

**Detailed Course Description
LCA2
2025-2026**

**LICENCE LLCER anglais
Second Year**

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Second Year, Semester 3

UE 301 Oral English (5 ECTS)

Elements of General Linguistics (Christine COPY) 3 ECTS

This course provides a general introduction to enunciative linguistics. The main notions that will be dealt with are:

Language and language variations
Sentence / utterance
Speaker / utterer / rapported utterer
Situation / co-text
Discourse / narrative / reported speech
Location / point of view
Deixis / anaphora
Theme / rheme / initial locator
Notional domain / occurrences
Quantitative / qualitative determination

Bibliography:

Bouscaren, J. & Chuquet, J. (1987), *Grammaire et textes anglais, guide pour l'analyse linguistique*, Paris : Ophrys.
Bouscaren, J., Moulin, M., Odin, H. (1996), *Pratique Raisonnée de la langue*, Ophrys.
Crystal, D. (1995) *The Cambridge Encyclopedia of the English Language*, Cambridge:Cambridge University Press.
Larrea, P. et C. Rivière, *Grammaire explicative de l'anglais*, Longman.
Larrea, P. & Watbled, J.-P. (1994) *Linguistique générale et linguistique anglaise*, Paris : Nathan Université.

Phonetics (Eléonore CHINETTI ; Calvin CHENG) 1 ECTS

Syllabus

1. English phonemes

Review of IPA phonetic transcription (*Internationa Phonetic Alphabet*) Review of vowel and consonant pronunciation

2. Rhythm (lexical stress, prominences and sentence stress)

The rhythm of English (stress-timed language, isochrony concept) Stressing of content words and function words

Stress and vowel reduction Strong and weak forms

3. *Word stress*

Rhythm basics

Stress placement in polysyllabic words (Normal Stress Rule in dissyllables and words of three syllables or more, secondary stress)

Prefixes in dissyllabic words

Suffixes : main neutral and non-neutral suffixes

Bibliography

Dictionaries:

- D. Jones, *English Pronouncing Dictionary*, 16th edition.
- J. C. Wells, *Pronunciation Dictionary*, Longman, 1990.

Reference books:

- J. L. Duchet, *Code de l'anglais oral*, Ophrys, 1994.
- L. Guierre, *Règles et exercices de prononciation anglaise*, Armand Colin Longman, 1987.

Oral Expression and Comprehension (Madison SIDES) 1 ECTS

The different classes are split between listening activities and individual or group participation. These exercises aim at developing different skills: reformulating/synthesizing audio recordings, oral presentations of written or video documents (with/without notes), speech making and class presentations. All learning materials will be taken from English language newspapers and magazines. A syllabus will be provided.

UE 302 Written English (6 ECTS)

Grammar (Christine COPY) 2 ECTS

The first semester of the second year focuses on a revision of tense and aspect, the noun phrase and the adjectival phrase:

Syllabus

A) Tense and aspect:

- Aspects and time location
- Progressive perfect
- Pas perfect

B) The noun phrase:

- Specific and generic reference
- Determiners : a(n), the, Ø
- Quantifiers
- Adjectives and comparisons
- N of N, N's N, N N

Suggested Bibliography

Biber, Douglas, Stig Johansson, Geoffrey Leech, Susan Conrad & Edward Finegan. 1999. *The Longman grammar of spoken and written English*. London: Longman.

Greenbaum, S. and Quirk, R. *A Student's Grammar of the English Language*, Longman.
Larreya, P. et C. Rivière, *Grammaire explicative de l'anglais*, Longman.
Rivière, C., *Simple English*, Ophrys.

Translation (ENG → FR): (Raphaël RIGAL; Maxime DAFAURE) (3 ECTS)

Class outline

This class focuses on literary translation. It will enable students to improve their translation skills (ENG to FR), to consolidate their grammatical and lexical knowledge of English and French, as well as to make them aware of the differences between the two languages. **This class requires fluent French and parts of the course are taught in French.**

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 (literary vocabulary, academic).
 - J.-M. Dumong, J. Pouvelle et C. Knott, Du Mot à la Phrase, Ellipses, 1994 (contemporary vocabulary).
 - 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.

Written expression (Raphaël RIGAL) 1 ECTS

This year-long class is conceived as an introduction to narratology and creative writing. The objective will be to use analysis and practice to better understand how narratives are built and implemented, whether in literature, cinema, or video games. This will apply to non-fictional discourse as well, since similar structures can be used on both sides.

In the first term, we will focus first and foremost on purely narratological items: how narratives, worlds, characters are built, what to do with points of view, focalization, and the narrator(s), or even how the genre of the text can affect its creation. In the second term, we will shift our focus toward stylistic elements and literary writing: how to set up an atmosphere, how to work on esthetics and perception, on nuances, echoes, cyclical patterns.

