

DEPARTMENT OF ENGLISH

UNIVERSITÉ DE PARIS

CATALOGUE OF UNDERGRADUATE MODULES

The undergraduate modules offered by the UFR Etudes Anglophones are part of the classes required for the Licence LLCER d'Anglais (BA in English and American Studies).

This degree is divided into three years of two semesters each:

- L1 S1: 1st year, semester 1 (autumn semester)
- L1 S2: 1st year, semester 2 (spring semester)
- L2 S3: 2nd year, semester 3 (autumn semester)
- L2 S4: 2nd year, semester 4 (spring semester)
- L3 S5: 3rd year, semester 5 (autumn semester)
- L3 S6: 3rd year, semester 6 (spring semester)

For international and Erasmus students, registration to undergraduate English classes (inscription pédagogique) must be done in person in early September for the autumn term / early January for the spring term

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L1S1 - FIRST YEAR, SEMESTER 1 (AUTUMN)

LCA1Y010 LINGUISTICS 1.1 THE STRUCTURE OF NOUN AND VERB PHRASES

Taught in English, 2 x 1h30, 6 ECTS

Taught in English, this refresher course aims at honing the students' knowledge of English grammar in order to bring them up to university standard in this subject. It addresses most of the key issues raised by the structure of noun phrases (count/non-count nouns, determiners, quantifiers, order of adjectives....) as well as the structure of verb phrases (tense, aspect, modality...). In the meantime, students are expected to expand their vocabulary (at least 3500 words) and enhance their use of irregular verbs.

Bibliography

Bouscaren, C & Rivière, C. [any edition]. Les 3500 mots essentiels. Gap: Ophrys

Larrea & Rivière. 2010. Grammaire explicative de l'anglais. 4^{ème} ed. Pearson Education France

Rivière, Claude. Exercices commentés de grammaire anglaise volume 1, Ophrys

Longman Dictionary of Contemporary English. Harlow: Longman

Webographie :

Online dictionaries:

<https://www.ldoceonline.com/>

<https://www.merriam-webster.com/>

<http://www.oed.com.rproxy.sc.u-paris.fr> (Available through ENT)

Apps (Android/IOS):

Longman dictionary

Merriam-Webster dictionary

Coordinator: Manon LELANDAIS (741, manon.lelandais@gmail.com)

LCA1Y020 ORAL ENGLISH 1 – PHONETICS AND PHONOLOGY

Taught in French and English, 1 h tutorial + 2 h language lab, 6 ECTS

The purpose of the tutorial is to help students grasp the difficulties of oral English, including through an introduction to phonetics. The aim is to improve their capacity to understand and to express themselves in English.

Compulsory textbook: Martin Hewings, 2012, *English Pronunciation in Use* (Advanced), CUP

Coordinator: Anne TALBOT (752, anne.talbot@u-paris.fr)

LCA1Y150 – WRITTEN EXPRESSION IN ENGLISH

Taught in French and English, 1h30 tutorial, 2 ECTS

This class aims at developing students' writing techniques in English as a foreign language and at giving them confidence in their abilities to write short texts. Exercises include: writing a text from a random list of words, describing a character, an image or a place, editing a dialogue or a narrative text, writing instructions, writing a summary, taking notes, etc. Some of these exercises will be graded and taken into account to obtain credit for the class.

Evaluation:

- CC : Writing exercises and homework graded during the semester. No final essay.

- CT : Writing exercise on an imposed subject, 1h.

- Re-sit : Writing exercise on an imposed subject, 1h.

Coordinator: Mathilde ALAZRAKI (mathilde.alazraki@hotmail.fr)

LCA1Y030 LAV1 KEYS FOR LITERATURE 1 - GET WITH THE BEAT: FROM NURSERY RHYMES TO RAP

Taught in English, tutorial 2h, 4 ECTS

This module offers an introduction to Anglophone poetry through rhythm to underline the oral origins of poetry and the importance of stress patterns in the English language. The course is also an introduction to critical reading and writing and aims at developing the following skills: reading/speaking in public; describing, analyzing, contextualizing, commenting; writing a paragraph (topic sentence, analysis, quotation, interpretation...)

Assessment: written and oral assignments, including a recitation contest.

Bibliography

Get with the Beat Handbook (Moodle)

J. Kennedy and Dana Gioia, *An Introduction to Poetry*, Longman.

Coordinator: Abigail LANG (822, abigail.lang@wanadoo.fr)

LCA1Y040 – INTRODUCTION TO BRITISH HISTORY (1534-1801)

Taught in English, tutorial 2h, 4 ECTS

This course introduces students to the history of the British Isles from the sixteenth century through the end of the eighteenth century. This period is known for a series of fundamental changes affecting religious practices, political institutions, social structures, and cultural identities that continue to matter today. The course will begin in the Tudor period, which saw the establishment of that particular form of Protestantism known as Anglicanism. We will then turn to the reigns of the Stuarts, a period that was fraught with conflict between the Crown and Parliament that ultimately led to civil war and to the establishment of parliamentary monarchy with the Glorious Revolution of 1688-1689. Finally, we will consider some of the social, economic, and cultural changes that took place during the eighteenth century (demographic growth and urbanization, transatlantic commerce and the slave trade, the intensification of colonialization in North America, the West Indies, and Asia, etc.).

A brochure of primary and secondary sources will be distributed at the beginning of the semester.

Students may also consult the following titles (available in the library), among others:

- Elisabeth Tuttle, *Les îles britanniques à l'âge moderne 1485-1783*. Paris: Hachette Supérieur, 1996.

- Peter C. Herman, *A Short History of Early Modern England*. Chichester : Wiley-Blackwell, 2011.

*An electronic version of this book is available for download from the university library website (use the advanced search for « livres électroniques »)

- Angela Anderson & Tony Imperato, *Introduction to Tudor England, 1485-1603*. London: Hodder education, 2001.

- Angela Anderson, *Introduction to Stuart Britain 1603-1714*. London: Hodder education, 1999.

- John Morrill, *The Oxford Illustrated History of Tudor and Stuart Britain*. Oxford: Oxford University Press, 1996.

Student evaluation: written work and oral participation, exams.

Coordinator: Marine BELLEGO (marine.bellego@gmail.com)

L1/L2 – GENERAL LECTURES AUTUMN TERM

These modules consist in 2-hour lectures and are worth 3 ECTS.

They are open to students from all schools and are often taught in French.

LCA1Y060 A SOCIAL HISTORY OF AMERICAN POPULAR MUSIC

Taught in English and French, 2 hour lecture, 3 credits

This American civilization course does not fall in the fields of musicology or history of music but is rather a history course about the actors that made American popular music (artists, producers, record companies, entrepreneurs, media and of course audiences) and their relationship to the transformations of American society in the 20th c. We will pay attention to the question of musical genres but the focus will be more on popular music as a central element of mass culture, constructed along geographical and regional lines as well as those of generation, class, ethnicity and gender. We will look, among other historical events, at the migration of black southern artists and consumers of music from the South to northern cities and the impact of the migration on the status and the style of their music; at the controversial issue of crossover. We will then question the assumed relationship between a musical form and an audience (is there such a thing as "black music"; is the notion of authenticity useful to discuss popular music?).

Through these different aspects, we will address the connection between culture and markets in 20th c. America.

This class requires an important amount of reading (academic articles and chapters), on a weekly basis.

Assignment: paper at the end of the semester. Oral participation. Mandatory assistance.

Coordinator: Paul SCHOR (841 – paul.schor@u-paris.fr)

LCA1Y070 - L'AMÉRIQUE DES IMAGES

2h lecture, taught in French, 3 ECTS

This class is based on the collective book *L'Amérique des images: Histoire et culture visuelles des Etats-Unis* (Hazan/Paris Diderot, 2013). This book aims both at throwing light on contemporary visual culture in the US through knowledge of the longer history of images, and at producing a better understanding of American culture through its images.

The class will have two objectives:

- a cultural approach on American visual culture in its historical depth. This work, based on the book and conducted through the analysis of concrete documents, will be assessed through a midterm exam in class (image analysis).

- a research project aiming at expanding the book, based on the analysis of its limitations. The students will be asked to identify objects that could complement the narrative proposed by the book. They will produce written entries on additional documents, treated in the spirit of the book.

The class is taught in French.

Bibliography:

Brunet François (dir.), *L'Amérique des images*, Paris, Hazan, 2013 (several copies may be consulted at the Grands Moulins university library)

- Assessment "contrôle continu", session 1: midterm exam + homework (with several states): selection and analysis of a visual document.
- Assessment "contrôle terminal", session 1: Written exam, 2h : analysis of a visual document
- Assessment, session 2: Written exam, 2h : analysis of a visual document

Coordinator: Eliane DE LARMINAT (833, elianedelarminat@posteo.net) LCA1Y090

LCA1Y080 - New York : portrait d'une ville

Taught in English and French, 2 hour lecture, 3 credits

Ville cosmopolite, New York tend à signifier les Etats-Unis, à en incarner le symbole. Sur l'île de Ellis Island, la Statue de la liberté en figure à la fois les valeurs et les promesses d'accueil aux candidats à l'immigration et à la citoyenneté américaine. Mais la réalité de New York est diverse, autant que son histoire, celle d'une colonie hollandaise devenue au tournant du 20^{ème} siècle le fer de lance de la richesse et de l'aristocratie américaine, une ville symbole de la puissance de l'organisation politique américaine, mais aussi incarnation de sa nouvelle puissance économique figurée par ses multiples gratte-ciel. Ce cours cherchera, par une sélection de lieux, d'images, de films, de références culturelles, d'objets, à dresser le portrait de cette ville aux facettes aussi multiples que ses quartiers, pour rappeler à quel point les Etats-Unis sont à comprendre au pluriel.

Coordinator: Catherine LEJEUNE (832, lejeunec@u-paris.fr)

LCA1Y090 - SOUNDS, LANGUAGE, AND THE BRAIN

Taught in English and French, 2 hour lecture, 3 credits

Cet enseignement s'adresse aux étudiants anglicistes, aux linguistes, aux étudiants de lettres ainsi qu'aux étudiants de sciences. Il a pour objectif de familiariser les étudiants avec le monde de la recherche à travers l'exemple des travaux expérimentaux sur la perception des sons, et, en particulier, des sons de la parole. Il s'agit donc, d'une part, de sensibiliser les étudiants à la démarche scientifique en déchiffrant avec eux des études publiées dans le domaine et, d'autre part, de permettre aux étudiants d'acquérir des connaissances sur la manière dont fonctionne le langage humain. Après une première partie introductive décrivant les mécanismes cognitifs élémentaires impliqués dans la perception et le traitement de la parole, chaque séance sera dédiée à une publication mettant en évidence un phénomène particulier susceptible d'intéresser un large public ; par exemple, l'interaction entre perception visuelle et sonore (effet McGurk), le lien entre rythme d'une langue et rythme de la musique, l'utilisation potentielle de la musique pour améliorer le traitement syntaxique, etc. Des extraits de films scientifiques et des démonstrations de logiciels compléteront ces présentations de vulgarisation scientifique.

Coordinator: Emmanuel FERRAGNE (752, emmanuel.ferragne@u-paris.fr)

LCA1Y100 A POCKET HISTORY OF THE ENGLISH LANGUAGE

Taught in English, 2 hour lecture, 3 credits

This class will introduce the main changes that have occurred in the history of the English language. The main focus of such a broad panorama will be on the evolution of the spoken language. It will aim at providing students with historical landmarks which will help them understand differences between spelling and contemporary pronunciations. Historical keys will enable students to understand some apparent exceptions. Part of the complex relationship with the French language will also be examined. The link with various contemporary pronunciations of English will be explored (e.g. the pronunciation of the word love in the North of England and in the South). "Prescriptivism" and "norm" will be studied and linked to the evolution of pronunciation dictionaries from the 18th century onwards.

Coordinator: Sylvain NAVARRO (752, sylvain.navarro@u-paris.fr)

LCA1Y120 OPERA AND MUSICAL THEATRE IN THE ENGLISH-SPEAKING WORLD (17TH-21ST CENTURIES)

Taught in English, 2 hour lecture, 3 credits

The purpose of this course will be to survey the history of opera/musical theatre in the English-speaking world (with a focus on Great Britain and the United States), to examine their contribution to cultural history, and to shed light on their social and political functions, which vary considerably from one place/period to another. Today, American and British musicals are widely appreciated, even though the genre is often misunderstood – in particular, French audiences tend to refer to them as "musical comedies" ("comédies musicales"), a term which does not do justice to important works such as Leonard Bernstein's West Side Story (1957), with its tragic overtones and Shakespearean

subtext. The musical's visibility is entirely justified, as the genre's vitality and relevance are not in doubt – cf. the tense exchange which took place in 2016 between Vice-President elect Mike Pence and the cast of Lin-Manuel Miranda's *Hamilton* (2015). However, it is important to recall that the musical is only one of a number of theatrical genres whose history goes back at least to the 17th century; these also include opera, comic opera, cabaret, vaudeville, as well as genres indigenous to the English-speaking world such as the Elizabethan and Jacobean masque. The purpose of this course will be to give an overview of this extremely rich field and to focus on a number of significant examples chosen for their artistic and historical importance. Students are **not** expected to have any prior knowledge of music history or musical theory.

Coordinator: Mathieu DUPLAY (822, Mathieu.Duplay@u-paris.fr)

LCA1Y130 – HISTORY THROUGH THE LENS – VISUAL CULTURE IN THE ENGLISH-SPEAKING WORLD IN 10 IMAGES

Taught in English, 2 hour lecture, 3 credits

This course is an introduction to visual studies. It will focus on the study of documentary/journalistic photographs, films and videos. One specific visual document and its circulations will be examined in detail for each session. You will progressively acquire the necessary methods and theoretical framework to read and analyze pictures/images as documents speaking to wider cultural, political and social trends. All the images under study will be related to American visual history from the 19th to the 21st century. You will be asked to read of an academic article or a book chapter (history or visual studies) before each session. This course requires extensive reading in English. A very good understanding of oral and written English and a strong motivation to read academic texts are also essential, as well as attendance and oral participation.

Coordinator: Daniel Foliard (841, daniel.foliard@gmail.com)

L1S2 - FIRST YEAR, SEMESTER 2 (SPRING)

LCA2Y010 – LINGUISTICS 1.2 - SENTENCE STRUCTURE

Taught in French or English depending on the instructor, 2 x 1h30, 6 ECTS

The module is a refresher course on key problems of English grammar to bring the students up to university standard. Topics: simple and complex syntactic structures (the verb phrase, the passive form, complex sentences, types of complementation).

Bibliography

→ Huart, Larreya & Mathiot. 2005. Exercices (Grammaire explicative de l'anglais). 2ème ed. Pearson Education France

→ Larreya & Rivière. 2010. Grammaire explicative de l'anglais. 4ème ed. Pearson Education France

→ Rivière, 2006, Exercices commentés de grammaire anglaise volumes 1 et 2, Ophrys

Coordinator: Anne JUGNET (741, anne.jugnet@u-paris.fr)

LCA2Y020 WRITTEN COMPREHENSION OF ENGLISH

Taught in French and English, 2 x 1h30, 6 ECTS

This course is a first step towards translating from English into French: before attempting to translate, one must understand— which means approaching a text in a reasoned, analytical way. A foreign language is too often seen as the transposition of one's mother language, or—worse still— as the putting together of words which would then only need to be known individually. The aim of this course is to make students become aware of grammatical and lexical facts which often become a problem in translation, English and French behaving differently. This course should be seen as a complement to "Reflections on the English Language, A/B".

> Syntactic points: parsing of sentences; scope of adverbs; scope of adjectives; understanding complex sentences; analysis of "causative" and "resultative" structures; interpreting the "passive"...

> Vocabulary: use of phrasal verbs (carry on, look up to...); "short words" with several meanings ('yet', 'still', 'as', 'but', 'for', ...); interpreting "-ing" forms...

The thorough reading of texts (or of a short novel/short stories), in English —along with regular testing and short quizzes— is also required for this class.

Bibliography:

Compulsory:

1. English dictionary (Longman Dictionary of Contemporary English / Oxford Advanced Learner's Dictionary)

2. Short novel/ short stories (titles to be given by teacher)

Useful:

Guide de la compréhension de l'anglais écrit, A. Davoust, Ophrys

The Word against the Word : initiation à la version anglaise, F. Grellet, 1985, Paris, Hachette

Simplifions les verbes composés, C. Rivière, 2004, Gap-Paris, Ophrys

Coordinator : Anna AUDO (857, anna.audo@gmail.com)

LCA2Y030 ORAL ENGLISH - CONVERSATION

Taught in English, 1h language lab

This lab session will be dedicated to conversations with an Anglophone teaching assistant to improve the students' capacity to understand and to express themselves in English.

Coordinator: Anne TALBOT, anne.talbot@u-paris.fr)

LCA2Y040 KEYS FOR LITERATURE 2 - STORYTELLING

Taught in English, tutorial 2h, 4 ECTS

An initiation to reading and commenting prose in English, short stories and novels from the 18th century to the present.

Coordinator: Carole CAMBRAY, (418, carolecambray@yahoo.fr)

LCA2Y050 AMERICAN HISTORY 1 - FROM EARLY CONTACTS (1492) TO THE LEGALIZATION OF SEGREGATION (1896)

Taught in English, tutorial 2h, 4 ECTS

This course will present the beginning of American history while initiating students to the methodology of reading and analyzing historical text. The course will examine the following themes: Pre-contact and colonial America; the Revolutionary period and the War of Independence; the institutions of the young Republic; territorial expansion and the theory of Manifest destiny; the Indian question; slavery and abolitionism; the Civil War and Reconstruction.

Recommended reading: Mary Beth Norton, et. al. A People & a Nation: A History of the United States, Wadsworth Publishing Co Inc. (any edition)

Evaluation (1st session): written exam

Evaluation (re-sit): oral exam

Coordinator: Allan POTOFSKY (839, allan.potofsky@u-paris.fr)

LCA2Y160 ANALYZING IMAGES

Taught in English, 1h30, 2 ECTS

Just as we learn to read texts, it is necessary to learn how to decode images. This class will provide students with the tools, methods, and vocabulary necessary to analyze still and moving images, from paintings, photographs, or ads to TV series and films. We will combine a formal approach (issues of material, composition, lighting, framing, editing, etc.) and a historical/contextual approach (context of production and reception).

