

Detailed Course Description LCA3
2024-2025

LICENCE LLCER anglais
Third Year

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Third Year, Semester 5

UE 501 Linguistics (6 ECTS)

Linguistics and Syntax (Lionel Dufaye) 4 ECTS

This course aims at providing Licence students with the fundamentals of morphology and syntax of modern English. The first semester will be organized as follows:

- General linguistics: a historical overview.
- Phonology (a brief introduction to structuralism thought).
- Morphology (derivation, inflexion, compounding).
- Fundamentals of syntactic analysis.

A particular emphasis will be put on syntax. We will review basic concepts such as: parts of speech, phrase parsing, types of clauses. More advanced notions will then be introduced: argument structure, syntactic movements...

Bibliography

- Carnie, A., 2004, *Syntax*, London: Blackwell.
- Haegeman, L., 2006, *Thinking Syntactically*, Malden-Oxford-Victoria: Blackwell.
- Pollock J.-Y., 1998, *Langage et cognition*, Presses Universitaires de France, 2de édition.
- Radford A., 1988, *Transformational Grammar*, Cambridge University Press.
- Rivière, C., 2004, *Pour une syntaxe simple à l'usage des anglicistes*, Paris : Ophrys.
- Trask, L. R., 1993, *A Dictionary Of Grammatical Terms In Linguistics*, Routledge.

Phonetics Phonology (Raphaëlle Magnin) 2 ECTS

This course builds on the knowledge in English phonology acquired during the first two years of the degree. It aims in particular at perfecting the knowledge of suffixes and derivation rules.

Syllabus

Review of the main strong suffixes, pre-final consonant rules, value of stressed vowels

- Suffixes Derived from –ATE, complex suffixes
- Prefixed words, DPS rule (Derived from Prefixed Stems)
- Greek compounds
- Stress in compound words

Bibliography

- *Dictionaries*
 - D. Jones, *Cambridge English Pronouncing Dictionary*, 17th edition, CUP, 2006.
 - J. C. Wells, *Longman Pronunciation Dictionary*, 3rd edition, Longman, 2008.
- *Works of reference*
 - J.-L. Duchet, *Code de l'anglais oral*, Ophrys, 1994.
 - L. Guierre, *Règles et exercices de prononciation anglaise*, Armand Colin Longman, 1987.
 - M. Ginésy, *Mémento de phonétique anglaise*, Nathan Université, 1995.

UE 502 Language (6 ECTS)

French to English translation (Robin Richardson) 2 ECTS

After a rapid review of translation techniques, most of the term will be spent translating literary texts. A few classes will look at different translations of the same text. Students must prepare (read, analyse and translate) 15 to 20 lines each week. **This class requires fluent French and parts of the course are taught in French.**

Documents will be uploaded to elearning from the beginning of the term onwards. **Students are expected to learn their vocabulary autonomously.**

Bibliography

- Technique de la traduction :
 - M. Ballard, *Manuel de version anglaise. La traduction de l'anglais au français*, Paris, Nathan Université, 1991.
 - H. Chuquet, *Pratique de la traduction*, Paris, Ophrys, 2002.
 - F. Grellet, *The Word against the Word: initiation à la version anglaise*, Paris, Hachette, nouvelle éd. 2006.
 - J.-M. Thomson, *From and into English*, Paris, Dunod, 1993.
 - Perrin, *L'anglais : Comment traduire*, Paris, Hachette (coll. « Les Fondamentaux »), 2000.
- Stylistique comparée :
 - J. Guillemin-Flescher, *Syntaxe comparée du français et de l'anglais*, Paris, Ophrys, 2000.
- Lexique :
 - M.-F. Alamichel, *Enrichir son vocabulaire en anglais*, Ellipses, 1995 (vocabulaire littéraire, niveau assez poussé).
 - J.-M. Dumong, J. Pouvelle et C. Knott, *Du Mot à la Phrase*, Ellipses, 1994 (vocabulaire contemporain moins littéraire).
 - J. Rey, C. Bouscaren et A. Mounolou, *Le Mot et l'Idée 2 anglais*, Ophrys.
 - Rivière, Claude. *les 3500 mots essentiels anglais*. Édition révisée par L. Gournay et L. Dufaye, Ed. Ophrys, 2022.

English to French translation 2 ECTS (K. Kerzale)

Building on the work done in L2 (version-thème), we shall tackle more challenging texts and exercises and focus specifically on English to French to work on the smoothness of rendition in the latter.

Bibliography :

- *Translation techniques*:
 - M. Ballard, *Manuel de version anglaise. La traduction de l'anglais au français*, Paris, Nathan Université, 1991.
 - H. Chuquet, *Pratique de la traduction*, Paris, Ophrys, 2002.
 - F. Grellet, *The Word against the Word : initiation à la version anglaise*, Paris, Hachette, nouvelle éd. 2006.
 - J.-M. Thomson, *From and into English*, Paris, Dunod, 1993.
 - Perrin, *L'anglais : Comment traduire*, Paris, Hachette (coll. « Les Fondamentaux »), 2000.
- *Comparative stylistics* :
 - J. Guillemin-Flescher, *Syntaxe comparée du français et de l'anglais*, Paris, Ophrys, 2000.
- *Vocabulary* :
 - M.-F. Alamichel, *Enrichir son vocabulaire en anglais*, Ellipses, 1995 (vocabulaire littéraire, niveau assez poussé).
 - J.-M. Dumong, J. Pouvelle et C. Knott, *Du Mot à la Phrase*, Ellipses, 1994 (vocabulaire contemporain moins littéraire).

Oral Expression (Calvin Cheng) 2 ECTS

This course builds on the program of the previous semester and continues to train speaking skills at the C2 level of the Common European Framework of Reference for Languages (CEFR). The range of activities will involve prepared and spontaneous speech in formal and informal, structured and unstructured contexts. Lexis and grammar may also be reviewed as needed.

Bibliography

Flores, Norma Landes, *Pronunciation and Communication: Oral Skills for Speakers of English as a Second Language*. New York: McGraw-Hill, 2000.

