

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
HCA5-1	LANGUE (7)	Version	24h TD	Tusques
		Compréhension orale-restitution	12h TD	Tusques
HCA5-2	LANGUE (8)	Linguistique énonciative	12h CM + 12h TD	Collin
		Langue orale	12h TP	Lecteurs
HCA5-3	CULTURE	Civilisation (A/B)	12h CM + 24h TD	Thiec Ivól
HCA5-4	SPECIALISATION	Au choix : (A/B/C) * Etudes Linguistiques * Etudes Nord-Américaines * Etudes Victoriennes	36h	Ferré Mingant Letissier
HCA5-5	OPTION découverte professionnelle	Au choix : * FLE (A) * Traductologie (B) * Projet culturel (C)	12h CM + 24h TD (A) 12 CM/ 24 TD (B) 24 CM/12TD (C)	Amar Blandeau El Moncef
HCA5-6	Renforcement LV1	* Renforcement LV1	36h TD	Bénéjam/Thiec

SEMESTER 2

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

UE	MODULES	COURSES	NB HOURS/ TERM	SUPERVISOR
HCA6-1	LANGUE (9)	Thème	24h TD	Bénéjam
		Compréhension orale- restitution	12h TD	Thiec
HCA6-2	LANGUE	Linguistique	12h CM + 12h TD	Collin
		Langue orale	12h TP	Lecteurs
HCA6-3	CULTURE	Littérature	12h CM + 24h TD	Letissier
HCA6-4	SPECIALISATION	Au choix : * Etudes Anglaises /A * Etudes Ecosaises /B * E t u d e s _ E m p i r e / Commonwealth/C	36h TD	Blandeau Manfredi Tusques
HCA6-5	OPTION découverte professionnelle	Au choix : * FLE (A) * Traductologie (B) * Projet culturel (C)	12h CM + 24h TD (A) 12 CM/ 24 TD (B) 24 CM/12TD (C)	Ferré Blandeau El Moncef
HCA6-6	Renforcement LV1	Renforcement LV1	36h TD	Donazzan
HCA6N6A	Renforcement LV2	Renforcement LV2	36h TD	Mingant

COURSE DESCRIPTION

Semestre 1

- **HCA5-1 / B**

Salah El Moncef

Creative Writing

This course is meant to introduce students to different aspects of creative writing and advanced composition. Instruction will focus on specific theme-based writing genres that we will explore together in order to learn about the various elements of language, structure, and style that go into a piece of writing. The composition genres proposed in this course are articulated along three axes:

- **Narrating the self**
 - Writing a fictional diary entry
 - First-person narrative of a formative personal experience
 - Compositions that feature a combination of first-person narration, reported speech, and free indirect discourse
- **Characterization: identity and experience**
 - Narratives/Compositions that describe a character's personal, regional, or cultural background and its effect on his or her world vision, life, and professional choices
 - Narratives/Compositions that revolve around childhood experiences and their importance in shaping self-image and identity
 - Narratives/Compositions that revolve around educational experiences: assessing the role and value of high school and university—their influence on one's world vision and cultural practices, self-discipline and sense of purpose, career orientation and life choices
- **Setting and description**
 - Narratives/Compositions that describe a given place and its emotional impact (setting and mood)
 - Narratives/Compositions that focus on local-color realism
 - Narratives/Compositions that explore and experiment with potential connections between flash fiction and the descriptive sketch (writing a series, interconnected or not, of flash stories)

Classroom work on the above axes will be organized in teams of 4 or 5 students. Starting with the first class, students are invited to work together to form the team in which they will be working during the whole semester. Starting with our discussions during the first and second classes, each individual team selects **ONE** thematic axis and develops its project on the basis of the compositional and stylistic specificities of the axis

selected. The work of each team consists in elaborating a composition based on the selected axis, starting with the first stage of the project—**brainstorming and planning**—and concluding with the final stage: **proofreading the finished composition and eventually publishing it online (*)**.

Throughout this process, the students will be supported and assisted by their fellow students and the teacher. Most of the classroom experience will therefore revolve around concrete aspects of planning and brainstorming, composition, drafting, and copy-editing. We will frequently work on correcting the various projects as they evolve through the composition process—tackling specific problems of grammar, style, and structural organization. Throughout the process, the teacher will be available to tutor and assist the students—in class as well as online or during his office hours.

Theoretically, the duration of the writing project is twelve weeks. Validation of this class is based on *Contrôle Continu (CC)*. Therefore, while the composition is an important element in the validation process, other aspects of classroom activity will determine final grade attribution.

(*) This process may include uploading your composition on Young Blood, the student writing platform of the English Department.

Length of your final composition project: 2000 words (maximum)-800 words (minimum)

• HCA5-2 LANGUE

(ex UE 52) : ‘Linguistique énonciative en contexte’ I

This course aims at introducing the linguistic analysis of texts taking into account the different markers. Taking the example of different types of text typologies, journalistic and literary, we will show that linguistic markers draw distinctive constraints of the text typology.

The focus of this class will be the presentation of the different enunciative levels and the setting of different narrative forms.

Bibliography

J. Bouscaren & J. Chuquet (1987). *Grammaire et textes anglais, guide pour l'analyse linguistique*. Gap : Ophrys.

J. Bouscaren, S. Persec et al. (1998). *Analyse grammaticale dans les textes*. Gap : Ophrys.

E. Gilbert (1993). « La théorie des opérations énonciatives d'Antoine Culioli » in *Les théories de la grammaire anglaise en France*, Chapitre III, P. Cotte et al. Paris : Hachette.

• HCA5-2– Langue: ‘Oral English I’

This course proposes conversation classes with *lecteurs/lectrices* (English-speaking graduate students from various countries with whom the English Department has established exchange links.)

Students will focus on text and image analysis and will analyse and compare texts and images on a particular theme.

Students are expected to take every opportunity both within the classroom and in their everyday lives, to practise their spoken English.

• HCA5-3 (Anciennement UE 53) CULTURE

We can wonder whether the US and the UK in the last 40 years have managed to renew the democratic model or whether they have transformed it so deeply that this concept is no longer meaningful. In other words, is democracy still a valid concept to understand contemporary British and American societies? To what extent do contemporary forms of populism (left and right) weaken traditional parliamentary structures and belief systems?

I: The United States (From the Reagan Years to the Present) (A. Ivöl)

- The 'Disuniting' of America: minority perspectives and identity politics versus the New Right – The Reagan Years
- Globalization – The Clinton years
- Failed Democracy in times of renewed crisis – from George W. Bush to the Present

Bibliography

Frank Thomas, *What's the Matter with Kansas? How Conservatives Won the Heart of America*, New York: Holt McDougal, 2005.

Dworkin Ronald, *Is Democracy Possible Here*, Princeton & Oxford: Princeton University Press, 2006.

** 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**

Pomper Gerald M. & Weiner Marc D., eds., *The Future of American Democratic Politics*, New Brunswick, New Jersey & London: Rutgers University Press, 2003.

West Cornel, *Democracy Matters*, New York: Penguin Press, 2004.

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

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

II. United Kingdom (from the Blair years to the present day) (A. Thiec)

The changing role of the British Parliament: the rise of a 'presidential style' and the role of spin doctors and special advisors; the reform of the House of Lords.

Devolution and the British state: the challenges of multi-level politics; the English Question; new forms of local/regional governance.

Democracy and participation: reconnecting voters with politics; electoral reform; referendums.

The 2015 British general election and beyond: a Disunited Kingdom?; the impact of the Scottish independence referendum; Human Rights in the UK; the in/out referendum on EU membership.

Selected bibliography

Blair, Tony, *A Journey*, London: Hutchinson, 2010.

Bogdanor, Vernon, *The New British Constitution*, Oxford: Hart Publishing, 2009.

Bogdanor, Vernon, *The Coalition and the Constitution*, Oxford: Hart Publishing, 2011.

Jenkins, Simon, *Thatcher and Sons: a Revolution in Three Acts*, London: Penguin, 2007.

