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.

<table>
<thead>
<tr>
<th>UE</th>
<th>MODULES</th>
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<th>NB HOURS/TERM</th>
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<td></td>
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<td>Creative Writing</td>
<td>12h TD</td>
<td>El Moncef</td>
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<td>HCA5-2</td>
<td>LANGUE (8)</td>
<td>Linguistique énonciative</td>
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<td>Langue orale</td>
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<td>* Etudes Nord-Américaines</td>
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<td>* Etudes Victoriennes</td>
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<tr>
<td>HCA5-5</td>
<td>OPTION découverte professionnelle</td>
<td>Au choix : *FLE (A) *Tradactologie (B) *Projet culturel (C) non ouvert en 2021-22</td>
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### SEMESTER 2

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

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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 Contiue (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**


**• 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. Ivol)
- 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


*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


HCA5-4A (Anciennement UE 54)

Études nord-américaines
(M. Feith, S. El Moncef, A. Godet, 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 minstrels 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.


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-dom-

---

inated 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**


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


**3. Interpreting the American Dream (A. Godet)**

Due to recent shifts in the United States economy, especially the growing concentration of wealth in fewer hands, many believe that “the American dream” has ceased to exist. What has that dream meant to generations of Americans? What has been its significance and impact on United States history? Was it only a myth to begin with? Did it apply only to European Americans? What has it meant to Native and African Americans? What, if anything, might it mean for Americans in the twenty-first century?

This course will provide an opportunity for students to study one of the most important guiding themes in American history from an interdisciplinary perspective, including history, literary criticism, sociology, and film studies. More specifically, it will:

- critically examine the various meanings of “the American dream” throughout American history, from Puritanism to the present day
- consider some of the scepticisms and criticisms that the concept has generated
analyse the use of the concept in political rhetoric since the 1930s
conclude by considering in what ways, if any, "the American dream" might be rethought in order to continue to hold meaning for the future.

Bibliography


A list of novels, movies, and songs relevant to our topic will also be provided ahead of class.

HCA5-4B ETUDES LINGUISTIQUES

Language variation and varieties of English (M. Donazzan, 24 + 12h)

What is it that makes two languages differ? This course will offer a brief overview of the notion of language variation and discuss the parameters that linguists use to describe variation, be it across distant languages or (what is more interesting) distinct forms of one language. In the second part of the class, we will tackle specific phenomena, such as pronominal subject drop. Pronominal subject drop occurs in certain registers of British English, such as fictional or genuine diary writing and (reproduction of) informal speech.

We will look at a variety of examples and will review empirical data, taking into consideration, when relevant, the effects that the writer/speaker wants to convey or the social impact of language.

Requirements include a basic knowledge of syntactic theory and a great interest for language and languages. 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.
**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 *Bildungsromam* 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:**


**Criticim:**


- 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:


+ pre-requisite reading:


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 accueillant étudiants de LLCE et LEA) (Agnès Blandeau)

+ 2h TD = 1h traductologie (Lisa Kargl, Catherine Collin) + 1h sous-titrage (une groupe anglais/français, un groupe espagnol/français). Les étudiants sont répartis en deux groupes en traductologie et en sous-titrage anglais/français en raison du nombre élevé d’inscrits. Le CM a lieu le vendredi de 13h à 14h, le TD de traductologie de 14h à 15h (groupe 1) puis de 15h à 16h (groupe 2), et le TD de sous-titrage anglais/français de 16h à 17 (groupe 1) et de 17h à 18h (groupe 2).

Le cours magistral s’attache 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 raison de la difficulté de trouver des enseignants formés au sous-titrage de films, le TD risque de ne pas être proposé.

Bibliographie:


• HCA5-5C - Ce cours n’est pas ouvert en 2021 - 22

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. Ivol)

**• Littérature :**

- **Emilie Walezak : Angela Carter, The Bloody Chamber, Feminist Revisions of Fairy Tales**
Carter's *The Bloody Chamber* was published in 1979. In this collection of short stories, Carter rewrites such famous fairy tales as Bluebeard, Beauty and the Beast, The Little Red Riding Hood from a feminist perspective. The class will focus on close readings of the stories.
The students are expected to read the collection before the beginning of term.
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:**
- WILLS, Clair, *Improprieties*

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**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 supérieur 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]

• HCA6-1 (Thiec)

Compréhension orale-restitution

This course is aimed at helping students develop their language skills in terms of listening comprehension, using authentic extracts from various British and American radio programmes broadcast on Radio Four and NPR.