Porter, Patricia A. and Margaret Grant, *Communicating Effectively in English: Oral Communication for Non-native Speakers* (2nd Edition) New York: Henle ETT, 1992.

UE 503 Civilization (6 ECTS)

History of Ideas - US (Claire Delahaye) 2 ECTS

English description

This course will focus on the definition, methodology and historical practice of the US History of ideas. It will tackle key concepts such as nationalism, liberalism, nature or progress and it will try to understand these notions in context. What specific definition do these ideas take in the United States? In which context did they emerge? What helped the production and circulation of these ideas? The course will look at different intellectual and cultural productions such as essays, articles, paintings, photographs, poems, plays or novels, to try to decipher how these notions have been articulated and how influential they have been. At the intersection of literature, philosophy and history, the history of ideas allows a complex outlook on US culture and history.

A specific bibliography will be handed out at the beginning of the course.

American Civilization (Claire Delahaye) 4 ECTS

New America, Old America: US Democracy in Mutation

To what extent has the rise of neoconservatism and neoliberalism changed our understanding of US democracy? Has politics been transformed by cultural struggles over moral and social values (Culture Wars) or are business and *realpolitik* still at the heart of American power? Those questions will be studied by looking at the rise of neoconservatism and the end of the liberal consensus. As early as the 1970s (Carter), then with the success of the New Right in the 1980s (Ronald Reagan) and its extension in the 2000s with George W. Bush, neocons and conservative movements like the Tea Party have shown a new kind of American power. We will wonder if the Democratic Party (under Clinton and Obama) offered an alternative to this shift in political power or if the political battles around social, moral and ideological values came from different sources such as the anti-globalization and the Occupy Wall Street movements or third Parties, or yet again from new practices (the internet, NGOs etc.). The class will be based on textual analyses discussed in class (formal presentations and class discussions) and lectures in order to master the methodology of critical historical and cultural analysis.

Bibliography

- CLINTON, Bill, *My Life*, New York: Vintage Books, 1994.
- EHRMAN, John, *The Eighties: America in the Age of Reagan*, New Haven and London: Yale University Press, 2005.
- HEALE, M.J., *Contemporary America: Power, Dependency, and Globalization since 1980*, Chichester, West Sussex: Wiley-Blackwell, 2011.
- KUTTNER, Robert, *Obama's Challenge: America's Economic Crisis and the Power of a Transformative Presidency*, Vermont: Chelsea Green Publishing, 2008.
- SCHLESINGER, Arthur, *The Disuniting of America: Reflections on a Multicultural Society*, New York: Norton & Company, 1998.
- SIFRY Micah & CERF, Christopher, *The Iraq War Reader: History, Documents, Opinions*, New York: Simon & Schuster, 2003
- TROY, Gil, *The Reagan Revolution: A Very Short Introduction*, Oxford: Oxford University Press, 2009.
- WEST, Cornel, *Democracy Matters*, New York: Penguin Press, 2004.

UE 504 Literature (6 ECTS)

American Literature (Olivier Brossard) 4 ECTS

A historical study of American writers and their contributions to the diversity of American literary forms and intellectual life, from post-Civil War to the present. The course is designed to introduce students to a range of American narrative writing that takes as one of its main purposes the documentation of actual American life. Our featured writers, Walt Whitman and Zora Neale Hurston, are appraised aesthetically and in a cultural context.

Syllabus

Walt Whitman, *Leaves of Grass*, in *The Complete Poems*, ed. Francis Murphy, Penguin Classics.
<https://www.penguinrandomhouse.com/books/295449/the-complete-poems-by-walt-whitman/>
Zora Neale Hurston, *Their Eyes Were Watching God*, introd. Zadie Smith, Virago, 2018.

Note: It is imperative to have the correct editions of the assigned texts and to have the texts read before the course begins.

Bibliography

- *Leaves of Grass*
 - Reading guide and bibliography at <https://poets.org/text/guide-walt-whitmans-leaves-grass>
- *Their Eyes Were Watching God*
 - Bloom, Harold, ed., *Zora Neale Hurston's Their Eyes Were Watching God*, edited with an introduction by Harold Bloom, New York : Bloom's Literary Criticism, 2008.
 - King, Lovalerie, *The Cambridge Introduction to Zora Neale Hurston*, Cambridge University Press, 2012.

Poetry (Michèle Draper et Olivier Brossard) 2 ECTS

'Revolutions of the word': American and British poetry in the 20th century.

In the wake of the 1st year "Introduction to poetry" class, and of the 2nd year course on British romantic poets, this course offers a panorama of 20th century American poetry beginning with the heritage of Emily Dickinson and Walt Whitman and focusing on the many "revolutions of the words" (Jerome Rothenberg) that have taken place in 20th century verse. Time permitting, at the end of the semester, we will read and discuss a few contemporary American poets.

Special attention will be paid to formal experiments in poetry, to the invention of an American tradition in poetry (in relation to the poetries of other countries, and more specifically to British poetry) and to the collaborations between poets and other artists. Of special concern will be the notion of modernity and its advent in literature and poetry. This course will also aim at showing the central role of 20th century verse in the birth of modern and post-modern literature.

The authors discussed range from Emily Dickinson, Walt Whitman, H. D., Gertrude Stein to Frank O'Hara, John Ashbery and Allen Ginsberg.

The purpose of the class is for students to continue reading verse in English, to deepen their knowledge of English and American literature and to understand the central role poetry has played in the fashioning of modern and contemporary literature.

As for all literature classes, students will be asked to develop critical approaches to thinking about literary works and to improve writing and communication skills in English.

Close attention will be paid not only to learning the key notions and ideas of American poetry but also to spelling, grammar, and syntax when writing about and discussing the poems on the syllabus.

During the semester, students will be required to write commentaries on the poems on the syllabus.

Syllabus

Main poets under study:

- Pioneers: E. Dickinson, W. Whitman.
- Imagists: E. Pound, H. D., A. Lowell
- T. S. Eliot, W. H. Auden, W. C. Williams
- Harlem Renaissance: L. Hughes, C. Cullen etc.
- G. Stein, e. e. cummings, A. Ginsberg, F. O'Hara, J. Ashbery.