This class is also a way to practice writing, and to implement linguistic skills that have been or are being acquired, along with analytical skills developed in literature and history classes. The goal is for you to be able to build narratives -- fictional or not -- that are consistent, fluid, and

linguistically correct, and to be able to think about literature and the act/art of writing. A booklet containing a short bibliography and some source texts will be handed out early in the year, along with a precise descriptions of exams.

UE 303 Civilization (8 ECTS)

History of the UK and Analysis of Historical Documents (Gilles ROBEL) 4 ECTS

The Making of the United Kingdom and the Constitution of a British Identity: A Historical Overview from the Origins to the mid-18th Century

Cultural, intellectual, political, economic and social history of Britain from the origins to the 18th Century.

This course provides an overview of British history until 1745. It looks broadly at social, political and economic developments and analyses the making of the United Kingdom. Many of these issues continue to resonate in contemporary Britain (Scottish independence referendum, Brexit referendum etc.)

The tutorials (1h30 TD per week) give an opportunity to develop and deepen some of the points mentioned in the Plenary (1h CM per week). They rest on reading and analysing at home primary and secondary sources (speeches, legal texts, prints, videos...) and lead to sharpening one's practice of text commentaries in civilization, which in turn develops the students' analytical and writing capabilities.

Main themes broached (indicative)

Week 1 The First Inhabitants of Britain. Celtic and Roman Britain

Week 2 The Anglo-Saxon Invasions. The Celtic Kingdoms. The Spread of Christianity. 410-1066

Week 3 The Early Middle Ages I (1066-1215): Normanisation and Feudalism.

Week 4 The Early Middle Ages II (1066-1215): Magna Carta and the Decline of Feudalism. Towards a United Island.

Week 5 The Late Middle Ages 1215-1485: The Emergence of Parliament. The Tudor Age I (1485-1547). The English Reformation

Week 6 The Tudor Age I (1547-1558). The Consequences of the Reformation. Protestant and Catholic Struggles.

Week 7 The Tudor Age II (1558-1603). The Elizabethan Age. The Scottish Reformation.

Week 8 The Stuart Era I (1603-1649). The Power of Parliament. The Religious Crisis. The Civil Wars

Week 9 Republican Britain 1649-1660. The Commonwealth and the Protectorate

Week 10 The Stuart Era III (1660-1689) The Restoration and the Glorious Revolution

Week 11 The Early 18th Century. The Birth of Britain. The Jacobite Rebellions.

Week 12 Economic and Social Changes in the 18th Cent.: The Start of the Industrial Revolution

Bibliography

Mc Dowall, David. *An Illustrated History of Britain*. Longman, 1995 (**mandatory**)

Lebecq S. et.al. *Histoire des îles britanniques*. 3^{ème} ed. Paris : PUF, 2022.

Mioche, Antoine, *Les grandes dates de l'histoire britannique*. 2^e ed. Hachette Supérieur, 2010.

American Civilization and History (CM 12h, TD 24h) (Claire DELAHAYE; Maxime DAFAURE; Blandine COLAS) 4 ECTS

Introduction to American History: The Rise of a Nation

The lectures (CM) will present the birth and rise of the United States and the development of its democratic ideals from the pre-Colonial period to the end of the 19th century. The following major issues will be dealt with: the early migration, the colonial period (Puritan values), the birth of the United States (Revolutionary actions, Democratic institutions); the Westward expansion (the frontier; the Indian Removal); Slavery (Civil War, the Reconstruction Era, and reform movements) and Industrial America (The Gilded Age). This presentation will help us show the multiple trends leading to the construction of the American nation.

The TD classes will be based on the close reading of primary sources (famous speeches, reports, and letters etc.) selected to illustrate the main issues tackled in the lectures. The aim is to understand how historical narratives are created thanks to primary sources and to start thinking about the main US historical events critically. This work is based on active class participation that aims at developing analytical skills to explain and comment a historical document thanks to class presentation and written assignments (textual analysis mainly).

Bibliography

- MARTIN Jean-Pierre, ROYOT Daniel, eds., *Histoire et civilisation des Etats-Unis : Textes et documents commentés du XVII^e siècle à nos jours*, Nathan, Paris, 1988 (or 6^{ème} édition publiée chez A. Colin en 2005).
- VINCENT Bernard, ed., *Histoire des États-Unis*, Flammarion, Paris, 1994.
- ZINN Howard, *A People's History of the United States From 1492 to the Present*, 2nd Edition, London and New York: Longman (1980/1996).

UE 304 Literature (7 ECTS)

French: literature and cinema (Christelle GIRARD) 2 ECTS

This course focusses on the issues raised by the cinematic adaptation of a literary work from the 18th century and on providing a better understanding of what is at stake in the reception of each medium, (film and literary work).

Students will be required to engage in debates over the socio-political and ideological issues raised by the work (film and book), both in the society of the 18th century and of today. Some excerpts will be used in order to work over specific language problems, as a follow up to the L1 program.