Seldon, Anthony, *Blair's Britain 1997-2007*, Cambridge: CUP, 2007.

Seldon, Anthony, Finn, Mike (eds), *The Coalition Effect - 2010-2015*, Cambridge: CUP, 2015.

• HCA5-4A (Anciennement UE 54)

Études nord-américaines

(M. Feith, S. El Moncef, N. Mingant, 3x 12h TD)

VIOLENCE AND POWER RELATIONS

1. The Ethnic Presence on Stage

The stage has a specific way of making ethnic subjects visible, but also of conveying cultural stereotypes, so that the issues of power and violence may be visible or symbolic. Starting from the 19th century minstrel shows, we may enlighten this poetics and politics of the staging of the ethnic/racial body on the American stage, through a corpus that starts with the experiments of the 1920s, to reach the postmodern deconstructions of the late 20th century. Since drama texts are incomplete without a production, we will also have recourse to film adaptations of the plays, in the absence of live productions.

The works under study will be selected from the following list:

Eugene O'Neill: *The Emperor Jones* (1920),

Dubose Hayward / George & Ira Gershwin: *Porgy and Bess* (1934) opera.

Amiri Baraka: *A Black Mass* (1966), in *Four Black Revolutionary Plays*, New York, Marion Boyars, 1993.

August Wilson. *Fences* (1985), film adaptation by Denzel Washington (2016)

David Hwang: *M. Butterfly* (1988), David Cronenberg adaptation (1993)

2. Predation, urban violence, sexual politics:

Inter-gender power relations and Neo-Darwinian

Discourse in *American Psycho* and *In the Cut*

Salah El Moncef

Ever since Upton Sinclair's groundbreaking novel,¹ the symbolic status of the city as a Darwinian jungle in American fiction and film has undergone various mutations and metamorphoses, from the association of extramarital seduction with predation in F. Scott Fitzgerald's *The Great Gatsby* to the representation of predatory dog-eat-dog intersubjective relations as a general social principle in Thomas Harris's *The Silence of the Lambs*. The novels that we will study (Brett Easton Ellis's *American Psycho* and Susanna Moore's *In the Cut*) along with their film adaptations present us with many narrative topoi that revolve around predatory, male-dominated conceptions of inter-gender relations. Accordingly, this course seeks to analyze the textual status of predation both as the indicator of a Neo-Darwinian discursive field ("survival of the fittest") and as a trope with ramified symbolic declinations operating at different narrative levels. To that end, we will organize our analysis of the works under study along two principal axes:

- **The predator-prey nexus** in Ellis's novel and the various strategies of objectification of the other: the gaze of the predator-as-collector; the ritualized capture of the prey as sacrificial being; the symbolized mode of operation of the serial killer and his contemplation of his victims as hunt trophies.
- **Inversion of the predatory nexus** in Moore's novel: the female narrator's consciousness of women's triple reification—through the male gaze, through a male-centered language, and through male-dominated conceptions of seduction and sexuality. Faced with these modes of reification, the narrator of *In the Cut* feels challenged to develop strategies of resistance and role inversion.

The works that will be discussed in class present us with complex links between criminal and victim, objectifier and objectified—modes of pathological bonding and relating that operate as so many symptomatic signifiers, revealing under the misleading veneer of mutual seduction and sexual attraction the ailments of a male-dominated capitalist society built on competition with and radical subjection of the other.

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

1. Upton Sinclair, *The Jungle* (New York: Dover Publications, 2001).

Butler, Judith. "Gender Trouble, Feminist Theory, and Psychoanalytic Discourse."

Feminism/Postmodernism. Ed. Linda J. Nicholson. London; New York: Routledge, 1990. **(Highly recommended.)**

Campion, Jane. *In the Cut*. Los Angeles: Sony Pictures, 2004. **(Mandatory = Obligatoire.)**

Cixous, Hélène. "The Laugh of the Medusa." Trans. Keith Cohen and Paula Cohen. *Signs: Journal of Women in Culture and Society* 1.4 (1976): 875-893.

Ellis, Brett Easton. *American Psycho*. London; Oxford: Picador, 1998. **(Mandatory = Obligatoire.)**

Ferguson, Charles H. *Inside Job*. Los Angeles: Sony Pictures, 2011.

Harron, Mary. *American Psycho*. Paris: Metropolitan Video, 2001. **(Mandatory = Obligatoire.)**

Herrmann, Claudine. *Les Voleuses de langue*. Paris: Édition des Femmes, 1976. **(Highly recommended.)**

Moore, Susanna. *In the Cut*. New York: Alfred A. Knopf, 1995. **(Mandatory = Obligatoire.)**

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *After Modernism: Rethinking Representation*. Ed. New York: The New Museum of Contemporary Art, 1989.

Owens, Craig. "The Discourse of Others: Feminists and Postmodernism." *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed. Hal Foster. Seattle, WA: Bay P, 1983.

Seltzer, Mark. "Serial Killers (II): The Pathological Public Sphere," *Critical Inquiry* 22.1 (1995): 122-149. **(Highly recommended.)**

Sexton, Ann. "Her Kind." *The Complete Poems*. Boston; New York: Mariner Books, 1999. **(Highly recommended.)**

3. Introduction to U.S. Foreign Policy (N. Mingant)

This course proposes an introduction to U.S. foreign policy. It will offer a presentation of the different stances adopted by the U.S., from isolationism to interventionism. It will consider the players and agencies involved in policy creating. It will also interrogate the changed role of the U.S.A. after the end of the Cold War. The aim of the course is to provide key notions to explain current choices.

References

David, Charles-Philippe (dir), *La Politique étrangère des Etats-Unis*, Paris : Les Presses SciencesPo, 2015.

Mead, Walter Russel, *Special Providence : American Foreign Policy and How it Changed the World*, New York : Routledge, 2002.

• HCA5-4B ETUDES LINGUISTIQUES

“Spoken English: the pragmatics of interaction”

This course is both practical and theoretical. It aims at studying the morphosyntactic and pragmatic features of spoken English. We will transcribe an authentic recording, and reflect on the problems arising from the transposition from the spoken to the written medium. The transcript will be the basis of studies on discourse markers (*you know, actually, well*, etc.), conversational dynamics and narrative organization and the grammar of spoken English.

Relevant reading will be handed out throughout the course.

“Subject drop and register variation in contemporary British English – or the interface between syntax and stylistics” (M. Donazzan, 12h)

This course will offer a brief overview of the phenomenon of pronominal subject drop that occurs in certain registers of British English, such as fictional or genuine diary writing and (reproduction of) informal speech. Given the constraints of English syntax, pronominal subject drop is unexpected and it has so far received different explanations. We will look at a variety of examples and we will review the empirical data taking into consideration the stylistic effect that the writer/speaker wants to convey. With this in mind, we will try to determine how far one may go in stylistic choices within the boundaries given by the syntactic constraints of the language. A comparison with French diary writing and with the French translations of English narrative will also be proposed.

Bibliographical references (sources and required reading will be specified throughout the course):

Zwicky, A.M. & A.D. Zwicky. 1982. Register as a dimension of linguistic variation. In: R. Kittredge & J. Lehrberger (eds), *Sublanguage*. 213-8.

Haegeman, L. 1997. Register variation, truncation and subject omission in English and in French. *English Language and Linguistics* 1, 233-270.