Bibliography

Students will be provided with a poetry handout at the beginning of the 2nd semester.

Required book:

- Christopher Beach, *The Cambridge Introduction to Twentieth-Century American Poetry* (Cambridge Introductions to Literature), Cambridge University Press, 2003.

Recommended books for additional reading:

- Christopher MacGowan, *Twentieth-Century American Poetry*, Blackwell Guides to Literature, 2004.
- David Perkins, *A History of Modern Poetry*, Vol I & II, Belknap Press, 2006 (new edition).

UE 505 Mandatory Elective Courses (6 ECTS)

Students choose:

- **2 electives worth 3 ECTS each**, for instance:
 - either the **two optional classes offered by the English Department**, (Semiotics of advertising discourse ; Literature and cinema), each worth 3 ECTS (see descriptions below)
 - OR **one of the classes** mentioned above + **another 3 ECTS class** offered anywhere in the UGE (if the chosen class is less than 3 ECTS, validate with head of LLCER English that it will be accepted for 3 ECTS by the English Department)
 - Or **two 3 ECTS classes** offered anywhere in the UGE (if the chosen class/es is less than 6 ECTS, validate with head of LLCER English that it/they will be accepted for a total of 6 ECTS by the English Department)
- **OR only ONE optional class worth 6 ECTS**
 - Preparation for teaching primary school in France (unlikely to be suitable for an Erasmus student): this is offered jointly with the LACT Department (see classes below)
 - **OR** a 6 ECTS class offered elsewhere in the UGE.

NOTE that Prepa Concours Professeur des Écoles should be chosen for semester 5 and 6. It will be *impossible* to choose it for Semester 6 if you have not followed the class in Semester 5.

NB : *If an elective offered by the Department attracts too few students, it may be canceled*

The Semiotics of Advertising Discourse (Lionel Dufaye) 3 ECTS

After a brief introductory review of the principles of (mass) communication, the course traces the evolution of advertising discourse since the 19th century in the United States. We will analyse the relationship between text and image, be it in magazines, billboards, tv spots, Internet banners... It will be shown that during the 20th century image became gradually preponderant over text, as pre-WW2 demonstrative forms of advertising were replaced by lifestyle, and ultimately, mindstyle advertising, or branding.

Bibliography

- Adam J.-M. & Bonhomme M., 1997, *L'Argumentation publicitaire, Rhétorique de l'éloge et de la persuasion*, Paris: Nathan.
- Berger, W. 2001, *Advertising Today*, Phaidon Press.
- Dobrow L. 1984, *When Advertising Tried Harder: The Sixties: The Golden Age of American Advertising*, London: WHSmiths.
- Hanote, S. et Chuquet, H. 2004, "Who's speaking, please ?" *Le discours rapporté*, Gramvoc, Ophrys

- Klein Naomi, 2000, *No Logo*, London: Harper Collins, 1^{er} chapitre (accessible sur Internet) : <http://books.guardian.co.uk/print/0,,4096026-101284,00.html>
- Lochard G. et Boyer H., 1998, *La Communication médiatique*, Paris : Seuil.
- Riou N., 1999, *Pub Fiction, Société postmoderne et nouvelles tendances publicitaires*, Paris : Editions d'Organisation.
- Tungate M., 2007, *Adland, A Global History of Advertising*, London and Philadelphia: Kogan page.
- Twitchell J. B. 2000, *Twenty Ads That Shook The World*, New York: Three Rivers Press.
- Wiedemann J., 2006, *Advertising Now. Print*, Paris: Taschen.
- Dictionnaire en ligne *Publicitor*: www.publicitor.fr/fichiers/lexique.htm

Literature and Cinema (II) (Marie-Elise Palmier-Chatelain) 3 ECTS

The course focuses on the cinematic adaptation of literary works: the analysis of the movies lays emphasis on the links, in terms of technique and meaning, with the novel, short story or play which inspired them, and on the nature of the transfers operated between texts and images and texts and dialogues. It also examines the complex relationship between cinema and History: how historical events –in this case, World war II- come to be represented in movies, and how the conventions defining their representation on screen vary at different periods in time.

Syllabus

- *The English Patient*, roman de Michael Ondaatje (1992) et film d'Anthony Minghella (1996)

N.B.: Students should start reading the novel (*The English Patient*) as soon as possible, as they will be required to have finished it by week 2 of the course)

Suggested Bibliography

- F. Vanoye, A. Goliot-Lété, *Précis d'analyse filmique*, Nathan Université, 2004.
 M. Ryan, M. Lenos, *An Introduction to Film Analysis*, Continuum Publishing Group, 2012.
 L. Jullier, *L'analyse de séquences*, Armand Colin, 2004.
 L. Jullier, M. Marie, *Lire les images de cinéma*, Larousse, 2009.
 J-M Clerc, M. Carcaud-Macaire, *L'adaptation cinématographique et littéraire*, Klincksieck, 2004.
 F. Vanoye, *L'adaptation littéraire au cinéma : Formes, usages, problèmes*, Armand Colin, 2011
 M. Ferro, *Cinéma et histoire*, Gallimard (collection folio histoire), 1993
 T. Bricknell (ed.), *Minghella on Minghella*, Faber and Faber, 2005

Preparation to the Entrance Exam for Primary School Teachers 6 ECTS

French class with students from Spanish Department. (Lionel Collot) 3 ECTS

This course aims at updating and improving French grammar and spelling skills for future teachers. It also includes preparation to the CRPE French exam (summary, language and didactic skills)

Maths and Science: (Chantale Moussy) with students from Spanish and French Literature Departments. (3ECTS) This course includes history and pedagogy of the discipline:

- Problem solving
- Count (Basic. Standard decomposition. Integers. Decimals and fractions)
- Plane Geometry
- Operations Ways and Means
- Measures

Translation and translation studies (3ECTS):

2 matières à suivre :

- Terminologie
- Introduction aux outils du traducteur

More information at the start of term

Third Year, Semester 6

UE 601 Linguistics (6 ECTS)

Linguistics and Enunciation (Christine Copy) 4 ECTS

This course aims at providing Licence students with the fundamentals of semantics and enunciative theory. The second semester will be organized as follows:

- Basic notions in enunciative semantics (functions of language, deixis vs. anaphora, discourse vs. narration, actual speaker vs. enunciator, reference anchoring...).
- Analysis of a few determiners (quantifiers, TH-, A, Ø).
- Analysis of a temporal and aspectual markers (BE-ING, HAVE -EN).

