Department of English
Université de Paris

Catalogue of Postgraduate Modules

The postgraduate modules offered at the UFR Etudes Anglophones correspond to the classes and seminars required for the Master Etudes Anglophones (MA in English and American Studies). This degree is divided into two years of two semesters each:

- M1 S1 : 1st year, semester 1 (autumn semester)
- M1 S2 : 1st year, semester 2 (spring semester)
- M2 S3 : 2nd year, semester 3 (autumn semester)
- M2 S4 : 2nd year, semester 4 (spring semester)

For international and Erasmus students, registration for postgraduate 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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8 rue Albert Einstein, 75013 Paris
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murielle.guillemont@u-paris.fr

M1 S1: M.A. 1ST YEAR, AUTUMN SEMESTER

History and society

LCEAY010 – REVOLUTIONS/EVOLUTIONS: BRITISH AND AMERICAN HISTORIES AND SOCIETIES THROUGH POPULAR MUSIC

Taught in English, 1h30 lecture, 5 ECTS

This seminar will introduce the students to the main social changes that took place in the USA and UK since the late nineteenth century, through the study of popular music as a social practice. In addition, this course will focus on training in reading and critically analyzing academic history articles. The study of youth cultures, the transformation of traditional popular cultures into commercialized mass cultures, but also a focus on subcultures and countercultures will enable us to identify and analyze the demographic, economic, social and political evolutions these societies went through. The period saw popular music in general and specifically in its amplified and recorded form play an increasing role in the socialization and formation of generations. Various musical and social phenomena will be studied together, such as 'New Commonwealth' immigration and British reggae and Bhangra pop, the Great Migration and urban blues in the U.S., deindustrialization and 'Northern Soul' music, the urban crisis and the rise of punk in various forms and contexts (LA, SF or NYC had quite different punk scenes in the late seventies, same for London and Manchester), segregation and crossover, the position of women in the industry and as part of the audience, what migrations did to musical scenes and genres, the complex question of authenticity in consumer culture, the connections between economic variations and musical trends etc. Through these different cases and questions, we will try to establish if studying popular music practices (whether those of artists, audiences or industry) can help us understand the societies that produced them and map the dividing lines (gender, age, class, region, race etc.) that structured American and British societies in that period.

Bibliograpy

Dick Hebdige, Subculture: The Meaning of Style (1979)

James Nott, Music for the people: popular music in Britain between the wars (2002)

Philip Tagg, 'Analysing Popular Music: Theory, Method and Practice', Popular Music, 2 (1982)

Richard Hoggart, The uses of literacy (1957)

Richard Middleton, Studying Popular Music (1990)

Assessment: 1 x essay on the USA, (at-home assignment) [50%] ; 1 x essay on the UK, (at-home assignment) [50%]

Re-sit: oral presentation [100%]

Coordinators: Paul SCHOR [paul.schor@u-paris.fr], seminars 1-6 on the USA and Laura CARTER [laura.carter@u-paris.fr], seminars 7-12 on the UK

LCEAY020 –HOW TO WRITE A RESEARCH THESIS IN HISTORY

Taught in English, 1h30 tutorial, 5 ECTS

This methodology seminar will provide students with the tools they need to advance their research and write their thesis in historical, social and political studies. The general presentation of the thesis will be clarified, as well as the methods to locate sources of various types and to analyze them.

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

LCEAY030 - THE CHALLENGES OF DEMOCRACY IN CONTEMPORARY NORTH AMERICA - MIGRATION AND ETHNIC STUDIES

Taught in English, 2h tutorial, 6 ECTS

This course offers an overview of key historical and currents issues in the expanding field of Migration and Ethnic Studies. While it intends to incorporate the experiences of other immigrant-receiving countries, the main focus will be North America. The emphasis is on exploring both the

theoretical debates in the field and the case studies on which these debates hinge. Attention will be paid to discussions of issues such as assimilation, incorporation/integration, citizenship, the labor market, race and ethnic relations, transnationalism, the second generation and nativism/host hostility. (Global immigrant cities) With a view to placing the discussion in a broader (comparative) perspective, the course will take into account the way in which major migrant-receiving cities worldwide, as contexts of reception, affect the immigrant experience and, in turn, are transformed by migrants.

(Migration Policy) The course will also address how law and politics shape migration policy. It will cover some of the main themes in migration policy historically as well as how legal migration regimes come about (in the US and other international contexts), looking at documented versus authorized migration and the role of civil society actors and ethnic groups in making migration policy.

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

LCEAY040 - RECONFIGURING BRITAIN: CHURCHILL AS WRITER AND ORATOR

Taught in English, 2h tutorial, 6 ECTS

The enduring myth of Churchill as the Prime Minister who saved Britain from Nazi invasion in 1940 tends to overshadow his reputation as a man of letters. Churchill was awarded the Nobel Prize for literature in 1953. He is the author of an impressive number of history books, among which The Life and Times of Marlborough (1934-38), The History of the English-speaking Peoples (started in 1937 and published in 1956-58) or The Second World War (1948-53). Only recently have historians become interested in this particular aspect of Churchill's life and career (David Reynolds, 1991; David Cannadine, 1996; Peter Clarke, 2012; Jonathan Rose, 2014). It is the purpose of this course to assess the role of words (both written and spoken) in the making of the "Churchill myth". Taking my cue from the Cambridge school of intellectual history, I will be setting a selection of speeches and book extracts in context. We will be showing, among other things, that Churchill's politics cannot be disentangled from his rhetorics. Churchill's voice (he often spoke on the BBC) and pen (he wrote many essays in the press) proved to be among his best assets in times of crisis.

Every weekly class will commence with a brief 15-mn introductory lecture, followed by two 10-mn student presentations and a 55-mn class discussion on the basis of the selected material. A caveat: it is a discussion-based seminar and emphatically not a lecture class where students sit back, listen and take notes. Student interaction will be the driving-force behind this class.

The weekly readings will include an important speech or book extract by Churchill with some background literature. Discussion will form an essential part of this seminar and each student's regular and intensive participation is required. Approx. 20 % of the final grade will be calculated on the basis of class participation. Other requirements for this seminar are: 1) a 10-mn oral presentation of one of the required readings / sources (20 % of the final grade); and 2) an end-of-semester written exam paper (60 %).

Coordinator: Charles-Edouard LEVILLAIN (charles-edouard.levillain@u-paris.fr)

LCEAY050 – HISTORY IN THE ANGLOPHONE WORLDS — FICTIONAL REPRESENTATIONS OF ANGLOPHONE HISTORY

Taught in English, 2h tutorial, 6 ECTS

Since its emergence in the 19th century with the first historical novels, the popularity of historical fiction has grown stronger than ever, with a mass production not only of novels, but of new types of historical fiction such as films, TV shows and video games.

These products, which mostly originate from the English-speaking sphere, offer interpretations of a wide range of periods and themes of the history of the United Kingdom, the United States but also less known English-speaking areas.

This seminar will mix presentations of theoretical debates on historical fiction, and case studies based on excerpts from works of historical fiction (novels, films, TV shows, video games….)

This seminar will build up on a current research project on historical fiction conducted by an interdisciplinary team of specialists of history, literature and visual studies of the English-speaking world from the LARCA of Université de Paris:
https://mhma.hypotheses.org/category/fictions-historiques
Assessment: Students will be expected to submit a weekly written report of their readings and viewings on the discord platform in order to take part in class discussions effectively (grade 1). An oral presentation (one or more students) is also expected (grade 2).

- Cros (Session 1) **Theoretical Readings on historical fiction** (authenticity in historical fiction; the relationship between academic history and popular history; the popular dimension of historical fiction; historical fiction as a commercial genre; the priority of entertainment…)
- Cros (Session 2) **The popular historical novel v. academic history. Case study**: Representations of 17th century French America, from Francis Parkman's *France and England in North America* to Anne Golon's *Angélique et le Nouveau Monde*
- Cros (Session 3) **The plasticity of historical fiction: Contemporary fictional rewritings of the Arthurian legend.** Case study: Marion Zimmer Bradley, *The Mists of Avalon* (1983) / Bernard Cornwell, *The Warlord Chronicles* (1995-1997)
- Cros (Session 4) **Historical fiction for women: Feminism and the recent fictional representation of Anne Boleyn**. Case study: Philippa Gregory's *The Other Boleyn Girl* (2001) / film adaptation, *The Other Boleyn Girl* (Justin Chadwick, 2008) / TV series *The Tudors* (Michael Hirst, seasons 1 and 2)
- Eleftériou sessions 5 to 12)

Coordinators: Laurence CROS (418, laurence.cros@u-paris.fr) and Véronique ELEFTERIOU-PERRIN (842, elefteriou@orange.fr)

Literature

LCIAY010 – LITERATURES IN ENGLISH: AN OVERVIEW

Taught in English, 1h30 lecture, 5 ECTS
Le cours propose un voyage dans la littérature du domaine anglophone, en mêlant une approche historique et un déroulé de notions thématiques et de points de théorie critique. À titre indicatif voici une organisation prévisionnelle du semestre. Le programme complet sera distribué à la rentrée, ainsi qu'une brochure de textes.
1.La constitution du canon (Beowulf, Chaucer, Shakespeare)
2.Le classicisme (Milton, Dryden, Pope, Johnson)
3.La crise du vers (Blank verse, rhyme and rhythm, free verse, prose)
4.La scène et son double
5.L'avènement du roman (Defoe, Swift, Sterne, Radcliffe)
6.Le romantisme et l'idée d'une esthétique transnationale.
7.Ecriture des marges (écriture féminine, postcolonial, queer theory)
8.La « non-fiction » (les frontières du littéraire dans le domaine anglophone).
9.Modernismes (modernism, postmodernism)
10.Récits du moi.
11.Science et fictions.
Coordinator: Daniel JEAN (832, dan.jean@wanadoo.fr)

LCIAY020 – WAYS OF READING — PREPARING A RESEARCH THESIS IN LITERATURE

Taught in English, 1h30 tutorial, 5 ECTS
This very practical seminar will teach students to build their research thesis around a central guiding line, to argue and demonstrate their points of view, and to write in an organized and logical manner.
Coordinator: Clémence FOLLEA, clemence.follea@gmail.com

LCIAY030 – POETICS OF LITERATURE — AMERICAN POETRY IN THE AGE OF (NEW) MEDIA.

Taught in English, 2h tutorial, 6 ECTS

Over the past 150 years the rise of media-a series of new technologies and the notion itself-have deeply affected literature and the arts, to the point of questioning their uses and identity. By developing new means of recording, storing and circulating reality, these technological innovations (photography, phonography, cinematography, …) have changed our relationship to the world and renewed the cultural productions by which we report on and account for it. Some of these technologies have become arts in their own right (e.g. cinema) while traditional arts have had to rethink their role and ways. How has literature seized (new) media? How have media affected literature and changed its means of composition and distribution? To think this issue through, a series of case studies in poetry, from Emily Dickinson to Kenneth Goldsmith, and from Dada to Amiri Baraka, will help us become aware of the effects of materiality and medium on literature. After gauging some effects of "the Renaissance of Printing" (McGann), the typewriter, or digitization, we will engage in close listening and consider some effects of sound recording technologies on verbal art.