Weir, A. 2009. [Subject pronoun drop in informal English](http://www.isle-linguistics.org/resources/weir2009.pdf). Manuscript, University College London, available at <http://www.isle-linguistics.org/resources/weir2009.pdf>

• HCA5-4C ANGLAIS ÉTUDES VICTORIENNES

- Victorian Literature (G. Letissier) 18h TD

“I am no bird, and no net ensnares me”, Views of Femininity and Narrative Form in Two Victorian Novels: Charlotte Brontë’s *Jane Eyre* (1847) and Thomas Hardy’s *Far from the Madding Crowd* (1874)

Two canonical novels from the Victorian era will be analysed through the lens of female representation. Both are set in rural England and one belongs to early Victorianism when the latter expresses some of the concerns of High Victorianism (the sense of technological progress opposed to fast-disappearing age-old customs). Femininity will first be shown as an ideological construct resulting in forms of socialization and modes of expression. The specificity of each narrative in articulating an emancipatory discourse, through fiction, will then be appraised. *Jane Eyre*, a first-person novel authored by a conventional Victorian woman, relies on a female *Bildungsroman* pattern and has subsequently been studied through the paradigm of the madwoman in the attic. The heroine’s emancipation is only possible through the erasure of another woman. Thomas Hardy, for his part, creates a woman character who is led to take on professional responsibilities in a patriarchal society. In this novel in the third person she always remains somehow elusive. Hardy is interested in analyzing the subtle nuances of her amatory life and passionate nature, through a prose which already announces the sensory, sensuous approach of D.H. Lawrence in *Lady Chatterley’s Lover* (1928).

The purpose of this class is to prepare students to the methodology of the dissertation in English.

Corpus:

Charlotte Brontë, *Jane Eyre*, (ed. by Richard J. Dunn), New York, London: Third Norton Critical Edition, 2001. (Recommended edition)

Thomas Hardy, *Far from the Madding Crowd*, (ed. by Robert C. Schweik), New York, London: Norton Critical Edition, 1986. (Recommended edition)

Criticism:

Boumelha, Penny. *Thomas Hardy and Women: Sexual Ideology and Narrative Form*, Sussex: Harvester Press, 1982.* *

Gilbert, Sandra. "A Dialogue of Self and Soul: Plain Jane's Progress", in *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Imagination*, Sandra Gilbert and Susan Gubar. New Haven: Yale University Press, 1979, 336-71.* *

Higonnet, Margaret. R. (ed.). *The Sense of Sex: Feminist Perspectives on Hardy*, Urbana, University of Illinois Press, 1993.

Poovey, Mary. "The Anathematized Race: The Governess and Jane Eyre", in *Uneven Development: The Ideological Work of Gender in Mid-Victorian England*, Chicago; University of Chicago Press, 1988, 126-63*

Rich, Adrienne. "The Temptations of a Motherless Woman", in *On Lies, Secrets, and Silences. Selected Prose, 1966-1978*, New York: Norton, 1979.

Shires, Linda M. "Narrative, Gender, and Power in *Far from the Madding Crowd*", in *NOVEL: A Forum on Fiction*, vol. 24, n° 2, Winter 1991, 162-77.*

- History : The « second » British Empire (1763-1902)

This course covers the history of the British Empire from 1763 to 1902: from the Seven Years War and the loss of the American colonies which marked the end of the "first" Empire, to the rise of the "second" British empire in the course of the nineteenth century, under George III and Queen Victoria, in Asia, the Pacific, Canada and Africa, even in Ireland, to the beginning of the demise of the empire after the end of the Boer War (1899-1902). (The actual demise of the Empire ("decolonisation") will be discussed in UE 64 in the second semester).

The history of the British Empire is a vast subject so the syllabus will be selective in its approach, and examine the issues which contribute most to an overall assessment of the nature of British imperialism. The primary sources discussed in class represent the British perspective on "their" Empire in Canada, Australia, India and Africa.

Bibliography:

Mandatory reading: LLOYD, T.O, *The British Empire (1558-1995)*, Oxford, Oxford University Press, 1999. (BU)

+

pre-requisite reading:

BLACK, Jeremy and Donald Macraill, *Nineteenth-Century Britain*, London, Palgrave, 2003. (BU)

• LANGFORD Paul, *The Eighteenth Century : 1688-1815*, Oxford, Oxford University Press, 2002, (BU) or 2nd year courses in "Victorian Studies" (UE 45)

Courses available on MADOC

• HCE5-5A : FLE

Cette option constitue une initiation à la didactique des langues et cultures à travers l'exemple du Français Langue Etrangère (FLE). Les étudiants y acquièrent les connaissances et compétences linguistiques, culturelles et méthodologiques de base nécessaires à l'enseignement du français à un public non francophone, en France ou à l'étranger. Placés eux-mêmes en situation d'apprenants d'une langue nouvelle, ils sont amenés à réfléchir aux mécanismes d'apprentissage d'une langue/culture ainsi qu'aux questions théoriques qui les sous-tendent. Et ils apprennent à élaborer les solutions pédagogiques adaptées aux besoins spécifiques des publics divers auxquels un enseignant ou un formateur de FLE peut se trouver confronté.

• HCA5-5B (1er semestre) [et HCA6-5B (2nd semestre)]

Option découverte professionnelle

1h CM Analyse filmique (cours transversal en français)

+ 2h TD de sous-titrage de film.

Le cours magistral s'attachera à sensibiliser les étudiants au langage cinématographique, et plus particulièrement à ce que celui-ci a en commun avec une production littéraire comme un roman ou une nouvelle : le fait de raconter une histoire. Les procédés de narration filmique seront examinés attentivement et illustrés au moyen d'extraits de films tirés de diverses cinématographies. Le cours étant transversal, il sera dispensé en français.

En TD, les étudiants recevront une formation en sous-titrage, du français vers l'anglais pour les uns, et du français vers l'espagnol pour les autres.

Bibliographie:

Francis Vanoye, *Récit écrit, récit filmique*, Paris: Nathan (Université), 1989.

McFarlane, Brian, *Novel to Film: An Introduction to the Theory of Adaptation*, Oxford: Clarendon Press, 1996.

Mast, Gerald, Marshall Cohen, Leo Braudy, eds., *Film Theory and Criticism*, New York, Oxford: O.U.P., (1974), 1992.

• HCA5-5C

HCA5-5C

Projet culturel

Creative Writing

This course is an introduction to creative writing and advanced composition. Instruction will center upon specific theme-based writing assignments through which we will explore various writing genres that deal with a wide array of social and cultural topics, ranging from book reviews to "flash travelogues" to personal impressions based on study-abroad experiences. Course requirements include uploading by the students of their final composition project on Young Blood, the student writing platform of the English Department (last three weeks of classes). Some of the composition topics that may be selected by students:

- **Travel writing**

- Short descriptive pieces on a travel experience
- Reflections on the importance of traveling
- Brief reflections on the experience of being an exchange student
- “Flash travelogues”: brief impressions on the experience of traveling overseas
- Brief reflections on the experience of discovering a different country and culture

- **Exchanges**

- Interviews in English with eminent personalities in culture and the arts
- Book and film reviews (inserted illustrations highly recommended for film reviews)
- Restaurant reviews (inserted illustrations highly recommended)
- Art gallery reviews (inserted illustrations highly recommended)
- Art event reviews: concerts, installations, happenings, etc. (inserted illustrations highly recommended)

- **Cultural encounters**

- Detailed descriptive compositions on an aspect of national or local heritage: monuments, festivals, museums, national parks, etc. (inserted illustrations highly recommended)
- Detailed descriptive composition on an aspect of European heritage: a monument, a festival, a museum, a political institution, etc. (inserted illustrations highly recommended)

Most of the classroom experience will revolve around concrete elements of writing, drafting, and copy-editing. We will be working on various linguistic and stylistic aspects of composition as well as on aspects of online publishing.

Length of your final composition project: 3000 words (maximum)-1500 words (minimum)

• **HCA5-6**

Civilisation :

Power to the people ? Forms of citizen engagement in the United Kingdom and the United States today.

This course will look at a wide range of civic forms of activism which have arisen in both the UK and the US at the turn of the century. The purpose of the class, which will rely on active student participation (research projects & oral presentations), is to question the significance of various types of « populism » - whether progressive or conservative – that currently contribute to shape the public discourse in both the cultural and the political arenas.