The course will gradually put enunciative concepts into practice so as to familiarize students with the type of analysis they will be expected to perform in Master and CAPES.

Bibliography

- Adam, J.-M., 2011, *Les textes types et prototypes*, Armand Colin.
- Anscombe, J.-C., et Ducrot, O., 1983, *L'argumentation dans la langue*, Bruxelles : P. Mardaga.
- Benveniste E., 1966, *Problèmes de linguistique générale 1*, Paris : Tel Gallimard.
- Bouscaren, J. & Chuquet, J., 1987, *Grammaire et textes anglais, guide pour l'analyse linguistique*, Gap : Ophrys.
- Culioli, A., 1990, *Pour une linguistique de l'énonciation*, Tome I, Collection L'Homme Dans la Langue, Paris : Ophrys.
- Culioli, A., 2005, *Onze rencontres sur le langage et les langues*, Collection L'Homme Dans la Langue, Paris : Ophrys.
- Ducrot, O., 1972, *Dire et ne pas dire*, Paris : Hermann.
- Ducrot, O. et al., 1980, *Les Mots du discours*, Paris : Edition de Minuit.
- Franckel, J.-J. et Lebaud, D., 1990, *Les Figures du sujet*, Paris : Ophrys.
- Fuchs C. et al., 1992, *Les linguistiques contemporaines*, Hachette.
- Grice H. P., 1975, "Logic and conversation" In Cole, P. and Morgan, J. (eds.) *Syntax and semantics*, vol 3, New York: Academic Press.
- Halliday, M. K. & Hasan R., 1976, *Cohesion in English*, Longman
- Kerbrat-Orecchioni C., 1980, *L'énonciation : de la subjectivité dans le langage*, Armand Colin.
- Larrea, P. & Rivière, C., 1999, *Grammaire explicative de l'anglais*, London : Longman.
- Maingueneau D., 2010, *Manuel de linguistique pour le texte littéraire*, Armand Colin
- Maingueneau D., 2007, *L'énonciation en linguistique française* (2^e édition), Hachette.
- Maingueneau, D., 1994, *L'Énonciation en linguistique française*, Paris : Hachette supérieur.
- Moeschler J. et Reboul A., 1998, *La pragmatique aujourd'hui*, Seuil.
- Moeschler J. et Reboul A., 1994, *Dictionnaire encyclopédique de pragmatique*, Seuil.
- Zufferey S. et Moeschler J., 2012, *Initiation à l'étude du sens*, Auxerre: Sciences Humaines éditions.

Phonology, Phonetics (Raphaelle Magnin) 2 ECTS

The course develops an in-depth study of sentence stress and intonation, while providing an overview of the different varieties of English.

Syllabus

- Review of sentence stress
- Lexical words and grammatical words: special cases
- Intonation: tonicity, structure of an utterance, tone-units
- The representation of intonation

- Pitch patterns
- Comparison between British English and American English. Varieties of English

Bibliography

- *Dictionaries*
 - D. Jones, *Cambridge English Pronouncing Dictionary*, 17th edition, CUP, 2006.
 - J. C. Wells, *Longman Pronunciation Dictionary*, 3rd edition, Longman, 2008.
- *Works of reference*
 - J.-L. Duchet, *Code de l'anglais oral*, Ophrys, 1994.
 - L. Guierre, *Règles et exercices de prononciation anglaise*, Armand Colin Longman, 1987.
 - M. Ginésy, *Mémento de phonétique anglaise*, Nathan Université, 1995.

UE 602 Language Skills (6 ECTS)

Translation from French into English (Robin RICHARDSON) 2 ECTS

The Spring term will be generally spent translating French-language literary texts (20th century and 21st century). Students must prepare (read, analyse and translate) 15 to 20 lines each week. The end of term will see students translating newspaper articles. **This class requires fluent French and parts of the course are taught in French.** Documents will be uploaded to elearning from the beginning of the term onwards. **Students are expected to learn their vocabulary autonomously.**

Bibliography:

Consult L3 term 5

Translation from English into French (K. Kerzale) 2 ECTS

Building on the work done in L2 (version-thème), we shall tackle more challenging texts and exercises and focus specifically on English to French to work on the smoothness of rendition in the latter.

Bibliography:

- *Translation techniques:*
 - M. Ballard, *Manuel de version anglaise. La traduction de l'anglais au français*, Paris, Nathan Université, 1991.
 - H. Chuquet, *Pratique de la traduction*, Paris, Ophrys, 2002.
 - F. Grellet, *The Word against the Word : initiation à la version anglaise*, Paris, Hachette, nouvelle éd. 2006.
 - J.-M. Thomson, *From and into English*, Paris, Dunod, 1993.
 - Perrin, *L'anglais : Comment traduire*, Paris, Hachette (coll. « Les Fondamentaux »), 2000.
- *Comparative stylistics :*
 - J. Guillemin-Flescher, *Syntaxe comparée du français et de l'anglais*, Paris, Ophrys, 2000.
- *Vocabulary :*
 - J.-M. Dumong, J. Pouvelle et C. Knott, *Du Mot à la Phrase*, Ellipses, 1994 (vocabulaire contemporain moins littéraire)

Oral Expression (Calvin Cheng) 1 ECTS

This course builds on the program of the previous semester and continues to train speaking skills at the C2 level of the Common European Framework of Reference for Languages (CEFRL). The range of activities will involve prepared and spontaneous speech in formal and informal, structured and unstructured contexts. Lexis and grammar may also be reviewed as needed.

Bibliography

- Gardner, John, *Leading Minds*, New-York, Basic Books, The Perseus Group, 1995, 2011
- Porter, Patricia A. and Margaret Grant, *Communicating Effectively in English: Oral Communication for Non-native Speakers* (2nd Edition) New York: Henle ETT, 1992.