It is *highly* recommended that students listen to British and American radio stations regularly and assiduously, and this from the beginning of the academic year.

Suggestions of radio programmes:

**BBC Radio Four** ([www.bbc.co.uk/radio4](http://www.bbc.co.uk/radio4))

You and Yours

Woman’s Hour

PM

**NPR** ([www.npr.org](http://www.npr.org))

Morning Edition

Weekend Edition

All Things Considered

News and Notes

Suggestions of topics: Family and relationships ; Politics and society ; Education ; Environment ; Health.
- **HCA6-2**

**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**


- **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 *Tristram Shandy* (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 *Under Milk Wood* (how a classic ‘play for voices’ relies on some of the attributes of the lyric - sound patterns, harmony, euphony etc.).

2. The Main Genre Classifications
Mimesis and diegesis: Plato and Aristotle (the extension of the acceptation 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.


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

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


- 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

- 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. 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.


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.


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.
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.


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)


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

Bibliography:

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


**A few helpful texts**


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


**• 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 all 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:

- 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:


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 of 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:

- 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

BOGDANOR, Vernon (1999), Devolution in the United Kingdom, Oxford, Oxford University Press.
PATTERSON, Lindsay, BROWN, Alice, CURTICE, John, HINDS, Kirstin, McCrone, David, PARK, Alison, SURREIDGE, Paula (2001), New Scotland, New Politics?, Edinburgh, Polygon.

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


S6 HCA-6-4 – Commonwealth Studies (36 h)

- F. Le Jeune (18h) « Multiculturalism in perspective in post-colonial nations (1867-2019) »

This course is an introduction to the concept of multiculturalism in post-colonial nations within the British Commonwealth today. 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)


- Françoise Tusques (18h) – Post-colonial literature (littérature de la Caraïbe anglophone)

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" (12h)

In this class, we shall analyse population movements to and from the UK and their consequences on the British society in the 21\textsuperscript{st} 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, 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 21\textsuperscript{st} century (ethnic composition, cultural influences)

**Bibliographie**


• HCA6-5A

**FLE**

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 surdité en langue étrangère : A quoi est-elle due ? Comment la corriger ?
- Le système phonologique du français : les sons problématiques pour les apprenants selon leur pays d’origine
- L’élision et la liaison : le cauchemar de l’apprenant (le hibou, l’huître et le petit-(t)ami(s))
- Expression articulée et débit rapide : « Chuis pas v’nu paske t’y étais pas non plus, et chè pas si tu s'ra là d'main », phénomènes d’assimilation et d’enchaînement
- L’accentuation et le rythme du français : « On se calme ! », l’intonation tout en douceur du français

**Grammaire**

- Grammaire de l’écrit vs grammaire de l’oral : la dislocation, quels usages ? Comment ça fonctionne ? (« Moi, mon frère, son vélo, 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 dédiées à cette acquisition ?
- 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)
Le cours magistral s’attacherà 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:**


**HCA6-6**

**Renforcement LV1 / LV2**

Volet 1 : Cultural studies : MAJORITY AND MINORITY IN FILM

S. El Moncef, A. Blandeau, A. Godet.

- “Something nobody knows about”: Knowledge, power, and gender performatives in Hitchcock’s American period films (S. El Moncef)

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**


**Course bibliography**

21. 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).
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:

- Civilisation des USA (A. Godet - descriptif transmis ultérieurement).

- HCA6-61: RENFORCEMENT

The Grammar of Discourse (Donazzan (24h))

Discourse can be defined in two ways: as the unit of language above the sentence, or as a specific mode of language in use, a game where two or more players interact, with the aim of exchanging information. As any game, then, discourse obey to certain rules, which are mutually shared and understood by all players. In this class, we will introduce the rules that define the grammar of discourse, focussing more specifically on inferential mechanisms, such as pragmatic and logical inferences. The class is designed for students who wish to deepen their knowledge of linguistic analysis, and may be useful to students interested in translation and text analysis.

Requirements: attendance to class, read and discuss additional material, analyse discourse samples.
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 »