Volet 1 (18h) : the United Kingdom (**A. Thiec**)

Volet 2 (18h) : the United States (A. Ivoll)

- Littérature :

• **Valérie Bénéjam : Conveying Ireland in James Joyce, *Dubliners* (1914)**

James Joyce was born in Dublin in 1882 and left Ireland for good in 1904, convinced that he could not become the writer he wanted to become if he remained in his native country. His first published book, the collection of short stories entitled *Dubliners*, came out in 1914. Following the ages of man and illustrating life in Dublin at the turn of the century, it is a series of minimalist case studies in which the author's intentions are not always easy to decipher. This class will present the historical colonial context in which these stories were produced, discuss how they both celebrate and criticize the city Joyce knew so well, and examine the role of readers and the interpretative task this precise, modernist style invites us to develop.

Requested edition:

JOYCE, James. *Dubliners*. Ed. Terence Brown (Penguin Books, 1992).

Students are requested to read all the stories and the introduction by Terence Brown before the beginning of term. The endnotes are particularly helpful in understanding what is happening in the stories. An additional bibliography and list of relevant websites will be given in class.

• **Pierre Carboni : Childhood, nature and myth-making in Seamus Heaney's early poetry (1966-1979)**

Seamus Heaney, who received the Nobel Prize for Literature in 1995, was born in County Derry, Northern Ireland, in 1939. His early collections of poems, *Death of a Naturalist* (1966), *Door into the Dark* (1969), *Wintering Out* (1973), *North* (1975), and *Field Work* (1979), were written during the conflict that raged between Protestant and Catholic factions in Northern Ireland from the late 1960s to 1998 ("The Troubles"). The class will examine the way Heaney brings politics into poetry by fusing the personal with the political through sound and rhythm, imagery and metaphor.

A booklet containing the poems that will be studied during class will be provided at the beginning of term.

Bibliography

- CORCORAN, Neil, *The Poetry of Seamus Heaney: A Critical Study*, London, Faber, 1998.
- DEANE, Seamus, *Strange Country: Modernity and Nationhood in Irish Writing since 1790*, Oxford, Clarendon Press 1997.
- HENSEN, Michael, and Annette Pankratz, eds, *The Aesthetics and Pragmatics of Violence*, Passau, Stutz, 2001.
- MOLINO, Michael R., *Questioning Tradition, Language, and Myth: The Poetry of Seamus Heaney*, New York, Catholic University of America Press, 1994.
- O'BRIEN, Eugene, *Seamus Heaney and the Place of Writing*, Gainesville, Florida University Press, 2002.
- , *Seamus Heaney: Creating Ireland of the Mind*, Dublin, Liffey Press, 2003.
- SCOTT, Jamie S., and Paul Simpson-Housley, editors, *Mapping the Sacred: Religion, Geography, and Postcolonial Literatures*, Amsterdam, Rodopi, 2001.
- WILLS, Clair, *Improprieties*

Semestre 2

• **HCA61A Thème écrit (Responsable: V. Bénéjam)**

Ce cours aura lieu par tranche de 2h hebdomadaires. Les étudiants se préparent à la traduction en anglais d'un texte littéraire français. Il s'agira d'abord d'analyser la qualité littéraire du texte source, pour déterminer comment rendre au mieux les effets du texte dans la langue d'arrivée, mais aussi de se donner les moyens et les connaissances en anglais d'effectuer de manière satisfaisante ces traductions.

La difficulté des traductions en L3 est très supérieure à celles de L2, et les étudiants doivent sans attendre effectuer le travail sur la langue qui s'impose. En outre, une amélioration du niveau de langue leur sera profitable dans toutes les matières où ils rédigent en anglais.

Ce travail se décompose globalement en quatre domaines complémentaires :

- Pratique régulière de la traduction, d'une part en effectuant régulièrement les traductions demandées en cours par les enseignants, d'autre part, si le besoin s'en fait sentir, en s'entraînant grâce à des manuels.
- Apprentissage du vocabulaire (manuels, fiches personnelles par thèmes, relevé du vocabulaire inconnu dans vos lectures, etc.). Le niveau de précision lexicale requis en L3 est bien plus élevé qu'en L2 et nous attirons l'attention des étudiants sur la nécessité d'effectuer cet apprentissage régulièrement tout au long de l'année.
- Travail de la grammaire anglaise. Ce sont les erreurs les plus coûteuses, et les étudiants doivent faire l'effort d'un apprentissage régulier de la grammaire, voire d'une remise à niveau lorsque c'est individuellement nécessaire. Les questions de temps, d'aspect, d'articles, le cas possessif, les relatives, traduction du "on" français, mais aussi les fautes les plus graves—verbes irréguliers, conjugaisons, pronoms personnels, formation des interrogatives et des négatives—, doivent être parfaitement maîtrisées.
- Lectures en anglais, mais aussi en français : c'est ainsi que l'on se familiarise avec les richesses stylistiques de la langue de départ et de la langue d'arrivée, et que l'on apprend à mobiliser les possibilités de l'anglais propres à chaque difficulté de traduction du français. Les grands traducteurs sont toujours de grands lecteurs.

Bibliographie :

Manuels :

- GRELLET, Françoise. *Initiation au thème anglais : The Mirrored Image* (Hachette Supérieur)
- JULIÉ, K. & C. GRIMAL. *Recueil de thèmes anglais* (Hachette Supérieur)

Grammaire :

- BOUCHER, P. & F. OGÉE. *Grammaire appliquée de l'anglais* (Sedes)
- LARREYA, P. & Cl. RIVIÈRE. *Grammaire explicative de l'anglais* (Longman)

Vocabulaire :

- GOSSET, Claude. *Le mot et l'idée* (Ophrys) [basique]
- RAFROIDI, P., PLAISANT, M., SCHOTT, D-J. *Nouveau manuel de l'angliciste: Vocabulaire du thème, de la version et de la rédaction* (Ophrys) [avec des extraits littéraires]
- VITALE, Geoffrey. *Words in Context: A Practical Guide to the Vocabulary of Perception and Movement* (Dunod) [malheureusement épuisé, mais se trouve parfois d'occasion : un des meilleurs livres de vocabulaire anglais]

• HCA6-2

(ex UE 62) – Langue : 'Linguistique énonciative en contexte' II

This course aims at introducing the linguistic analysis of texts taking into account the different markers. Taking the example of different types of text typologies, journalistic and literary, we will show that linguistic markers draw distinctive constraints of the text typology.

The focus of this class will be the presentation of the different enunciative levels and the setting of different narrative forms.

Bibliography

- J. Bouscaren & J. Chuquet (1987). *Grammaire et textes anglais, guide pour l'analyse linguistique*. Gap : Ophrys.
J. Bouscaren, S. Persec et al. (1998). *Analyse grammaticale dans les textes*. Gap : Ophrys.
E. Gilbert (1993). « La théorie des opérations énonciatives d'Antoine Culioli » in *Les théories de la grammaire anglaise en France*, Chapitre III, P. Cotte et al. Paris : Hachette.

(ex UE 62) – Langue : Oral English II

This course proposes conversation classes with *lecteurs/lectrices* (English-speaking graduate students from various countries with whom the English Department has established exchange links.)

The emphasis in this module is on poetry analysis, and developing presentation skills. Students are asked to compare and contrast two poems and lead a class discussion about them. Students are expected to take every opportunity both within the classroom and in their everyday lives, to practise their spoken English.

• **HCA6-3A Anglais Littérature CM (12 heures)**

Georges Letissier

Blurred Genres: Collapsing Boundaries and the Desire to Experiment with Literary Norms.

Genre criticism has been variously appreciated in literary history. In the aftermath of Romanticism, which valued the individual act of creation, it was viewed with suspicion, as normative and prescriptive. More recently, post-structuralism, through its engagement with textuality and meaning production, has somehow dismissed the taxonomic concern of literary classifications. Yet, there is a return to genre theory which is evidenced by the amount of critical material currently being produced in the field.

The purpose of this seminar is to draw from genre criticism to improve methods of reading by investigating literary corpora in the anglophone world (North America, Britain, Ireland, postcolonial and more widely global and diasporic literatures) from the 19th century onward. Useful reminders of the canonical triad: lyric, epic, drama will foster a more targeted reflection on the erasure of firm boundary lines between genres and the limitless possibilities which their cross-pollination permits.