Business English (Raphael Rigal) 1 ECTS

This course was born out of the need perceived by the University to help students manage their careers in a multinational context once they graduate. Although LLCER anglais primarily deals with literature, civilization and linguistic ability, there is a need to equip students with the basics of English in a professional environment, including academia, but not limited to it.

We shall therefore cover topics and skills such as writing a business letter, going through the job application process (writing a job application letter, composing a resume), engaging in professional dialogues and managing job interviews, all of the above in English. This will imply reviewing some language basics such as numbers, dates, modes of address, etc. as well as giving students some basic insight into professional and business contexts and vocabulary. The class will combine written and verbal practice (e.g. letter writing, role playing etc.).

UE 603 Civilization (6 ECTS)

History of Ideas UK (Marie-Elise Chatelain) 2 ECTS

The Struggle for Political Rights and Freedoms in the British Isles

For hundreds of years, the United Kingdom has laid claim to the notion of liberty and has been perceived, and projected itself, as the birthplace of rights and freedoms –both individual and political- and of parliamentary democracy.

The course examines the slow evolution of the political institutions and of citizens' rights in the British Isles since *Magna Carta* in the early thirteenth century. It also evokes some of the men and women who devoted their lives to promoting and shaping them, and outlines the state of those institutions and freedoms in the UK today.

Syllabus

Political institutions and civil rights, the evolution of suffrage; Individual rights: freedom of worship and conscience, freedom of expression and of the press vs. censorship, the rights of women and of minorities, expulsion or sanctuary for aliens; From the UK to Brexit: the evolution of the concept of a British nation.

Bibliography

- Ashley, Mike, *Taking Liberties*, British Library, 2008
Cottret, Bernard et al., *Anthologie de civilisation britannique XVIe-XXe siècles*, Bréal, 1993
MacArthur, Brian (ed.), *The Penguin Book of Historic Speeches*, Penguin, 1995
MacArthur, Brian (ed.), *The Penguin Book of Modern Speeches*, Penguin, 2017
Madgwick, Peter, *A New Introduction to British Politics*, Stanley Thornes Publishers, 1994
Ryan, Alan, *On Politics : A History of Political Thought from Herodotus to the Present*, Penguin, 2012

British Civilization (Marie-Elise Chatelain) 4 ECTS

The Victorian period: the key events and social and economic evolution of Britain in the 19th century.

Course materials

Printed course contents and a brochure containing texts and iconographic documents will enable TD activities: text commentaries, document analysis and oral presentations. A bibliography will be handed out at the beginning of class.

Syllabus

- Introduction to the period / A chronology
- Industrial Revolution: evolution of the means of production and emergence of capitalism
- The social impact of the Industrial Revolution and the « Condition of England Question »
- Working class movements: Chartism
- Victorian middle classes: ideology, political representation and lifestyles
- Intellectual challenges: science and religion; the « Woman Question »; towards democracy
- The British Empire: Britain's imperial century, territorial evolution and colonial ideology
- Victorian Art and Architecture: modes of representation; photography; the Victorian body
- The End of Victorianism: changes and continuity with the 20th century.

UE 604 Literature (6 ECTS)

British Literature (Claire Conilleau) 4 ECTS

This course offers a comprehensive survey of British literature, spanning from the Renaissance to the modern era. In the first few modules, students will review methodology in conjunction to seminal texts (a course pack of selected extracts will be handed out and will be on E-learning). We will then closely examine Jane Austen's timeless novel, *Pride and Prejudice* (1813).

Through close readings, critical analysis, and group tasks, students will gain a deep appreciation of the literary traditions and aesthetic and conceptual evolutions that have shaped British literature. They will also regularly practice writing literary commentaries and essays.

1) Studied extracts from:

- Shakespeare, *As You Like It*
- Jonathan Swift, *Gulliver's Travels*
- Charles Dickens, *Bleak House*
- Emily Brontë, *Wuthering Heights*
- Mary Shelley, *Frankenstein*
- Joseph Conrad, *Lord Jim*
- Virginia Woolf, *Mrs Dalloway*
- Salman Rushdie, *Midnight's Children*

2) Full book to study:

Jane Austen. *Pride and Prejudice*. Eds. Donald Gray and Mary A. Favret. Fourth Norton Critical Edition, 2016. (ISBN: 978-0-393-26488-3)



Note : *Pride and Prejudice* must have been read AHEAD OF THE THIRD MODULE. Any edition of *Pride and Prejudice* will do but favor one using the original 3-book division.

Bibliography:

Textual Analysis

Hughes, T et C. Patin, *L'Analyse textuelle en anglais, Narrative Theory, Textual Practice*, Paris : Armand Colin, 2004.

Literary essay writing

Y. Baudelle et J. Deguy, P. Renard, D. Viart, *Dissertations littéraires générales*, Nathan Université, 1996.

A. Preiss, *La Dissertation littéraire*, Colin, coll. « Cursus », 1989.

A Chassang et C. Senninger, *La Dissertation littéraire générale*, Tome 3, Hachette Supérieur, 1992.

Literary Terms Dictionaries

Abrams, M. H., *A Glossary of English Literary Terms*, Heinle, 2005.

Grellet, Françoise, *A Handbook of Literary Terms: Introduction au vocabulaire littéraire anglais*, Paris : Hachette supérieur, 1996.

English Literary History

Grellet, F. et M. Valentin, *An Introduction to English Literature: From Philip Sydney to Graham Swift*, Paris: Hachette, 2000.

Soupel, S. (coord), *La Littérature de langue anglaise des origines à nos jours*, Paris : Ellipses, 1998.

Contemporary Literature (JP Rocchi) 2 ECTS

Intitulé : *L'autre de l'autre*

Regards croisés sur le stéréotype

Thème : Ce cours a pour cadre la relation triangulaire centrale que forment, avec le fantasme idéalisé de l'américanité, les identités noire et gay dans la littérature et la culture américaines contemporaines. Il a pour thème spécifique le stéréotype, ce que la répétition et les faux-semblants de sa fixité donnent à voir des constructions culturelles américaines au travers de leurs manifestations formelles : le croisement des points de vue et l'anamorphose, l'interculturalité et l'intertextualité, la dimension culturelle du regard et la polysémie, le phénomène identitaire et la voix autoriale, la résolution du conflit par le biais de l'ironie ou de l'excès, la confusion des identités et le travestissement des instances narratives. Dans cette perspective où le stéréotype est en regard de la résistance qu'il appelle, où identités et altérités dialoguent, où, invariablement, on est et demeure l'autre d'un autre, c'est la tension entre le multiple et le singulier, la variation et la réduction, qui nous intéresse pour commencer de comprendre le contemporain américain.