Evaluation:

- Session 1: Written exam (analysis of still or moving images).
- Session 2: Oral exam (guided analysis of a clip from a television series)

Coordinator: Elise HARRIS (857, harriscelise@gmail.com)

L1/L2 – LECTURES SPRING TERM

These modules consist in 2-hour lectures and are worth 3 ECTS.

They are open to students from all schools and are mostly taught in French.

LCA2Y060 CANADA: PORTRAIT OF ANOTHER AMERICA

Taught in English, 2 hour lecture, 3 credits

From this side of the Atlantic, it is sometimes difficult to figure out in what way Canada is different from the United States; and yet, Canada often represents a sort of ideal America which offers all the attractive aspects of the US without its flaws. This course intends to clarify this image of Canada by exploring the elements that make Canada different from the US.

The first part of the course will present the history of Canada to show its specificity: from the heritage of the First Nations and the French period, the country continued building a nation through the association with the British Empire and the rejection of the American republican model.

Since the 1950s, Canada has entered a modern period in which it can no longer rely on the link with Britain to counterbalance the influence of the United States. The course will examine several themes that have dominated the modern period:

- the ability of the French Canadians and the English Canadians to live together in a united country
- the expansion of the multicultural model to harmoniously manage immigration, and the place given to the First Nations in modern Canada
- the relationship with the US today in a context of growing continentalization through closer economic, military and security cooperation, and the question of the potential harmonization of the two nations' political culture.

Course website: <http://option.canada.pagesperso-orange.fr/>

Coordinator: Laurence CROS, laurence.cros@u-paris.fr

LCA2Y070 ITALIAN AMERICANS

Taught in English, 2 hour lecture, 3 credits

The Godfather, Al Capone, Tony Soprano... The prohibition era firmly set in popular representation the figure of the Italian American Mafioso, already present at the end of the 19th century. This overwhelming figure hides a more diverse historical and cultural reality, which this module will examine.

Coordinator: Bénédicte DESCHAMPS (842, benedicte.deschamps@u-paris.fr)

LCA2Y080 – Environmental histories of Britain, 18th-20th centuries

Taught in English, 2 hour lecture, 3 credits

In a famous poem printed in 1808, William Blake evoked both the “dark satanic mills” that had been altering the British landscape since the industrial revolution and the “green and pleasant land” that England was supposed to be. This enduring tension is the starting point of this class, which explores British history from an environmental perspective. What did “nature” and “landscape” mean in late-modern and contemporary Britain, and what were the social, political and intellectual consequences of these definitions? Among other themes, we will study the ecological consequences of the industrial revolution, pollution and ways to regulate it, the conservationist movement, the various facets of “natural history”, the classical opposition between urban and rural England and the ecological dimension of the British Empire. Can the concept of “anthropocene” be relevantly applied to British history? Dealing with recent historiography, we will explore the shifting meanings of “environmental history”, a field that has become very dynamic in the academic sphere for the past few years.

Bibliography

Brimblecombe, Peter, 1987, *The Big Smoke: a History of Air Pollution in London since Medieval Times*. London: Methuen.

Clapp, B. W, *An Environmental history of Britain since the Industrial Revolution*. London: Longman, 1994.

Mathis, Charles-François, 2010, *In Nature we Trust: les paysages anglais à l'ère industrielle*. Paris : Sorbonne Université Presses.

Coordinator : Marine BELLEGO (marine.bellego@gmail.com)

LCA2Y090 – Histoire des mondes ouvriers britanniques

Taught in French and English, 2 hour lecture, 3 credits

Cet enseignement propose de retracer une histoire de la vie quotidienne au sein des mondes ouvriers britanniques de l'orée de la Première Guerre mondiale aux années 1960. Il est conçu comme un cours d'introduction accessible au plus grand nombre, permettant aux étudiants de se familiariser avec la diversité des sources et des approches mobilisées par les historiens dans l'étude des mondes ouvriers. Loin des représentations d'une classe ouvrière censément homogène, cet enseignement explorera la diversité des expériences ouvrières, en mettant l'accent sur les hiérarchies internes, les lignes de démarcation ethniques et de genre, ainsi que sur certaines spécificités régionales et nationales. À rebours des visions nostalgiques de la tight-knit community, nous serons attentifs aussi bien aux pratiques d'entraide au quotidien qu'aux tensions et conflits qui ont pu marquer ces espaces (ragots, conflits de voisinages, violence).

Coordinator Ariane MAK (834, ariane.mak@u-paris.fr)

LCA2Y100 – Envisioning environment

Taught in English, 2 hour lecture, 3 credits

Coordinator: Sara THORNTON (sara.thornton@u-paris.fr)

LCA2Y110 ART ET LANGAGE – LINGUISTIQUE, SÉMIOLOGIE, ESTHÉTIQUE

Taught in French, 2 hour lecture, 3 credits

Art is a mode of symbolic elaboration and, as such, it is a system of signs that can be analysed with linguistic notions (discourse, language game, pragmatics, structure). The course studies some artistic movements in contemporary art and is based on visual documents. This course is useful for students interested in visual studies and discourse analysis. Attendance is advisable.

Coordinator: Gérard MÉLIS (858, gmelis@orange.fr)

LCA2Y120 VARIETIES OF ENGLISH

Taught in English, 2 hour lecture, 3 credits

This course is an introduction to the main varieties of English spoken around the world. It aims to raise the students' awareness about dialectal and sociolinguistic variation in pronunciation. The course is taught in English and the concepts presented in class require a basic knowledge of phonetics.

Coordinator: Sylvain NAVARRO (752, sylvain.navarro@u-paris.fr)

L2S3 – SECOND YEAR, SEMESTER 3 (AUTUMN)

LCA3Y010 LINGUISTIQUE 2 — INTRODUCTION À LA LINGUISTIQUE ET À L'EXPLICATION DE FAITS DE LANGUE

Taught in French, 2 x 1h30, 6 ECTS

Cette introduction au questionnement linguistique permet d'aborder des questions et notions fondamentales de la linguistique, i.e. de l'étude scientifique du langage (caractéristiques du langage humain, comment fonctionne-t-il ?).

La présentation de questions linguistiques générales est suivie d'une présentation des différents champs d'analyse linguistique, en particulier des notions de base de morphologie, syntaxe, sémantique et pragmatique. La question de la variation est également abordée.

Dans un deuxième temps, l'accent est mis sur l'explication linguistique de marqueurs grammaticaux en anglais (pour le groupe verbal, les formes de temps, aspect et modalité, pour le groupe nominal, les déterminants et quantifieurs).

Références :

- Bouscaren, Janine. *Linguistique anglaise. Initiation à une grammaire de l'énonciation*. Gap : Ophrys 1996
- Fromkin Victoria, Rodman Robert & Hyams Nina. *An Introduction to Language*. Thomson/Heinle, 2003
- Larreya, Paul & Watbled, Jean-Philippe, *Linguistique générale et langue anglaise*, Paris, Armand Colin, 2008

Coordinator: Anne JUGNET (741, anne.jugnet@u-paris.fr)

LCA3Y020 ORAL ENGLISH - CONVERSATION

Taught in English, 1h language lab

This lab session will be dedicated to conversations with an Anglophone teaching assistant to improve the students' capacity to understand and to express themselves in English.

Coordinator: Anne TALBOT, anne.talbot@u-paris.fr)

LCA3Y030 THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)

Taught in English and French, 1h30, 3 ECTS

Entraînement à la traduction vers l'anglais à partir de différents registres (contes et romans du 19^e siècle et contemporains, théâtre, dialogue de scénario de film, etc.), qui permettent EN PRIORITE la traduction des temps français (le présent, l'imparfait, le passé composé et les modaux de base) ainsi que les autres structures grammaticales essentielles étudiées en 1^{ère} et 2^{ème} année dans le cours de grammaire. Initiation à l'étude de la phrase anglaise et de la syntaxe comparée (ordre des mots, lien de phrases, sujet inanimé, apposition, etc.). L'étude du vocabulaire sera menée conjointement (mise en pratique du vocabulaire acquis en Compréhension 1^{ère} année et élargissement). Ce programme est commun aux deux semestres.

Coordinator: Paul EDWARDS (848, paul.edwards@u-paris.fr)

LCA3Y040 VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)

Taught in French, 1h30, 3 ECTS

This module is tailored for native speakers of French; Erasmus and international students who need a passing grade are advised not to register due to the exacting French-language requirements of the module.

This module develops the acquisition of the written Comprehension module of the 1st year. Students will be taught to start from an analysis of the original text (point of view, lexical fields, social, geographical and cultural references) to produce a high-quality text in French. They will be taught to avoid word-for-word translation by using stylistic techniques of translation. Grammatical focus will

be on French syntax, spelling and punctuation, the use of modals in English and French and the translation of past tense.

Coordinator: Carole CAMBRAY (418, carolecambray@yahoo.fr)

LCA3Y050 WRITTEN EXPRESSION IN ENGLISH

Taught in English, 1h30, 3 ECTS

This module is a writing workshop. Writing exercises will be based on various type of documents or other sources. Different types of writing will be explored, as such theatre dialogues, press articles, political speeches, tweets, reports or notes)

Coordinator: Manon TURBAN (857, manon.turban@hotmail.fr)

LCA3Y060 NON-FICTION TRANSLATION FROM ENGLISH INTO FRENCH

Taught in French, 1h30, 3 ECTS

This module is tailored for native speakers of French; Erasmus and international students who need a passing grade are advised not to register due to the exacting French-language requirements of the module.

This course will be dealing with the translation of non-fiction texts (press articles, reviews...) from French to English.

Coordinator: Ludmilla TOUALBIA (Ludmilla.toualbia@gmail.com)

LCA3Y070 (LAV2.1) READING THE CLASSICS - UNDERSTANDING LITERARY GENRES

Taught in English, 1h lecture, 2 ECTS

This lecture will introduce students to the history of what is considered the English-speaking literary canon, and will do so through the prism of genre. From Elizabethan drama to the postmodern novel, each session will bring out a key great stage in the history of British and American literatures, examining some of their major generic evolutions. This course will thus provide students with a broad overview of and some landmarks in the history of English-speaking literature. It will simultaneously offer a concrete approach to literary genres, by regularly asking students to examine and analyse short textual excerpts. The course will also encourage students to question and appropriate the complex and changing notion of literary canon, by conjuring up some important texts and authors that have long been kept out of anthologies.

Assessment: Questionnaire on the course's content (multiple-choice questions and essay questions)

This lecture must be taken along with a choice of one literature tutorial, among the next 5 modules for a total of 6 ECTS

Coordinator: Clémence FOLLEA (848, clemence.follea@u-paris.fr)

LCA3Y080 SHAKESPEARE, DRAMATIST AND POET

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y070

In this class we will discover the dazzling power and beauty of the language of Shakespeare. Studying the prose and poetry of his theatre will lead us to discover a vocabulary rich in double and playful meanings, as well as that poetic musicality that enables us to recognize a line as that of Shakespeare's the moment we hear it. We will study Shakespeare's theatre, both as a poetic and dramatic text, and within the context of 16th and 17th century England and the London theatre.

This semester we will read The Tragedy of Julius Caesar. Set in ancient Rome, the play dramatizes a particularly critical moment in the history of the Roman Republic, but speaks as well to the political uncertainty in 1599 at the end of the reign of Queen Elizabeth I. The play includes some of Shakespeare's most quoted lines—such as the soothsayer's "Beware the ides of March"—and the rhetorical tour de force that is the speech of Mark Antony to the crowd after the assassination of Julius Caesar. The play confronts the moral and political problem of regicide in 16th century England by way of the assassination of the first Caesar of Rome. Using the Shakespeare Folger Library edition

of the play, we will be studying documents, including visual materials, which help us to understand some of the influences on Shakespeare's writing of the play.

Edition to be used in class: Julius Caesar, Essay by Coppélia Kahn, Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, 2011 (paperback).

<https://www.folger.edu/julius-caesar>

Coordinator: Lynn S. MESKILL (843, lynn.meskill@u-paris.fr)

LCA3Y090 – FROM PAGE TO STAGE: BECOMING A SPECTATOR AND VOICING YOUR OPINION

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y070

This class is based on a challenge: attending several plays in Parisian theatres (between 4 and 6, depending on availabilities) and to learn to deliver a coherent piece of criticism on these plays. The plays will have been selected at the beginning of the year, for their relevance in the history of theatre and/or their relationship with Anglophone studies. Most of them will be in Paris, on Wednesday nights (just after class). Will you love them or hate them? That is part of the challenge, but the end is broader: by reading, discussion with peers, meeting with some professionals, we will learn to give stimulating content to criticism in diverse forms (vlogs; conversations; critical account; opinion column...). This class will help you build a spectator's critical gaze, providing you with a toolbox to recognise major theatrical genres, identify the aesthetic and political choices made by the director, and get more insight in the actors' performance. It will also help you reflect on your taste, and look beyond the expression of your individuality: taste is a complex mix between your social background, your political ideas, your education, your sensibility and your ambitions. Ticket price: between 7€ and 15€. Financial support can be asked to the department for ticket fees.

Warning : attendance to all plays in compulsory. The dates will be given online in advance, on the online version for this class (moodle).

Coordinator: Sophie VASSET (sophie.vasset@u-paris.fr)

LCA3Y110 GOTHIC TALES AND NARRATIVES

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y070

The idea of punishment permeates Gothic fiction. If it takes on the shape of a supernatural curse in the "first" English Gothic novel, *The Castle of Otranto*, or even that of a scourge of divine origin, as is the case in the poem, 'The Rime of the Ancient Mariner' by Coleridge, the notion of punishment changes depending on the agency that narration grants its characters. Linked to the ideas of tragic flaw, retribution, and redemption, punishment narratives may be considered as revenge narratives – as the revenge of the monster against Frankenstein in the eponymous novel by Mary Shelley, which questions, however, through its ambivalent moral standpoint, the validity of narrative justice. This blurring of good and evil reaches a climax at the end of the Victorian era, through the duplicity of its characters, as in *The Strange Case of Dr Jekyll and Mr Hyde* by Robert Louis Stevenson, or *The Picture of Dorian Gray* by Oscar Wilde, in which punishment is even self-inflicted. We will also study the short story 'The Case of Lady Sannox' by Conan Doyle, in order compare the end of eighteenth-century divine retribution to the fundamentally ambiguous human vengeance of the late British Gothic.

Recommended editions:

- Horace Walpole, *The Castle of Otranto*, Oxford World's Classics
- Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde and Other Tales*, Oxford World's Classics

+ We will work on excerpts from *Frankenstein* by Mary Shelley and *The Picture of Dorian Gray* by Oscar Wilde. Students can choose their edition of Coleridge and Conan Doyle (short texts that can be accessed on the Internet).

Coordinator: Camille ADNOT (857, camille.adnot@gmail.com)

LCA3Y120 LITERATURE AND LIFE

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y070

Coordinator: Sara THORNTON (sara.thornton@u-paris.fr)

LCA3Y130 FROM REALISM TO MAGIC REALISM

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y070

Starting with the 19th century Realist novel, we will then examine the Magic Realist novel as a postcolonial literary hybrid which both celebrates and subverts the conventions of Realism. We will pay particular attention to the political implications of the two genres.

Coordinator: Ludmilla TOUALBIA (ludmilla.toualbia@gmail.com)

LCA3Y140 AMERICAN HISTORY 2 - FROM LEGAL SEGREGATION (1896) TO THE PRESENT

Taught in English, 1h lecture, 2 ECTS

This lecture class will cover the long 20th century, during which the U.S. became the dominant economic world power and saw deep and sometimes brutal changes. The period is marked by the transformation and persistence of many divisions and conflicts over equality in American society: segregation and systemic discrimination, immigration and diversity, women's rights, economic inequality among others. Meanwhile the country saw powerful forces of convergence transform American society: the rise of a powerful federal government, the power of consumer society and mass culture in standardizing people's everyday life, the strength of American nationalism.

The lecture will explore some of these aspects in a chronological progression. It will be accompanied by more specific classes (TD). The regular reading of a textbook in US history is required as the lecture itself will not delve into all the details of what is to be learned.

Final exam at the end of the semester.

Bibliography

Recommended textbook: Norton et al., *A People and a Nation*, Volume II: Since 1865, 11th Edition (or other recent edition)

Building the American Republic Volume 2, An online textbook, comprehensive and solid, free to download as pdf, epub etc. <http://press.uchicago.edu/sites/buildingtheamericanrepublic/index.html>

A shorter online textbook for a first approach <http://www.americanyawp.com/>

This lecture must be taken along with a choice of one American history tutorial, among the next 5 modules for a total of 6 ECTS

This lecture must be taken along with a choice of one American history tutorial, among the next 5 modules for a total of 6 ECTS

Coordinator: Eliane DE LARMINAT (833, elianedelarminat@posteo.net)

LCA3Y150 FROM JIM CROW TO OBAMA — A HISTORY OF AFRICAN AMERICANS FROM PLESSY V. FERGUSON TO THE PRESENT

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y140

This class, which explores one of the dimensions of US history developed in the general lecture (LCA3Y140) will focus on the history of African Americans from the end of the 19th c. to the present. It will start with the development of legal segregation in the former slave states ('Jim Crow laws') to move to its institutionalization and finally demise in the 1950's and 60's. We will study the long civil rights movement, going back to the 19th c. to shed light on resistance and accommodation. Beyond this period, we will study the persistence of racial inequality beyond and after legal segregation, questions of policy and of memory (as can be seen with the recent polemics over Confederate statues). The class will also cover the transformation of the lives of African Americans, looking at the Great Migration, the black middle class, the role of women and their specific struggles, as well as cultural contributions of African Americans (blues, jazz, Harlem Renaissance among other things), as well as social, economic and demographic evolutions.