Genres will be shown to occupy an intermediary position between Literature and single works, between a text and a set of rules, between several works sharing a common feature, but also between a work and its readership (audience), between past and present, memory and perception, history and theory. This is precisely this intermediary generality (“généralité intermédiaire” Antoine Compagnon) that will serve as our point of entry.

Genres will then be presented as fluid and porous entities, and therefore as amenable to literary experimentation through norm transgression and subversion, through revisionism and hybridisation. It will be suggested that the identification of genre is tightly bound up with the experience of reading, what Jean-Marie Schaeffer defines as readerly genericity “généricité lectorale”. The reader finds his/her bearings in a text by recognising certain generic rules. These rules in turn lead him/her to derive expectations from his/her act of reading. Thus can be deduced a generic competence of the reader which implies both “horizons of expectations” (Jauss) and intentionality (Dufrenne).

1.Introductory course.

Why is the question of genre helpful to read better, come to a better understanding of textuality (how a text is placed in the spectrum of literary production) and reflect on what predetermines the act of reading?

➤ First step: sensitising students to the issue at stake.

Laurence Sterne <i>Tristram Shandy</i> (how a text of fiction relies upon dramatisation in its enunciation), Robert Southey “The Cataract of Lodore” (how a pre-romantic poem conveys the ideal of a primitive, Adamic language precluding all generic divisions), Dylan Thomas <i>Under Milk Wood</i> (how a classic ‘play for voices’ relies on some of the attributes of the lyric -sound patterns, harmony, euphony etc.).
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2.The Main Genre Classifications

Mimesis and diegesis: Plato and Aristotle (the extension of the acceptance of *mimesis* with the latter).

The canonical triad: lyric, epic, drama, wrongly assumed to go back to the Greeks, since the Romantic period. (See Gérard Genette “Introduction à l’architexte”, 1979*)

German romanticism and the subjective/objective criterion (Friedrich Schlegel - Hölderlin, Goethe and Hegel).

- Second step: contrasting three texts by using generic criteria.

Miss Havisham 1/ extract from Charles Dickens's *Great Expectations*, 2/ 'Havisham', poem by Carol Ann Duffy (*Meantime*), 3/John Olon-Scrymgeour, *Miss Havisham's Fire. Opera in Two Acts*.

3.A Historical Survey of Genre Theory in the Anglophone World

Formal and Linguistic Approach: Northrop Frye, *Anatomy of Criticism* (1957);

Pragmatic Approach: Alastair Fowler, *Kinds of Literature. An Introduction to the Theory of Genres and Modes* (1982;)

Towards the End of Genre Criticism: Culler, Jonathan. "Towards a Theory of Non-Genre Literature." In *Surfiction*. Ed. Raymond Federmann, 1975/Marie-Laure Ryan. "Introduction. On the Why, What and How of Generic Taxonomy", *Poetics* vol. 10, nos 2-3 (June 1981) and Robert Champigny "For and Against Genre Labels" in the same volume.

The Reception of French Theory: Maurice Blanchot *The Book to Come* [1959] (2003), Jacques Derrida. *Parages* [1986] (2010 for the English translation)

- Third step: discussing the canonical triad in a Modernist narrative (which is, as to its own nature, itself largely open to the debate on genericity).

James Joyce, *A Portrait of the Artist as a Young Man*, Chap. 5, the exchange between Stephen and Lynch on the three progressive forms.

4.The Novel's Heterogeneity

Quick survey on the Anglo-Saxon approach to the novel: *novel vs romance*. Ian Watt, *The Rise of the Novel* before tackling the intrinsic a-genericity of the novel (Georg Lukács [1914], Mikhail Bakhtin [1978] or Marthe Robert: the indefinite, parasite genre).

- Fourth step: studying an extract from a contemporary fiction informed by previous narrative and poetic forms.

Philip Roth, *American Pastoral* (1998). From Hesiod, Theocritus, Ovid, Virgil, The Bible and American Pastoralism (Leo Marx) to counterpastoralism. The historicity of genres as mutating forms (borrowing from biology - see Fowler).

5.The Poetic Novel

Quick survey on the lyric which leads to the genre later referred to as poetry: Roman Jakobson's poetic function of language. Autotelicity. Poetry as the original language (Shelley, *In Defense of Poetry* "In the infancy of society every author is necessarily a poet, because language itself is poetry"). Images/versification/formal constraints/Troping. Poetic theories: enthusiasm, inspiration, ambiguities (Empson).

- Fifth step: the poetic novel, viewed in the context of the Modernist collapse of genres, and the introduction of the notions of "Text" and literariness.

Virginia Woolf *The Waves*, what happens when the traditional markers of narrative discourse are eclipsed by the non figurative.

Two additional critical entries: Jean-Yves Tadié, Le récit poétique (1994).

6. The Prose Poem

The form is most often traced back to nineteenth-century French symbolist writers. Indeed, the advent of the form in the work of Aloysius Bertrand and Charles Baudelaire marked a significant departure from the strict separation between the genres of prose and poetry at the time. It has been present in American literature since the emergence of modernism.

- Sixth step: investigating an American prose poem.

William Carlos Williams, extracts from "Spring and All" (1923). [To get familiarised with the Williamsian universe, Jim Jarmush, *Paterson* (2016)]

7. The Possibility of a Poetic Drama

Quick survey on drama. The play as text and theatrical interpretations. Dramaturgy and theatricality.

- Seventh step: the claim for a hybridity of the theatrical medium.

T.S. Eliot, *Murder in the Cathedral*. Verse drama. Study of an excerpt.

8. Drama in Fiction

The issue of theatricality in fiction writing has been studied from the examples of a whole array of novels. It has been a major field of research in Dickensian criticism since the publication of Robert Garis's *Dickens Theatre: A Reassessment of the Novels* (1965) followed by Anny Sadrin, *Dickens ou le roman-théâtre* (1992).

- Eighth step: Podsnappery, dramatic characterisation and its transfictional migration in postcolonial parody.

Charles Dickens, *Our Mutual Friend* (extract) and Salman Rushdie, *The Satanic Verses* (extract).

9. Dramatic Monologue in Poetry

The dramatic monologue presents a way of bringing the poet's self into the public world, while simultaneously denying responsibility and masking presence. It destabilizes the relationship between the poet and the poem's speaking voice as the "I" of the monologue exhibits an overdetermined and objectified selfhood.

- Ninth step: a diachronic take on the dramatic monologue from Renaissance painters as masks, hypnotic projection of a deceased "I" and feminine engagement with a famous, anonymous figure.

Robert Browning "Andrea del Sarto" (1-49), Emily Dickinson "It was not death, for I stood up", Carol Ann Duffy "Anne Hathaway" (from *The World's Wife**)

10. Postmodernist Generic Interplay

Graham Swift's *Ever After* has been studied mostly as a Neo-Victorian fiction engaged in a reflection on historiography and Darwinian epistemology. It also displays the shape shifting potential of the Text to adopt various genres: the diary, the confession, the film script whilst pondering on acting and theatrical representation, through its Shakespearean intertext.

Case study: Graham Swift, *Ever After** (1992)

11. Whither Genres? - The Postcolonial perspective.

How, through drama, the Caribbean poet and playwright Derek Walcott revisits Robinson Crusoe and Man Friday from a postcolonial perspective, by playing on mimicry and the carnivalesque in a politically committed comedy.

Case study: Derek Walcott, *Pantomime* (1978)

12. Genre and Gender

“The question of genre – literary genre but also, gender, *genus*, and taxonomy more generally – brings with it the question of law, since it implies an institutionalised classification, an enforceable principle of non contamination and non contradiction.

Case study: Jeanette Winterson, *Sexing the Cherry* (1989)

Compulsive reading (literary corpus)

Carol Ann Duffy, *The World's Wife* (1999), London: Picador, 2011.

Graham Swift, *Ever After* (1992), London: Vintage, 2008.

Derek Walcott, *Remembrance and Pantomime* (1978), New York: Farrar Straus and Giroux, 1980.