Programme et articulation du cours : Le cours s'organise autour du roman *Giovanni's Room* qui interroge et subvertit la stéréotypie des identités blanche et noire, ainsi que masculine et américaine.

James Baldwin. *Giovanni's Room*, 1956 (Penguin Classics).

Thématiques : l'innocence américaine entre mythe et stéréotypes ; l'efféminement et la figure du monstre ; l'homosexualité masculine et le stéréotype de l'abjection; l'invisibilité africaine-américaine.

Les étudiants doivent se procurer le roman de Baldwin mentionné ci-dessus et l'avoir lu pour la première séance du cours.

Le lexique de l'analyse littéraire et de la théorie critique sera étudié en cours à partir des trois ouvrages recommandés suivants :

James A. Cuddon, *Dictionary of Literary Terms and Literary Theory*, Penguin Books, 1977.

F. Grellet, *A Handbook of Literary Terms*, Hachette, 1996.

Franck Lentricchia & Thomas McLaughlin, *Critical Terms for Literary Study*, The University of Chicago Press, 1995 (2nd edition).

Modalités de contrôle :

1 Devoir à la maison : 20% (commentaire de texte ou dissertation)

1 Devoir sur table : 30% (plan détaillé de commentaire de texte ou de dissertation ; 1h30)

1 Examen (session 1 et/ou 2) : 50% (commentaire de texte ou dissertation ; 4h)

Programme prévisionnel du cours :

Semaine 2 et 4 :

- The Stereotype and the Literary Self-Representation: An Introduction to the Program.

- Explication de texte : GR, ch.1, 9-11 "I stand at the window...on the guillotine".

- Explication de texte : GR, ch. 1, 13-15 "He looked at me ...when Joey woke up."

Semaine 5 et 6 :

- Thématique : GR, Structure, Themes, and Characters as Stereotypes.

- Explication de texte : GR, ch. 2, 37-40 "We were silent for a moment ...we were silent for a moment".

(- Explication de texte : GR, pp. 28-32 " I have thought about Jacques' question since...he asked in English").

Semaine 7 et 8 :

- Thématique : Space in GR or the Mapping of Masculinity.

- Explication de texte : GR, ch. 2, 22-25 "When I came to myself at last...when I took the boat for France".

Semaine 9 : DST.

Semaine 10 et 11 :

- Thématique : Abjection in GR.

- Explication de texte : GR, ch. 2, pp. 82-84 "I scarcely know how to describe that room...a part of Giovanni's room".

Semaine 12 :

- Thématique : Identity and Transgression in GR.

- Explication de the texte : GR, The excipit, 157-159.

NB : En fonction de la progression du cours, d'autres textes pourront être ajoutés à l'étude. Leurs références seront alors données au fur et à mesure.

UE 605 Mandatory Elective Courses (6 ECTS)

Students choose:

- **2 electives worth 3 ECTS each**, for instance:
 - either the **two optional classes offered by the English Department**, (Commonwealth, Poetry or Drama, Internship, Internship Complement or "Student Initiative"), each worth 3 ECTS (see description below)
 - **OR one of the classes** mentioned above + **another 3 ECTS** class offered anywhere in the UGE (if the chosen class is less than 3 ECTS, check with head of LLCER English that it will be accepted for 3 ECTS by the English Department)

- OR **two 3 ECTS classes** offered anywhere in the UGE/UPEC (if the chosen class/es come to less than 6 ECTS, check with head of LLCER English that it/they will be accepted for a total of 6 ECTS by the English Department)
- **Or only ONE optional class worth 6 ECTS**
 - Preparation for teaching primary school in France (unlikely to be suitable for an Erasmus student)

NOTE that if you have not selected this option in semester 5, it is no longer open to you in semester 6

- Or a 6 ECTS class offered elsewhere in the UGE

NB: *If an option offered by the Department attracts too few students, it may be canceled*

Commonwealth (Hélène Alfaro-Hamayon) 3 ECTS

Northern Ireland: From Conflict to Peace-building

This course aims at looking at the evolution of the Northern Irish society from the outbreak of the Troubles to today through the lens of community relations while adopting a historical perspective. After a brief overview of the seeds of the conflict and the circumstances that led to the creation of Northern Ireland, the emphasis will be put on the way the Troubles shaped the relations between the Catholics and the Protestants and reinforced sectarianism and territoriality. In a second part, the peace process that led to the signing of the Good Friday Agreement will be examined and assessed (conceptual framework, stakeholders involved, and stakes). In a last part, the challenges of a post-conflict society as well as the prospect of a shared future will be explored and discussed. How does Northern Ireland address the legacy of the past?

In the framework of this course, students will analyze a variety of documents, including film and play extracts. A bibliography will be handed out.

Poetry or Drama (Xavier Lemoine) 3 ECTS

From Melodrama and the Theater of the Absurd to the deconstructed stage : US theatrical traditions from late 19th century to today.

This class offers to address the *specificity* of theater in the US context. Beyond text, shows must be understood as resulting from visual, sound and staging work embodied by performers under the organizing gaze of a director. Theater is not reducible to a script but is a form of art opened to the « sound and the fury » of life. This course will aim at give the student a better sense of the changes in the American theatrical productions through past and present plays and their staging. In order to have a better grasp of the performance arts, literary dimensions will be studied as well as the history of esthetics, ideologies and criticism that has shaped the reception of shows. This will help address the question of how performing arts are fundamental to understand the way the American society continuously reimagines itself through theater. What esthetics and ideological views were conveyed and circulated by US theater since the 19th century melodrama?