Bibliography

Most texts are available at the library or through Monoskop.org:

Walter Benjamin, The Work of Art in the Age of Mechanical Reproduction (1935)

Marshall McLuhan, Understanding Media. The Extensions of Man (1964)

Friedrich Kittler, Gramophone, Film, Typewriter (1999)

Hansen and Mitchell eds., Critical Terms for Media Studies (2010)

John Guillory, "Genesis of the Media Concept", Critical Inquiry 36-2 (Winter 2010)

Dieter Mersch, Théorie des médias. Une introduction (2018)

Jerome McGann, Black Riders. The Visible Language of Modernism, 1993

Johanna Drucker, The Visible Word. Experimental Typography and Modern Art, 1909-1923 (1993)

Michael Davidson, Ghostlier Demarcations. Modern Poetry and the Material Page (1997)

Charles Bernstein ed., Close Listening. Poetry and the Performed Word (1998)

Webography

http://monoskop.org/Monoskop

http://www.ubuweb.com

http://writing.upenn.edu/pennsound/x/authors.php

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

LCIAY040 – TEXTS AND CONTEXTS I - WORD PLAYING, ROLE PLAYING: EARLY MODERN LITERARY TRADITIONS

Taught in English, 2h tutorial, 6 ECTS

'Anamorphosis', 'vanity', 'trompe-l'œil' are some of the effects commonly associated with the pictorial aesthetics of the early modern period in England, revealing both a playful and a subversive depth behind a misleading appearance. In this course, we will explore some of the literary equivalents of those games of illusion in the drama and poetry of a period teeming with experiments, which has handed down to us a whole array of new genres (English tragedies and comedies, history plays, metaphysical poetry, etc.) and also various tools of critical distanciation applicable to all periods (metatheatricality, mise-en-abyme, irony, etc.), encouraging us to be active recipients participating in the endlessly renewed process of literary (re)creation.

The textual bases for our class will be two plays by William Shakespeare, *Twelfth Night* and *Henry V*, written around the turn of the century and belonging to two different genres, Elizabethan comedy and history. The language for both the class and the assessment will be English.

Editions used

-William Shakespeare, *Twelfth Night*, any scholarly edition.

-William Shakespeare, *Henry V*, any scholarly edition.

Assessment: oral presentation in class (50%) and written test (50%).

Coordinator: Laetitia COUSSEMENT-BOILLOT (832, coussement@u-paris.fr)

LCIAY050 - LITERARY GENRES, LITERARY FORMS 1- DECODING LITERARY GENRES: FORM AND AFFECT

Taught in English, 2h tutorial, 6 ECTS

The seminar will bring us to reflect on the functioning of literary genres, accross a wide spectrum of works, from the Renaissance to the present. It will bring students to reflect on the often unseen mechanisms of literary genres and on the way they steer our reception of the works we read. From the novel of apprenticeship to romantic comedy, from tragedy to lyrical poetry, from the dystopian novel to fantasy, genres will be shown to tightly condition the reader's experience and expectations. Returning to some of the key components of literary genres – plot, narrative, characterisation, closure –, we will aim at better grasping how they determine our affective response and sometimes lasting attachment to certain genres. Understanding the complex mechanisms of identification, projection, sympathy, will be crucial to a broader understanding of the way genres construct and preempt interpretation. Reading genres across history will also bring us to reflect on the persistence of certain genres across time and their intertextual logic.

The seminar will introduce students to certain key texts in the history of generic criticism and reception theory, from Vladimir Propp to more recent explorations of reception and the ethics of reading by Umberto Eco, Martha Nussbaum or Rita Felski.

The central focus of the seminar will be literary, with regular excursions into other media, from cinema to visual arts.

Bibliography (all the texts listed are available from the university library ; further sources will be posted on Moodle ahead of the seminar) :

— Baldick, Chris (ed.), The Oxford Dictionary of Literary Terms, Oxford : Oxford University Press, 2008.

— Barthes, Roland et al., Littérature et réalité, Paris : le Seuil, 1982.

— Brooks, Peter, Reading for the Plot. Design and Intention in Narrative, Cambridge [Mass.] : Harvard University Press, 1984.

— Eco, Umberto, Lector in Fabula. Le rôle du lecteur ou la coopération interprétative dans les textes narratifs (1979), trad. Myriem Bouzaher, Paris: Grasset, 1985.

— Genette, Gérard, Figures III, Paris : Seuil, 1972.

— Jackson, Rosemary, Fantasy. The Literature of Subversion, London : Routledge, 1991.

— Moretti, Franco, The Way of the World : the Bildungsroman in European Culture [1987], Londres : Verso, 2000.

— Rimmon-Kenan, Shlomith, Narrative Fiction. Contemporary Poetics, Londres : Routledge, 1983.

— Torgovnick, Marianna, Closure and the Novel, Princeton : Princeton University Press, 1981.

— Propp, Vladimir, Morphologie du conte (1928), trad. M. Derrida, T. Todorov et C. Kahn, Paris : Seuil, 1965.

Assessment

1) Oral presentation (15 minutes) or written paper (3 000 words).

The oral presentation or the paper may consist in :

- a generic analysis of a literary work

- a reading report on a critical source

Both will be chosen in agreement with the convenor. 70% of the final grade

2) Oral participation in the seminar. 30% of the final grade

Coordinator: Catherine BERNARD (catherine.bernard@u-paris.fr)

Visual art and culture

LCDAY010 – WAYS OF SEEING

Taught in English, 1h30 lecture, 5 ECTS

This course aims at offering a survey of approaches and methodologies regarding the world of images in all its diversity. The title of the course is borrowed from a famous series of critical essays by English art critic, painter, novelist and poet John Berger, which were originally broadcast on the BBC and subsequently published as a book in 1976. In this book, which has become a classic, Berger invites his readers to look at the world of images with a new and critical eye, from the various kinds of artistic heritage(s) as museums present them to the most mundane, ordinary and contemporary aspects of visual culture. The relevance of this approach has developed into what W.J.T. Mitchell has called the "pictorial turn", a mode of thinking and practising the act of representation which acknowledges the fact that images, alternately designated as "the visual", have become one of the founding elements of our experience and understanding of reality.

By paying specific attention to the notion of visual culture in the Anglophone world, this course will follow John Berger's text from chapter to chapter and explore a variety of ways of looking at visual arts and culture within that environment. Several methodologies (theory and practice, semiotics, psychoanalysis, formal analysis, history of genres, of institutions, etc.) will be invoked in their relation to various media (fixed and mobile images, painting, engraving, photography, film, television, video, web, street art, etc.), at different periods (from the 17th to the 21st century), in different places, and different categories of images (from high art to advertising, from analogic to digital, from archives to installations). In the end, it is the very place and function of "the visual" in anglophone cultures which will be explored from a historical, cultural and political perspective.

Bibliography

John Berger, Ways of Seeing (1976)

Catherine Bernard, Matière à réflexion. Du corps politique dans la littérature et les arts visuels contemporains, Presses de l'Université Paris Sorbonne, 2018.

Martine Beugnet & Allan Cameron, Indefinite Visions: Cinema and the Attractions of Uncertainty, Edinburgh University Press, 2017

François Brunet, ed. L'Amérique des images, Paris, Hazan, 2013.

Norman Bryson, Vision and Painting. The Logic of the Gaze, Londres: Macmillan (1983)

Nelson Goodman, Languages of Art: An Approach to a Theory of Symbols (1968)

Michael Ann Holly, Norman Bryson and Keith Moxey, eds., Visual Theory: Painting and Interpretation, Cambridge: Polity Press, 1991.

--------------------, Norman Bryson and Keith Moxey, Visual Culture: Images and Interpretation, Wesleyan University Press, 1994.

--------------------, Past Looking: Historical Imagination and the Rhetoric of Images, Cornell University Press, 1996.

-------------------- and Marquard Smith, eds. What Is Research in the Visual Arts? Obsession, Archive, Encounter, Clark Art Institute, 2008.

--------------------, The Melancholy Art, Princeton University Press, 2013.

Nicholas Mirzoeff, The Visual Culture Reader (2013); An Introduction to Visual Culture (2009)

W.J.T. Mitchell, Picture Theory (1994); What Do Pictures Want? (2006)

Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975)

Nicolas Serota, Experience or Interpretation. The Dilemma of Museums of Modern Art, London: Thames & Hudson (1996)

A more detailed bibliography will be provided at the beginning of the course.

Evaluation:

Continuous assessment:

- a reading report on one of the books in the bibliography or any book of related interest;
- a close reading of a work of a British or American work of art

Final assessment:
- a written homework
- a 2-hour exam

Re-sits: a 2-hour exam + oral exam

Coordinator: Frédéric OGÉE ((frederic.ogee@u-paris.fr)

LCDAY020 – INTRODUCTION TO STILL IMAGES

Taught in English, 1h30 tutorial, 5 ECTS

This seminar is a research-oriented introduction to the study of still images in the anglophone world, starting with the 19th century and with special (but non exclusive) emphasis on the visual art and culture of the U.S. We will discuss image search and visual research. Students will develop their practical skills of description and analysis, and we will explore various ways of producing knowledge about images — be it on the basis of texts or other images; content or context; facts or theories. Seminar taught in English.

Bibliography: references and texts will be provided via Moodle during the semester.

Assessment "contrôle continu", session 1: On a weekly basis: Students will give short presentations or write short essays about specific images (30% of the grade).

At the end of the semester: Students will produce a dossier about an image or set of images drawn from their own master's research (choice to be submitted in advance to the instructor for validation), making use of approaches discussed in the seminar (70% of the grade).

Assessment "contrôle terminal", session 1: Written essay (image analysis) - 2h

Assessment, session 2: Written essay (image analysis) - 2h

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

LCDAY030 - INTRODUCTION TO MOVING IMAGES

Taught in English, 1h30 tutorial, 5 ECTS

This introduction to the study of visual arts will focus on moving images. Fiction films, television series, video and experimental artworks, documentaries or images from the media, will be considered in relation to their specific context of production and reception (screened in cinemas, showed in galleries and museums, on mobile screens or on the web). The seminar aims to make the students familiar with the terminology to be used in the analysis, description and interpretation of analog and digital moving images. It offers a survey of several contemporary or canonical research methods and theoretical approaches. A diverse corpus of texts by Anglophone scholars and critics, as well as works by Anglophone filmmakers and artists will serve as the basis of the seminars, ranging from narrative fiction cinema to documentary forms, experimental and artists' films and as well as multi-media and video art.

Coordinator: Martine BEUGNET (martine.beugnet@u-paris.fr)

LCDAY040 – FICTIONAL IMAGES — ADAPTATION IN THEORY AND PRACTICE.