Two brochures will be handed out, one with extracts from critical sources on genre, the other comprising all the extracts that will be studied, or simply evoked, in the lectures.

Bibliography:

Introductions (in French to get familiarised with the area of studies)

Combe, Dominique. *Les genres littéraires*. Paris : Hachette, 1992.

Macé, Marielle. *Le genre littéraire (textes choisis et présentés par Marielle Macé)*, Collection Corpus, Paris Garnier Flammarion: 2004. [Outstanding introduction by Marielle Macé who has considerably renewed this field of study. See **Marielle Macé**, *Styles. Critique de nos formes de vie*, Gallimard, « « nrf essais », 2016 or *Façons de lire, manières d'être*, Paris : Gallimard, coll. "NRF Essais", 2011.

Stalloni, Yves. *Les genres littéraires*. 2008. 128 Tout le savoir. Paris: Armand Collin, 2016.

A few helpful texts

Duff, David, ed. *Modern Genre Theory*. (Longman Critical Readers). Harlow: Pearson Education-Longman, 2000.*

_____, ed. *Modern Genre Theory*. (Longman Critical Readers). London: Routledge, 2014.*

https://books.google.es/books?id=zXV_BAAAQBAJ

2015

Frye, Northrop. *Anatomy of Criticism: Four Essays*. Princeton (NJ): Princeton UP, 1957.*

Hernadi, Paul. *Beyond Genre: New Directions in Literary Classification*. Ithaca: Cornell UP, 1972.

Kearns, Michael. "Genre Theory in Narrative Studies." In *Routledge Encyclopedia of Narrative Theory*. Ed. David Herman, Manfred Jahn and Marie-Laure Ryan. Abingdon and New York: Routledge, 2005. 201-5.*

Wellek, René, and Austin Warren. "Literary Genres." In Wellek and Warren, *Theory of Literature*. 1949. Harmondsworth: Penguin, 1963. 226-37.

• HCA6-3 / B Tutorials 24h TD

(Valérie Bénéjam, Georges Letissier, Françoise Tusques)

The tutorials (TD) will be based on in-depth readings of texts (fiction, poetry or drama) and prepare students for oral and written commentaries centred on the seminal notion of genres and their blurring. Students will be taught the methodology and specific vocabulary of text analysis. The texts will be taken from the three genres and students should master the different issues and technical vocabulary specific to the study of each genre. They will learn to envisage the issue of genres and their porosity in all their possible meanings, and to problematize and present their commentaries in relation to this literary issue.

Evaluation: The examination will consist in either an oral or a written commentary on a text not previously studied in class. The text will be a poem or an extract from a work of fiction or from a play (19th, 20th, or 21st centuries). The commentary should be an organised commentary (not a linear analysis) and focus on the genres and the porosity of genres. Students who have chosen to take an oral examination in "Civilisation" (HCA5-3A/HCA5-3B, 1st semester) must take the written examination in Literature (HCA6-3A, HCA6-3B, 2nd semester), and vice versa. Students who are back from a first semester abroad and Erasmus students who did not take first-semester UE53 class in civilisation may choose either the written or the oral format for their examination.

• HCA6-4 SPECIALISATION (A/B/C)

- English (Medieval) Studies (3 x 12h) /A

1) Old English (Charles Brasart)

This class will be an introduction to the history of English, going all the way back to Proto-Indo-European, the ancestor of almost European languages, before focusing on Old English, an umbrella term for a number of Germanic dialects spoken in Medieval England. Together we will look at its grammar, its vocabulary, its (probable) pronunciation, using classic texts from the period. We will study how languages evolve over time, why, and how the analysis of earlier stages of English can help us better understand the English we speak today.

You should be warned right from the start that this will be a difficult class. Old English is almost an altogether different language than English. It will help if you speak or have studied German.

Useful reference books for this course are:

- The *Bosworth-Toller Anglo-Saxon Dictionary*, www.bosworth.ff.cuni.cz, a fantastic online dictionary of Old English.
- Carruthers, Leo, *L'anglais médiéval: introduction, textes commentés et traduits*, Paris: Brepols, 1997.
- Freeborn, Dennis, *From Old English to Modern English*, London: MacMillan, 1992.
- Hogg, Richard & R.D. Fulk, *A Grammar of Old English*, Oxford: Wiley-Blackwell, 2011.
- Mitchell, Bruce & Fred Robinson, *A Guide to Old English*, Oxford: Wiley-Blackwell, 2012[1964].
- Stevanovitch, Colette, *Manuel d'histoire de la langue anglaise des origines à nos jours*, Paris: Ellipses, 2008[1997].

2) *Beowulf* (Valérie Bénéjam)

Beowulf is the longest remaining poem of Anglo-Saxon (or Old-English) literature. The story at first may seem very exotic to contemporary readers, yet today the taste for medieval material is present everywhere, whether as comic books, epic-fantasy literature, films or video games. Who remembers that it all started in the 1950's with J. R. R. Tolkien's *The Lord of the Rings*, and that Tolkien was a scholar of Old-English literature, a specialist of *Beowulf*, who in 1936 published a ground-breaking essay, "*Beowulf: The Monsters and the Critics*"? This course will offer an introduction to this celebrated poem, and help students through their reading of Seamus Heaney's outstanding verse translation, acquainting them progressively with all the contextualising and literary elements necessary to the understanding of the text. After a general introduction to the period, the course will progress through various themes and close-readings, which students will be asked to prepare from one week to the next.

Requested edition :

Beowulf: A Verse Translation. Trans. Seamus Heaney. Ed. Daniel Donoghue. Norton Critical Edition, 2002.

Please do not purchase any other edition. This one has the best translation available today, and contains a series of explanations and critical essays which you will be asked to read during term.

3) Texts in Middle-English (Agnès Blandeau)

The course aims at familiarizing the students with various texts, be they in prose or in verse, written during the later part of the Middle Ages. The extracts under study will be taken from different sources and genres, from Chaucer's *Canterbury Tales* to some Middle English Breton lays like *Sir Launfal* or *Sir Degaré*. Some fifteenth-century sermons will also be taken into consideration, so that the students may have a fairly good idea of the wide spectrum covered by the production of texts, written by anonymous authors for the most part, from the early 14th to the late 15th centuries in England.

Bibliography:

- Kermode, Frank & Hollander, John, *The Oxford Anthology of English Literature, Vol.1: The Middle Ages through the 18th Century*, New York: Oxford University Press, 1973.
- Corrie, Marilyn, *A Concise Companion to Middle English Literature*, ed. Wiley-Blackwell, 2009.
- Chambers, Edmund Kerchever, *English Literature at the Close of the Middle Ages*, Oxford: Oxford Clarendon Press, 1964.

- Scottish Studies (2 x 18h) /B

1. Politics and society in Scotland after devolution (18h) – Annie Thiec

The new Scottish Parliament established in May 1999 was designed to embody a “model for democracy” - more open and more accessible - which would help create “a society that fosters integration and respects diversity”. To what extent can the devolved institutional framework, with the Parliament now in its fifth session, be said to have delivered a “new” politics and a “new” society?

This course will centre on the new institutional arrangements in place in Scotland, how they have impacted on the relationship between Scotland and the rest of the United Kingdom, as well as on Scottish politics and society and the perception and meaning of Scottish identity in the 21st century.

• **Bibliography**

BECHHOFFER, Frank, McCURONE, David (eds) (2009), *National Identity, Nationalism and Constitutional Change*, Basingstoke, Palgrave Macmillan.

BECHHOFFER, Frank, McCURONE, David (2015), *Understanding National Identity*, Cambridge, Cambridge University Press.

BOGDANOR, Vernon (1999), *Devolution in the United Kingdom*, Oxford, Oxford University Press.

BROMLEY, Catherine, CURTICE, John, McCURONE, David, PARK, Alison (eds) (2006), *Has Devolution Delivered?*, Edinburgh, Edinburgh University Press.

CAIRNEY, Paul (2011), *The Scottish Political System since Devolution – From New Politics to New Scottish Government*, Exeter, Imprint Academic.