The class will be centered on the study of primary sources (mostly textual but not exclusively) and academic texts that have placed what was long a marginal question at the center of historiography.

Assignments : oral presentation and papers.

CT Written exam.

June (re-sit) session : Oral exam.

Coordinator: Paul SCHOR (841, paul.schor@u-paris.fr)

LCA3Y160 NATIVE AMERICAN SURVIVANCE

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y140

By studying Native historical landmarks and related Native cultural productions, this course will attempt to assess the process of Native American survivance (Gerald Vizenor), which has been said to encompass survival and endurance, or survival and resistance. From one century to the other, from survival to resistance to renaissance, Native American society undergoes both deconstruction and reconstruction on political, social and cultural levels. Topics of discussion will include, but are not limited to, the reservation system and its avatars (relocation schemes, allotment system, boarding schools, termination policy); the importance of tradition and the creation of new cultural identities, especially within Native urban migration and within the Native civil rights movement; the Native experience of WW2; the perception of Native culture by the other America; etc. Material will include performance, text, film and photography.

Coordinator: Mathilde LOUETTE (mathildelouette@orange.fr)

LCA3Y170 WORK AND CITIZENSHIP IN THE UNITED STATES: THE ROAD FROM HAYMARKET TO MEMPHIS (1886-1968)

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y140

This class investigates the politics of work and citizenship in the US from the rise of the “labor question” in the 1880s to the impact of the Civil Rights movement in the workplace in the 1960s. Using the Haymarket tragedy in 1886 and the assassination of Martin Luther King in 1968 as two important chronological markers, we will study how, during this long period, industrial capitalism increasingly transformed both the society and the economy of the United States and resulted into new claims about the meaning of citizenship. Americans constantly debated the relationship between wage work, social inequality and political rights, producing competing visions of workers’ rights that reflected specific assumptions about race, class and gender. To understand this history of this contest of ideas and social movements, we will listen both to the voices and experiences of those who were at the top of society (policymakers, judges, pundits) and those of the workers who toiled and lived at the bottom. All along we will use a wide range of approaches including film and song analysis, biographies of important figures, local histories, as well as studies of strikes, laws and also court decisions.

Coordinator: Jean-Christian VINEL (jean.christian.vinel@gmail.com)

LCA3Y180 US IMMIGRATION RESTRICTION – DOORS WIDE SHUT

Taught in English, 2h, 4 ECTS – must be taken along with LCA3Y140

This course follows the history of immigration to the US from the late 19th century to after WW2, focusing on immigration restriction. It examines the causes of increased restriction, congressional responses to it and consequences of regulation.

We will study such topics as: discrimination and exclusion of Chinese immigrants; the restrictive laws of the 1920s targeting Europeans immigrants; labor migration of Mexicans in the 1940s and their subsequent repatriation.

Coordinator: Catherine LEJEUNE (832, lejeunec@u-paris.fr)

LCA3Y200 US IMMIGRATION RESTRICTION - – DOORS WIDE SHUT

This course follows the history of immigration to the US from the late 19th century to after WW2, focusing on immigration restriction. It examines the causes of increased restriction, congressional responses to it and consequences of regulation.

We will study such topics as: discrimination and exclusion of Chinese immigrants; the restrictive laws of the 1920s targeting Europeans immigrants; labor migration of Mexicans in the 1940s and their subsequent repatriation.

Coordinator: Bénédicte DESCHAMPS (842, deschampsb@u-paris.fr)

L2S4 - SECOND YEAR, SEMESTER 4 (SPRING)

LCA4Y010 ORAL 2 PHONETICS-PHONOLOGY

Taught in English and French, 1h lecture, 1h tutorial, 1 h language lab. 6 ECTS

The lecture will introduce the basic notions of phonetics

The tutorial will present the rules of pronunciation. The syllabus will include work on vowels, diphthongs, the articulation system of consonants with transcription exercises. The aim is to study sounds and related phenomena in context; accentuation; rhythm and the notions of secondarily stress, reduction and non-reduction; intonation.

The theoretical rules presented in the lecture and tutorial will be applied in the language lab.

Recommended reading: P. Roach, *English Phonetics and Phonology*

Coordinator: Anne TALBOT (752, anne.talbot@u-paris.fr)

LCA4Y020 THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)

Taught in English and French, 1h30, 3 ECTS

Entraînement à la traduction vers l'anglais à partir de différents registres (contes et romans du 19^e siècle et contemporains, théâtre, dialogue de scénario de film, etc.), qui permettent EN PRIORITE la traduction des temps français (le présent, l'imparfait, le passé composé et les modaux de base) ainsi que les autres structures grammaticales essentielles étudiées en 1^{ère} et 2^{ème} année dans le cours de grammaire. Initiation à l'étude de la phrase anglaise et de la syntaxe comparée (ordre des mots, lien de phrases, sujet inanimé, apposition, etc.). L'étude du vocabulaire sera menée conjointement (mise en pratique du vocabulaire acquis en Compréhension 1^{ère} année et élargissement). Ce programme est commun aux deux semestres.

Coordinator: Paul EDWARDS (848, paul.edwards@u-paris.fr)

LCA4Y030 VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)

Taught in French, 1h30, 3 ECTS

This module is tailored for native speakers of French; Erasmus and international students who need a passing grade are advised not to register due to the exacting French-language requirements of the module.

This module develops the acquisition of the Written Comprehension module of the 1st year. Students will be taught to start from an analysis of the original text (point of view, lexical fields, social, geographical and cultural references) to produce a high-quality text in French. They will be taught to avoid word-for-word translation by using stylistic techniques of translation. Grammatical focus will be on French syntax, spelling and punctuation, the use of modals in English and French and the translation of past tense.

Coordinator: Carole CAMBRAY (418, carolecambray@yahoo.fr)

LCA4Y040 WRITTEN EXPRESSION IN ENGLISH

Taught in English, 1h30, 3 ECTS

This course is a practical writing workshop, to help students consolidate their writing skills in the English language. Emphasis will be placed on vocabulary, expression, and idiomatic writing. We will study English-language texts written in a variety of different registers (journalism, literary reviews, academic writing, creative writing, speeches and polemics). Each seminar will be structured around a theme and a writing activity, and students will be encouraged to share their writing and critique each other's writing throughout the course.

Assessment

1 x piece of creative writing, to be completed partly in-class during activities and partly at home [50%]; 1 x essay, to be completed partly in-class during activities and partly at home [50%]

Coordinator: Laura CARTER (844, laura.carter@u-paris.fr)

LCA4Y050 NON-FICTION TRANSLATION FROM ENGLISH INTO FRENCH

Taught in French, 1h30, 3 ECTS

This module is tailored for native speakers of French; Erasmus and international students who need a passing grade are advised not to register due to the exacting French-language requirements of the module.

This course will be dealing with the translation of non-fiction texts (press articles, reviews...) from French to English.

Coordinator: François DE CHANTAL (840, fdechantal@u-paris.fr)

LCA4Y060 ADAPTING THE CLASSICS — ILLUSTRATIONS AND MOVING PICTURES

Taught in English, 1h lecture, 2 ECTS

Today many “classic” works of literature are first (and sometimes exclusively) discovered in the form of visual adaptations or illustrations. Acknowledging this premise, this class will interrogate the very notion of a literary / pictorial / cinematic / televisual “classic”, and the multiple ways in which these classics can be adapted, recycled, modified, revisited in different formats or media, at specific moments in time. We shall see how these multiple forms of adaptation or illustration contribute to assert, question or reinforce the classic status of these works. The 19th century constitutes a turning-point in the history of the relationship between texts and images. The invention of photography, especially, challenged existing notions of realism and objectivity, and introduced a new model for memory and history, but it also ushered in a new visual language whose rhetorical strategies have changed over time with the evolution both of technology and other iconographical traditions. The image-capturing mediums of photography and film have been allied to the narrative arts since the 19th century, both to produce new forms of story-telling, and to reinterpret existing literary works according to more contemporary concerns. We have undergone what has been called a “pictorial turn”, or “visual turn”: that is to say, images have become one of the founding elements of our experience and understanding of reality. Some worry that visual and audiovisual forms (notably cinema, television, the Internet and video games) may have won the battle against textual forms within the cultural field. This class will question this, by examining a large panel of works and authors from the anglophone world now considered as “classics”. We will notably examine this classic status in relation to their formal qualities, their historical or social impact, and the diverse modes of appropriation and reinvention they have undergone over time.

Bibliography:

Students may wish to briefly familiarise themselves with the works of the following authors beforehand, all in the public domain: William Shakespeare (Hamlet, Macbeth, Romeo and Juliet, Twelfth Night), Samuel Richardson (Pamela), Henry Fielding (Shamela), Jane Austen (Pride and Prejudice), Walter Scott (The Lady of the Lake), Nathaniel Hawthorne (The Marble Faun), Alfred Tennyson (Idylls of the King), Charles Kingsley (The Water-Babies).

This lecture must be taken along with a choice of one literature tutorial, among the next 5 modules for a total of 6 ECTS

Coordinators: Ariane HUDELET (833, ariane.hudelet@u-paris.fr) and Paul EDWARDS (848, paul.edwards@u-paris.fr)

LCA4Y070 - AMERICAN PICTURES AND TEXTS: PICTURES AS TEXTS, TEXTS VS PICTURES

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y060

This course will revolve around the interplay between American literature and the visual arts (iconic paintings and photographs). Either because texts illustrate pictures or because pictures can be read as literary “portraits” or “descriptions.” But we shall also pay attention to what gets lost in translation, the discrepancy between semiotic codes that can overlap but cannot fully correspond. Each two-hour

lesson will deal with a single topic or two related subjects. Some of the following trails will be explored:

1. Native Americans and the American wilderness: Fenimore Cooper's *The Last of the Mohicans* in connection with Thomas Cole (Landscape Scene from *The Last of the Mohicans* / Falls of Kaaterskill) and George Catlin's oil paintings (described by Baudelaire), Karl Bodmer's watercolors.
2. The Anatomy of the American Adam: Walt Whitman "Twenty eight young men bathe by the shore" ("Songs of Myself" in *Leaves of Grass*) in connection with Thomas Eakins ("The Swimming Hole", oil painting, photograph, "The Gross clinic") and Edward Muybridge's pictures of bodies in motion.
3. Female figures in the field of vision : Winslow Homer's seascapes ("Summer Night"), Andrew Wyeth ("Christina's World") and Kate Chopin's *Awakening*. Maternal seas and wanton gulfs. [comparisons with seascapes by Fitz Henry Lane, "Brace's Cove" and Whitman "As I ebbed with the flow of life"] Women artists : Edith Wharton and Mary Cassatt, Gertrude Käsebier, Anna Bridgman.
4. Ut Pictura Poesis. Impressionist portraits of Ladies and Pictorialism: Henry James, American painters (Whistler, Sargent) and James Coburn's photographs for the New York edition of James's novels.
5. Cubism and Vorticism : Gertrude Stein, Picasso ("If I told him") and Matisse; Wyndham Lewis's contribution to *Blast* in connection with Ezra Pound and T.S Eliot.
6. Poetical "Figures" and Imagism: William Carlos Williams "The Great Figure" and Charles Demuth, "I saw The Figure Five in Gold." Charles Sheeler, "Home". Pictures from Brueghel / Wallace Stevens *The Man With The Blue Guitar* and his essay on Poetry and Painting. Marianne Moore's "Octopus" as verbal Land Art or 19th century landscape painting revisited (Thomas Moran, Albert Bierstadt, Frederick Church, photographs by O'Sullivan).
7. Modernist variations on Brooklyn Bridge : Hart Crane "The Bridge," passages from Dos Passos/ Joseph Stella *Georgia O'Keefe* and John Marin / photographs by Walker Evans. Bridging poetry, painting and photography : Georgia O'Keefe/ Edward Weston and (erotic) love poems by E.E Cummings and Mina Loy.
8. Between the Acts; silent pictures and the invisible spectacle of the unspeakable: Hemingway ("The Killers") and Edward Hopper ("Nighthawks"); "Hills like Elephants" by Hemingway / "Hotel Room" / "New York Movie" by Hopper.
9. Ekphrasis and hypertexts : embedded Pictures as a pretext, a subtext, a metatext. Ralph Blakelock in Paul Auster's *Moon Palace* / Ashberry's "Self Portrait in a Convex Mirror" / Frank O'Hara on Jackson Pollock / Steve Tomasula, *The Book of Portraiture*. Metalepses, unframed, dislocated set-ups and installations: Duane Hanson's hyperrealistic sculptures ("Flea Market Lady") and Raymond Carver's uncanny realism ("Why don't you dance?"). Collections: junk art as a jumble sale (and vice versa)
10. Illustrations of classics and graphic artists in Avant-garde Reviews: *Moby-Dick* : Rockwell Kent / Frank Stella / *Adventures of Huckleberry Finn* / Edward W Kemble, Norman Rockwell , Worth Brehm and Thomas Hart Benton (compared with genre paintings by George Caleb Bingham, Richard Caton Woodville) The First edition dust jacket of *The Great Gatsby* (by Cugat) and photographs by Steichen on the cover page of later editions. *Fire!* (Magazine, Nov 1926) Miguel Covarrubias, Aaron Douglas, Winold Reis and the Harlem Renaissance (Langston Hughes, Zora Neale Hurston).
11. "Graphic" scenes after photographs. John Steinbeck (*The Grapes of Wrath*) and Dorothea Lange , Arthur Rothstein *Let us now Praise Famous Men*. James Agee and Walker Evans *Eudora Welty* as a story-teller and a photographer August Sander in Richard Powers' *Three Farmers on their Way to a Dance* "Falling Man" : Don DeLillo after Richard Drew.
12. Queer ready-made assemblages as Performing texts: Jaspers John's "Target with Plaster Casts", Robert Rauschenberg's "Bed", Robert Morris' "I-box", "Knots" and mural paintings on aluminium panels in conjunction with the use of cut-ups by Burroughs, crazy quilts by Melville ("the Counterpane") Poe's walled-in cats and women ("The Tell-Tale Heart, "The Black Cat").

Bibliography

Bjelajac. *American Art. A Cultural History*. Pearson, Prentice Hall, 2000.

Brunet, François (ed.). *L'Amérique des images. Histoire et Culture Visuelle des Etats-Unis*, Hazan, 2013.

Harris, Neil. *Cultural Excursions. Marketing Appetites and Cultural Tastes in Modern America*, Chicago U.P

Haskell, Barbara. *The American Century: Art & Culture. 1900-1950*. Norton, 1999.

Lubin, David. *Picturing a Nation. Art and Social Change in 19th century America*. Yale U.P. 1996.

Martin, Jennifer et Claude Massu, Sarah Nicols (eds.). *L'art des Etats-Unis*. Citadelles& Mazenod. 1992.

Miller, Angela. *The Empire of the Eye. Landscape Representations and American Cultural Politics 1825-1875*. Ithaca. 1993.

Philips, Lisa. *The American Century: Art & Culture. 1950-2000*. Norton, 1999

Pohl, Frances K. *Framing America. A Social History of American Art*. Thames and Hudson, 2002.

Tissot, Roland. *L'Amérique et ses peintres. 2 volumes. 1908-1978 et 1940-1980*, Presses Universitaires de Lyon, 1980 et 1990.

Trachtenberg. *Brooklyn Bridge. Fact and Symbol*. Chicago U.P, 1979.

Coordinator : Michel IMBERT (832, michel.imbert@u-paris.fr)

LCA4Y080 SERIAL NARRATIVES — NEW "CLASSICS" OF TELEVISION AND THE PLEASURES OF SERIALITY

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y060

Seriality became a prominent cultural feature in the 19th century with the rise of serial literature, followed in the early 20th century by popular film serials, radio serials in the 1930s and the development of the TV series in the 1950s. After having long been considered as uniquely commercial products, TV series have, since the turn of the 21st century, acquired a new artistic and cultural legitimacy with what has been called “quality” or “high-end” drama shows. This class will provide historical and cultural context, as well analytical tools, for the study of television series as audiovisual narratives. We will devote special attention to the great mutations that have affected modes of production and reception, connected with new digital technology and the development of “multiplatform” television (Network, cable, streaming). Students will acquire contextual and historical knowledge about these new TV “classics” and learn how to analyze TV drama programs from diverse critical perspectives (authorship, genre, narrative, aesthetics, ideology). A selection of critical texts will be made available at the beginning of the semester to nourish class discussion. We will work on a selection of clips taken notably from the following shows: *Buffy, the Vampire Slayer* (The WB, 1997-2001, UPN, 2001-2003) / *Twin Peaks* (ABC, 1990-91). *The Return*. Showtime, 2017) / *The Sopranos* (HBO, 1999-2007) / *The Wire* (HBO, 2002-2008) / *Mad Men* (AMC, 2007-2015) *Breaking Bad* (AMC, 2008-2013) / *The Good Wife* (CBS, 2009-2016) / *Game of Thrones* (HBO, 2011-2019) / *Fargo* (FX, 2014-) / *Better Call Saul* (AMC, 2015-) / *Atlanta* (FX, 2016-) / *The Good Fight* (CBS, 2017-).

Bibliography

Akass, Kim and Janet McCabe, eds. *Quality TV: Contemporary American Television and Beyond*. London & New York: IB Tauris, 2007.

Mittell, Jason. *Complex TV: the Poetics of Contemporary Television Storytelling*. New York: NYU Press, 2015

Webography

The Guardian TV Reviews <https://www.theguardian.com/tv-and-radio/series/tv-review>

Vulture TV Reviews <https://www.vulture.com/tv/>

Revue TV/Series <https://journals.openedition.org/tvseries/>

Coordinator: Ariane HUDELET (833, ariane.hudelet@u-paris.fr)

LCA4Y090 – PHOTOGRAPHY & LITERATURE

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y060

These TDs accompanying “LCA4Y060 Adapting the Classics: Illustrations and Moving Pictures” will cover subjects such as:

- 1) Visual analysis and iconographical traditions
- 2) Photo-text combinations as rhetoric
- 3) Key Phases in the History of Photography
- 4) History of Ideas of Photography
- 5) Theory of Photography
- 6) The Figure of the Photographer
- 7) Portraits in Books
- 8) Colonial Illustration (French Algeria)
- 9) The First Photographically Illustrated Novels
- 10) Bibliophilia
- 11) Plantation Literature and Dialect, from Jim Crow to the Harlem Renaissance
- 12) Ethnography for Children: the North Pole
- 13) Conflating the Author and the Narrator
- 14) Pictures for Music
- 15) Picture Stories and Photojournalism

Continuous assessment only (no “contrôle terminal”): take-home essay or in-class exam.