Taught in English, 2h tutorial, 6 ECTS

This course offers a methodological introduction to film adaptation in a broad sense. We will explore various theoretical approaches and work on the technical skills necessary to the analysis of film adaptations. We will combine ways of looking at adaptations: an aesthetic approach, which will focus on the specificities of filmic and literary languages, as well as on the different modes of transfer from one to the other; an ideological approach which will insist on the political and economic implications of adaptation (the influence of the social or historical context / of commercial dictates on the choices of filmmakers). The first sessions will be dedicated to a general exploration of the text-image relationship, along with the analysis of a series of concrete examples. Then we will in turns examine

several adaptations of two important British texts: Dickens's Great Expectations, and Lewis Carroll's Alice in Wonderland and Through the Looking-Glass. Students will be required to read these texts.
Assessment:
• 	oral participation
• 	oral presentations (in-depths analysis of an adaptation based on an excerpt from a theoretical text) or written essay (idem)
• 	learning report
• 	creative adaptation
Coordinator: Clémence Folléa (848, clemence.follea@u-paris.fr)

LCDAY050 - CULTURAL INSTITUTIONS AND THEIR ECO-SYSTEM IN THE ENGLISH-SPEAKING WORLD

Taught in English, 2h tutorial, 6 ECTS
The seminar will provide both an understanding of the missions and functioning of cultural institutions (museums / art foundations / art galleries / film theatres / film archives / film festivals …) and a practical introduction to the professional realities of the various cultural sectors. Starting with an introduction to the history of the museum and cinema institutions and a comparative analysis of various models of cultural institutions (the universal museum / the museum of modern and contemporary art / the folk museum/the international or local festival/ …), the seminar will engage more broadly with the key paradigms of the culture industry and their impact on modes of reception and spectatorial experience. We will thus turn to the fashioning of cultural values and hierarchies in contemporary culture, and explore the progressive artification of cultural production as well as the rise of the culturetainment model. The seminar will pair with the « Ways of seeing » class and the methodological seminars in its inclusion of key theoretical texts highlighting the economy of culture: from John Dewey's Art as Experience (1934) to Theodor Adorno's analyses of the culture industry, Nicholas Serota's Experience of Interpretation (2000) or Nicolas Bourriaud's Relational Aesthetics (2001). The seminar will also invite contributions from professionals and former alumni of the Master's program working in the field of culture.
Bibliographie :
Weekly readings will be mandatory, among which extracts from the following essays.
— Bennett, Tony, The Birth of the Museum, Londres : Routledge, 1995.
— Bourdieu, Pierre, La Distinction. Critique sociale du jugement, Paris : Éditions de Minuit, 1979.
— Bourriaud, Nicolas, Relational Aesthetics, Dijon : Presses du réel, 2002.
— Crary, Jonathan, Techniques of the Observer. On Vision and Modernity in the Nineteenth Century, Cambridge (Mass.) : MIT Press, 1990.
— Serota, Nicholas, Experience of Interpretation. The Dilemna of Museums of Modern Art, London : Thames & Hudson, 2000.
— Staiger, Janet, Perverse Spectators. The Practice of Film Reception, NY: NYU Press, 2000.
— 	Hanich, Julian, The Audience Effect, Edinburgh: E.U.P, 2018.
— 	Christie, Ian, ed., Audiences, Amsterdam: A.U.P, 2012.
Assessment:
— a short report on a specific cultural field or institution (2 000 words, in English) to be handed in at the end of term ;
and
— 3 one-page reports on current exhibitions, film festivals…
The requirements for students abroad are identical to the requirements for students attending class regularly, except for the 3 one-page reports relating to current exhibitions, film festivals… These 3 reports may also focus on online productions (series / films…).
In all cases, precise guidelines will be posted on the Moodle page of the class ahead of the beginning of term.
Coordinators:	Catherine	Bernard	(catherine.bernard@u-paris.fr),	Martine	Beugnet	(beugnetmartine@gmail.com; martine.beugnet@u-paris.fr)

LCHAY010 - LANGUAGE AND ITS INTERFACES

Taught in English, 1h30 lecture, 5 ECTS
This course will consider language from a number of distinct viewpoints: evolutionary, ontogenetic, language and theatre, language and humour, the relation between music and language. the meaning of poetry. We will discuss the nature of a cognitive framework that can encompass these perspectives.
Coordinator: Jonathan GINZBURG (521, yonatan.ginzburg@u-paris.fr)

LCHAY020 – METHODOLOGY FOR ORAL ENGLISH

Taught in English, 1h30 tutorial, 5 ECTS
This hands-on seminar will teach M1 master students how to analyse spoken data. The main subdomains of English phonetics and phonology will be introduced, as well as the methods associated to the main research questions. Some case studies will be presented, allowing students to annotate sound files with the Praat software. Some annotation methods and tools will be presented such as SPPAS and R.
Bibliography
Ogden, R. 2009, An Introduction to English Phonetics, Edinburgh University Press.
Krug & Schüter 2012 . Research Methods in Language Variation and Change, Cambridge: CUP. [Chapter 12 and 13 by Ulrike Gut]
Ladefoged, P. and S. Disner. 2012. Vowels and Consonants. 3rd edition. Malden, MA and Oxford: Blackwell. (81'34 LAD)
Podesva, R. J., & Sharma, D. (Eds.). (2014). Research methods in linguistics. Cambridge University Press. [Recommended reading : chapters 17,14, & 13] (81-13 Res)
Coordinators: Emmanuel Ferragne (752, emmanuel.ferragne@u-paris.fr)

LCHAY030 – METHODOLOGY FOR WRITTEN ENGLISH

Taught in English, 1h30 tutorial, 5 ECTS
The aim of this course is to provide M1 students with the tools they need to start their research projects. It tackles key methodological questions in contemporary linguistics. Six lessons are devoted to the exploitation of existing corpora, and six lessons are dedicated to corpus building.
We discuss which methods are relevant to test the validity of hypotheses, and determine how to collect, analyze & interpret data from written corpora. We will pay particular attention to the differences between quantitative & qualitive approaches, as well as to the diverse possible uses of the technical and methodological devices presented over the semester.
Evaluation
2 homework assignments, final exam
Bibliography
Bloomer, Aileen, Trott, Kate & Wray, Alison. 2006. *Projects in Linguistics: A Practical Guide to Researching Language*, London: Hoddor.
Litosseliti, Lia (Ed.). 2010. *Research Methods in Linguistics*. London: Continuum.
McEnery Tony & Hardie Andrew. 2012. *Corpus Linguistics*. Cambridge: CUP.
Sinclair, John. 2005. "Corpus and Text — Basic Principles". In Wynne, M. *Developing Linguistic Corpora*. Oxford: Oxbow Books. Online link: http://www.ahds.ac.uk/creating/guides/linguistic-corpora/chapter1.htm (last accessed 04/09/2014) [Chapter 12 and 13 by Ulrike Gut]
Malden, MA and Podesva, R. J., & Sharma, D. (Eds.). (2014). *Research methods in linguistics*. Cambridge University Press. [Recommended reading : chapters 17,14, 14 & 13]
Webography
Anthony, Laurence. 2011. Antconc Tutorial 1. Youtube video:

http://www.youtube.com/watch?v=9TsqFVrUYO0 (last accessed 04/09/2014)
Rayson, Paul. 2012. Introduction to WMatrix. Youtube video: http://www.youtube.com/watch?v=kkBl3iS3LUo (last accessed 04/09/2014)
Coordinators: Manon LELANDAIS (741, manon.lelandais@gmail.com) and Franck ZUMSTEIN (824, franck.zumstein@u-paris.fr)

LCHAY040 – CROSS-LINGUISTIC COMPARISON

Taught in English, 2h tutorial, 6 ECTS

This seminar focuses on cross-linguistic comparison, with special emphasis on French-English comparison. The aim of the seminar is twofold. First, from a theoretical viewpoint, we will explore how cross-linguistic studies can be conducted, whether in typology or in contrastive linguistics, and address the following questions: is it possible to compare linguistic categories as such (e.g. tense, modality, discourse marking, etc.) or is cross-linguistic analysis to be carried out on specific linguistic markers only? Secondly, from a more empirical perspective, we will examine specific fields of study and genre-related phenomena (futurity marking, discourse marking, argumentative styles in academic and journalistic discourse), in order to define meaningful divergences between French and English.

Bibliography

Celle A. (2009). « The intersubjective function of modal adverbs: a contrastive English-French study of adverbials in journalistic discourse ». Languages in Contrast. 9:1, 23-36.
Celle, A. & Lansari, L. (2014a). « Certainty, uncertainty and unexpectedness in English and French, Towards a redefinition of the epistemic stance ». Language and Dialogue 4:1. 7-23.
Celle, A. & Lansari, L. (2014b). « La prédication seconde détachée en position initiale en anglais et en français ». Corpus 13, Eléments initiaux dans la phrase: approches inter-genres et inter-langues. 129-163. http://corpus.revues.org/2466
Chuquet, H. & Paillard, M. (1987). Approche linguistique des problèmes de traduction. Paris : Ophrys.
Chuquet, H. & Paillard, M. (2017). Glossaire de linguistique contrastive. Paris : Ophrys.
Fløttum, K., Dahl, T. & Kinn, T. (2006). Academic voices across languages and disciplines. Amsterdam/Philadelphia : John Benjamins.
Guillemin-Flescher, J. (1981). Syntaxe comparée du français et de l'anglais. Problèmes de traduction. Paris : Ophrys.
König, E. (2012). « Contrastive linguistics and language comparison ». Languages in Contrast 12:1. 3-26.
LaPolla, R.J. (2016). « On categorization: Stick to the facts of the languages ». Linguistic Typology 20(2). 365-375.
Poncharal, P. (2008). « Traduire Whitehead : Modes of Thought ». Noesis 13. 285-298.
Poncharal, B. (2010). « La traduction de l'anaphore dans la prose de pensée ». Palimpsestes. 93-118.
Rowley-Jolivet, E. & Carter-Thomas, S. (2014). « Citation practices of expert French writers of English : issues of attribution and stance ». In A. Lyda & K. Warchal (éds.) Occupying niches ; Interculturality, Cross-culturality and Aculturality in Academic research. Springer : 17-34.|
Coordinator: Agnès CELLE, agnes.celle@u-paris.fr

LCHAY050 – PSYCHOLINGUISTICS AND ACQUISITION

Taught in English, 2h tutorial, 6 ECTS

This course explores the cognitive mechanisms involved in foreign language acquisition and bilingual processing. The course will be based on lectures and discussions of primary scientific literature.

We will look at:

•	Current theories on bilingual language comprehension and production

•	The processing question: how bilinguals store and process several languages (models of language processing, lexical activation and competition)

- The learning question: how language competence develops when learners already know one language (issues of transfer, interlanguage, learning mechanisms)

At the end of this module, students should:
- Understand the fundamental concepts, objects of study and methods used in the fields of psycholinguistics and second language acquisition
- Be able to understand a research article on the topic and discuss its results with respect to relevant theories
- Be able to formulate a research question in the field

Evaluation:
- CC session 1: presentation of a paper and final essay
- CT session 1: Final essay
- Session 2: Essay

Coordinator: Maud PÉLISSIER (741, mpelissier.pro@gmail.com)

Language courses

LCDAY070 – ORAL ENGLISH

Taught in English, 1h30 tutorial, 3 ECTS

In-depth study of the stress and spelling-to-sound systems of English (complex affixes, learned compounds, stressed vowel rules, vowels in pre- and post-tonic environments, consonant digraphs and consonant clusters, phonemes and allophones). This course will be useful to students wishing to prepare for AGREG.Full continuous assessment course, based on in-class exercises and a semester-end test.