DEVINE, T.M. (2006), *The Scottish Nation 1700-2007*, London, Penguin.

DEVINE, T.M. (ed) (2008), *Scotland and the Union, 1707 to 2007*, Edinburgh, Edinburgh University Press.

DUCLOS, Nathalie (2014), *L'Écosse en quête d'indépendance ? Le référendum de 2014*, Paris, Presses de l'Université Paris-Sorbonne.

McCRONE, David (2001), *Understanding Scotland – The Sociology of a Nation*, London, Routledge (second edition).

PATERSON, Lindsay, BROWN, Alice, CURTICE, John, HINDS, Kirstin, McCRONE, David, PARK, Alison, SURRIDGE, Paula (2001), *New Scotland, New Politics?*, Edinburgh, Polygon.

REICHER, Stephen, HOPKINS, Nick (2001), *Self and Nation*, London, Sage.

SMITH, Anthony D. (1991), *National Identity*, London, Penguin.

2. Poetry in the Nation: contemporary Scottish poets and national bards in dialogue (18h) – P. Carboni

Announcing the creation of the post of Scots Makar (National Poet for Scotland) and the name of its first holder, Edwin Morgan, the Scottish First Minister Jack McConnell said in February 2004: "It is vitally important that we recognise the significant contribution of poetry to the culture of Scotland. This position will symbolise the success and of Scottish poets in the past and the potential of Scottish poetry in the future".

This course focuses on poetry-writing in the Scottish national context between the age of Union and the contemporary post-devolution era. Comparing the classical examples of the "National Bards", Robert Burns and Sir Walter Scott, with the works of modern poets such as Edwin Muir, Liz Lochhead (who held the position of Scots Makar between 2010 and 2016), Robert Crawford, and Jackie Kay (the current Scots Makar), it examines the changing role of poets in society as well as on the varieties of their expressions of both nationhood and selfhood over the centuries.

A poetry booklet will be provided.

Bibliography

BELL, Eleanor. *Questioning Scotland: Literature, Nationalism, Postmodernism*. Basingstoke: Palgrave Macmillan, 2004.

---, and Gavin MILLER, eds. *Scotland in Theory: Reflections on Culture and Literature*. Amsterdam and New York: Rodopi, 2004.

CRAIG, Cairns. *Intending Scotland: Explorations in Scottish Culture since the Enlightenment*. Edinburgh: Edinburgh University Press, 2009.

GIFFORD, Douglas, ed. *Addressing the Bard: Twelve Contemporary Poets Respond to Robert Burns*. Edinburgh: Scottish Poetry Library, 2009.

GIFFORD, Douglas, and Alan RIAICH, eds. *Scotlands: Poets and the Nation*. Manchester: Carcanet Press, 2004.

GLEN, Duncan. *The Poetry of the Scots: An Introduction and Bibliographical Guide to Poetry in Gaelic, Scots, Latin and English*, Edinburgh, Edinburgh UP, 1991.

McCLURE, J. Derrick. *Language, Poetry and Nationhood*. East Linton: Tuckwell Press, 2000.

NICHOLSON, Colin, and Matt McGUIRE, eds. *The Edinburgh Companion to Contemporary Scottish Poetry*. Edinburgh, Edinburgh University Press, 2009.

RIAICH, Alan. *What is Scottish Literature?* Glasgow: Association for Scottish Literary Studies, 2008.

WHYTE, Christopher. *Modern Scottish Poetry*. Edinburgh: Edinburgh University Press, 2004.

L3S604 – Commonwealth Studies / C

F. Le Jeune « Multiculturalism in perspective in post-colonial nations (1867-2018) »

This course is an introduction to the concept of multiculturalism in post-colonial nations within the British Commonwealth.. Post-colonial nations are nations established by British settlers on conquered native lands, which are now autonomous and independent nations within the Commonwealth. We will start with the study of Canada which in 1971 officially became the first multicultural state in the world. We will survey the way in which Canada and Australia have dealt and still deal with emigration, with the native question, by examining their policies in terms of emigration, assimilation, reconciliation and citizenship....

The class will be organised around some short lectures (available ahead of time on Madoc), along with the analysis of a series of press articles (see our *Reader*) or TV documentaries (accessible on Madoc).

Bibliography

Castles, Steven, *Mistaken Identity : Multiculturalism and the Demise of Nationalism in Australia*, Sydney, Pluto, 2001 (BU)

Kimlycka, Will, *Multicultural Citizenship*, Oxford, Clarendon Press, 1995

-----, *Politics in the Vernacular : Nationalism, Multiculturalism and Citizenship*, Oxford, Oxford University Press, 2001 (BU)

Kymlycka W. and Bashir Bashir eds, *The Politics of Reconciliation in Multicultural Societies*, Oxford, Oxford University Press, 2008

***Attention, le cours ci-dessus ne sera pas proposé en 2019-2020)**

Françoise Tusques (18h)

Le TD portera sur un roman de Caryl Phillips :

Crossing the River [1993], Vintage 2006

et une brochure d'essais et de poèmes écrits par Caryl Phillips ainsi que par d'autres auteurs antillais anglophones.

Nous travaillerons sur les notions telles que "Home", "Identity", "Frontier " ou "Belonging" (liste non exhaustive) dans un espace géographique qui s'est internationalisé depuis le XVIIIème siècle, en particulier suite au système de l'esclavage.

Sylvie Nail "Migrations and race relations in the UK" (18h)

In this class, we shall analyse population movements to and from the UK and their consequences on the British society in the 21st century. This entails going back in history to put the present into a historical perspective and understand race relations today.

Through short lectures, as well as through the study of documents (texts, photographs, graphs and statistics presented in a brochure, as well as extracts from films), this course will focus on three aspects:

- A rapid reminder of the historical background (waves of population into the British Isles, the British in the Empire)
- The situation since World War Two (immigration policies, race relations, multiculturalism 1970s-2016)
- A snapshot of the British population in the 21st century (ethnic composition, cultural influences)

Bibliographie

Akala, *Natives: Race and Class in the Ruins of Empire*, London, Two Roads, 2018.

Halimi, Suzy et Didier Lassalle, *Minorités, intégration en Grande-Bretagne et dans les pays du Commonwealth*, Revue du CRECIB, 17(2), 2012.

Hansen, Randall, *Citizenship and Immigration in Postwar Britain: The Institutional Origins of a Multicultural Nation*, Oxford, OUP, 2000.

Hirsch, Afua, *Brit(ish): On Race, Identity and Belonging*, London, Vintage, 2018.

Lassalle Didier, « La généralisation progressive du recueil de statistiques ethniques au Royaume-Uni », *Population*, Vol. 53 (3), 1998, p. 609-630. DOI : 10.3917/popu.p1998.53n3.0630. URL : <https://www.cairn.info/revue-population-1998-3-page-609.htm>

Mathieu, Félix, « The failure of state multiculturalism in the UK? An analysis of the UK's multicultural policy for 2000–2015 », *Ethnicities*, Vol. 18(1), 2018, p.43–69. <https://journals.sagepub.com/doi/pdf/10.1177/1468796817713040>

Millat, Gilbert, *The Multicultural Challenge in Britain*, Revue du CRECIB, XIV, 4, 2008.

• HCA6-5A

FLE (G. Ferré)

Chaque CM abordera les difficultés d'enseigner sa propre langue (apprise de manière intuitive) et sur certaines règles du français (points de grammaire et de prononciation principalement, ainsi que quelques points de culture) que les Français eux-mêmes ignorent. Autant que possible, l'accent sera mis sur les différences entre le français et les autres langues, et plus particulièrement les langues enseignées à la Faculté afin de mieux préparer à l'enseignement du FLE les étudiants francophones qui souhaiteraient enseigner le français dans un pays où est parlée une des langues apprises en LLCE ou en LEA. Cela n'exclut pas d'enseigner le FLE en France à des étrangers venus s'installer dans le pays et qui souhaitent acquérir ou consolider leurs maîtrise de la langue.