Related reading before classes start:

[Anon./collective]: Photography from 1839 to today, Taschen, 1999.

E. Edwards and Ch. Morton (eds): Photographs, Museums, Collections, Bloomsbury Academic, 2015. [Just the introduction.]

P. Edwards: Soleil noir. Photographie et littérature, Presses Universitaires de Rennes, 2008.

P. Edwards: Perle noire. Le photobook littéraire, PUR, 2016.

G. Freund: Photographie et société, Points, 2017 [1939].

H. Gernsheim: Concise History of Photography, Dover, 1986.

M.W. Marien: Photography: A Cultural History, Laurence King, 2002.

N. Rosenblum: A World History of Photography, Abbeville, 1992.

R. Taft: Photography and the American Scene: A Social History 1839-1889, Dover, 1989 [1938].

Anthologies:

P. Edwards (ed.): Je Hais les photographes ! Anabet, 2006.

B. Newhall (ed.): Photography: Essays and Images, MOMA, New York, 1980.

A. Rouillé (ed.): La Photographie en France, Macula, 1989. [Graph p. 501.]

J.M. Rabb (ed.): Literature & Photography, University of New Mexico Press, 1995.

Coordinator: Paul EDWARDS (848, paul.edwards@u-paris.fr)

LCA4Y100 - AWAY / FROM EUROPE. EUROPEAN REFERENCES AND NATIONAL IDENTITY IN U.S. VISUAL ARTS SINCE THE 18TH CENTURY

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y060

In this class we will consider issues of inheritance, derivation, adaptation, and invention in the relationship between U.S. visual culture and European cultural precedents. We will approach the U.S. as a colonial nation that was initially culturally dependent on Europe and that had to design its own independent culture — an artistic as well as a political task. We will look at artworks like Benjamin Latrobe’s indigenously-inflected “corncob” capitals in the neoclassical architecture of the U.S. Senate, or “revival” movements in architecture; Grant Wood’s play on Old Masters in American Gothic (1930) and its various recreations as an American classic; the creation of a classic American photographic repertoire by Walker Evans; or Jacob Lawrence’s take on the European narrative history painting tradition to produce a visual history of African-Americans. Students will learn to articulate elements of tradition and invention in a given cultural context, and to locate multiple sources and models that are reworked in a given work of art.

Assessment “contrôle continu”, session 1: Oral presentation + 2 written exams (image analysis) - 2h

Assessment “contrôle terminal”, session 1: written exam (image analysis) - 2h

Assessment, session 2: written exam (image analysis) - 2h

Coordinator : Eliane DE LARMINAT (833, elianedelarminat@posteo.net)

LCA4Y120 SHAKESPEARE AND THE VISUAL ARTS

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y060

In this class we will again discover Shakespeare's language, its variety of styles and forms, prose and poetry, and his dazzling poetic imagery. We will encounter the double meanings of words, and the music of his verse and prose. After having studied the complexities of the text, we will take into account the visual arts of the 16th and 17th centuries that would have influenced and inspired Shakespeare in his own extremely visual language. We will also discuss some of the more material aspects of Shakespeare's stage, such as costumes of the Elizabethan stage, as well as props.

This semester we will read *The Tragedy of Macbeth*, one of Shakespeare's most visually rich plays and, as such, one of the best adapted to film and other visual media. We will watch extracts from films by Kurosawa, Wells, and Polanski, and compare the way these and other directors have approached the supernatural elements of the play—the appearances of the witches, Macbeth's hallucinations, Banquo's ghost. We will also consider drawings and paintings inspired by Macbeth in later centuries, such as those by Delacroix, Reynolds and Fuseli.

Edition to be used in for class: *Macbeth*, Essay by Susan Snyder, Edited by Barbara A. Mowat and Paul Werstine, Folger Shakespeare Library, 2013 (paperback)

<https://www.folger.edu/macbeth>

Coordinator: Lynn S. MESKILL (843, lynn.meskill@u-paris.fr)

LCA4Y130 THE MAKING OF MODERN BRITAIN, FROM 1801 TO THE PRESENT

Taught in English, 1h lecture, 2 ECTS

The course will introduce students to the political, economic and social developments that have shaped modern Britain. The course ranges from the Act of Union of 1801, which created the United Kingdom of Great Britain and Ireland, to the Thatcher era and the rise of neoliberalism. Over the course of this period, Britain evolved from a leading industrial and trading nation at the centre of a worldwide empire to the dramatic loss of Great-Power status and the dismantling of the British Empire. We will start by analysing Britain's economic rise, which saw it become the "workshop of the world". This prosperity went hand in hand with unprecedented social upheavals, which led to calls for social reforms aimed at improving the living and working conditions of the working class. Alongside the rise of the Labour movement, this part of the course will also look at women's campaign for political rights. In the twentieth century, Britain was confronted with the challenges of fighting two world wars, the Depression of the 1920s and 1930s, and increasing revolts in the colonies. The last part of the course looks at the construction of the welfare state, at decolonisation, and finally at the debates over Thatcher's erosion of a post-war consensus.

Bibliography

Michael Lynch, *An Introduction to Nineteenth-Century British History, 1800-1914*, London, Hodder & Stoughton, 1999.

Colin Matthew (ed.), *The Nineteenth Century. The British Isles: 1815-1901*, Oxford, OUP, 2000.

Peter Clarke, *Hope and Glory, Britain 1900-2000*, London, Penguin, 2004.

Martin Pugh, *State and Society. A Social and Political History of Britain, 1870-1997*, London, Bloomsbury, 2012

This lecture must be taken along with a choice of one literature tutorial, among the next 5 modules for a total of 6 ECTS

Coordinator: Ariane MAK (arianemak.t@gmail.com)

LCA4Y150 - WORKING CLASS POLITICS IN BRITAIN 1870-1939

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y130

This course will explore the changes that had affected working class politics in Britain from the late nineteenth century to the beginning of the Second World War. Over the studied period, the place of the working class in the British political arena evolved from marginal to central. We will start by analysing the relationships between the Liberal Party and the working class until 1914, focusing on the legal achievements of the Liberals (from the Representation of the People Act of 1884 to the Liberal welfare reforms between 1906 and 1914) and the ways in which some working class members were adhering to the ideological frame of the Liberal Party, despite the creation of the Labour party in 1906 and in line with an age-old tradition of Lib-Labism. The First World War led to an important shift in working class politics : Although it still left most working-class women unrepresented in the new national electoral system (only women over 30 who met with a property qualification were enfranchised), the Representation of the People Act of 1918 gave the right to vote to all men aged over 21, thereby cancelling any idea of property qualification for this sex. We will investigate the role of the war in this upheaval and how, from then, the Labour Party stood as the most important political organ of the working class. Then, during the 1920s and 1930s, working class politics was driven by hope and disillusion. If the working class was more than ever a force to be reckoned with in the political and electoral system, the succession of Labour and Conservative governments left little place for a more radical political agenda, all the more so as Labour was always held under suspicion of Communism at a time when the Red Scare was agitated by other political formations in a now 3-party system, spent little time in government and was far from united as a party. We will analyse how the failure of 1926 General Strike and the economic crisis of the 1930's might have tempered working class faith in social and political change. The course will also pay close attention to the dynamics of race and gender in the making of working class politics, looking at how the British working class became more and more tied to whiteness, and how the right of vote for women was discussed inside the working class.

Bibliography:

Jones Gareth Stedman, 1982, *Language of Class: Studies in English Working Class History, 1832-1982*, Cambridge, Cambridge University Press., 272 p.

Todd Selina, 2014, *The People: The Rise and Fall of the Working Class, 1910-2010*, Londres, Hachette UK, 528 p.

Joyce Patrick, 1993, *Visions of the People: Industrial England and the Question of Class, 1848-1914*, Cambridge, Cambridge University Press, 468 p.

Adelman, Paul, 1996, *The Rise and Fall of the Labour Party 1880-1945*, Londres, Routledge, 156p.
Gullace, Nicoletta, 2002, "The Blood of Our Sons" : Men, Women, and the Renegotiation of British Citizenship during the Great War, New York, Palgrave, 312p.

Bruley Sue, 2010, *The Women and Men of 1926*, Cardiff, University of Wales Press, 224p.

Coordinator: Mathias KULPINSKI (mat02k@gmail.com)

LCA4Y170 – CHILDREN, CHILDHOOD, AND EDUCATION IN BRITAIN AND THE EMPIRE (CA. 1700-1900)

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y130

The great social and economic transformations of the eighteenth and nineteenth centuries – from imperial expansion to the development of industrial society – were accompanied by new ways of conceptualising, perceiving, and experiencing childhood in Britain and the Empire. In 1693, at the beginning of the period that this course covers, the philosopher John Locke described the child as a *tabula rasa*, a blank slate, a form of raw material to be worked on by teachers. By the early nineteenth century, other highly influential conceptions had emerged and linked childhood to innocence and innate goodness. At the same time, throughout the period covered in this class, many children were also workers. They laboured at home, in the fields, and, as industrialisation began in the late eighteenth century, in the factories. Campaigns were organised against child labour, and in the late nineteenth century primary education became compulsory in England. Moreover, the Empire impacted both indigenous children who experienced imperial rule, and British children who were becoming increasingly aware of the Empire". It is these diverse threads that we will bring together in

this course by considering how childhood was constructed and lived. In so doing, we will explore how the experiences of children were shaped by gender, race and class; how cultures of childhood evolved; and how debates regarding the appropriate conduct of and toward children shaped the social, cultural and political life of Britain and the Empire.

Bibliography

Davidoff, Leonore & Hall, Catherine. *Family Fortunes* (Abingdon: Routledge, 2019), especially chapter 7.

Fletcher, Anthony. *Growing Up in England 1600-1914* (New Haven: Yale University Press, 2008).

Foyster, Elizabeth & Marten, James (Eds.). *A Cultural History of Childhood and the Family* (Oxford: Berg, 2010), vols. 4 and 5.

Heywood, Colin. *Childhood in Modern Europe* (Cambridge: Polity, 2018).

Humphries, Jane. *Childhood and Child Labour in the British Industrial Revolution* (Cambridge: Cambridge University Press, 2011).

O'Malley, Andrew, *The Making of the Modern Child* (London: Routledge, 2004).

Robinson, Shirleene & Sleight, Simon, *Children, Childhood and Youth in the British World* (Basingstoke: Palgrave Macmillan, 2016).

Assessment:

- Class diary (to be updated regularly throughout the term, 30%)

- In-class exam, commentary (2 hours, 30%)

- Take-home essay (40%)

Coordinator: John-Erik HANSSON (837, john-erik.hansson@eui.eu)

LCA4Y180 – BRITAIN AT SEA: THE BRITISH ISLES AND NAVAL CULTURE, 18TH – 19TH CENTURIES

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y130

Pirates, privateers, captains, lascars and smugglers are familiar characters of many British histories, featuring narratives of explorations, encounters, mutinies, fierce storms and rogue waves. Sailors such as Francis Drake, Captain Cook or Admiral Nelson remain major figures in British national representations. This class aims at examining the importance of the sea, sailing endeavours and maritime images in British politics and society in the 18th and 19th centuries. We will examine the notion of « sea power » and the role that Britain's naval development played in the imperial construction that led to its global dominance in the 19th century. While the East India Company ships traded goods in the Indian Ocean and managed faraway lands, shipbuilding became a major British industry. The Royal Navy, an old institution, acquired more national importance and fostered maritime patriotism. Adopting a view « from below », we will study some images of the British coastline and ships, observe what life at sea was like and examine why maritime expeditions often failed. We will focus on the evolution of sailing techniques and nautical instruments. Here are some examples of topics that we will study : slave ships, social order and mutiny, the voyages of Captain Cook, the longitude problem, mapping the oceans, the East India Company, lascars in the Indian Ocean, the Royal Navy, the docks of London, British coastlines, gender and maritime culture, etc. The class will be based on primary sources and will take the students at least once to a museum or research institution.

The class is taught in English. Students will be expected to read and watch the relevant material before each class and to be active during the class. Sessions will be computer-free (no laptop or smartphone except for students with special educational needs), so please remember to bring pen and paper!

Bibliography

Paul ARNOTT, 2019, *Windrush : a Ship Through Time*, Stroud : The History Press.

Amitav GHOSH, 2009, *Sea of Poppies*, Londres : John Murray. (roman)

Aaron JAFFER, 2015, *Lascars and Indian Ocean Seafaring : Shipboard Life, Unrest and Mutiny, 1780-1860*, Woodbridge (Suffolk, UK) : the Boydell Press.

Timothy JENKS, 2006, *Naval Engagements : Patriotism, Cultural Politics, and the Royal Navy, 1793-1815*, Oxford : Oxford University Press.

Benrhard KLEIN (dir.), 2002, *Fictions of the Sea : Critical Perspectives on the Ocean in British Literature and Culture*, Aldershote : Ashgate.

Markus REDIKER, 2008, *The Slave Ship : A Human History*, Londres : Penguin Books.

Crosbie SMITH, 2018, *Coal, Steam and Ships : Engineering, Enterprise and Empire on the Nineteenth Century Seas*, Cambridge : Cambridge University Press.

Coordinator : Marine BELLEGO (marine.bellego@gmail.com)

LCA4Y190 - BLACK LONDON: RACE AND IDENTITY IN THE CAPITAL CITY, 1880-PRESENT

Taught in English, 2h, 4 ECTS – must be taken along with LCA4Y130

This course traces the black experience in London from the late nineteenth century to the present day. We'll consider the diversity of the everyday lives lived in London by various groups and communities over time, including the 'Black Victorians', American G.I.s during the Second World War, the Windrush generation, black Africans in the era of decolonisation, and their children and grandchildren. We will examine major areas of urban life in London for black Britons including housing, the labour market, education, family life, food, and popular culture, as well as the emergence of a black British political identity through anti-colonial activism, anti-racist campaigns, and black feminisms. This course will introduce students to the key events and discourses surrounding race, immigration, and national identity in modern Britain. But we will also develop methodologies for thinking about history 'from below', by focusing on reading primary sources that articulate the complexities and subjectivities of black identities in the imperial and postcolonial metropolis.

Bibliography

Books:

Beverley Bryan, Stella Dadzie, and Suzanne Scafe, *The Heart of the Race* (1985)

David Olusoga, *Black and British: A Forgotten History* (2016)

Peter Fryer, *Staying Power: The history of Black People in Britain* (1984)

Rob Waters, *Thinking Black: Britain, 1964-1985* (2018)

Novels:

Bernardine Evaristo, *Girl, Woman, Other*

Sam Selvon, *The Lonely Londoners*

Zadie Smith, *White Teeth*

Assessment: 1 x oral presentation (in class) [30%]; 1 x historiographical essay, including footnotes and bibliography (at-home assignment) [70%]

Coordinator: Laura CARTER (844, laura.carter@u-paris.fr)

L3S5 – THIRD YEAR, SEMESTER 5 (AUTUMN)

LCA5Y020 ANALYSE DE FAITS DE LANGUE EN CONTEXTE

Taught in French and English, 2 x 1h30, 6 ECTS

This course requires a C1 level in French

This course builds on the skills acquired in language and linguistics classes in L1 and L2 to describe and explain English language grammatical phenomena observed in context. It focuses more specifically on noun phrase determination (articles, quantifiers, deictics, possessives) and verb forms (tense, aspect, modality).

References

J. Bouscaren, Linguistique anglaise, initiation à une grammaire de l'énonciation, Ophrys, 1991

J. Bouscaren, S. Persec & al, L'Analyse grammaticale dans les textes anglais, Ophrys, 1998

R. Huddleston & G. K. Pullum, A Student's Introduction to English Grammar, Cambridge University Press, 2005

P. Larreya et C. Rivière, Grammaire explicative de l'anglais, Pearson Longman, 2019

Coordinator: Catherine MAZODIER (mazodier@u-paris.fr)

LCA5Y030 SYNTACTIC ANALYSIS

Taught in English, 2 x 1h30, 6 ECTS

After a reminder on the basics of syntactic analysis, i.e. the identification of the categories and functions of the constituents of simple sentences, the course focuses on complex syntactic structures. Several types of relations between propositions are examined: parataxis, hypotaxis, and subordination. The aim of the course is to identify the properties of different types of (frequent) complex constructions (such as extraposition or cleft structures) and delineate their functions and interpretations (through their study in context).

Bibliography

Haegeman, Liliane. Thinking syntactically. A Guide to Argumentation and Analysis. Oxford: Blackwell, 2006.

Khalifa, Jean-Charles. La syntaxe de l'anglais, Théories et pratique de l'énoncé complexe. Paris: Ophrys, 2004

Coordinator: Anne JUGNET (741, anne.jugnet@u-paris.fr)

LCA5Y040 CONTRASTIVE LINGUISTICS – SYNTAX AND LEXICOLOGY: A FRENCH-ENGLISH COMPARISON

Taught in French and English, 2 x 1h30, 6 ECTS

This course requires a C1 level in French

This course aims at comparing French and English syntax and lexicology. Focus is on the grammatical categories of the two languages. Categories pertaining to the noun phrase (determination, quantification), verb forms (tense, aspect, modality) and syntax will be examined from a contrastive viewpoint. The structure of the lexicon in English and in French will also be compared, using basic notions in morphology and semantics (compounding, affixation, conversion, truncation and borrowing).

Linguistic analysis will be systematically linked to the practice and observation of translation. The aim is to highlight the morphological and syntactic characteristics of English and French in order to compare the two linguistic systems. As an introduction to the main mechanisms underlying the translation process, this course will be of particular interest to L3 students wishing to prepare the CAPES and Agrégation.