References:

A. Deschamps, J.-L. Duchet, J.-M. Fournier, M. O'Neill: English Phonology and Graphophonemics (2004). Gap: Ophrys.

J.-L. Duchet : Code de l'anglais oral (1991). Gap: Ophrys.

J.-M. Fournier : Manuel d'anglais oral (2010). Paris: Ophrys.

P. Roach: English Phonetics and Phonology, A Practical Course (2000, 3rd Edition). Cambridge: Cambridge University Press.

I. Trevian: Morphoaccentologie et processus d'affixation de l'anglais (2003). Bern : Peter Lang.

I. Trevian: English suffixes. Stress-assignment properties, productivity, selection and combinatorial processes (2015). Bern: Peter Lang.

Coordinator: Ives TREVIAN, trevian@u-paris.fr

LCDAY080 – ACADEMIC READING AND WRITING

Taught in English, 1h30 tutorial, 3 ECTS

This class is dedicated to helping you read, write, and think like a scholar. You will learn the proper ways to cite other people's ideas from the books and articles you read, and, in turn, identify and formulate your own ideas. You will learn how to write the way scholars write-the words they use, the way they make statements, the different parts of an academic essay-by reading model articles and imitating them. By the end of the semester you will be able to identify, name, and use a wide-range of elements typical of the genre of academic writing. The exercises in reading and writing academic prose will help you discover just how much thought goes into the act of writing both descriptions and arguments.

Bibliography

Hacker, Diana & Sommers, Nancy. A Writer's Reference (Boston MA: Bedford/St Martin's, 2011).

Harvey, Michael. The Nuts & Bolts of College Writing (Indianapolis: Hackett, 2003).

Leki, Ilona. Academic Writing (Cambridge: Cambridge University Press, 1998).

Thonney, Teresa. Academic Writing. Concepts and Connections (Oxford: Oxford University Press, 2015).
Assessment
-        One take-home assignment (50%)
-        One in-class exam (50%)
Coordinator: John-Erik HANSSON (837 - john-erik.hansson@eui.eu)

LCDAY090 – ACADEMIC PRESENTATION

Taught in English, 1h30 tutorial, 3 ECTS
This course helps students to analyze, argue and convey information orally. It will provide students with simple and powerful tools taken from cognitive psychology, communication studies and actor's training to develop their public speaking skills on particularly complex subjects. Starting from their research, students will present articles, ideas and theories to the class with effective presentation software. They will also learn from effective presentations (TED talks, etc.) to develop their ability to stimulate their audience and present thought-provocative topics. As it is based on their actual research, this class is also designed to help students move forward with their research and clarify their ideas by communicating around them.
Coordinator : Sophie Vasset (sophie.vasset@u-paris.fr)

M1 S2: M.A. 1st YEAR, SPRING SEMESTER

LCEBY010 – STATE AND SOCIETY IN NORTH AMERICA — IN SEARCH OF FORGOTTEN AMERICA: RACE AND CLASS IN AMERICAN POLITICS FROM NIXON TO TRUMP, 1968-2016

Taught in English, 2h tutorial, 6 ECTS

"Who lost the White working Class?" was the question of the hour in the aftermath of the presidential election of 2016. Seeking to explain why so many white workers had been drawn to Donald Trump, in the weeks that followed election night a large number of reporters, historians and sociologists published and debated dispatches from swing counties and downscale places such as Youngstown, Ohio. "Anger," "revolt," "populism," "economic anxiety" and "racial resentment," became code words in this search for forgotten America. To Democrats and like-minded progressives, taking an in-depth look at white workers and their declining communities in the rust belt seemed necessary to devise a strategy to regain their electoral allegiance. The thrust of this seminar is to put this political debate on the intersection of race and social class in historical perspective. Using both primary sources and recent scholarship, we will see that the notion of an angry, alienated white working class has been a fixture of American politics since the late 1960s and the campaigns of George Wallace and Richard Nixon. Reconstructing the social, cultural and political forces at work in the lives of both white, we will not only assess the validity narrative of an alienated, conservative working class, but also how its meaning in the broader fabric of post-industrial America.

Bibliography

Case, Ann and Deaton, Angus, Deaths of Despair and the Future of Capitalism (2020)
Cowie, Jefferson, Stayin Alive: The 1970s and the Last Days of the Working Class (2010)
Ehrenreich, Barbara, Nickel and Dimed: On Not Getting By in America (2001)
Frank, Thomas, What's the Matter with Texas? (2004)
Fraser, Steve, The Age of Acquiescence (2015)
Moreton, Bethany, To Serve God and Wal-Mart (2010)
Murray, Charles Coming Apart: The State of White America (2012)
Philipps, Kevin The Emerging Republican Majority (1968)
Vance, J.D. Hillbilly Elegy: A memoir of a Family and Culture (2016)
Coordinator: Jean-Christian VINEL (jean.christian.vinel@gmail.com)

LCEBY020 - GENDER AND HISTORY: WEARING THE PANTS: DRESS AND GENDERED POLITICS IN BRITAIN

Taught in English, 2h tutorial, 6 ECTS

This module uses dress as a lens through which to view and study gender relations in Britain from the 16th century onwards. Sartorial practices are socially, culturally but also politically embedded practices that are far more complex than the simplistic understanding of the word 'fashion' seems to entail. Class, gender, social norms and their subversions are all encoded in sartorial practices whilst the role of textiles in the gendered economy of industrial Britain across the ages have also played a part in establishing hierarchies and power dynamics. From the ritual « breeching » of boys to the gendered discrepancy in the insertion of pockets into male and female garments, from female transvetite soldiers of the 18th century to the dress reform movement at the end of the 19th century and the arrival of female trousers or the mini skirt in the 1960s, dress offers a different narrative of gendered politics in Britain. Combining theoretical reading helping students to acquire key analytical tools and a history of male and female sartorial practices from the 16th century onwards, the seminar

will take the form of active workshops. If possible, museum visits to relevant exhibitions or collections will be scheduled as part of the seminar.
Coordinator: Ariane FENNETEAUX (ariane.fenneteaux@u-paris.fr)

Literature

LCIBY010 – TEXTS AND CONTEXTS 2 - POSTCOLONIAL AND DECOLONIAL STUDIES

Taught in English, 2h tutorial, 6 ECTS
Postcolonial and Decolonial Studies Seminar examines the contested and differing genealogies, epistemic and conceptual interventions, and possible prospects of the bodies of theoretical writing commonly known as postcolonial theory and decolonial studies. We will assess the relationships between postcolonial theory and feminism, and eurocentrism and decoloniality. The course will explore key tenets of the two conceptual rubrics that have generated critical debate in the second half of the twentieth century.
Objectives and Learning Outcomes
By the end of the course students will have
-		become familiar with the divergent transnational genealogies of postcolonial and decolonial critique.
-		assimilated and interrogated major strands of postcolonial and decolonial studies, such as, orientalism, modernity/coloniality/decoloniality, subaltern studies, eurocentrism, decolonial option, and decolonial aesthesis.
Weekly readings and student participation are essential for this seminar. A reading list and course outline will be provided at the start of the semester.
Assessment Essay
Coordinator: Sandeep BAKSHI (826, sandeep.bakshi@u-paris.fr)

LCIBY020 - LITERARY GENRES, LITERARY FORMS 2 - PARODY AND GENRE

Taught in English, 2h tutorial, 6 ECTS
In this seminar, we will study two iconic works in English literature which both use parody (and irony) to question the features, boundaries and hierarchy of literary genres, at a time when English society itself was in a moment of profound social and political experimentation and questioning. Both works became (and have remained) very popular, and will allow us to discuss (as both did) the importance and power of 'literature' in society. We will start with a reading of John Gay's The Beggar's Opera (1728), a pastiche of Italian opera and of 'serious' drama, in which political satire and folk culture are cleverly combined to offer one of the first examples of 'popular literature', the ballad opera. In many ways, *Gay's Beggar's Opera* is the first English musical. We will then read Jane Austen's Northanger Abbey (1799/1817), her first full-length novel, published posthumously, in which she revisits the immensely popular genres of 'Gothic' tales and of sentimental literature, in order to question the very status of fiction and introduce some of the most important features of the 'modern' novel.
Bibliography
Syllabus books:
John Gay, The Beggar's Opera (1728), Penguin Books, Reprint edition, 2003
Jane Austen, Northanger Abbey (1799-1817), Penguin Books, new edition 2003, with an introduction by Claudia Johnson.
Recommended reading:
Baldick, Chris (ed.), The Oxford Dictionary of Literary Terms, Oxford: Oxford University
Press, 2008.

Colley, Linda, Britons: Forging the Nation 1707-1837, New Haven & London, Yale UP, 1992.

Hutcheon, Linda, A Theory of Parody, Champaign (Ill.), University of Illinois Press, 2000.

Johnson, Claudia, Jane Austen: Women, Politics and the Novel, Chicago, The University of Chicago Press, repr. 1990.

Porter, Roy. English Society in the Eighteenth Century (Penguin, 1982)

Propp, Vladimir, Morphologie du conte (1928), trad. M. Derrida, T. Todorov et C. Kahn, Paris: Seuil, 1965.

Rimmon-Kenan, Shlomith, Narrative Fiction. Contemporary Poetics, Londres: Routledge, 1983.

Rose, Margaret, Parody: Ancient, Modern and Post-modern, Cambridge University Press, 1993

Zwicker, Steven N. (ed.), The Cambridge Companion to English Literature, 1650-1740, Cambridge, Cambridge University Press, 1998.

Evaluation:

Continuous assessment:

- a 20-minute oral presentation in class, on an excerpt from one of the two books on the syllabus, or a theme related to the course
- a 2-hour final exam in class

Final assessment:

- a written homework
- a 2-hour exam

Re-sits

- a 2-hour exam + oral exam

Coordinator: Frédéric OGÉE (frederic.ogee@u-paris.fr)

Visual art and culture

LCDBY010 – AN INTRODUCTION TO THE HISTORY OF BRITISH ART

Taught in English, 2h tutorial, 6 ECTS

In this seminar, we will examine the various themes and issues that have informed the history of art in Britain from its beginnings to the contemporary period. In particular we will look at:

- the rise of an English school of art until the foundation of the Royal Academy in 1768;

- the history of the major aesthetic movements and writings on art, from the Tudors to the present day (Royal Academy, Pre-Raphaelites, Arts & Crafts Movement, the Modernists, Pop Art, the Young British Artists, etc.) and their interface with the social and political context.