Reflecting upon theatrical practices, we will decipher how different periods were identified with some styles and ideas, including political drama (*Waiting for Lefty*), absurd theater (*Zoo Story*), and the rise of realism (*The Emperor Jones*, *Our Town*). Beyond the domination of Realism on Broadway, the 1960s and 1970s spread performance art (Matha Graham, Laurie Anderson) that also greatly influenced contemporary theater under the postmodern label. Many styles thrived within or next to Realism, including musicals (*42nd Street*, *Falsettos*), Black theater (*Raisin in the Sun*), documentary theater (*The Laramie Project*), multimedia theater (Wooster Group) and deconstructionist plays (*Fairview* ; *Straight White Men*, *An Octoroon*). In order to better understand the implications of all those evolutions we will introduce some theoretical texts that have explained how theater works with or without words.

The class will be based on lectures and student presentations. Presentations will be either textual analysis or thematic topics and/or personal and creative skits (stand-up, monologues, dialogues etc). Whenever possible we will attend plays and practice writing theater reviews based on plays seen.

Bibliographie

Œuvres (à préciser en début de cours mais à titre indicatif, une brochure sera distribuée) :

- Albee, Edward.
Who's Afraid of Virginia Woolf. Signet, 1962.
Zoo Story. In *Famous American Plays of the 1950s*. New York: Dell Publishing, 1962.
- Barakan Amiri (Leroi Jones), *Baptism*, 1964.
- Boucicault, Dion, *The Octoroon*. 1859.
- Chumley, Dan, Holden, Joan & the cast. *Hotel Universe*, 1977
- Drury, Jackie Sibblies. *Fairview*. New York: Theatre Communications Group, 2019.
- Finnn, William & Lapine, James. *Falsettos*. New York: Plume, 1993.
- Grimké, Angelina Weld. *Rachel*. 1916. Finborough Theatre, 2014.
- Hansberry, Lorraine. *A Raisin in the Sun*, 1959.
- Jacobs-Jenkins, Brendan. *Appropriate/An Octoroon: Plays*. New York: Theatre Communications Group, 2019.
- Kaufman, Moisés. *The Laramie Project*. New York : Vintage Books, 2001.
- Kritzer, Amelia Howe, ed. *Plays By Early American Women, 1775-1850*. Ann Arbor: The University of Michigan, 1995.
- Nottage, Lynn. *Sweat*. New York: Theatre Communications Group, 2017.
- Odets, Clifford. *Waiting for Lefty*, 1935
- O'Neill, Eugene. *The Emperor Jones*. 1936
- Shepard, Sam. *Seven Plays*. Bantam Books, 1984.
- Young Jean Lee, *Straight White Men*. Dramatists Play Service Inc., 2017.
- Wilder, Thornton. *Our Town*. 1938. Harper & Row, 1985.
- Williams, Tennessee. *The Glass Menagerie*. 1948. (in *A Streetcar Named Desire and Other Plays*, ed. E. Martin Browne, Penguin Books)

Ouvrages de référence / Reference Books :

- AUSLANDER, Philip. *Presence and Resistance: Postmodernism and Cultural Politics in Contemporary American Performance*. The University of Michigan Press, 1994.
- BEAN, Annemarie, ed. *A Sourcebook of African-American Performance: Plays, People, Movements*. London & New York, Routledge, 1999
- BENNET, Susan. *Theatre Audiences: A Theory of Production and Reception*. London and New York: Routledge, 1990.
- BIET, Christian, TRIAU, Christophe. *Qu'est-ce que le theater*. Paris: Gallimard, 2006.
- BROOKS, Daphne A. *Bodies in Dissent: Spectacular Performances of Race and Freedom, 1850-1910*. Durham and London: Duke University Press, 2006.
- BIGSBY, CWE. *A Critical Introduction to Twentieth-Century American Drama, 1900-1940*. Cambridge: Cambridge University Press, 1982.
- CHANSKY Dorothy. *Composing Ourselves: The Little Theatre Movement and the American Audience*. Southern Illinois University Press, 2004.
- CRAIG, Edward G. *On the Art of the Theatre*, Heinemann, 1956.
- Carlson, Marvin.
Theories of the Theatre: A Historical and Critical Survey, from the Greeks to the Present. Cornell University Press; Revised edition, 1993.
Performance : A Critical Introduction. London and New York: Routledge, 1996.

- ESSLIN, Martin. *The Theatre of the Absurd*. Anchor books, 1961/1969.
- GINDT, Dirk. *Tennessee Williams in Sweden and France, 1945-1965. Cultural Translations, Sexual Anxieties and Racial Fantasies*. London: Methuen, 2019.
- GOLDBERG, RoseLee. *Performance Art: From Futurism to the Present*. Abrams, 1979/1988.
- HODGE, Allison, ed. *Twentieth Century Actor Training*. New York: Routledge, 2000.
- LEHMANN, Hans-Thies. *Le Théâtre postdramatique*. Paris: L'Arche, 1999/2002.
- LITTLE, Stuart. *Off-Broadway : The Prothetic Theater, A Documentary History from 1952 to the present*. Coward, McCann & Geoghegan, Inc. 1972.
- MURPHY, Brenda. *The Cambridge Companion To American Women Playwrights*. Cambridge University Press, 1999.
- ROBINSON, Marc. *The American Play, 1787-2000*. Yale University Press, 2009.
- SADDIK Annette. *Contemporary American Drama*. Edinburgh: Edinburgh University Press, 2007.
- SAVRAN, David. *Breaking the Rules: The Wooster Group*. New York: Theatre Communications Group, 1988.
- SCHECNER, Richard. *Performance: Expérimentation et théorie du théâtre aux USA*. Paris: Théâtrales, 2008.

Internship or « Student Initiative » 3 ECTS (sponsor to be designated or agreed upon by department head)

The internship can take place in an academic institution of any level, in an organization (NGO, theater group, etc.) or in a corporate setting. It must be entirely or partly in English. In a corporate or NGO setting, it should last at least 70 hours, even if that time is not continuous. In an academic setting it may be as short as 30 hours face to face but preferably it should last longer. In all cases, it must be backed by a formal « convention de stage », resulting in an internship report and an oral defense.