References :

Chuquet Hélène et Michel Paillard, Approche linguistique des problèmes de traduction, Paris, Ophrys, 1987.

Chuquet Hélène et Michel Paillard, Glossaire de linguistique contrastive, Paris-Ophrys, 2017.

Guillemain-Flescher Jacqueline, Syntaxe comparée du français et de l'anglais, Problèmes de traduction, Paris, Ophrys, 1981.

Paillard Michel, Lexicologie contrastive anglais-français, Formation des mots et construction du sens, Paris, Ophrys, 2000.

Coordinator: Catherine MAZODIER (846, catherine.mazodier@u-paris.fr)

LCA5Y050 DISCOURSE ANALYSIS

Taught in English, 2x1h30, 6 ECTS

The aim of this course is to define tools that can be used in text analysis. Various notions linked with discourse analysis will be defined (definition(s) of 'discourse', textuality, pragmatics, argumentation, narrative (narratological perspective), relationship text/picture, 'grands récits', storytelling...). Various types of discourses will be studied (literature, advertising, political discourse...). Attendance is compulsory.

Bibliography:

Brown Gillian, Yule George, 1983, Discourse Analysis, Cambridge, Cambridge University Press.

Fairclough Norman, 1995a, Critical Discourse Analysis: The Critical Study of Language, London/New York, Longman.

Fairclough Norman, 1995b, Media Discourse, London/New York, Edward Arnold.

Flowerdew John, Richardson John E, 2018, The Routledge Handbook of Critical Discourse Studies, London/New York, Routledge.

Gee James Paul, Handford Michael, 2012, The Routledge Handbook of Discourse Analysis, London/New York, Routledge.

Maingueneau, Dominique, 2014, Discours et analyse du discours : Introduction, Paris, Armand Colin.

Coordinator: Gérard Mélis, gmelis@orange.fr

LCA5Y060 INTONATION

Taught in English, 2h + 1h lab, 6 ECTS

This course will focus on English intonation patterns, their description in technical terms and analysis (as to their function and meaning). Prerequisite knowledge includes part of L2 curriculum (identify intonational phrases, nuclear syllable, and tone) which will only be quickly surveyed in the first classes. The aim of the course is to develop knowledge and awareness of English melodic contours and their link to syntactic structure, semantics and pragmatics. Training will be provided both in perception and production via dedicated software. Attendance is mandatory.

Bibliography

J.C. Wells, 2006, English Intonation, An Introduction, Cambridge.

B. Collins & I. Mees, 2013, Practical Phonetics and Phonology, Routledge)

Webography

<https://www.thoughtco.com/what-is-intonation-contour-1691079>

<https://www.fluentu.com/blog/english/english-intonation/>

Coordinator: Anne TALBOT (752, anne.talbot@u-paris.fr)

LCA5Y070 PHONETICS FOR VARIETIES OF ENGLISH

Taught in English, 2h + 1h lab, 6 ECTS

This course covers the varieties of English through examples of contemporary research in sociophonetics. The acoustic analysis of speech sounds with freely-available software (Praat, WinPitch, etc.) and the processing of quantitative data (R software) will be demonstrated. Phonological analysis in a diasystemic perspective will also be explained. Linguistic data from ongoing research projects (PAC, NECTE corpus, etc.) will be presented.

Coordinator: Emmanuel FERRAGNE (752, emmanuel.ferragne@u-paris.fr)

LCA5Y080 CORRECTIVE PHONETICS

Taught in English, 2h + 1h lab, 6 ECTS

This course aims at confronting students with their most persistent pronunciation errors (primary and secondary stress placements, vowel and consonant phonemes, rhythm and intonation), in compliance with the standards set out for competitive teaching examinations. Before each class, students have a full week to prepare a fifteen-minute-long oral presentation. The presentation consists in analysing and accounting for the thematic link between 2 or 3 documents suggested by the teacher. The documents may be textual extracts, drawings, paintings, photographs, audio or video files. At the end of each oral presentation, the teacher asks questions to the student about the content of his/her presentation and provides him/her with feedback mainly about the quality of the pronunciation, though grammar, lexical choices and content are also assessed.

Continuous assessment : at least 2 fifteen-minute-long presentations over the semester, no final exam in May.

Catch-up session in June: 1 fifteen-minute-long presentation.

Coordinator: Ives TREVIAN, trevian@u-paris.fr and Franck ZUMSTEIN, franck.zumstein@u-paris.fr

LCA5Y090 – A HISTORY OF ENGLISH PRONUNCIATION

Taught in English, 2h + 1h lab, 6 ECTS

This course will review the main stages in the evolution of English pronunciation, from Old English (5th century) to contemporary English (21st century). It will discuss some of the historical and demographic aspects that have had a major impact on the evolution of the English language. The main linguistic changes will be presented and the sociolinguistic dimension of varieties. Reference will be approached (prescriptivism, prestige of the various varieties, varieties of pronunciations according to age, sex, socio-economic background, etc.). A number of current irregularities in the contemporary phonological system will also be reported. We will show how the diatopic variation (accents according to places) joins the diachronic variation (changes according to time). It is advisable to review the L1 and L2 courses in phonetics and phonology (mastery of the International Phonetic Alphabet, continuous direct and reverse transcriptions, accentual rules, phonological processes and phonotactic principles of English, etc.). A refresher module (lessons, exercises and answers) will be offered via Moodle (ask Franck Zumstein for a access to resources during the summer if you register for the course in semester 1). The course slides and many others resources (links, written documents, audio and video files, etc.) will also be made available to students via the online course every semester.

Bibliography

Algeo, John & Pyles, Thomas. 2010. *The Origins and Development of the English Language*. 6th edition. Boston, Ma.: Wadsworth Cengage Learning.

Bailey, Richard, 2012. *Speaking American: a History of English in the United States*. Oxford, Auckland [etc.], New York : Oxford University Press.

Baugh, Albert & Cable, Thomas. 2013. *A History of the English Language*. 6th edition. London: Routledge.

McIntyre, Dan, 2009. *History of English: a Resource Book for Students*. New York, London: Routledge (Routledge English Language Introductions series)

Mugglestone, Lynda (ed.). 2006. *The Oxford History of English*. Oxford & New York: Oxford: University Press.

Stévanovitch, Colette. 2008. *Manuel d'histoire de la langue anglaise des origines à nos jours*. 2ème édition. Paris : Ellipses.

Webography

<http://www.thehistoryofenglish.com/>

<https://en.oxforddictionaries.com/explore/the-history-of-english>

<https://www.merriam-webster.com/help/faq-history>

http://web.cn.edu/kwheeler/resource_hist.html

<http://historyofenglishpodcast.com/episodes/>

<https://www.britannica.com/topic/English-language#toc188048main>

Coordinators : Sylvain NAVARRO (752, sylvain.navarro@u-paris.fr) et Franck ZUMSTEIN (824, franck.zumstein@u-paris.fr)

LCA5Y100 THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)

Taught in French and English, 1h30, 3 ECTS

This course is designed to help French speakers write in English through exercises in translation and comparative syntax. Students will translate passages of about 300 words taken from French novels, plays, poetry, and comic books, among others. Thème is a two-year course (L2 and L3), and the main concern in L3 will be the acquisition of a wider vocabulary and an understanding and appreciation of English syntax and idiom. Classes are in English.

Assessment: Homework (translations or exercices based on translation problems, 20%), mid-term translation (40%), end-of-semester translation (40%).

No dictionaries may be used during exams (not even if you are a foreign student or if French is not your first language).

Coordinator: Manon TURBAN (857, manon.turban@hotmail.fr)

LCA5Y110 VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)

Taught in French and English, 1h30, 3 ECTS

This module is tailored for native speakers of French; Erasmus and international students who need a passing grade are advised not to register due to the exacting French-language requirements of the module.

This class explores the junction between the theory and practice of translation from English to French, and requires as such a very good command of both languages. From a theoretical point of view, the following points will be reviewed or studied: translation strategies, main verbal difficulties (past tenses, modal auxiliaries, gerund), some linking words (as, but, so, yet, for, since, now, then, and), the most common false friends, the place and functions of adverbs and adjectives, varieties of speech (direct or indirect), punctuation, as well as an introduction to journalistic style. From a practical point of view, the work will be based on a selection of texts from the 20th and 21st centuries (mostly literary, some journalistic). The acquisition and enrichment of vocabulary will naturally not be neglected.

Bibliography

English dictionary: various options: Longman's Contemporary English, Oxford Advanced Learner's (Hornby), Collins Cobuild English

Language Dictionary, Webster's, etc.

French dictionary: le Robert or le Larousse.

English to French dictionaries: Robert & Collins, Harraps New Standard (4 volumes).

On French grammar: Le Bon usage by Grévisse, Bescherelle 1 (grammaire), Bescherelle 3 (conjugaison).

On English grammar: Oxford Guide to English Grammar (OUP), A Comprehensive Grammar of the English Language (Longman).

Vocabulary: Longman Lexicon of Contemporary English (Longman).

Methodology and practical exercises: The Word Against the Word : Initiation à la version anglaise by F. Grellet (Hachette).

Coordinator: Carole CAMBRAY (418, carolecambray@yahoo.fr)

LCA5Y120 WRITING IN ENGLISH IN THE WORKPLACE

Taught in French and English, 1h30, 3 ECTS

The course will emphasise the specific problems linked to the writing of texts used for professional purposes (websites, tourist brochures, newspaper articles, menus). The expansion of use-specific vocabulary and idiomatic expressions linked to various types of business cultures will be at the

forefront of each class. Students will be asked to aim for accuracy in writing while respecting the culture, expectations and idiom of their English-speaking audience.

Coordinator: Sara LEUNER (sara.leuner@gmail.com)

LCA5Y130 NON-FICTION TRANSLATION AND WRITING

Taught in French and English, 1h30, 3 ECTS

Nous nous proposons dans cet enseignement, à partir de textes non-fictionnels (articles de presse, discours, essais...), de travailler à l'apprentissage du vocabulaire et à l'enrichissement de l'expression, ainsi qu'à la réflexion sur la construction de l'argumentation, du français vers l'anglais - en alternant le travail avec des traductions de l'anglais vers le français. Les étudiants devront aussi apprendre à faire la synthèse de textes courts (là encore, de non-fiction), en dégagant les idées essentielles et les problématiques, à travers une production écrite.

Coordinator: Martin GEORGE (contact.martingeorge@gmail.com)

LCA5Y160 LITERATURE 3.1 LANGUAGE GAMES AND LITERARY WORDPLAY

Taught in English, 3h, 6 ECTS

The aim of this course (in English) is to explore a wide range of texts that all involve the art of playing on words in their own way. Hence, a potpourri of word salads by consummate wordsmiths and phrasemongers of all ilk. For instance,

- Specimens of banter, witty repartees, jocular sallies and double-entendres in *Much Ado About Nothing* by Shakespeare
- Elaborate conceits and ornate extended metaphors in John Donne's Holy Sonnets, Love Poems and Meditations. The world as the Word.
- Quirky satire and gallows humour in "A Modest Proposal" by Jonathan Swift
- Gamesome jesting and playful extravaganza in *Tristram Shandy* by Laurence Sterne.
- "The logic of the Signifier" in "The Purloined letter" and "Murders in the rue Morgue" by Edgar Allan Poe after Lacan and Derrida
- "In the Cage" by Henry James : elusive telegrams, blanks in ordinary conversations and the art of equivocation.
- The logic of nonsense. Puns and puzzling riddles in *Alice in Wonderland* by Lewis Carroll
- Mumbo Jumbo, Gobbledegook, Tall Tales in broken pidgin English : "The Jumping Frog of Calaveras County", *Adventures of Huckleberry Finn*, *Pudd'nhead Wilson* by Mark Twain
- Global Gibberish, multilingual portmanteau words and spoonerisms in *Finnigan's Wake* by James Joyce
- Textual maniacs and cunning linguists: the cranky craft of twisting words and bending rules in *Lolita* by Nabokov

Coordinator: Michel IMBERT (832, michel.imbert25@gmail.com)

LCA5Y170 LITERATURE 3.2 AMERICAN RENAISSANCE: REINVENTING 17 TH CENTURY ENGLISH LITERATURE IN 19 TH CENTURY AMERICA

Taught in English, 3h, 6 ECTS

This course will provide a long transatlantic history of literature in the English language. It aims to do so by shining a spotlight on the forms of allusion, borrowing, transformation, inspiration and emulation of the rich literary culture of 17 th century England by 19 th century American writers. What did Spenser, Shakespeare, Jonson, the "Metaphysical poets," Robert Burton, Thomas Browne and Milton offer American writers such as Poe, Hawthorne, Melville, Douglass, Dickinson and Twain, searching to create a specifically American literature and an American voice? This course aims to offer a novel angle and a new perspective on two literary spheres by placing them in dialogue with each other. The class will investigate specific examples of afterlives: Melville's critical re-reading of Milton's *Paradise Lost* in *Moby-Dick* and *The Confidence-Man*; the parodic use of Ben

Jonson's masques in Poe's "Masque of the Red Death" or Melville's "Benito Cereno"; a burlesque potpourri of Shakespeare's soliloquies for the benefit of Mid-West rednecks in Twain's *Adventures of Huckleberry Finn*. Major Early American poets in the age of Puritanism like Edward Taylor or Anne Bradstreet were trained in England before they emigrated to New England, and the lasting imprint of Puritan allegories like Bunyan's *A Pilgrim's Progress* or Puritan pamphlets like William Prynne's indictment of play-acting in *Histriomastix* can be still felt in *The Scarlet Letter* and many of Hawthorne's *Twice-Told Tales* (incidentally borrowed from a famous line by Shakespeare) or even in (Louisa May) Alcott's *Little Women* series. In the realm of poetry, Vaughan and Traherne's influence can be felt on Emerson and Thoreau's poetry of nature as can be the rediscovery of the Metaphysical poets by Emily Dickinson. This seminar will consider a number of topics, themes or concepts which resonate between the two periods—the hopeless entanglement of spiritual love with earthly love (and vice-versa); Spenser's "Bower of Bliss" and Marvell's garden displaced by Gothic doubles (dismal swamps or dark pastorals) in the New World; native Americans or black rebels envisioned as reincarnations of "darkness visible". The aim of this seminar is to provide students with rich material with which to consider new and as yet not fully developed sites of contact between these two literary periods. The course will close with T.S. Eliot's critical re-evaluation and rehabilitation of the Elizabethan period for American literature at the start of the twentieth century. Course sessions dedicated to 17th century English literature will alternate with those dedicated to 19th century American literature to highlight crossovers between texts. After having experienced first hand the early modern texts and culture that often directly inspired the writers of the nineteenth century, and witnessing how writers of American literary texts transformed their predecessors into "something rich and strange," students will have a more profound understanding of the potent process of literary intertextuality and cultural transfers over the centuries. This course is designed to expand the student's general knowledge of Anglophone literature and culture and explore the common bases of American and English culture through an analysis of the roots of American literature.

Coordinators: Michel IMBERT (Imbert25@gmail.com) and Lynn S. MESKILL (lynn.meskill@u-paris.fr)

LCA5Y180 LITERATURE 3.3 ILLNESS NARRATIVES IN ANGLOPHONE LITERATURE

Taught in English, 3h, 6 ECTS

How does literature account for the experience of being ill and of caring for others? Which literary narrative replay the relationships that structure our illnesses: the carer/patient relationship, our family and friendship relationships redefined by the onset of illness, and the relationship of patients to their own bodies? What imaginary spaces are drawn to rethink medicine and science, health policy, the experience of the sick and their relatives? This class explores the relationship between health and literature, which the recent experience of the pandemic has made visible. It will be an opportunity to understand how our conception of health and illness is shaped and informed by literature in a great variety of forms and genres. We will address the intersection of literary genre and illness narrative through texts from English literature from the 16th to the 21st century. Students will be trained in the methodological identification of genres, and the relationship between genre on the narrative and its content in a context that challenges literary expression.

Coordinator: Sophie VASSET (sophie.vasset@u-paris.fr)

LCA5Y190 LITERATURE 3.4 EROS THE BITTERSWEET: LITERATURE AND LGBTQ+ EXPERIENCE (USA, CANADA)

Taught in English, 3h, 6 ECTS

When the modern concept of homosexuality emerged in the last decades of the nineteenth century, literature was faced with a twofold challenge. On the one hand, homosexual experience, seen as taboo, became identified with the "love that dare not" – but still tried to – "speak its name" in spite, or because, of the prohibition against it: as Michel Foucault points out, homosexuality was seen as

forbidden and therefore as a “secret” that must be “confessed”; as such, it became associated with specific modes of subjectivity and enunciative strategies that soon found an outlet in literary expression. On the other hand, literature soon negotiated the “modernist turn” which made language itself an object of inquiry; as a result, twentieth-century literature tends to question – and often to challenge – conventional subject positions and forms of self-identification. In other words, when the homosexual subject struggles with the need for self-expression and is tempted to view literature as an ally, literature responds by undermining their gender identity and suggesting that the real issues lie elsewhere – a paradoxical confrontation to which queer theory has devoted much attention in the wake of Judith Butler’s seminal work from the early 1990s. The purpose of this class will be to examine various aspects of this question by successively analyzing a number of major American and Canadian texts pertaining to the LGBTQ+ tradition: Herman Melville’s novella *Billy Budd, Sailor* (1891); a selection of poems by Gertrude Stein; Tony Kushner’s *Angels in America* (1993), written in the context of the AIDS epidemic; and Anne Carson’s verse novel *Autobiography of Red* (1998). In addition, an extended reading list will be provided at the beginning of the semester.
Coordinator: Mathieu DUPLAY (822, mduplay@club-internet.fr)

LCA5Y200 VISUAL ARTS 1 - HOLLYWOOD GENRES - THE “WOMAN’S FILM”

Taught in English, 3h, 6 ECTS

Among dominant Hollywood genres – westerns, thrillers, gangster films, war films, musical comedies – the « Woman’s film » is identified more by its target public than by its contents and form. Emerging in the 1930s, blossoming in the 1940s, it is associated with such great Hollywood directors as George Cukor, Frank Capra, or Douglas Sirk in the 1950s. Its tone can be light (*The Women*, George Cukor, 1939), melodramatic (*Letter to Three Wives*, Joseph L. Mankiewicz, 1949), or downright noir (*Mildred Pierce*, Michael Curtiz, 1945), running the whole gamut of emotions, while intersecting with numerous other genres, like the western (*Johnny Guitare*, Nicholas Ray, 1954), the screw-ball comedy (*The Lady Eve*, Preston Sturges, 1941), or the historical film (*Jezebel*, William Wyler, 1938), among others.