- portraiture and landscape as the dominant genres in British painting, and their role in the representation of individuals and their changing relation to nature within the social and political economy of visual signs in British history;

Ultimately we will try to address the issue of a specific British idiom in art, what is often referred to as 'the Britishness of British art'.

Bibliography

Mandatory reading

Andrew Wilton, Five Centuries of British Painting. From Holbein to Hodgkin (2002)

William Vaughan, British Painting. The Golden Age from Hogarth to Turner (1999)

A more detailed bibliography will be provided at the beginning of the course.

Evaluation:

Continuous assessment:

a) 1 book presentation: in class

b) 1 oral presentation: in class

c) Final essay (homework or in class: to be confirmed)
Final assessment:
- a written homework
- a 2-hour exam
Re-sits
- a 2-hour exam + oral exam
Coordinator: Frédéric OGÉE (frederic.ogee@u-paris.fr)

LCDBY020 – A HISTORY OF AMERICAN IMAGES

Taught in English, 2h tutorial, 6 ECTS
The seminar will examine the place of the cinematic medium within the history of art and images in the US. We will establish links between the cinematic, graphic, pictorial and photographic arts. We will discuss the commodification of the image and the attempt at cultural legitimacy and explore the tensions between the popular sources of the medium and the efforts to uplift and legitimize film content and exhibition practices. We will also assess the impact of social sciences and censorship crusades upon film production during Hollywood's classical era.
Bibliography
Daniel Boorstin, The Image: A Guide to Pseudo-Events in America, 1961
François Brunet (ed.), L' Amérique des Images - Histoire et culture visuelles des Etats-Unis, 2013
Garth Jowett, Film: the Democratic Art, 1973
L. Levine, Highbrow, lowbrow: the emergence of a cultural hierarchy in America, 1988
Erwin Panofsky, Studies in Iconology, 1939
Erwin Panofsky, Meaning in the Visual Arts, 1955
Frances Pohl, Framing America: A Social History of American Art, 2002
Ben Singer, Melodrama and Modernity, 2001
Coordinator: Véronique ELEFTERIOU-PERRIN (842, elefteriou@orange.fr)

Linguistics

LCHBY010 – SYNTAX, SEMANTICS AND PRAGMATICS - DEMONSTRATIVES IN DISCOURSE: DEIXIS AND ANAPHORA

Taught in English, 2h tutorial, 6 ECTS
In this seminar we will work on demonstratives. In English, the demonstratives this and that can function as determiners (this book is interesting), in which case they alternate with the definite article (the book is interesting) or as pronouns (this is interesting), in which case they alternate with 3rd pronouns (it is interesting) and full Noun Phrases (the conversation is interesting)
It is well known that demonstratives allow deictic (or 'exophoric') uses, where they directly refer to an entity in the world (e.g., This book is interesting, where the speaker exhibits the book in her hand while speaking) as well as anaphoric uses, where they refer to an entity mentioned in the discourse context (e.g., discussing a new book by an author on the radio, the speaker says This book is quite different from her previous books). It is also known that they impose various restrictions on the types of referents they can pick out. E.g., though This is Mary is a well formed sentence, with this referring exophorically to Mary, This arrived late cannot be used felicitously with this referring to Mary (note though that it is perfectly fine if this refers to an inanimate entity, e.g., a letter).
In this seminar we will explore various issues concerning the use of demonstratives to establish reference in discourse, in particular the choice of a demonstrative to form a referring expression, rather than a simple definite Noun Phrase or a pronoun. We will also explore the parameters affecting the choice between the proximal (this) and distal (that) demonstratives.
The seminar will be conducted in a very 'hands-on' manner. Each participant will be asked to choose one or more episodes from an English-speaking TV series so that the script (available on the web)

contains at least 5000 words. They will be asked to collect all the examples involving demonstratives in the scripts and to enter them into a spreadsheet so that they can be annotated for various properties. Similarly, various competing forms (pronouns and definite Noun Phrases) will be entered and annotated. Students will be expected to work regularly, doing specific tasks each week, under close supervision by the instructor. This will help students learn technical skills in using corpora and in annotating examples. It will deepen their knowledge of the grammar of English in general and of reference, deixis, anaphora and demonstratives more specifically.

Students will also be expected to read and report on some central references on demonstratives and reference, among those listed below.

References

Ariel, Mira. 1988. Referring and accessibility. Journal of Linguistics 24, 65-87.

Botley, Simon and Tony McEnery. 2001. Demonstratives in English: a corpus based study. Journal of English Linguistics 29, 7-33.

Bowdle, Brian F and Gregory Ward. 1995. Generic Demonstratives. BLS 21.1, 32-43.

Brown-Schmidt, Sarah, Donna K. Byron and Michael K. Tanenhaus. 2005. Beyond salience: interpretation of personal and demonstrative pronouns. Journal of Memory and Language 53, 292-313.

Clark, Herbert H, Robert Schreuder and Samuel Buttrick. 1983. Common ground and understanding of demonstrative reference. Journal of Verbal Learning and Verbal Behavior 22, 245-258.

Davis, Christopher and Christopher Potts. 2010. Affective demonstratives and the division of pragmatic labor. In Maria Aloni et al. (eds) Logic, Language and Meaning. Berlin: Springer, 42-52.

Diessel, Holger. 2006. Demonstratives, joint attention, and the emergence of grammar. Cognitive Linguistics 17, 463-489.

Fraser, Thomas et André Joly. 1979. Le système de la deixis. Esquisse d'une théorie d'expression en anglais. Modèles linguistiques 1.2, 97-157.

Fraser, Thomas et André Joly. 1980. Le système de la deixis. Endophore et cohésion discursive en anglais. Modèles linguistiques 2.2, 22-49.

Gundel, Jeanette, Nancy Hedberg, and Ron Zacharski. 1993. Cognitive status and the form of referring expressions in discourse. Language 69.2:274-307.Halliday, M.A.K. and Ruqaiya Hasan. 1976. Cohesion in English. Harlow: Longman. (specifically chapter 3)

Huddleston, Rodney and Geoffrey K. Pullum. 2002. The Cambridge Grammar of the English Language. Cambridge: CUP. (specifically, Chapter 17, section 5)

Lakoff, Robin. 1974. Remarks on this and that. CLS 10, 345-356.

Mignot, Elise. 2018. The demonstrative thatand the elaboration of reference: a case of linguistic accommodation. Anglophonia 25, 7-25.

Nunberg, Geoffrey. 1993. Indexicality and deixis. Linguistics and Philosophy, 16, 1-43.

Coordinator: Philip Miller (philip.miller@u-paris.fr)

LCHBY020 – PHONETICS AND PHONOLOGY 1 — ENGLISH PHONOLOGY AND CORPORA.

Taught in English, 2h tutorial, 6 ECTS
This seminar will present a whole set of possible corpora to study English phonology in its different subfields. Methodology and tools will be explained and demonstrated, to show that empirical data can foster theoretical questions. Nicolas Ballier (week 1-6) will detail some spoken corpora in English, explaining how connected speech processes can be studied in relation to grammatical properties or phonological contexts. Some existing corpora will be investigated and recent software will be used to question the phonology/phonetics interface.

Ives Trevian (week 7-12) will focus on the different schools of phonology and morphology: Generative Phonology, Cyclic Phonology, Lexical Phonology and Morphology, Latinate Constaint, Base-driven Lexical Stratification, Metrical phonology and Optimality Theory. He will present electronic dictionaries and corpora, showing how morpho-phonological regularities can be found for stress assignment or vowel reduction.

Bibliography

Ballier, Nicolas & Philippe Martin (2015) 'Speech annotation of learner corpora', in Sylviane Granger, Gaëtanelle Gilquin & Fanny Meunier (eds) The Cambridge Handbook of Learner Corpus Research, 107- 134.

Trevian, Ives, English suffixes, stress-assignment properties, productivity, selection and combinatorial processes, Linguistic Insights, Studies in Language and Communication, Peter Lang, 471 p.

Wells, J.C., 2008, Longman Pronouncing Dictionary, Longman. [= LPD]. CD-ROM edition.|
Coordinators: Nicolas BALLIER (712, nballier@free.fr)

Language courses

LCDAY050 – ORAL ENGLISH

Taught in English, 1h30 tutorial, 3 ECTS

In-depth study of the stress and spelling-to-sound systems of English (complex affixes, learned compounds, stressed vowel rules, vowels in pre- and post-tonic environments, consonant digraphs and consonant clusters, phonemes and allophones). This course will be useful to students wishing to prepare for AGREG. Full continuous assessment course, based on in-class exercises and a semester-end test.

References:

A. Deschamps, J.-L. Duchet, J.-M. Fournier, M. O'Neill: English Phonology and Graphophonemics (2004). Gap: Ophrys.

J.-L. Duchet : Code de l'anglais oral (1991). Gap: Ophrys.

J.-M. Fournier : Manuel d'anglais oral (2010). Paris: Ophrys.

P. Roach: English Phonetics and Phonology, A Practical Course (2000, 3rd Edition). Cambridge: Cambridge University Press.

I. Trevian: Morphoaccentologie et processus d'affixation de l'anglais (2003). Bern : Peter Lang.

I. Trevian: English suffixes. Stress-assignment properties, productivity, selection and combinatorial processes (2015). Bern: Peter Lang.

Coordinator: Ives TREVIAN, trevian@u-paris.fr

LCDBY060 – RESEARCH WRITING WORKSHOP

Taught in English, 1h30 tutorial, 3 ECTS

This class is dedicated to teaching students to engage in Master's level thesis writing. Students will learn the proper ways to cite other people's ideas from books and articles and primary sources, and, in turn, to identify and formulate their own ideas. In a workshop environment, they will learn how to write the way scholars write - the words and phrases they use, the way they formulate arguments, the different steps involved in the writing of a Master's thesis - by reading, evaluating, and commenting upon each other's writing samples. By the end of the semester, students will be able to identify and employ a wide-range of tools typical of the genre of academic writing. Exercises in reading and writing academic prose will help them discover just how much reflection and revision go into the act of all types of writing. How to recognize and to avoid academic jargon will also be a central part of the seminar.

Please note that this course is not recommended for native English speakers.

Bibliography:

Harvey, Michael, The Nuts & Bolts of College Writing, 2003. To be downloaded (freely available on-line).

Strunk, William Jr. And E. B. White. The Elements of Style. Rockwell Press, 2000. To be downloaded here : https://archive.org/details/pdfy-2_qp8jQ61OI6NHwa

Thonney, Theresa. Academic Writing, Concepts and Connections. Oxford University Press, 2015.