Pour chaque TD, les étudiants travailleront en groupes et mettront en place une activité pédagogique pendant 30 minutes en lien chaque semaine avec le CM associé.

Points abordés dans le cours :

Phonétique

- La surdit  en langue  trang re : A quoi est-elle due ? Comment la corriger ?
- Le syst me phonologique du fran ais : les sons probl matiques pour les apprenants selon leur pays d'origine
- L' lision et la liaison : le cauchemar de l'apprenant (le hibou, l'hu tre et le petit-(t)ami(s))
- Expression articul e et d bit rapide : « Chuis pas v'nu paske t'y  tais pas non plus, et ch  pas si tu s'ra l  d'main », ph nom nes d'assimilation et d'encha nement
- L'accentuation et le rythme du fran ais : « On se calme ! », l'intonation tout en douceur du fran ais

Grammaire

- Grammaire de l' crit vs grammaire de l'oral : la dislocation, quels usages ? Comment  a fonctionne ? (« Moi, mon fr re, son v lo, il le prend que quand il en a vraiment besoin. »)
- Le genre et le nombre : la lune et le soleil, le cigare et la cigarette ; le cutter et les ciseaux, comment savoir ? Quelle utilisation peut-on faire des app pour smartphones d di es   cette acquisition ?
- Les pronoms : « Qui est 'on' ? », « vous ou tu ? », « ils ou elles ? », et tous les autres...

- La place des adjectifs et constituants contraints : Un grand homme ou un homme grand ? Un beau ballon mais un ballon bleu...
- L'usage des temps : « il marchait, il marcha, il a marché... » (explication de l'usage des temps les plus problématiques pour l'apprenant, y compris le subjonctif, et les temps du conditionnel et du contrefactuel)

Culture

- Constructions préfabriquées : salutations et formules de politesse, politesse grammaticale vs politesse lexicale (« Vous auriez pas du feu, s'il vous plaît ? »), scénarios et rites de la vie quotidienne
- La culture française avec et au-delà des clichés : qui sont les Français et comment fonctionnent-ils ?

• HCA6-5B (2nd semestre) [et HCA5-5B (1er semestre)]

Option découverte professionnelle

1h CM Analyse filmique (cours transversal en français)

+ 2h TD de sous-titrage de film.

Le cours magistral s'attachera à sensibiliser les étudiants au langage cinématographique, et plus particulièrement à ce que celui-ci a en commun avec une production littéraire comme un roman ou une nouvelle : le fait de raconter une histoire. Les procédés de narration filmique seront examinés attentivement et illustrés au moyen d'extraits de films tirés de diverses cinématographies. Le cours étant transversal, il sera dispensé en français.

En TD, les étudiants recevront une formation en sous-titrage, du français vers l'anglais pour les uns, et du français vers l'espagnol pour les autres.

Bibliographie:

Francis Vanoye, *Récit écrit, récit filmique*, Paris: Nathan (Université), 1989.

McFarlane, Brian, *Novel to Film: An Introduction to the Theory of Adaptation*, Oxford: Clarendon Press, 1996.

Mast, Gerald, Marshall Cohen, Leo Braudy, eds., *Film Theory and Criticism*, New York, Oxford: O.U.P., (1974), 1992.

• HCA6-6

Renforcement LV1 / LV2

Volet 1 : Cultural studies : MAJORITY AND MINORITY IN FILM

N. Mingant, S. El Moncef, A. Blandeau

- Hollywood Cinema and Minorities (N. Mingant)

Partant du constat que le cinéma hollywoodien reste encore aujourd'hui un « cinéma d'hommes blancs » ce cours proposera d'étudier la place des minorités dans les films américains : noirs-américains, indiens, mais aussi femmes et homosexuels. Il proposera une approche du contenu ainsi que du contexte de production des films. Les questions de représentations à l'écran seront donc complétées de questions de représentativité dans l'industrie. Les étudiants seront encouragés à mener leurs propres recherches et à étudier des articles de chercheurs.

Références

Crémieux, Anne. Les Minorités dans le cinéma américain. CinémAction n°143.

“Something nobody knows about”²:

Knowledge, power, and gender performatives

in Hitchcock’s American period films

This course seeks to explore the challenges as well as the half-expressed potentialities of gender relations in several of Alfred Hitchcock’s American period films. The inquiries developed in class will revolve around questions of gendering and the conditioning of gender relations through socially determined “performatives” (Judith Butler, *Gender Trouble*). In analyzing the key Hitchcockian theme of knowledge, our work will be based on the premise that the director’s central female protagonists often rely—consciously or unconsciously, explicitly or implicitly—on daring strategies of gender role problematization or even inversion in order to affirm vital existential attributes such as self-assertion in acts and in discourse, autonomy, and independence.

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.

Course filmography

Hitchcock, Alfred. *Shadow of a Doubt*. Los Angeles: Universal Pictures, 1943.

———. *Rear Window*. Los Angeles: Paramount Pictures, 1954.

———. *Vertigo*. Los Angeles: Paramount Pictures, 1958.

———. *North by Northwest*. Los Angeles: Metro-Goldwyn-Mayer, 1959.

———. *The Birds*. Los Angeles: Universal Pictures, 1963.

———. *Marnie*. Los Angeles: Universal Pictures, 1964.

Course bibliography

Butler, Judith. “Gender Trouble, Feminist Theory, and Psychoanalytic Discourse.”

Feminism/Postmodernism. Ed. Linda J. Nicholson. London; New York: Routledge, 1990.

Freedman, Jonathan and Richard Millington, eds. *Hitchcock’s America*. Oxford: Oxford

UP, 1999.

Herrmann, Claudine. *Les Voleuses de langue*. Paris: Édition des Femmes, 1976.

Hooks, Bell. *Reel to Real: Race, Sex and Class at the Movies*. New York; Oxford:

Routledge, 2008.

1. Alfred Hitchcock, *Shadow of a Doubt* (Los Angeles: Universal Pictures, 1943). “I have a feeling that inside you somewhere, there’s something nobody knows about.... Something secret and wonderful and ... I’ll find it out” (Uncle Charlie to Young Charlie).

Mulvey, Laura. "Visual Pleasure and Narrative Cinema." *After Modernism: Rethinking Representation*. Ed. New York: The New Museum of Contemporary Art, 1989.

Owens, Craig. "The Discourse of Others: Feminists and Postmodernism." *The Anti-Aesthetic: Essays on Postmodern Culture*. Ed. Hal Foster. Seattle, WA: Bay P, 1983.

- Film and Text (Agnès Blandeau)

The course examines the rather fascinating and at times disturbing relationship between masters and servants, as reflected in both text and film. Among the extracts under study are *The Servant*, the film script written by Harold Pinter for Joseph Losey's film in 1962, as well as *The Help*, a 2006 American novel by Kathryn Stockett made into a film in 2011. The theme of the upstairs and downstairs world will be addressed through the study of some significant and illustrative extracts from various novels and films.

Bibliography:

Kathryn Stockett, *The Help*, Penguin Books, 2006.

Harold Pinter, *The Servant and Other Screenplays*, London, Faber & Faber, 1971.

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.

• HCA6-61: RENFORCEMENT

- Varieties of English (G. Ferré, 12h)

This course provides an introduction to the main varieties of English and presents the major differences between accents of English both in the British Isles and abroad. Although we will concentrate on the phonetic forms of variation – whether segmental or suprasegmental, some diachronic and sociological aspects will be evoked. The course is mainly based on video and audio material and its objective is to broaden your knowledge of the phonology of English so that you become familiar with different dialects and accents of the English speaking world.

References

Glain, O., 2013. *Prononciations du monde anglophone*. Presses Universitaires de Bordeaux, Pessac.

Hughes, A. Trudgill, P. & Watt, D. 2005. *English Accents and Dialects. An Introduction to Social and Regional Varieties of English in the British Isles*. Hodder Education, London.

Wells, J.C., 1982. *Accents of English*. 3 volumes. Cambridge University Press, Cambridge.

BIBLIOTHÈQUE UNIVERSITAIRE

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 »