mandatory. Since all of them are available online and in the B.U., be sure to study them.

Course Bibliography

Allen, Woody. *Midnight in Paris*. Paris: TF1 Vidéo, 2011.

Clayton, Jack. *The Great Gatsby*. Los Angeles: Paramount Pictures, 2004.

Fitzgerald, F. Scott. *The Great Gatsby*. London: Penguin Books, 1986. Selected chapters.

Hemingway, Ernest. *The Sun Also Rises*. London: Arrow Books, 2004. Part One.

Luhrmann, Baz. *The Great Gatsby*. Los Angeles: Warner Home Video, 2013.

Milford, Nancy. *Zelda Fitzgerald*. London; Sydney: Penguin, 1970.

L2S305

HCA 4-5 reinforcement civi et litté (6h CM civi GB + 12h TD)

- **British history: History of Modern Britain (1740s-1870)**

This course completes our first semester's class on British history in which we discuss the rise of parliamentary monarchy from 1066 to the beginning of the 18th century.

This semester we survey the development of Britain as an industrial nation in the course of the 18th century, as well as the rise of Britain as a modern nation in the 19th century in the aftermath of the industrial revolution. The purpose of this course is to assist students to understand the course of modern British history as a means of better understanding the rise to power of the British nation at home and abroad in the 19th century (see our « British Empire » class in L3). We will examine the social, economic and political transformations of Britain, as it transitions from the Georgian era to the Victorian era.

Bibliography

Black Jeremy and Donald M. Macrauld, *Nineteenth-Century Britain*, Basingstoke, Palgrave Macmillan, 2003.

Langford, Paul *The Eighteenth Century : 1688-1815*, Oxford, Oxford University Press, 2002, (BU : 941.07 LAN)

McCord Norman, *British History (1815-1914)*, Oxford, Oxford University Press, 2007, (BU : 941.081 MCC)

Southcliffe Ashton Thomas, *The Industrial Revolution : 1760-1830*, Oxford, Oxford University Press, 1997, (BU : 330.941 ASH)

UE 45 Littérature

Pierre Carboni

Mary Shelley's *Frankenstein ; or, The Modern Prometheus* (1818; reissued in 1831) : Romantic Fiction and the Rise of the British Working Class

This class will examine an instance of the literary implications of the political and sociological changes introduced by the French and English Revolutions in the 17th and 18th centuries as well as those resulting from the Industrial Revolution in its formative years (1780-1832). Although *Frankenstein*, whose fictional action is set in the second half of the 18th century, does not address such historical "moments" in descriptive or realistic terms, the novel reveals, in its own metaphorical or "mythopoeic" language, an acute awareness of the "monstrous" forces at work in the politics and society of the time. The novel's typology of sympathy vs repulsion, philosophical tale vs horror story, also reflects the radical middle classes' ambiguous response to the various political and social demands (suffrage, housing, welfare) emanating from the "sleeping giant," the rising working class.

- 1) "Hideous progeny": Mary Wollstonecraft Shelley and her time.
- 2) "The dissecting room": the novel's Chinese box structure.
- 3) "So beautiful, yet terrific": beauty vs horror.
- 4) "In his murder my crimes are consummated": an ambiguous philosophical tale.

- 1) Compulsory reading

Mary Shelley, *Frankenstein*, ed. Maurice Hindle, London, Penguin Classics, 2003.

- 2) Secondary Reading (for consulting only in the University Library)

George Levine and U. C. Knoepfelmacher eds., *The Endurance of Frankenstein: Essays on Mary Shelley's Novel*, Berkeley, Los Angeles, London, U of California P, 1979.

Johanna M. Smith ed., *Mary Shelley: Frankenstein, Case Studies in Contemporary Criticism*, Boston, St Martin's P, 1992.

E. P. Thompson, *The Making of the English Working Class*, 1963 (1968), London, Penguin, 1991.

HCA4-5 Reinforcement LV1 2019-2020

- **English Literature and Film**

Agnès Blandeau

The tutorial will examine a series of extracts from nineteenth-century literary classics and their translation to film. Each single extract will be closely analysed along with its film adaptation. Particular attention will be paid to the key role played by focalisation and the narrative technique in both text and film.

The extracts will be drawn from major works by authors such as Jane Austen, Charlotte Brontë, Thomas Hardy, William Makepeace Thackeray, Robert Louis Stevenson, among others.

Bibliography (All the books are available at the university library):

Adam James Eli, *A History of Victorian Literature*, 2009.

Rowman & Littlefield Publishers, *Twenty-first Century Perspectives on Victorian Literature*, 2014.

Wiley Online Library, *A New Companion to Victorian Literature and Culture*, 2014.

Michael Wheeler, *English Fiction of the Victorian Period: 1830-1890*, 1985.

Stam Robert & Alessandra Raengo, *A Companion to Literature and Film*, 2005.

James Welsh and Peter Lev, *The Literature / Film Reader: Issues of Adaptation*, 2007.

James Naremore, *Film Adaptation*, 2000.

Section Lettres-Sciences humaines et sociales

Pour faciliter vos exposés et recherches

« La BU Lettres-Sciences humaines et sociales propose toute l'année des séances de formation thématiques aux ressources documentaires qu'elle met à votre disposition pour vos travaux. Ces formations sont les suivantes : utilisation des bases de données bibliographiques (par discipline comme PsycINFO, Francis...), Revues et presse en ligne, méthodologie de l'Internet, collection de Films documentaires.

Pour obtenir le calendrier des prochaines formations consultez la page d'accueil du portail documentaire Nantilus (<http://nantilus.univ-nantes.fr>) ou écrivez à: dominique.drouin@univ-nantes.fr »