Zinsser, William. On Writing Well. The Classic Guide to Writing Non Fiction. New York : Harper, 2016.
Grading: Weekly participation (attendance, interventions, questions…). Assessment will be based on the workshop's collective work in critiquing fellow students' writings.
Coordinator: Allan POTOFSKY allan.potofsky@u-paris.fr

LCDBY070 – DIGITAL HUMANITIES — R FOR DIGITAL HUMANITIES

Taught in English, 1h30 tutorial, 3 ECTS
The programming language R has been adopted by many research communities for Digital Humanities. This module provides an initiation to the R programming language with the RStudio environment, whether for literature, linguistics, (automatic) translation, (quantitative) history or visual arts. A learning-by-doing approach will be followed to help students load, visualise and analyse their data, whether images, novels, corpora, FACTIVA data. Some basic scripts for quantitative analysis, graph analysis and will be detailed, using Arnold and Tilton 2012 textbook. The concept of package will be presented, detailing case studies for image analysis or data classification, machine translation. Some basic notions will be explained (algorithm, clustering, classification, training set and test set).
Bibliography
Arnold, T., & Tilton, L. (2015). Humanities data in R: exploring networks, geospatial data, images, and text. Springer
https://github.com/nballier/RforDH
Coordinator: Nicolas BALLIER (712, nballier@free.fr)

LCECY010 – RACE IN NORTH AMERICA — RACE IN THE UNITED STATES AND THE BLACK ATLANTIC: A CONCEPT IN CONTEXT 18TH-21ST C.

Taught in English, 2h tutorial, 6 ECTS

This course is meant to expose students to the history of the central concept of race in the United States and the Caribbean over a long period, from the rise of slavery as a social system in the early 18th century to emancipation and post-emancipation societies. We will study the emergence of racial discrimination against people of African descent in the late 18th century and their various responses, from intellectual arguments to organized communities with "racial" theories of their own. While Native Americans also suffered from discrimination in the pre-Civil War period, their history is different and a class will be devoted to how they were viewed by white Americans in the antebellum period in the United States. The following sessions will be devoted to conflicts and controversies over racial inequalities but also over changing definitions of what race is and what it does to American and Caribbean societies. The racial dynamics in the English-and French/Creole-speaking Caribbean will be addressed so as to broaden the scope of our discussions, and inscribe the United States in the Black Atlantic.

Bibliography

Bay, Mia. The White Image in the Black Mind. African-American Ideas about Black People, 1830-1925. Oxford, 2000.

Berg, Manfred, Paul Schor et Isabel Soto, "The Weight of Words: writing about race in the United States and Europe", The American Historical Review, 119 (3), June 2014, p. 800-808.

Gilroy, Paul. Modernity and Double Consciousness. Cambridge: Harvard University Press, 1995.

Gordien, Ary. "Subjective Interpretations of the Memory of Slavery Solving and Expressing Internal Conflicts Through Genealogical Research" in Lawrence Aje et Nicolas Gachon, eds. Traces and memories of slavery in the Atlantic world. New York, NY : Routledge, 2020.

Horsman, Reginald. Race and Manifest Destiny: The Origins of American Racial Anglo-Saxonism. Havard : 1990.

Jacoby, Karl, The Strange Career of William Ellis: The Texas Slave Who Became a Mexican Millionaire, Norton, 2016. The book has a companion website where Jacoby provides the material for the book as well as other documents https://www.williamhellis.com/

Jordan, Winhtrop. White over Black: American Attitudes toward the Negro, 1550-1812. 1968. Second edition. UNC: 2012.

Omi, Michael and Howard Winant, Racial Formation in the United States, (2014, 3rd edition)

Pascoe, Peggy Pascoe, What Comes Naturally: Miscegenation Law and the Making of Race in America OUP 2010

Quinn, Kate ed. Black power in the Caribbean. Gainesville (Fla): University Press of Florida, 2014.

Rossignol, Marie-Jeanne et Aurélie Razafimalala. « The Life and Dying Speech of Arthur, a Negro Man, Who Was Executed at Worcester, October 10, 1768 / La vie et les dernières paroles d'Arthur, un Nègre, exécuté à Worcester le 20 Octobre 1768 », XVII-XVIII [En ligne], 76 | 2019, mis en ligne le 31 décembre 2019, consulté le 30 avril 2020. URL : http://journals.openedition.org/1718/3870.

Swan, Quito. Black Power in Bermuda : The Struggle for Decolonization 1st ed, Contemporary Black History. New York: Palgrave Macmillan, 2009.

Thomas, Deborah A. Modern Blackness: Nationalism, Globalization, and the Politics of Culture in Jamaica. Duke University Press, 2004.

Coordinators: Cordinators: Allan POTOFSKY allan.potofsky@u-paris.fr and Paul SCHOR paul.schor@u-paris.fr

LCECY020 – THE FABRIC OF CITIZENSHIP IN BRITAIN: EDUCATION, CITIZENSHIP, AND DEMOCRACY IN BRITAIN, 1870-1945

Taught in English, 2h tutorial, 6 ECTS

This course covers Britain's transition to mass democracy and mass education, from the late-nineteenth century to the end of the Second World War. The course investigates formal demands for citizenship alongside informal notions of belonging across these crucial decades. During the same period, the British state transitioned from offering little compulsory schooling to educating all of its citizens up to the age of fifteen. Mass education therefore provides our lens onto the relationship between the state and its people. We will cover demands and campaigns for women's suffrage and female participation in universities, the First World War and its impact on working-class education, interwar discourses of imperial, international, and democratic citizenship in schools, the question of 'Home Rule' and the partition of the island of Ireland, and the role of the BBC in curating citizenship up to and during the Second World War. Students will develop a deep understanding of Britain's state education system and of competing ideas of citizenship across the period.

Bibliography

Helen McCarthy, The British people and the League of Nations: democracy, citizenship and internationalism c. 1918-45 (2011)

Julie Gottlieb and Richard Toye eds., The Aftermath of Suffrage: Women, Gender and Politics in Britain, 1918-1945 (2013)

Laura E. Nym Mayhall, The militant suffrage movement: citizenship and resistance in Britain, 1860-1930 (2003)

Ross McKibbin, Classes and cultures: England 1918-1951 (1998)

Sonya O. Rose, Which people's war?: national identity and citizenship in Britain 1939-1945 (2003)

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

Re-sit: oral presentation [100%]

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

Literature

LCICY010 – LITERATURE AND THEORY 1 — SELF (&) REPRESENTATION / FICTIONS OF THE SELF

Taught in English, 2h tutorial, 6 ECTS

One of the great contributions of eighteenth-century England to the Enlightenment was the empowerment and consequent exploration of individual, first-person expression and its political, social and artistic consequences. The acknowledgement of the complexity, variety and specificity of each individual became the central issue in all branches of knowledge, from physiology to aesthetics, from travel expeditions to fashion. It was also the topic of most if not all of the early novels, and of 'conversational' portraiture. From the 1710s and consistently for the next 100 years, the novel emerged as a resolutely modern form of representation which, unlike 'high', codified literature (serious drama, the epic, poetry), allowed authors to explore the various features of contemporary life and experience. Unlike the heroes of classical literature with their exceptional destinies, the men and women of those novels are ordinary, recognizable human beings whose 'progress' we are invited to follow and sanction. As such the novels propose models of behaviour and function as so many experiments to address the issues of modernity.

In this seminar, starting from general considerations regarding the new intellectual climate which presided over the joint emergence of the English portrait in art and the English novel in literature, we will concentrate on two prime literary examples, Daniel Defoe's The Fortunes and Misfortunes of the Famous Moll Flanders (1722) and Laurence Sterne's The Life and Opinions of Tristram Shandy, Esq. (1759-1767), both presented as autobiographies, one of/by a woman, the other of/by a man. They will

allow us to explore fictional constructions of the self, as mirror and (counter) model, and to analyse the way these texts experiment with new, 'modern' forms of identity while mapping out new gender territories. We will also look at excerpts from other authors who wrote similar fiction in the course of the century, e.g. Samuel Richardson, Henry Fielding, Fanny Burney or Jane Austen, and will also look at the concurrent rise of portraiture in the nascent English school of art.

Bibliography

Syllabus books:

Daniel Defoe, The Fortunes and Misfortunes of the Famous Moll Flanders (1722), introd. G.A.Starr, Oxford World's Classics, 2011 (numerous reprints, so the year of the Oxford publication doesn't matter).

Laurence Sterne, The Life and Opinions of Tristram Shandy, Esq. (1759-1767), edited by Ian Campbell Ross, Oxford World's Classics, 2009.

Recommended reading:

Defoe, Daniel, Robinson Crusoe (1719) and Roxana (1724)

Colley, Linda, Britons: Forging the Nation 1707-1837, New Haven & London, Yale UP, 1992.

De Bruyn, Frans, ed. The Cambridge Companion to Eighteenth-Century Thought, Cambridge, Cambridge University Press, 2021.

Keymer, Thomas, ed. The Cambridge Companion to English Literature, 1740-1830, Cambridge, Cambridge University Press, 2004.

Porter, Roy, English Society in the Eighteenth Century (Penguin, 1982)

Zwicker, Steven N. (ed.), The Cambridge Companion to English Literature, 1650-1740, Cambridge, Cambridge University Press, 1998.

Evaluation:

Continuous assessment:

- a 20-minute oral presentation in class, on an excerpt from one of the two books on the syllabus, or a theme related to the course

- a 2-hour final exam in class

Final assessment:

- a written homework

- a 2-hour exam

Re-sits

- a 2-hour exam + oral exam

Coordinator: Frédéric OGÉE (frederic.ogee@u-paris.fr)

LCICY020- FRONTIERS OF LITERATURE 1 - AMERICAN OPERA AND MUSICAL THEATER: QUESTIONING THE INSTITUTION OF LITERATURE

Taught in English, 2h tutorial, 6 ECTS

In the United States, opera and musical theater assume very different forms that reflect pressing, and sometimes conflicting, artistic and economic demands. Several traditions coexist. The musical, an indigenous art form, draws large audiences and is widely perceived as a "popular" genre even though it frequently deals with hot-button social, cultural, and political issues in a musical and theatrical idiom whose complexity has steadily increased since the 1950s. Meanwhile, avant-garde musicians have been writing experimental stage works that owe much to the legacy of John Cage and the Minimalist school. Lastly, since the late 1970s, several major composers have made striking contributions to the new school of American opera which, in a relatively short time, has demonstrated its ability to embrace the heritage of so-called "New Music" while reviving the genre of grand opera, largely considered as obsolete in post-1945 Europe.

All these factors combine to create a rich and complex picture despite, or because of, the ways opera and musical theater challenge established boundaries, revealing them to be perennially unstable and shifting. These hybrid genres share an ability to question commonly accepted definitions of "literature," as they draw attention to the ambiguous relationships between literary texts and other

modes of expression such as music, the visual and performing arts, as well as cinema, television, video, and new electronic media. Thus, opera and musical theater encourage audiences to take a hard look at the institution of Literature—i.e. both Literature considered as an institutionalized practice or body of writing (in relation to which opera librettos and "book musicals" occupy an uncertain position due to their non-canonical status), and the wide range of signs whereby texts either conform to, or reject, institutional demands. To some extent, the differences between "literary" and "non-literary" forms of opera and musical theater reflect the disparities between the economic and cultural contexts in which they arise—such as, on the one hand, commercial, profit-driven theater (Broadway) or, on the other hand, major opera houses whose mission is to serve the broader operatic "canon," from Carmen to Nixon in China. However, there is no exact correspondence between a work's response to the constraints of institutional Literature and its economic status or cultural standing. As Roland Barthes points out, modern literature paradoxically seeks to exhaust the literary and rediscover the spontaneity and freedom of unregulated speech, hoping to achieve "the perfection of a new Adamic world in which language is no longer alienated." Thus, even the most "literary" opera must cast a critical look at the "sacral order of Signs" and consider flouting its demands. Conversely, musicals may unexpectedly draw closer to modern literature as they distance themselves from the traditions of "high culture" and attempt to realize utopian visions of true artistic democracy.