Often decried for its themes and subjects, the « woman’s film » centers on women and brings to the screen issues of their aspirations and position in the social structure. Accompanying women’s evolution, it often presents headstrong characters seeking to keep a firm hold on their destinies, love life, and status. Yet in an industry largely dominated by men, such portraits of independent women must be examined closely. The woman’s film can be a site of subversion as much as a site of latent conformism, often navigating between the two poles, revealing the complexities of a genre that reverberates gender positions and expectations.

The purpose of this class will be to examine the « woman’s film », from its emergence to its latest developments, as women directors gradually take a hold of the genre. It will also be an occasion to look at the place of women in the industry, from its onset in the early 20th century to today, and consider issues of women’s representation in an industry that glorifies the female body in lavish productions and ceremonies, and much less so female agency. The films studied will run from the 1930s (*Stella Dallas*, King Vidor, 1937) to the early 21st century (*Meek’s Cutoff*, Kelly Reichardt, 2010), and look at all kinds of « woman’s films », from melodrama (*Stella Dallas*, *Mildred Pierce*, Jane Campion’s 1993 *The Piano*) to comedy (*Adam’s Rib*, George Cukor, 1949) to road-movie (*Thelma and Louise*, Ridley Scott, 1992) A major emphasis of the course will also be learning how to analyze a film. Students will be introduced to the vocabulary involved in film analysis and will practice analyzing film sequences, as well as discussing films as a whole.

Bibliography

Rick ALTMAN, *Film/Genre*, Bloomsbury, 1999

David BORDWELL, Kristin THOMPSON, *Film Art : An Introduction*, 1979, revised edition 2012

Iris BREY, *Le regard féminin, une révolution à l’écran*, 2020

Jane M. GAINES, *Pink Slipped. What Happened to Women in the Silent Film Industry*, 2018

Molly HASKELL, *From Reverence to Rape, The Treatment of Women in the Movies*, 1973, revised edition 1987

Janet McCABE, *Writing the Woman into Cinema*

Alicia MALONE, *The Female Gaze : Essential Movies Made by Women*, 2018

Laura MULVEY, « Visual Pleasure and Narrative Cinema », 1975

Coordinator: Emmanuelle DELANOË-BRUN (848, delanoee@u-paris.fr)

LCA5Y210 VISUAL ARTS 2 - THE BODY ON SCREEN

Taught in English, 3h, 6 ECTS

The human body is one of cinema's key components – a source of figurative, narrative and symbolic expression, inseparable from film's modes of identification. The body also stands as cinema's customary gauge: in classic filmmaking terminology, the scale of the shots, and the framing, are defined in relation to the size and place of the human body in the image's composition. The filmed body may be objectified, or, alternatively, convey a sense of subjectivity. It may be spectacular, sexualized, racialized, monstrous or idealized, sensual or ghostly, isolated or part of a crowd. External appearances (cultural, social, and individual) combine with the expressive and signifying power of gesture and movement. From the musical to the western to experimental and horror film, the body may be defined by genre conventions, or, conversely, become part of an aesthetic of subversion and experimentation. Issues of corporeality extend to the spectator, who is invited to identify with the body on screen, or to immerse her/himself in the sensory environments created in cinema and video art. What happens, however, to the cinematic body's status and place, when film images circulate, leaving the cinema screens for other, smaller or larger, multiple and portable screens? How does it change the way we 'experience' and relate to bodies on screen? A diverse corpus of moving image works will inform our discussions (cinema principally but also video and television), and will be analysed with reference to key film and media studies texts.

Bibliography :

Vincent Amiel, *Le Corps au cinéma*, Presse Universitaires de France, 1998.

Richard Dyer, *White*, Routledge, 1997-1999.

Thomas Elsaesser and Malte Hagener. *Film Theory. An Introduction Through the Senses*, Routledge, 2015.

Bell Hooks, *Black Looks: Race and Representation*, South End Press, 1992.

Laura Mulvey, *Visual Pleasures* "Visual Pleasure and Narrative Cinema.", first published in *Screen*, (1975) 16 (3): 6-18

_____, *death 24xsecond*, Reaktion books, 2006.

Vivian Sobchack, *Carnal Thoughts. Embodiment and Moving Image Culture*, University of California Press, 2004.

Stewart, Susan. *On Longing: Narratives of the Miniature, the Gigantic, the Souvenir, the Collection*, Duke University Press, 1992.

Yvonne Tasker, *Spectacular Bodies*, Routledge, 1993-2000

Linda Williams, *Hard Core*, University of California Press, 1989.

Coordinator: Elise HARRIS (857, harriscelise@gmail.com)

LCA5Y220 BRITISH HISTORY 3.1 - WHO WERE THE 'GUILTY MEN (AND WOMEN)'? – APPEASERS AND ANTI-APPEASERS IN BRITAIN (1934-1940)

Taught in English, 3 h, 6 ECTS

In 1940, a widely publicized pamphlet entitled *Guilty Men* was published a couple of weeks after the final defeat of France to Nazi Germany. The expression applied to a group of men and women associated with the notion of appeasement. The original 'guilty men' consisted of some fifteen leading politicians associated with British foreign and defence policy in the 1930s, but the expression came over time to be used more generally to encompass all those who were thought to be exponents of a

conciliatory approach to Nazi Germany. The most famous appeaser was Neville Chamberlain, who, on his return from Munich in 1938, infamously boasted he had secured 'peace for our time'. Probably the most famous anti-appeaser was Winston Churchill who, as early as 1934, had warned the British nation against the dangers of German rearmament in breach of the Versailles treaty (1919). The struggle between appeasers and anti-appeasers remains a subject of enduring fascination, pitting winners and losers in an epic struggle against the great Evil that was to descend on Europe in 1940. The purpose of this class is help students understand how History can become so easily judgemental in the face of human tragedy. Examples will be taken from diplomats, politicians and journalists to show why the case of a new war against Germany remained so contentious until September 1939. Comparisons will be drawn with similar political dilemmas in France and the Netherlands.

Bibliography:

- Bouverie, Tim, *Appeasement. Chamberlain, Hitler, Churchill and the Road to War*, 2020.
Catros, Simon, *La guerre inéluctable. Les chefs militaires français et la politique étrangère, 1935-1939*, 2020.
Gottlieb, Julie, *Guilty Women, Foreign Policy and Appeasement in inter-war Britain*, 2015.
Hucker, Daniel, *Public Opinion and the End of Appeasement in Britain and France*, 2011.
Reynolds, David, *In Command of History. Churchill Fighting and Writing the Second World War*, 2004.
Rose, Norman, *The Cliveden Set. Portrait of an Exclusive Fraternity*, 2000.
Steiner, Zara, *The Triumph of the Dark. European International History, 1933-1939*, 2011.
Thompson, Neville, *The anti-appeasers. Conservative Opposition to Appeasement in the 1930s*, 1971.
Coordinator: Charles-Edouard LEVILLAIN (charles-edouard.levillain@u-paris.fr)

LCA5Y230 – BRITISH HISTORY 3.2 - 'HISTORY WARS': PUBLIC HISTORY AND POPULAR MEMORY IN BRITAIN, 1850-2020

Taught in English, 3 h, 6 ECTS

This course considers the place of history in popular consciousness in Britain from the mid nineteenth-century to the present day. How has history informed national identity, citizenship, and political activism in modern Britain? We will begin with the mid-Victorian 'history boom' and the 'invention of tradition', moving on to the rise of mass culture after the First World War, the teaching of history in schools, mid-twentieth century radio, TV, and film history, culminating in today's debate around imperialism, public statues, and Black Lives Matter. This course will place a major emphasis on 'reading' history across a diverse set of cultural forms (texts, images, videos, monuments) and on placing the production of history in social and cultural contexts of gender, class, region, and race. We will also focus on the tension between histories created 'from above' (by the state, academics, and the commercial market) and histories created 'from below' (by community groups, activists, and families).

Bibliography

- Billie Melman, *The culture of history: English uses of the past, 1800-1953* (2006)
Jenny Keating, David Cannadine, and Nicola Sheldon, *The right kind of history: teaching the past in twentieth-century England* (2011)
Jerome de Groot, *Consuming History: Historians and Heritage in Contemporary Popular Culture* (2008)
Peter Mandler, *History and National Life* (2002)
Raphael Samuel, *Theatres of memory: past and present in contemporary culture* (1994)
Assesment: 1 x oral presentation (in class) [30%] ; 1 x historiographical essay, including footnotes and bibliography (at-home assignment) [70%]
Resit: oral presentation
Coordinator: Laura CARTER (844, laura.carter@u-paris.fr)

LCA5Y240 AMERICAN HISTORY 3.1 - CONSERVATIVE MOVEMENTS SINCE THE 1950s

Taught in English, 3 h, 6 ECTS

This class will focus on the development and evolutions of varied conservative movements in the United States from the 1950s, starting with anticommunism and focusing among others on the reactions to the Civil Right Movements and the Culture Wars. We will adopt a political, social and cultural perspective on the resistance and hostility to the New Deal inheritance, and place a particular focus on the notion of "backlash" and on the debates around the government's role.

Good reading:

David Farber, *The Rise and Fall of Modern American Conservatism* (Princeton, NJ: Princeton UP, 2012) Sean Wilentz, *The Age of Reagan. A History, 1974 - 2008* [Harper, 2009].

Coordinatosr: François DE CHANTAL (fdechantal@u-paris.fr) and Jean-Christian VINEL (840, jean.christian.vinel@gmail.com)

LCA5Y250 AMERICAN HISTORY 3.2 - AMERICAN FREEDOMS

Taught in English, 3h, 6 ECTS

This course offers an insight into the meaning(s) of freedom in American society - political and economic freedoms whose fluid definitions have nurtured and structured the political debates from the 18th Century to the present day. The topics discussed in class include: the constitutional debates between Federalists and Republicans, the meaning of economic independence in the 19th Century, slavery and free work, the emergence of modern civil liberties, the New Deal and the redefinition of economic liberty, the civil rights movement, the meaning of freedom in a globalized world and contemporary challenges to the preservation of freedom.

Coordinator: Catherine LEJEUNE, lejeunec@u-paris.fr and Andy CABOT (andy170991@hotmail.com)

LCA5Y290 –FROM THE SCREENPLAY TO THE SCREEN –VIDEO WORKSHOP

Taught in English, 1h30, 3 ECTS

PLEASE NOTE -

-This class is an annual workshop: students need to enroll for both semesters (sessions will take place on the same day and at the same time both semesters).

-No 'contrôle terminal': attendance is compulsory and reliability essential since most of the work will be group projects carried out both in class and outside (shooting, editing).

-Do not take this class if you do not have a strong interest in audiovisual storytelling, if you do not like group work, or if you know you cannot guarantee regular attendance and personal commitment.

- Small group: selection will be made by September 7 (letter of motivation in English, present yourself and your connection to film/video/moving images in an original manner, explaining why you wish to take this class, 600 words max)

This workshop provides a practical introduction to audiovisual storytelling --all in English, of course. Drawing inspiration from the study of screenplays and clips from films and TV series, we will practice writing for the screen, shooting with digital cameras and editing on Final Cut Pro X. Our focus will be on audiovisual storytelling and the basic features of audiovisual grammar: framing, lighting, shot, scene, sequence, editing, sound. In groups of 4 max, students will work write a short film (themes and guidelines change every year). The first semester will be devoted to screenwriting and a first experience of shooting and editing. In the second semester, students will complete their short film and write a journal of their filmmaking experience. .

Assesment: Regular creative writing assignments + final Screenplay (group writing).

Bibliography:

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. Ninth edition, New York: McGraw-Hill, 2009.

Van Sijll, Jennifer. Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know. Studio City, CA: Michael Wiese Productions, 2005

Webography

Understanding Film Theory <https://nofilmschool.com/Film-theory-basic-terms>How to Write a Screenplay: <https://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/>

8 Things Every New Filmmaker Should Know Before Making Their First Film <https://nofilmschool.com/2016/12/8-things-new-filmmakers-should-learn-making-their-first-film>

Mise en scène: <http://shohawk.com/mise-en-scene/>The 7 Deadly Sins Committed by Amateur Filmmakers: <https://nofilmschool.com/deadly-sins-amateur-filmmakers>

Coordinator: Ariane HUDELET (833, ariane.hudelet@u-paris.fr)

LCA5Y300 – DRAMA WORKSHOP

Taught in English, 1h30, 3 ECTS

The Drama Workshop is dedicated to the practice of drama in English. It is open to everyone, from L1 to MEEF2, and you don't need to have previous experience of Drama to join. The idea is to work collectively in English (there are only two rules: no French and no smartphone), and explore different ways of expressing emotions, of working on literature, and building relationships with other students. It is a great opportunity to practice English in a non-judgmental environment, to open up to others, and to discover new ways in which one can relate to literature. This semester, we will explore various forms of improvisation. There are many ways to improvise, which have been developed by different schools of theatre. We will examine a great variety of approaches, through body, text, and imagination.

Attendance is compulsory.

Coordinator: Sophie Vasset (sophie.vasset@u-paris.fr)

L3S5 Independent studies (projet encadré)

Code LCA5Y260

3 ECTS

Sur les traces de l'Amérique en France

Coordinator

Bénédicte DESCHAMPS (842, benedicte.deschamps@u-paris.fr)

Language and computers

Ce module, sous forme d'ateliers en salles informatiques, présentera quelques principes linguistiques et mécanismes à l'œuvre dans les logiciels d'analyse linguistique et les technologies du quotidien. Initiation à la culture numérique, il expliquera quelques grands principes sous-jacents aux technologies de la langue présentes dans les ordinateurs et sur le web. Des démonstrations de logiciel (synthèse vocale, dictée vocale, traduction automatique, annotation automatique en partie du discours) seront complétées par l'explication de quelques fondamentaux qui les rendent possibles. Une réflexion sera ébauchée sur les possibilités de traitement de la langue offertes par ces technologies.

Bibliographie :

Dickinson, M., Brew, C., & Meurers, D. (2012). *Language and computers*. John Wiley & Sons

Responsable : Nicolas BALLIER (712, nballier@free.fr)

Initiation au deep learning pour le traitement automatique des langues

Ce cours d'initiation à la recherche à partir de l'initiation au langage de programmation Python, en collaboration avec l'UFR d'informatique et de Linguistique, aura lieu à Olympe de Gouges le mercredi de 13h00 à 15h00, sur douze semaines. Les étudiants réaliseront en binôme avec un(e) étudiant(e) en informatique ou en linguistique informatique un petit projet d'analyse automatique du langage sur des problématiques linguistiques de l'anglais. En particulier, on montrera quelques applications des réseaux de neurones, telles que la traduction automatique neuronale. Les travaux seront présentés sous forme de posters à des étudiants de master spécialistes du domaine au tout début du semestre suivant. Pré-programme des séances et informations complémentaires en :

<https://github.com/nballier/IDEEL/>

Ce cours bénéficie d'un soutien de l'Université de Paris dans le cadre de l'appel à projets « Initiation à la REcherche En Licence » (IREEL) et permettra aux étudiants d'assister à une conférence.

Bibliographie :

Bird, S., Klein, E., & Loper, E. (2009). *Natural language processing with Python: analyzing text with the natural language toolkit*.

O'Reilly

Webographie :

https://github.com/nballier/IDEEL

Responsable : Nicolas BALLIER (712, nballier@free.fr)

Dealing with Britain's imperial past

During the 18th and 19th centuries, many objects were imported into Britain from regions subjected to British colonial rule. Trophies, weapons, works of art, pieces of craftsmanship, religious items, archeological remains were all incorporated into a material culture that sustained the imperial conception of Britain's superiority over the rest of the world, for example through the L3S5 colonial exhibitions that took place in the 19th century. Objects became an integral part of British colonial discourse and ideology, and such objects are mostly still present in Britain today. As a consequence, many items from all over the world displayed in famous British museums are related to Britain's

imperial past. The conservation, circulation, and display of such objects therefore have a political dimension, as recent controversies have shown. Most museums in Britain have started to face the question of the restitution of objects to countries that were once part of the British Empire. The aim of this workshop is to examine the various ways in which British institutions deal with their imperial past and to relate historical facts and artefacts with contemporary political and social issues. Each student will have to focus on one museum object displayed in a major museum (for example the British Museum or the Victoria and Albert Museum) and explore its link with Britain's colonial history. We will explore the ways in which objects were acquired and the various meanings that they can have when they are displayed. In their final work, students will have to give elements of historical context about the object they will have chosen, explain their colonial dimension, and comment on two other documents (one textual, the other pictorial) to complete their analysis.

Bibliography : sources and methods will be discussed in class. Please just read the following article before the first class :

<https://www.theguardian.com/culture/2019/jun/29/should-museums-return-their-colonial-artefacts>.