Internship Complement (from organizational internship to its literary, civilizational, or linguistics rendition) 3 ECTS

NB: this elective can only be chosen to back up an internship

Students doing their internship in education will center their reflection on literary, pedagogical, cultural or linguistic practices in class. Students doing their internship in a company will center their reflection on literary, pedagogical, cultural or linguistic practices linked to the economic, social, business environment they discovered. All topics must be discussed and agreed upon with their adviser.

Preparation to the entrance exam for Primary School Teachers (6 ECTS)

- UE 69 PE : *History and Geography* (Martin Colas) 3ECTS
- UE 62 PE : *Mathematics and scientific culture II* (Chantale Moussy) 3 ECTS
 - Ensembles de nombres. Nombres rationnels et décimaux (fractions: écritures et calculs; différenciations des nombres à virgule; développements périodiques).
 - Proportionnalités (études des cadres numériques, graphiques et géométriques du concept; exercices et résolutions de problèmes).
 - Géométrie : figures planes (propriétés; catégorisations ; constructions; programmes).
 - Grandeurs et mesures : longueurs; aires.
 - Résolution de problèmes géométriques (démonstrations).

Translation and translation studies (3ECTS):

2 matières à suivre :

- Français avancé : outils pour la rédaction et la correction" (Anais Crevier-Goulet)
- Traduction technique" en anglais ou en espagnol (Alexandre Laval et Isabelle Mornat)

Plus d'information sur les contenus à la rentrée

Grading System

UE/ Apo. Ref.	Continuous Assessment	%	Finals (in class)	%	Exam Session 1	%	Exam Session 2
1CAU501 UE 501 Linguistics							
1CAE501 Linguistics and syntax	1 Test in class	50%	Final Test 1h30	50%			Exam 1h30
1CAE502 Phonology phonetics	Test in class 1h	50%	Final Test 1h	50%			Exam 1h
1CAU502 UE 502 Language							
1CAE503 Translation (French to English)	Test in class	50%	Final Test 1h30	50%			Exam 1h30
1CAE504 Translation (English to French)	Test in class	50%	Final Test 1h30	50%			Exam 1h30
1CAE505 Oral Expression	Participation Oral assessment	15% 35%	Oral	50%			Exam (oral) 20 mins
1CAU503 UE 503 Civilization							
1CAE506 US History of Ideas	Take home Exam	50%	Final Test 3h	50%			Exam 3h
1CAE507 US Civilization	Oral presentation & class participation Test in class	20% 30%	Final Test 3h	50%			Exam 3h
1CAU504 UE 504 Literature							
1CAE508 American Literature	Test in class Oral presentation	30% 20%	Final Test 2h	50%			Exam 2h
1CAE509 Poetry	-Test in class (Textual analysis 3h - text from brochure) -Take home test (textual analysis –text from brochure)	25% 25%	Final Test (textual analysis) 3h poem	50%			Exam 3h
1CAU514 UE 505 Electives							
1LLU5DMA Semiotics of Advertising Discourse	Test in class	50%	Final Test 2h	50%			Exam 2h
1LLU5LCA Literature and cinema	1 written test in class and 1 or 2 home assignments	50%	Final Written Test 3h	50%			Exam 3h
Primary School Prep 1LLU5MDA Français 1LLU5MFA Maths	2 Tests in class		Final Test 1h30				Exam 1h30
1LLU5STA Internship	Research and project presentation	20%	Internship report and presentation	80%			
1LLU5OUA Other electives: Internships; UGE	Check with teachers		Check with teachers				Check with teachers

UE/Apogées Ref.	Continuous Assessment	%	Finals (in class)	%	Exam Session 1	%	Exam Session 2
1CAU601 UE 601 Linguistics							
1CAE601 Linguistics and syntax	Test in class	50%	Final Test 1h30	50%			Exam 1h30
1CAE602 Phonology phonetics	Test in class	50%	Final Test 1h	50%			Exam 1h
1CAU602 UE 602 Language							
1CAE603 Translation (French to English)	Test in class	50%	Final Test 1h30	50%			Exam 1h30
1CAE604 Translation (English to French)	Test in class	50%	Final test 1h30	50%			Exam 1h30
1CAE605 Oral Expression	Participation Oral assessment	15% 35%	Oral	50%			Exam (oral) 20 mins
1CAE606 Business English	1 test in class 1 take home test	25% 25%			Oral Exam in groups (20mn prep + 10mn talking)	50%	Exam 1h30
1CAU603 UE 603 Civilization							
1CAE607 History of Ideas UK	1 oral presentation	50%			Exam 3h	50%	Exam 3h
1CAE608 Civilization UK	1 home assignment 1 oral presentation	30% 20%			Exam 4h	50%	Exam 4h
1CAU604 UE 604 Literature							
1CAE609 British Literature	- Midterm - Oral presentation	25% 25%			Exam 3h	50%	Exam 3h
1CAE610 Contemporary literature	-Questionnaire 1 -Questionnaire 2 DST (long form essay) 1h30	10% 10% 30%			Exam (Textual Analysis and Essay), 4h	50%	Exam 4h
1CAU610 UE 610 Electives							
1LLU6STA Internship, student initiative	Research and project presentation	20%			Internship report and presentation	80%	
1LLU6ECA Commonwealth	-Oral presentation & class participation -Test in class	20% 30%			Exam	50%	Exam 2h30
1LLU6PTA Poetry or Drama	Oral presentation + Class participation	30% 20%			Exam 3h	50%	Exam 3h
Primary School Prep: 1LLU6PHA Histoire-Géo 1LLU6TRA Maths 2					Exam		Exam
1LLU6OPA Other electives : UGE	Check with teachers		Check with teachers		Check with teachers		Check with teachers

Main terms used in the French grading system

Cc : “contrôle continu”: ongoing testing, such as oral or written assignments throughout the semester ; their weighted average is part of your grade

DST: “Devoir sur table”: graded test taken in class

DM: Devoir maison: Take home exam

Partiel: midterm **OR** final test in class (usually in the last weeks of the course)

Examen: exam or final exam

Examen Session 2: make up exam session (June) for the students who failed their semester.