Corpus:
• Stephen Sondheim et James Lapine : Sunday in the Park with George (1984)
• John Adams et Alice Goodman : Nixon in China (1987)
• Steve Reich et Beryl Korot : The Cave (1993)
• Company (1970), Follies (1971), A Little Night Music (1973), Pacific Overtures (1976) et Sweeney Todd (1979) de Stephen Sondheim ;
• The Death of Klinghoffer (1991), I Was Looking at the Ceiling and Then I Saw the Sky (1994), El Niño (1999) et Doctor Atomic (2005) de John Adams ;
• Three Tales (2002) de Steve Reich.

Bibliography

ADAMS, John. Hallelujah Junction. Composing an American Life. New York : Farrar, Straus & Giroux, 2008.

BARTHES, Roland. Le Degré zéro de l'écriture. 1953. Paris : Éditions du Seuil, 2014.

Dubois, Jacques. L'Institution de la littérature. Bruxelles : Éditions Labor, 1978.

EVERETT, William A., et Paul R. LAIRD. The Cambridge Companion to the Musical. Cambridge: Cambridge University Press, 2008.

SONDHEIM, Stephen. Look, I Made a Hat. Collected Lyrics (1981-2011) with Attendant Comments, Amplifications, Dogmas, Harangues, Digressions, Anecdotes and Miscellany. New York : Alfred A. Knopf, 2011.

REICH, Steve. Writings on Music. 1965-2000. New York : Oxford University Press, 2004.

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

Visual art and culture

LCDCY010 – ART AND PHOTOGRAPHY

Taught in English, 2h tutorial, 6 ECTS

This course looks at the ways photography has been part of avant-garde explorations from Dada photomontages to Conceptual, Installation or Performance Art. Over the last century, the status of the photograph has evolved - it has entered the art gallery, to the point of being part of the history of painting as much as of photography. We will examine the changing relationship between painting and photography, between document and artistic object, and will see how photographers and artists who used photography in the second half of the XXth century raised different types of questions in their work, including commercial, institutional, artistic, social or gender issues.

Coordinator: Catherine MARCANGELI (marcange@paris7.jussieu.fr)

LCDCY020 – SCREEN NARRATIVES AND COUNTER-NARRATIVES: FORM AND DISCOURSE IN FILMS AND SERIES

Taught in English, 2h tutorial, 6 ECTS

In this seminar we consider the ways in which meaning is conveyed in narrative and non-narrative forms, based on a corpus of American films and series. We will look at the evolution of canonical and non-canonical forms of storytelling across genres, and explore the expressive, affective and discursive power of moving images beyond narrative strategies. Discussion of film and TV form will be historicized, contextualized and related to the American imaginary (discourses and counter-discourses, myths and archetypes) that they contribute to shape. We will also consider how films and series circulate on screens big and small, adapting to diverse modalities of production and distribution and to new regimes of spectatorship. The seminar will be based on the close analysis of clips, supplemented by a selection of historical and theoretical readings. It requires active participation in the discussion of the material considered. The following syllabus is indicative and might be adapted to reflect the interests of the seminar group.

Coordinators: Martine BEUGNET (martine.beugnet@u-paris.fr) and Ariane HUDELET (833, ariane.hudelet@u-paris.fr)

Linguistics

LCHCY010 – SEMANTICS AND PRAGMATICS — ANAPHORA AND ELLIPSIS.

Taught in English, 2h tutorial, 6 ECTS

In this seminar, we will discuss various cases of anaphora and ellipsis, concentrating on Verb Phrase anaphors ("do it", "do this", "do that", "do so") and Verb Phrase ellipsis ("She will study hard and he will [e] too"). We will review general theories of the choice between anaphors in discourse (Ariel 1990, Gundel et al. 1993) and discuss their specific application to verbal cases. .

Bibliography

Ariel, Mira. 1990. Accessing Noun Phrase Antecedents. London: Routledge.

Cornish, Francis. 1999. Anaphora, Discourse, and Understanding: Evidence from French and English. Oxford: OUP.

Erteschik-Shir, Nomi. 2007. Information Structure: The Syntax-Discourse Interface. Oxford: OUP.

Ginzburg, Jonathan. 2012. The Interactive Stance: Meaning for Conversation. Oxford: OUP.

Gundel, Jeanette et al. 1993. Cognitive status and the form of referring expressions in discourse. Language, 69, pp.274-307.

Kehler, Andrew. 2002. Coherence, Reference, and the Theory of Grammar. Stanford: CSLI Publications.

Miller, Philip and Geoffrey Pullum. 2014. Exophoric Verb Phrase ellipsis. In Hofmeister and Norcliffe (eds.) The Core and the Periphery, pp.5-32

Coordinator: Agnès CELLE, agnes.celle@u-paris.fr

LCHCY020 – DISCOURSE AND DIALOGUE

Taught in English, 2h tutorial, 6 ECTS

The course will develop notions of coherence for both very short sequences of discourse and for extended notions (language games, dramatical text etc). We will also consider how to develop notions of nominal meaning and quantification appropriate for dialogue.

Coordinator: Jonathan GINZBURG (521, yonatanginzburg@gmail.com)

M2 S4: M.A. 2nd YEAR, SPRING SEMESTER

History and society

LCEDY010 - CULTURE AND POLITICS IN NORTH AMERICA: THE MAKING OF NEW NATIONS AND INSTITUTIONS

Taught in English, 2h tutorial, 6 ECTS

The objective of this two-part seminar is to ask: what are the present stakes in debates about the past? It will focus on selected cultural and political controversies, disputes, and polemics on selected topics in the English-speaking world.

In the first part of the seminar, taught by Allan Potofsky, broad historical debates will be examined that are global in scope. New critical histories encompassing women, excluded peoples, and "forgotten" regions in the world, have overturned many assumptions behind national exceptionalism. Questions include: Did a "great divergence" in the economic development of nations of the east and west, including Europe and North America, occur? Was there an industrial revolution or an "industrious revolution" in North America and Europe? Did the revolutionary period of the late-eighteenth and early-nineteenth centuries create a global movement toward republicanism and democracy? These and other topics have given rise to deeply conflicting and contradictory interpretations. The objectives of the first part of the seminar will therefore be: 1) to provide scholarly overviews on the essential elements of recent historical debates and controversies; 2) to invite fluency in the terms of current historical and political debates in the English-speaking world; and 3) to provide critical tools to unpack, appropriate, and analyze contradictory historical arguments

Assessment Weekly participation (attendance, interventions, questions…) An oral presentation and a short paper of 5-6 pages will be required.

Short bibliography (classes # 1-6)

Jan De Vries, The Industrious Revolution: Consumer Behavior and the Household Economy, 1650 to the Present, Cambridge, UK, Cambridge University Press, 2012.

Karl Polanyi, The Great Transformation. The Political and Economic Origins of Our Time. Forward by Joseph Stieglitz, New York, Beacon Press, 2001 (First published in 1944).

Kenneth Pomerantz, The Great Divergence China, Europe, and the Making of the Modern World Economy (Princeton Classics, vol 118), New York, Princeton University Press, 2021.

Rethinking the Atlantic World. Europe and America in the Age of Democratic Revolutions, Manuela Albertone and Antonino de Francesco, editors, NY, Palgrave-Macmillan, 2009

The second part of this seminar, taught by François de Chantal, will focus on the rise of US diplomatic, commercial, military, political power on the international stage. How did a loose alliance between thirteen colonies scattered on the Eastern seaboard of North America turn out to be the main pillar of a liberal international order by the mid-20th century? What are the characteristics of Pax Americana since 1945? Has the end of the Cold War provoked the end of the American Empire? Or is the 21st Century bound to be a new "American Century"? Is there a "clash of Civilization" between "the West and the Rest"? Are there contradictions within the Western alliance that have provoked the current crisis in democracy today? We will thus discuss American foreign policy by studying its decision-making process, its implementation, and its reception by foreign partners and adversaries.

Grading: Assessment will be based on compulsory readings that students will be assigned to read and comment upon during each class.

Short Bibliography (classes # 7-12):

Burt, Sally, et al., Global Perspectives on US Foreign Policy, New York, Palgrave, 2013.

Dueck, Colin, Hard Line: The Republican Party and American Foreign Policy since World War II, Princeton UP, 2010.

Peterson, James Walter, American Foreign Policy: Alliance Politics in a Century of War, 1914-2014, Bloosbury, 2014.

Justin Vaisse, Neoconservatism. The History of a Movement, Harvard UP, 2011.
Coordinators: Allan POTOFSKY allan.potofsky@u-paris.fr and François de Chantal fdechantal@u-paris.fr

LCEDY020 - PROTESTING IN BRITAIN AND IRELAND (CA. 1750-1850)