Coordinator: Marine BELLEGO

Représenter l'altérité

Objet de fascination, repoussoir ou visage de l'étrange, familière ou monstrueuse, qu'elle se fonde dans le paysage ou qu'elle s'en détache singulièrement, la figure de l'étranger passe rarement inaperçue, se manifestant de diverses façons dans les textes ou à l'image. Pour l'identifier, la caractériser et la problématiser, différentes stratégies sont déployées par celles et ceux qui font de cette figure le cœur de leur ouvrage, ou un de ses éléments plus périphériques. En termes de textes, on peut penser à *Vendredi* et aux cannibales chez Daniel Defoe (1719) ou à Margaret Hale dans *North and South* (1854). Visuellement, l'on peut penser aux femmes des harems peints par John Frederick Lewis (19e) ou aux extraterrestres du film de science-fiction *Arrival* (2016). Ce projet encadré permettra aux étudiants d'explorer les modalités de représentation de la figure de l'étranger à travers différents supports, qu'ils soient textuels ou visuels. Il s'agira pour les étudiants de constituer puis de présenter à l'oral un dossier regroupant des documents à la fois textuels (récit de voyage, prose, poésie, théâtre, etc.) et visuels (peinture, photographie, images extraites de pièces de théâtre, films ou séries) qui donnent à voir une figure de l'altérité en particulier. Au cours de la présentation orale, les documents retenus par les étudiants seront contextualisés et feront l'objet d'un commentaire qui interrogera les modes et enjeux de représentation de la figure choisie. La première séance sera consacrée à l'organisation des groupes et à la méthodologie d'analyse de texte et d'image. Une séance intermédiaire sera dédiée au choix de la figure de l'étranger et au suivi des projets, tandis qu'une séance finale donnera lieu à la présentation orale de chaque groupe en classe.

Responsable : Louise McCARTHY (louisemccarthy@yahoo.com)

English in performance

Dans le cadre de ce module, les étudiants·es apprendront à se familiariser avec les problématiques des performance studies. Il leur sera demandé d'assister à un événement de performance en langue anglaise – lecture poétique, représentation théâtrale, opéra, spectacle de stand up... – et de rédiger une analyse de cette performance. Cette analyse tiendra compte à la fois des conditions matérielles de sa mise en œuvre (type de salle, dispositif acoustique, mise en scène, costumes ou décors éventuels...), des conditions de sa réception (engagement du public, placement, confort...) ainsi que de « l'avant » et « l'après » de la performance (par exemple comment le ou la performer « entre » et « sort » de son rôle). Une attention particulière devra également être portée aux qualités littéraires et/ou poétiques de la performance (rythme, figures de rhétorique...). Durant la première séance, les attendus du rendu final seront expliqués en détail et un guide sera distribué aux étudiants·es pour leur permettre de préparer le moment où ils·elles assisteront à la performance qu'ils·elles auront choisi. Précision sur la situation sanitaire : dans le cas où l'épidémie de Covid-19 limiterait la possibilité ou rendrait impossible d'effectuer des sorties culturelles à l'automne 2020, les analyses pourront porter

sur des captations d'événements de performance disponibles sur Internet, sélectionnées par le responsable du module

Bibliographie :

Shepherd, Simon. (2016). *The Cambridge introduction to performance theory*. Cambridge University Press

Où trouver des événements de performance en anglais à Paris :

- <https://spokenwordparis.org>
- <https://quefaire.paris.fr>
- <https://www.maisondelapoesieparis.com>
- <https://www.theatreinparis.com>

Responsable : Martin GEORGE (contact.martingeorge@gmail.com)

Les femmes de pouvoir anglophones en image et à l'écran

Qu'il s'agisse de la reine Élisabeth II en Angleterre, de Michelle Obama aux États-Unis ou de la Première Ministre néo-zélandaise Jacinda Ardern, les femmes de pouvoir font aujourd'hui l'objet d'une attention médiatique sans précédent. Dans le monde de la fiction, les femmes de pouvoir fleurissent également à l'écran, qu'il s'agisse de Claire Underwood dans *House of Cards* ou de Cersei Lannister dans *Game of Thrones*. Ces femmes, réelles ou fictives, font partie intégrante d'un imaginaire visuel et collectif au sein de la culture anglophone. Ce projet encadré propose aux étudiants d'étudier, en petits groupes, la représentation des femmes de pouvoir anglophones à l'image et à l'écran : les marqueurs visuels de pouvoirs sont-ils différents lorsque le sujet représenté est une femme ? La représentation et réception des femmes de pouvoir ont-elles évolué au cours de l'époque moderne ? Les étudiants seront invités à donner une présentation orale autour de documents iconographiques (peintures, photographies, extraits de séries ou de films) et à commenter la représentation visuelle d'une femme de pouvoir de leur choix tout en remettant le document dans son contexte historique et culturel. Une première séance sera consacrée à l'organisation des groupes et à la méthodologie d'analyse de l'image ; une séance intermédiaire au choix de la figure féminine et au suivi des projets ; une séance finale à la présentation orale devant les autres groupes.

Bibliographie : Une liste détaillée de ressources sera fournie aux étudiants.

Responsable : Mathilde ALAZRAKI (mathilde.alazraki@hotmail.fr)

LGBTQIA+ History and Culture (United States, Great Britain)

With advice from the professor, students will choose one specific question pertaining to LGBTQ+ history/culture in the English-speaking world: a major literary text, an important historical event, a representative individual, a place of interest, a significant cultural object (cinema, music, theatre, art, dance, television, digital media...), to which they will devote a detailed study. The purpose will not be merely to describe the chosen subject, but to situate it as precisely as possible in social, cultural, and political history while emphasising what it reveals about the lives of LGBTQ+ people in a given place at a specific point in history. Students will be invited to remember that all traces of the LGBTQ+ past shed light to the history of homophobia, biphobia, transphobia, etc., and thereby question the heterosexual norm. Whenever appropriate, students will be encouraged to examine the ways in which forms of discrimination related to sexuality or gender identity interact with other modes of oppression such as sexism or racism. They will be expected to provide a bibliography of their chosen subject. Students are strongly advised to avoid focusing unthinkingly on current events, celebrities now in the public eye, or recently released books/music/films, etc. LGBTQ+ history began long before the Stonewall riots (1969) and the trial of Oscar Wilde (1895); thus, taking an interest in the more distant past may lead to extremely rewarding discoveries.

Coordinator: Mathieu DUPLAY (822, mduplay@club-internet.fr)

L3S6 - THIRD YEAR, SEMESTER 6 (SPRING)

LCA6Y020 ANALYSE DE FAITS DE LANGUE EN CONTEXTE

Taught in French and English, 2 x 1h30, 5 ECTS

This course requires a C1 level in French

This course builds on the skills acquired in language and linguistics classes in L1 and L2 to describe and explain English language grammatical phenomena observed in context. It focuses more specifically on noun phrase determination (articles, quantifiers, deictics, possessives) and verb forms (tense, aspect, modality).

References

J. Bouscaren, Linguistique anglaise, initiation à une grammaire de l'énonciation, Ophrys, 1991

J. Bouscaren, S. Persec & al, L'Analyse grammaticale dans les textes anglais, Ophrys, 1998

R. Huddleston & G. K. Pullum, A Student's Introduction to English Grammar, Cambridge University Press, 2005

P. Larreya et C. Rivière, Grammaire explicative de l'anglais, Pearson Longman, 2019

Coordinator: Stéphane Gresset stephane.gresset@u-paris.fr

LCA6Y030 SYNTACTIC ANALYSIS

Taught in English, 2 x 1h30, 6 ECTS

After a reminder on the basics of syntactic analysis, i.e. the identification of the categories and functions of the constituents of simple sentences, the course focuses on complex syntactic structures. Several types of relations between propositions are examined: parataxis, hypotaxis, and subordination. The aim of the course is to identify the properties of different types of (frequent) complex constructions (such as extraposition or cleft structures) and delineate their functions and interpretations (through their study in context).

Bibliography

Haegeman, Liliane. Thinking syntactically. A Guide to Argumentation and Analysis. Oxford: Blackwell, 2006.

Khalifa, Jean-Charles. La syntaxe de l'anglais, Théories et pratique de l'énoncé complexe. Paris: Ophrys, 2004

Coordinator: Anne JUGNET (741, anne.jugnet@u-paris.fr)

LCA6Y040 CONTRASTIVE LINGUISTICS – SYNTAX AND LEXICOLOGY: A FRENCH-ENGLISH COMPARISON

Taught in French and English, 2 x 1h30, 6 ECTS

This course requires a C1 level in French

This course aims at comparing French and English syntax and lexicology. Focus is on the grammatical categories of the two languages. Categories pertaining to the noun phrase (determination, quantification), verb forms (tense, aspect, modality) and syntax will be examined from a contrastive viewpoint. The structure of the lexicon in English and in French will also be compared, using basic notions in morphology and semantics (compounding, affixation, conversion, truncation and borrowing).

Linguistic analysis will be systematically linked to the practice and observation of translation. The aim is to highlight the morphological and syntactic characteristics of English and French in order to compare the two linguistic systems. As an introduction to the main mechanisms underlying the translation process, this course will be of particular interest to L3 students wishing to prepare the CAPES and Agrégation.

References :

Chuquet Hélène et Michel Paillard, Approche linguistique des problèmes de traduction, Paris, Ophrys, 1987.

Chuquet Hélène et Michel Paillard, Glossaire de linguistique contrastive, Paris-Ophrys, 2017.

Guillemin-Flescher Jacqueline, *Syntaxe comparée du français et de l'anglais, Problèmes de traduction*, Paris, Ophrys, 1981.

Paillard Michel, *Lexicologie contrastive anglais-français, Formation des mots et construction du sens*, Paris, Ophrys, 2000.

Coordinator: Catherine MAZODIER (846, mazodier@u-paris.fr)

LCA6Y050 PSYCHOLINGUISTICS AND SOCIOLINGUISTICS

Taught in English, 2 x 1h30, 6 ECTS

Psycholinguistics part: this module will introduce the student to experimental psycholinguistics by investigating phenomenon related to second language acquisition and processing. The course will be a mix of lectures and more hands-on activities to understand the concepts and methods of psycholinguistics.

At the end of this module, students should:

- understand the main cognitive mechanisms at work in second language acquisition and processing
- understand how experiments are designed to investigate theory-driven hypotheses
- be able to describe the results of an experiment and relate them to a research question and theoretical considerations

Evaluation:

- CC session 1: quiz (40%), participation in activities along the semester (10%), written report on a final group or individual project (50%)
- CT session 1: Project report (possibility to join CC students for the project) or written commentary of a dataset
- Session 2: Rewriting the final project

Coordinators: Maud PELISSIER (741, mpelissier.pro@gmail.com) and Jean LEOUE (858, leoue@online.fr)

LCA6Y060 INTONATION

Taught in English and French, 2h + 1h lab, 6 ECTS

This course will focus on English intonation patterns, their description in technical terms and analysis (as to their function and meaning). Prerequisite knowledge includes part of L2 curriculum (identify intonational phrases, nuclear syllable, and tone) which will only be quickly surveyed in the first classes. The aim of the course is to develop knowledge and awareness of English melodic contours and their link to syntactic structure, semantics and pragmatics. Training will be provided both in perception and production via dedicated software. Attendance is mandatory.

Bibliography

J.C. Wells, 2006, *English Intonation, An Introduction*, Cambridge.

B. Collins & I. Mees, 2013, *Practical Phonetics and Phonology*, Routledge

Webography

<https://www.thoughtco.com/what-is-intonation-contour-1691079>

<https://www.fluentu.com/blog/english/english-intonation/>

Coordinator: Anne TALBOT (752, anne.talbot@u-paris.fr)

LCA6Y070 PHONETICS FOR VARIETIES OF ENGLISH

Taught in English, 2h + 1h lab, 6 ECTS

This course covers the varieties of English through examples of contemporary research in sociophonetics. The acoustic analysis of speech sounds with freely-available software (Praat, WinPitch, etc.) and the processing of quantitative data (R software) will be demonstrated. Phonological analysis in a diasystemic perspective will also be explained. Linguistic data from ongoing research projects (PAC, NECTE corpus, etc.) will be presented.

Coordinator: Sylvain NAVARRO (752, sylvain.navarro@u-paris.fr)

LCA6Y080 CORRECTIVE PHONETICS

Taught in English, 2h + 1h lab, 6 ECTS

This course aims at confronting students with their most persistent pronunciation errors (primary and secondary stress placements, vowel and consonant phonemes, rhythm and intonation), in compliance with the standards set out for competitive teaching examinations. Before each class, students have a full week to prepare a fifteen-minute-long oral presentation. The presentation consists in analysing and accounting for the thematic link between 2 or 3 documents suggested by the teacher. The documents may be textual extracts, drawings, paintings, photographs, audio or video files. At the end of each oral presentation, the teacher asks questions to the student about the content of his/her presentation and provides him/her with feedback mainly about the quality of the pronunciation, though grammar, lexical choices and content are also assessed.

Continuous assessment : at least 2 fifteen-minute-long presentations over the semester, no final exam in May.

Catch-up session in June : 1 fifteen-minute-long presentation.

Coordinators: Ives TREVIAN, office 824, trevian@u-paris.fr & Franck Zumstein, office 824, franck.zumstein@u-paris.fr

LCA6Y090 A HISTORY OF ENGLISH PRONUNCIATION.

Taught in English, 2h + 1h lab, 6 ECTS

This class focuses on the main aspects of the evolution of English pronunciation from Old English to Modern English:

- the consonant and vowel systems;
- the word-stress system;
- the graphophonemic system.

Since most of the inconsistencies and irregularities of the contemporary phonological system of English are inherited from the past, we trace back the causes of variations and changes. In doing so, we also account for the attitudes towards the language.

References:

Algeo, John & Pyles, Thomas. 2010. *The Origins and Development of the English Language*. 6th edition. Boston, Ma.: Wadsworth Cengage Learning.

Bailey, Richard, 2012. *Speaking American: a History of English in the United States*. Oxford, Auckland [etc.], New York: Oxford University Press.

Baugh, Albert & Cable, Thomas. 2013. *A History of the English Language*. 6th edition. London: Routledge.

McIntyre, Dan. 2009. *History of English: a Resource Book for Students*. New York, London: Routledge (Routledge English Language Introductions series)

Minkova, Donka. 2014. *A Historical Phonology of English*. Edinburgh:

Edinburgh University Press.

Mugglestone, Lynda (ed.). 2006. *The Oxford History of English*. Oxford & New York: Oxford: University Press.

Stévanovitch, Colette. 2008. *Manuel d'histoire de la langue anglaise des origines à nos jours*. 2ème édition. Paris : Ellipses.

Web sites:

<http://www.thehistoryofenglish.com/>

<https://en.oxforddictionaries.com/explore/the-history-of-english>

<https://www.merriam-webster.com/help/faq-history>

http://web.cn.edu/kwheeler/resource_hist.html

<http://historyofenglishpodcast.com/episodes/>

<https://www.britannica.com/topic/English-language#toc188048main>

Continuous assessment: mid-term and final exams.

Catch-up session in June : oral exam.

Coordinators: Sylvain NAVARRO, office 750, sylvain.navarro@u-paris.fr & Franck ZUMSTEIN, office 824, franck.zumstein@u-paris.fr

LCA6Y100 THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)

Taught in French and English, 1h30, 3 ECTS

This course is designed to help French speakers write in English through exercises in translation and comparative syntax. Students will translate passages of about 300 words taken from French novels, plays, poetry, and comic books, among others. Thème is a two-year course (L2 and L3), and the main concern in L3 will be the acquisition of a wider vocabulary and an understanding and appreciation of English syntax and idiom. Classes are in English.

Assessment: Homework (translations or exercices based on translation problems, 20%), mid-term translation (40%), end-of-semester translation (40%).

No dictionaries may be used during exams (not even if you are a foreign student or if French is not your first language).

Coordinator: Manon TURBAN (857, manon.turban@hotmail.fr)

LCA6Y110 VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)

Taught in French and English, 1h30, 3 ECTS

This module is tailored for native speakers of French; Erasmus and international students who need a passing grade are advised not to register due to the exacting French-language requirements of the module.

This class explores the junction between the theory and practice of translation from English to French, and requires as such a very good command of both languages. From a theoretical point of view, the following points will be reviewed or studied: translation strategies, main verbal difficulties (past tenses, modal auxiliaries, gerund), some linking words (as, but, so, yet, for, since, now, then, and), the most common false friends, the place and functions of adverbs and adjectives, varieties of speech (direct or indirect), punctuation, as well as an introduction to journalistic style. From a practical point of view, the work will be based on a selection of texts from the 20th and 21st centuries (mostly literary, some journalistic). The acquisition and enrichment of vocabulary will naturally not be neglected.

Bibliography

English dictionary: various options: Longman's Contemporary English, Oxford Advanced Learner's (Hornby), Collins Cobuild English

Language Dictionary, Webster's, etc.

French dictionary: le Robert or le Larousse.

English to French dictionaries: Robert & Collins, Harraps New Standard (4 volumes).

On French grammar: Le Bon usage by Grévisse, Bescherelle 1 (grammaire), Bescherelle 3 (conjugaison).

On English grammar: Oxford Guide to English Grammar (OUP), A Comprehensive Grammar of the English Language (Longman).

Vocabulary: Longman Lexicon of Contemporary English (Longman).

Methodology and practical exercises: The Word Against the Word : Initiation à la version anglaise by F. Grellet (Hachette).

Coordinator: Camille ADNOT (camille.adnot@u-paris.fr)

LCA5Y120 WRITING IN ENGLISH IN THE WORKPLACE

Taught in French and English, 1h30, 3 ECTS

The course will emphasize the specific problems linked to the writing of texts used for professional purposes (websites, tourist brochures, newspaper articles, menus). The expansion of use-specific vocabulary and idiomatic expressions linked to various types of business cultures will be at the forefront of each class. Students will be asked to aim for accuracy in writing while respecting the culture, expectations and idiom of their English-speaking audience.

Coordinator: Mathias KULPINSKI (mat02k@gmail.com)

LCA6Y130 NON-FICTION TRANSLATION AND WRITING

Taught in French and English, 1h30, 3 ECTS

Nous nous proposons dans cet enseignement, à partir de textes non-fictionnels (articles de presse, discours, essais...), de travailler à l'apprentissage du vocabulaire et à l'enrichissement de l'expression, ainsi qu'à la réflexion sur la construction de l'argumentation, du français vers l'anglais - en alternant le travail avec des traductions de l'anglais vers le français. Les étudiants devront aussi apprendre à faire la synthèse de textes courts (là encore, de non-fiction), en dégagant les idées essentielles et les problématiques, à travers une production écrite.