Taught in English, 2h tutorial, 6 ECTS
Whether they lived in towns or in the countryside, the lives of men and women in Britain and Ireland in the Age of Revolutions (ca. 1750-1850) were shaped by different forms of protest. They engaged in boycotts, signed petitions, attended mass demonstrations, and sometimes participated in revolutionary insurrections. The underlying motivations for these protests were diverse and often entangled. They ranged from economic destitution and the rejection of new modes of production to the desire for political reform or even revolution. Similarly, the identities of the people involved were varied and included the Luddite textile workers of Northern England, the middle-class women campaigning against slavery, the Catholic Irish men and women protesting religious discrimination, the member of the loyalist crowds attacking British supporters of the French Revolution, and Chartist labourers. At the same time, the British authorities elaborated new responses to protests by, for example, imposing legal restrictions on speech and gatherings and limiting the ability of workers to organize. In addition, the first half of the nineteenth century saw the emergence of professional policing in Britain and Ireland. In this course, we will investigate these intertwining themes from the perspectives of social, cultural, and political history. Based on a range of textual and visual primary source material, we will ask ourselves the following questions: what were the different methods of protest that constituted British and Irish people's repertoires of action? How did governments respond to this diverse repertoire of action? How do race, class and gender shape protest in the period? How were protests and protesters represented at the time? Lastly, in the wake of the 200th anniversary of the Peterloo massacre (1819), we will consider how protests in the Age of Revolutions have been remembered, and how they continue shaping the (political) imaginaries of Great Britain and Ireland.
Bibliography
Archer, John E. Social Unrest and Popular Protest in England 1780-1840 (Cambridge: Cambridge University Press, 2000).
Dickinson, H. T. The Politics of the People in Eighteenth-Century Britain (London: Macmillan, 1994).
Epstein, James & Thompson, Dorothy. The Chartist Experience (London: Macmillan, 1982).
Gleadle, Kathryn. British Women in the Nineteenth Century (Basingstoke: Palgrave, 2001).
Griffin, Carl J. The Politics of Hunger: Protest, Poverty and Policy in England c. 1750-c. 1840 (Manchester: Manchester University Press, 2020).
Innes, Joanna & Philp, Mark. Re-Imagining Democracy in the Age of Revolutions: America, France, Britain, Ireland 1750-1850 (Oxford: Oxford University Press, 2013).
Midgley, Claire. Women Against Slavery: the British Campaigns 1780-1870 (London: Routledge, 1995).
Palmer, Stanley Howard. Police and Protest in England and Ireland 1780-1850 (Cambridge: Cambridge University Press, 1988).
Philpin, Charles H. E. (Ed.). Nationalism and Popular Protest in Ireland (Cambridge: Cambridge University Press, 1987).
Poole, Robert. Peterloo: the English Uprising (Oxford: Oxford University Press, 2019)
Randall, Adrian & Charlesworth, Andrew. Markets, Market Culture and Popular Protest in Eighteenth-century Britain and Ireland (Liverpool: Liverpool University Press, 1996).
Rudé, George. "Protest and Punishment in Nineteenth-Century Britain", Albion: A Quarterly Journal Concerned with British Studies 5, no. 1 (1973): 1-23.
Thomis, Macolm & Grimmett, Jennifer. Women in Protest 1800-1850 (London: Routledge, 1982).
Thompson, E. P. "The Moral Economy of the English Crowd in the Eighteenth Century", Past & Present, no. 50 (1971): 76-136.
Assessment

- Research paper based on primary and secondary source material, including footnotes and bibliography (70%)
- Oral presentation on primary source material (30%)

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

Literature

LCIDY010 - LITERATURE AND THEORY 2 - DISCOURS POÉTIQUE, DISCOURS THÉORIQUE

Taught in English, 2h tutorial, 6 ECTS

Ce séminaire s'intéressera à la pratique critique et théorique des écrivains, et des poètes en particulier, du 19e au 21e siècles. En 1821, Percy Bysshe Shelley écrivait son essai « The Defence of Poetry », dans lequel il dissertait sur les pouvoirs de la poésie en termes esthétiques et politiques, dans une langue empreinte d'un lyrisme propre au romantisme. Ce faisant, il inaugurait une longue lignée de textes théoriques dans lesquels la ligne séparant création poétique et réflexion sur l'acte créateur allait devenir de plus en plus ténue. D'Edgar Poe à Susan Howe, en passant par les grands textes du Modernisme, il s'agira de comprendre ce que le discours poétique fait au discours théorique, et inversement. Nous nous interrogerons ainsi sur des questions de genre, de style, d'intention, de manifestes, pour finalement tenter de comprendre de quoi est constituée la théorie littéraire. De façon plus pragmatique, on interrogera la relation du texte littéraire à son commentaire critique, et les modes d'interaction qui peuvent caractériser des façons de saisir la langue parfois plus connexes qu'on aurait pu le croire.

Coordinator: Antoine CAZE (antcaze@wanadoo.fr)

LCIDY020 – FRONTIERS OF LITERATURE 2 — WOMEN ON THE MARGIN IN EARLY MODERN ENGLAND

Taught in English, 2h tutorial, 6 ECTS

We will read (poetry and prose) and examine images (emblems, painting, engravings) from mid-16th century to mid-17th century England in order to understand the place of women and the power relations between the sexes in early modern English society. We will consider Renaissance beliefs concerning women's anatomy and physiology, which placed women on the margin of what was considered the ideal or the normal. The course will examine women's submission or rebellion to patriarchal authority, what constituted "transgressive" behaviour in women and the dangers this behaviour was believed to pose to early modern society. We will also pay special attention to women writers such as Mary Sidney, Aemilia Lanyer, Lady Mary Wroth, Hester Pulter, Anne Bradstreet, and analyse how they subverted the literary codes of the period.

The language for both the class and the assessment will be English.

A handout will be distributed at the beginning of the semester.

Assessment: oral presentation in class (50%) and written test (50%).

Coordinator: Laetitia COUSSEMENT-BOILLOT, (832, coussement@u-paris.fr)

Visual art and culture

LCDDY010 – ART AND CINEMA — MACHINE VISION

Taught in English, 2h tutorial, 6 ECTS

In this seminar, we use the history and evolution of the cinema as the basis for an exploration of the impact of technology on visual culture - the kind of images we record, how we circulate them, how we access and watch them, how we value them. Although cinema will be the seminar's linchpin, the

discussion will include a wide array of other visual media and practices, from the panorama to virtual reality, from the film theatre to the mobile phone to the museum, exploring the resonances between the emergence of modern technologies of vision and 21st century digital media developments. A selection of textual and visual material will be provided in the course of the seminar. However, Art and Cinema/ Machine Vision is intended as a truly participatory seminar, with students committing to bringing pertinent material to be studied in class.

A select bibliography and corpus will be provided with the course syllabus

Bibliography

Post-cinema: Theorizing 21st century Technology, edited by Shane

Denson and Julia Leyda, Falmer: Reframe Books, 2016.

Jonathan Crary, 24/7: Late Capitalism and the Ends of Sleep, Brooklyn, NY: Verso Press, 2013.

---,Techniques of the Observer: on Vision and Modernity in the Nineteenth Century. Cambridge, Massachusetts: MIT, 1990.

---, Suspensions of Perception: Attention, Spectacle and Modern Culture. Cambridge (Mass.): MIT, 2000.

Ball, Kirstie, Kevin Haggerty and David Lyon (eds.), The Routledge Handbook of Surveillance Studies, Londres: Routledge, 2014.

Beller, Jonathan, The Cinematic Mode of Production: Attention Economy and the Society of the Spectacle. Hanover, NH: Dartmouth College Press, 2014.

Beugnet, Martine, L'Attrait du flou, collection motif, Yellow Now, 2017

--- Indefinite Visions: Cinema and the attraction of uncertainty, M.Beugnet, A.Cameron et A.Feiveit (eds), Edinburgh: Edinburgh University Press, 2017.

Bolter, Jay David and Richard Grusin, Remediation. Understanding New Media, The MIT Press, 1999

Flusser, Vilém, Les Gestes. Bruxelles: Al Dante and Aka, 2014.

---, Towards A Philosophy of Photography, ed. Derek Bennett, Göttingen: European Photography, 1984.

Marks, Laura, Touch. Sensuous Theory and Multisensiory Media, University of Minnesota Press, 2002.

Steyerl, Hito, The Wretched of the Screen, Berlin : Sternberg, 2012

Coordinator: Martine BEUGNET (848, beugnetmartine@gmail.com)

LCDDY020 – ART HISTORY AND VISUAL CULTURE IN THE DIGITAL AGE — AN INTRODUCTION TO VIDEO GAME STUDIES

Taught in English, 2h tutorial, 6 ECTS

In this seminar, we will explore and historicize questions tackled in the recent field of videogame studies. Can videogames be considered art, be them AAA blockbusters or "indie" productions? What new possibilities do these interactives objects offer for telling stories, building characters, and creating immersion or identification? How can gameplay be a vehicle for affective, epistemological, political, or ethical experimentations? How do video games interact with other artforms and media? How do they fit into, feed, and challenge the contemporary economy of attention? How are gamers represented in contemporary visual and literary culture? This seminar will heavily rely on students' participation to answer these questions: whether or not they are familiar with this medium, students will be asked to examine various facets of video games in the light of their own experience with art and visual culture in the digital age.

Assessment
• Oral participation
• Contradictory debates (conducted in class at the beginning of each session) about a central question in the field of game studies, e.g. Does Tetris tell a story?
• A game analysis (20-minute oral presentation)
• A written learning report

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

LCHDY010 – SYNTAX, SEMANTICS, DISCOURSE 2

Taught in English, 2h tutorial, 6 ECTS

The course will consider how to develop notions of nominal meaning for referential and quantificational noun phrases that are appropriate for dialogue.

Bibliography

Barwise, J and R. Cooper `Generalized Quantifiers'.In: Linguistics and Philosophy 4: 159--219

Montague, R. 'The Proper Treatment of Quantification in Ordinary English'. In: Formal Philosophy. Ed. by R. Thomason. New Haven: Yale UP, 1974.

Purver, M. and J. Ginzburg. 'Clarifying Noun Phrase Semantics'. In: Journal of Semantics 21.3 (2004), pp. 283–339.

Vendler, Z. 'Each and Every, Any and All'. In: Mind 71.282 (1962), pp. 145–160.

Westerståhl, D. 'Determiners and Context Sets'. In: Generalized Quantifiers in Natural Language. Ed. by A. ter Meulen and J. van Benthem. Berlin: De Gruyter Mouton, 1985, pp. 45–72.

Coordinator: Jonathan GINZBURG (521, yonatan.ginzburg@u-paris.fr)

LCHDY020 – PHONETICS AND PHONOLOGY 2 — AN INITIATION TO COMPUTATIONAL PHONOLOGY : SYLLABLE DIVISION IN ENGLISH

Taught in English, 2h tutorial, 6 ECTS

This seminar will give an introduction to data-based approaches to syllabification in English. Syllable division issues in English will be presented from a lexicographic perspective, comparing the principles followed in contemporary pronouncing dictionaries. Wells' seminal 1990 paper will be discussed in relation to comparable 18th-century dictionaries (Walker, Sheridan). His MaxCoda principle will be compared to the Maximum Onset Principle adopted in the Cambridge English Pronouncing Dictionary. The legality principle (Eddington et al. 2013) will be explained, using contemporary data to analyse what can be learned from the structures of existing monosyllabic words. Previous work on databases will be studied (Adsett & Marchand 2009). After a presentation of existing syllabification algorithms, we will follow a data-based approach to syllabification, using a classifier to assess the relevance of features (i.e., parameters accounting for syllable divisions). Different versions of the sonority hierarchy (Saussure in Coursil 2012, Selkirk 1982) will be tested as potential parameters predicting syllable boundaries. We will use the classifier TiMBL to rank the features and to question the validity of the approach, in other words the 'learnability' of syllable-division. What can we learn about our linguistic data using statistically-based tools? This seminar will illustrate the methodology with syllable division and classifiers. .

Bibliography

Adsett, C. R., & Marchand, Y. (2009). A comparison of data-driven automatic syllabification methods. In String Processing and Information Retrieval (pp. 174-181). Springer Berlin Heidelberg.

Eddington, D., Treiman, R., & Elzinga, D. (2013). Syllabification of American English: Evidence from a Large-scale Experiment. Part I. Journal of Quantitative Linguistics, 20(1), 45-67.

Hayes, B., & Wilson, C. (2008). A maximum entropy model of phonotactics and phonotactic learning. Linguistic inquiry, 39(3), 379-440

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