Coordinator: Ludmilla TOUALBIA (ludmilla.toualbia@gmail.com)

LCA6Y160 FIGURES OF THE DOUBLE

Taught in English, 3 h, 6 ECTS

Ever since German romantic literature invented the doppelgänger, the figure of the double has been reworked and reinvented in countless ways, probably because this theme is so bound up with the question of identity and lends itself to thrilling plots and genre fiction, beginning with the fantastic (Edgar Poe, Sheridan le Fanu, R.L. Stevenson, Oscar Wilde...). Harking back to eighteenth- and nineteenth-century phantasmagoria, film, whose birth is coterminous with that of psychoanalysis, is also a fertile medium to probe the unfathomable depths of the psyche and visualize the uncanny (from Wegener, through Hitchcock, to de Palma and Lynch). In the visual arts, the work of photographers Richard Avedon and Cindy Sherman and of the painter Francis Bacon engages with the double through the art of self-portrayal, exploring the uncanny instability of appearance to question the unity of the self through the emergence of the other within the self.

Through a discussion of a selection of key works, this course aims to explore the vast range of literary and artistic productions engaging with the double while retracing the mutations of this figure over the course of time.

Assessment: written work and oral participation

Coordinator: Daniel JEAN (832, dan.jean@wanadoo.fr)

LCA6Y170 IRISH THEATRE

Taught in English, 3 h, 6 ECTS

This class is an exploration of Irish dramatic literature from the beginning of the twentieth century to the present day, which aims to trace the emergence of a theatre that attempts to shape, interrogate, but also to transform through subversion, representations of national, cultural and individual identity, as Ireland's colonial and then postcolonial history unfolds. Thus, to study how the permanence of certain myths and ancient narratives allows, through a game of repetition and parody, a sharp sociological and political reflection on Irish society. The course will begin with Yeats, Lady Gregory and the Irish literary renaissance movement, with Synge and O'Casey as figures of inheritance, continue with Friel and the ambitions of the Field Day Theatre Company and end with plays by Marina Carr and Martin McDonagh. The course will use 'Modern and Contemporary Irish Drama' edited by John P. Harrington, Norton Critical Edition, 2009 (the first edition - 1991-is also suitable).

Coordinator : Daniel JEAN (832, dan.jean@wanadoo.fr)

LCA6Y180 ISLANDS: THE ARCHIPELAGO OF LETTERS

Taught in English, 3h, 6 ECTS

"No man is an island entire of itself" (John Donne). Words are not insulated self-enclosed worlds. They are connected by odd correspondences, entangled in a web of eerie harmonics, not unlike shuttling ships plying between faraway islets. This course will be centered (so to speak) around the recurring motif of islands through a constellation of writs that could be reconfigured into a cycle, no matter how scattered and unconnected they may seem at first. Thus, we shall couple together Thomas

More's Utopia with *The Tempest* by Shakespeare (via landmark accounts like those of Thomas Harriet about the colony set on the island of Roanoke in Virginia at the turn of the 17th century). Then, we shall deal with real shipwrecks and imaginary divagations into the outlandish (*Robinson Crusoe* by Defoe, *Gulliver's Travels* by Swift). Our next landing will be the Galápagos that was explored in turn by Charles Darwin, Herman Melville and Annie Dillard. Then, we shall steer our course towards the Aran Islands extolled by Synge and exposed by Robert O'Flaherty, before sailing towards the West Indies (*Chita* by Lafcadio Hearn about a laguna about to be overswept) and towards Stevenson's Marquesas and Jack London's South Seas, fascinating god-forsaken land's ends rather than desert islands in the back of beyond. On our way, we shall stop in the West Indies that serves as a backcloth (against the ominous background of the Gulf) in Jean Rhys's *Wide Sargasso Sea* and various texts by Paule Marshall, Naipaul and Derek Walcott. Eventually, our somewhat erratic circumnavigation will lead us to Patrick White's Australia and Janet Frame's New Zealand.

If you accept to launch into this amazing voyage, you will be spared none of the customary chores : 2 written exams (a commentary or a dissertation) and, in addition, an essay (by way of homework) in connection with this topic, either about one of the works on the syllabus or about any off-shore writing related to this theme.

Coordinator: Michel IMBERT, michel.imbert@u-paris.fr

LCA6Y190 MODERNISMS

Taught in English, 3h, 6 ECTS

This course is an introduction to modernism in its sometimes contradictory aspects. The radical innovations in media technology (photography, phonograph, cinema...) and the acute crisis in values that the European civilization experienced in the early twentieth century forced a radical questioning of the arts (object, function, media) and fostered a tremendous renewal of forms. We will focus on the heroic avant-gardes of the 1910s but also cover modernism's range and consider its periodization. We will study some of the foremost movements (cubism, dada...) and the formal revolutions they fostered: abstraction, collage, manifesto, stream of consciousness, free verse, performance, "intermedia"... Because this course will look at the relations between different arts and media (image, sound, writing) students are advised to register in *contrôle continu*.

General bibliography:

— Peter Nicholls, *Modernisms. A Literary Guide* (2nd ed.). London: Palgrave Macmillan, 1995, 2009. (a dense, complete and critical overview of Modernisms)

— *Modernism: A Guide to European Literature 1890-1930*. Ed. Bradbury & McFarlane. Penguin Literary Criticism, 1978.

— *Art in Theory: 1900-2000: An Anthology of Changing Ideas*, edited by Charles Harrison and Paul Wood. Malden (Mass.): Blackwell publ., 2003. [7.01 Art] (manifestos and more)

— *Poems for the Millennium: the University of California Book of Modern and Postmodern Poetry*. Volume one, From Fin-de-Siècle to negritude, edited by Jerome Rothenberg and Pierre Joris. Berkeley: University of California Press, 1995. [808.81 ROT T.1] (a critical anthology)

— *A Companion to Modernist Literature and Culture*, David Bradshaw, Kevin H. Dettmar, eds, Blackwell 2006.

— *A Concise Companion to Modernism*, edited by David Bradshaw, Blackwell, 2003.

Coordinator: Abigail LANG (822, abigail.lang@wanadoo.fr)

LCA6Y200 THE BODY AND ITS REPRESENTATIONS: EMBODIED PRACTICES AND MATERIAL CULTURE 16TH-19TH CENTURY

Taught in English, 3h, 6 ECTS

This multi-disciplinary class will combine images, texts and objects to explore the issues related to the body and its representations. Between the 16th and the 19th century, the body was at the heart of deep cultural changes that affected medicine, fashion, sex, diet, the definition of gender, race or of hygiene practices. Looking at the body from a variety of perspectives and through different methodologies with a special emphasis on material culture, the module will explore how the objects

used on and around the body – from dress to syringes and from jewellery to chamber pots – reflected and shaped changing attitudes to the body - and to different bodies. If possible museum visits will be organized as part of the course.

Coordinator: Ariane FENNETAUX (ariane.fennetaux@u-paris.fr)

LCA6Y210 STUDYING NARRATIVES

Taught in English, 3h, 6 ECTS

This class will seek to explore a variety of narrative constructions in a variety of media, in an effort to bring out some of the important aesthetic and ideological components of stories. We will examine particular narratives, studying them through the lens of theoretical notions derived from essential texts of narrative studies and other adjacent fields. Every week, we will adopt an angle of approach through which to study a particular facet of one or several narratives (in order: plots, storyworld, characters, filmic narration, films and games, genre, serial fiction, reception theory, adaptations). We will look at novels, poems, films, series, and videogames, in order to understand how each medium affects our conception and our use of stories. We will also examine the roles of readers, the authority of the author, and the importance of production/reception contexts. Students are strongly advised to opt for the *contrôle continu* regime.

A bibliography and a set of texts will be handed in at the beginning of the semester.

Assessment:

1. oral participation (all students must read and understand the assigned text(s) ahead of every session and be prepared to discuss them)
2. oral presentation (20 minutes in groups of 4 students, given during the semester's final sessions) paired with an individual written recap which will allow students to make the most of their learning experience when preparing for the presentation
3. learning report (short and personalised summary of every session)

Coordinator: Clémence FOLLEA (848, clemence.follea@u-paris.fr)

LCA6Y220 BRITAIN AND THE “MIDDLE EAST” (AND VICE VERSA), 1853-1956

Taught in English, 3h, 6 ECTS

This seminar will examine British involvement in the Middle East, beginning with the Crimean war and ending with the Suez crisis in 1956. The class will question the very notion of the “Middle East” as a starting point. It will then tackle the different shapes and forms of Britain's interactions with the area. They ranged from informal influence to direct imperial and colonial control. The seminar will be organized around case studies on specific places and events. Particular attention will be given to local reactions to Britain's presence, interventions, and encroachments. Students will be encouraged to read and analyze a great variety of archives and documents, including maps and photographs. The seminar is taught in English. Students will be expected to read and watch the relevant material before each class and to be active during the class.

Bibliography:

James Barr, *A Line in the Sand – Britain, France and the Struggle for the Mastery of the Middle East* (London: Simon and Schuster, 2011).

Michael Bonine, Abbas Amanat, and Michael Gasper, eds. *Is there a Middle East? The Evolution of a Geopolitical Concept* (Stanford, CA: Stanford University Press, 2012).

James Gelvin, *The Modern Middle East* (Oxford University Press, 2005)

David Motadel (ÉD.), *Islam and the European Empires* (Oxford: Oxford University Press, 2014)

Edward W. Said, *Orientalism*, 1st Vintage Books ed (New York: Vintage Books, 1979)

Priya Satia, *Spies in Arabia. The Great War and the Cultural Foundations of Britain's Covert Empire in the Middle East* (Oxford: OUP, 2008)

Coordinator: Daniel Foliard (841, daniel.foliard@gmail.com)

LCA6Y230 TRADE, SCIENCE AND EMPIRE, 18TH-19TH CENTURY: A MATERIAL AND GLOBAL HISTORY

Taught in English, 3h, 6 ECTS

This class aims at examining the rise of a consumer society in Europe from a global and material perspective. Focusing primarily on Britain and its empire, we will see how the worldwide circulation of objects, ideas and people shaped both European and colonial societies in the 18th and 19th centuries. Cotton, mahogany, china, tea and coffee, the products associated with the emerging consumer revolution that Britain witnessed in the 18th century, were all imported from abroad by trading companies such as the East India Company. The development of Britain's industry – from metal products to textile goods – was itself based on the control of overseas markets. Similarly, recent research in history of knowledge has shown that modern science was elaborated in the colonies as much as in Europe, emphasizing the need to adopt a less eurocentric point of view. The module will give students a grasp on the emergence of Britain as a global economic power in the course of the 18th and 19th century. It will also provide insights into how material culture and artefacts weave together complex narratives of international exchange and competition. The seminar will take students to museums and to the Bibliothèque Nationale de France to encounter primary sources and artefacts.

The seminar is taught in English. Students will be expected to read and watch the relevant material before each class and to be active during the class. Sessions will be computer-free (no laptop or smartphone except for students with special educational needs), so please remember to bring pen and paper!

Coordinators: Ariane FENNETAUX (ariane.fennetaux@u-paris.fr) et Marine BELLEGO (marine.bellego@gmail.com)

LCA6Y240 AMERICAN HISTORY AND THE END OF EMPIRES

Taught in English, 3h, 5 ECTS

We examine the history of the decline and fall of empire in the Anglo-American world from two distinct but related perspectives: 1) political and philosophical debates over empire; and 2) the means of control that reinforced empire but also contributed to independence movements around the world. The first part of the course will focus on political and philosophical debates about empire and its consequences. The legacy of recurring debates over the imperium created two distinct camps: the first was favorable or apologetic of European mastery over the rest of the world and, the second inspired a deeply critical approach to European expansion abroad. We will examine the arguments, first, in favor of the conquest of non-European peoples and territories. The superiority of the west and the ethnocentrism and racism of Europe seemed to be affirmed in the very nature of imperial domination. In response developed a modern commitment to human rights, the universality of human dignity, and the fundamental equality of all men and women, as well as the superiority of representative government over other forms of the state. The perpetual argument between voices in favor and opposed to forms of empire were later projected into cultural and social realms in modern times.

The second half of the course will examine forms of expansionism abroad through case studies in the histories of the French, British, and North American empires. In particular, we examine Britain's and France's colonies in North America and the Caribbean during the eighteenth and early nineteenth centuries. We also will focus on British India and conclude with the Pax americana. We examine the projection of national power abroad using the concept of Empire in two senses: its political, administrative, and military sense and its commercial, industrial, and cultural sense. This course finally proposes to view the end of empires as a global historical experience, in particular, with resistance to empire by which human rights and the universal dignity of the person are finally affirmed in principle if not always in reality.

We will consider the boundaries between secret and public information, the development of state information collection practices, the use of political propaganda, the rise of newspapers and the public sphere, and the link between communication and political change.

Evaluation: Oral participation and reports; an original paper of about five pages on subjects determined by the student and the professor or an exam.

BIBLIOGRAPHY:

Greer, Alan, *Property and Dispossession: Natives, Empires and Land in Early Modern North America* (Cambridge: Cambridge University Press, 2018).

Elliot, J.H., *Empires of the Atlantic World. Britain and Spain in America 1492-1830*. New Haven, Yale University Press, 2006).

Pitts, Jennifer, *A Turn to Empire: The Rise of Imperial Liberalism in Britain and France*. (Princeton : Princeton University Press, 2005).

White, Richard. — *The Middle Ground. Indians, Empires and Republics in the Great Lakes Region, 1650-1815*. (Cambridge University Press, Cambridge, 1991).

Coordinator: Allan POTOFSKY (839, allan.potofsky@u-paris.fr)

LCA6Y250 “THE ALIEN AND THE CITIZEN”: IMMIGRANT AMERICA FROM WW2 TO THE PRESENT DAY

Taught in English, 3 h, 6 ECTS

This course aims to identify and portray the major stages of immigration history to the US from WW2 to the present day. The following topics will be discussed in class: specific features of migration flows; the political and economic stakes of immigration; the evolution of immigration policy – the role of the federal government and local governments; status and rights of non-citizens; immigrant integration; the rise of diversity in the city and the New Sanctuary Movement.

Coordinator: Catherine LEJEUNE (832, lejeunec7@gmail.com)

LCA6Y290 –From the Screenplay to the Screen —Video Workshop

Taught in English, 1h30, 3 ECTS

PLEASE NOTE -

-This class is an annual workshop: students need to enroll for both semesters (sessions will take place on the same day and at the same time both semesters).

-No ‘contrôle terminal’: attendance is compulsory and reliability essential since most of the work will be group projects carried out both in class and outside (shooting, editing).

-Do not take this class if you do not have a strong interest in audiovisual storytelling, if you do not like group work, or if you know you cannot guarantee regular attendance and personal commitment.

- Small group: selection will be made by September 7 (letter of motivation in English, present yourself and your connection to film/video/moving images in an original manner, explaining why you wish to take this class, 600 words max)

This workshop provides a practical introduction to audiovisual storytelling --all in English, of course. Drawing inspiration from the study of screenplays and clips from films and TV series, we will practice writing for the screen, shooting with digital cameras and editing on Final Cut Pro X. Our focus will be on audiovisual storytelling and the basic features of audiovisual grammar: framing, lighting, shot, scene, sequence, editing, sound. In groups of 4 max, students will work write a short film (themes and guidelines change every year). The first semester will be devoted to screenwriting and a first experience of shooting and editing. In the second semester, students will complete their short film and write a journal of their filmmaking experience. .

Assesment: Regular creative writing assignments + final Screenplay (group writing).

Bibliography:

Bordwell, David and Kristin Thompson. *Film Art: An Introduction*. Ninth edition, New York: McGraw-Hill, 2009.

Van Sijll, Jennifer. *Cinematic Storytelling: The 100 Most Powerful Film Conventions Every Filmmaker Must Know*. Studio City, CA: Michael Wiese Productions, 2005

Webography

Understanding Film Theory <https://nofilmschool.com/Film-theory-basic-terms>How to Write a Screenplay: <https://www.writersstore.com/how-to-write-a-screenplay-a-guide-to-scriptwriting/>

8 Things Every New Filmmaker Should Know Before Making Their First Film
<https://nofilmschool.com/2016/12/8-things-new-filmmakers-should-learn-making-their-first-film>
Mise en scène: [http://shohawk.com/mise-en-scene/The 7 Deadly Sins Committed by Amateur Filmmakers](http://shohawk.com/mise-en-scene/The-7-Deadly-Sins-Committed-by-Amateur-Filmmakers): <https://nofilmschool.com/deadly-sins-amateur-filmmakers>
Coordinator: Ariane HUDELET (833, ariane.hudelet@u-paris.fr)

L3S6 Independent studies (projet encadré)

Code LCA6Y260

3 ECTS

DEATHS OF DESPAIR

Mortality is one of the most pressing issues today in American society. Although the United States spends more than any other nation on health care, it has seen a declining life expectancy since 2014. Importantly, this reversal of a century-old trend of steady increase in longevity has been driven by a phenomenon known as “deaths of despair.” A combination of suicides, alcohol related health conditions, opioid addiction, and poor medical care, “deaths of despair” have spiked since the early years of the 21st century among middle age white Americans, particularly low-income Americans in rural areas. While the 2016 election put the spotlight on conservative white working-class Americans, “deaths of despair” point to an unseen dimension of working-class life –a social crisis that tells us much about origins and making of social inequality in America today. For this “projet encadré” you will choose from a number of readings (articles, books) in sociology, politics and epidemiology that shed light on this crisis, and will then write a short report.

Coordinator: Jean-Christian VINEL (jean.christian.vinel@gmail.com)

Analyse linguistique du point de vue

Il s'agira, par groupes de 3 à 5 étudiants, de détailler les marqueurs linguistiques en jeu dans la mise en place de la narration et des points de vue subjectifs dans une nouvelle d'une quinzaine de pages. Chaque groupe se concentrera sur une catégorie dans sa relation avec la problématique du point de vue (deixis, aspect, modalité, etc.) avant de mettre en commun et de confronter les observations dégagées.

Responsable : Catherine MAZODIER (846, catherine.mazodier@u-paris.fr)