Students are expected to participate in class and at home and complete exercises and evaluations on the online platform Ecri+ (please, make sure that you have a functioning smartphone and earphones for the first class).

Bibliography:

Syllabus :

Choderlos de Laclos, *Les Liaisons dangereuses* [1782], éd. Clélie Millner, Le Livre de Poche, 2017.

Milos Forman, *Valmont*, France, États-Unis, Burrill Productions, 1989, 1DVD, 2h17min. ^[1]_[SEP]

Stephen Frears, *Dangerous liaisons*, États-Unis ; Royaume-Uni, Warner Bros, 1988, 1DVD, 1h59min.

Vadim, Roger, *Les Liaisons dangereuses*, France, Les Films Marceau, 1959, 1DVD, 1h45min. ^[1]_[SEP]

The novel should be read during the summer break and students will be required to complete a reading test during the first class.

Students are also expected to watch Stephen Frears's movie during the holidays.

On film analysis :

Anne Goliot-Lété et Francis Vanoye, *Précis d'analyse filmique*, Armand Colin [SEP] 128 », 2009. Francis Vanoye, *L'Adaptation littéraire au cinéma. Formes, usages, problèmes*, Armand Colin, 2011.

UK & Postcolonial Literature (Sandrine SOUKAI; Emma COTTREL) 5 ECTS

This course is a continuation of the first-year undergraduate course on the study of novels, which provides a brief introduction to postcolonial literature. It will be dedicated to the comparative study of an emblematic work of British literature, one of the last plays written by William Shakespeare, *The Tempest* (1610-1611), and its postcolonial rewritings. The texts will be examined through the exercises of the analytical commentary and the essay. *The Tempest* is a play from the beginning of the 17th century which raises questions about humanity, society and mores, social hierarchies and discrimination, notions of race and alterity. The play will provide an opportunity to study the Shakespearean era as well as Elizabethan theatre. The course will thus prepare students for the British civilisation course devoted to the same period in the third year of the bachelor's degree. The course will also analyse the emergence and evolution of postcolonial theory and studies and the various ways in which Shakespeare has been repeatedly interpreted and adapted by artists and writers from former colonies. It will explore questions about the rewritings of Shakespeare through the study of the famous play by Martinican writer Aimé Césaire, *Une Tempête* (1969), which will be studied mainly in its English translation (*A Tempest* 2002) but with some references to the French text. More broadly, the aim will be to reflect on the critical aesthetic, cultural and socio-political issues at stake in the postcolonial rewriting of a canonical work of British literature. Other rewritings will also be studied in parallel, in particular the novel by the Barbadian writer George Lamming, *Water with Berries* (1971). Students are required to purchase the works **in the editions listed below. It is essential to have read the works before the course begins.**

The texts:

William Shakespeare, *The Tempest*, The Oxford Shakespeare, Oxford World's Classics, Oxford University Press, 2008 Aimé Césaire, *A Tempest: Based on Shakespeare's the Tempest: Adaptation for a Black Theatre*, translated by Richard Miller, TCG translations, 2002.

Sources critiques :

Commentary :

Dénier, R., *L'Explication de textes en anglais*, Paris : Ophrys, 2000.

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

Essay :

Baudelle, Yves, Jacques Deguy, Christian Leroy, Paul Renard et Dominique Viart, *Disserations littéraires générales*. Nathan Université, 1996.

Dictionary of literary vocabulary :

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

History of literature :

Angel-Perez, E., *Le Théâtre anglais*, Paris : Hachette supérieur, 1997

Modalities of assessment: Oral and written tests (25%) 1 midterm written test (25%)

1 final written test (3h/ 50%)

UE 305 Mandatory Elective Courses (3 ECTS)

Choose one of the following optional courses.

NB: If too few students register for a given course, it could be canceled

Literature and Cinema (Robin RICHARDSON) 3 ECTS

Class outline

The course focuses on the film adaptation of literary works: the analysis of the movies underlines 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.

Syllabus

The Talented Mr Ripley, novel by Patricia Highsmith (1955) and film directed by Anthony Minghella with Jude Law, Matt Damon and Gwyneth Paltrow (1999).

Students should start reading the novel as soon as possible as they will be required to have finished it by the start of the course.

References

Patricia Highsmith, *The Talented Mr Ripley*, **Vintage Classics, 2009 or 2025**

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

The Talented Mr Ripley

M. Falsetto, *Anthony Minghella: interviews*, University press of Mississippi, 2013

A. Minghella, *Minghella on Minghella*, Faber and Faber, 2005

D. McFarland, W. Schwanebeck, *Patricia Highsmith on screen*, Springer International Publishing, 2018

J. Demange, *Tom Ripley ou le complexe de la surface*, Editions Universitaires de Dijon, 2025

P. Highsmith, *Plotting and writing suspense fiction*, Sphere, 2016

J. Schenkar, *The Talented Miss Highsmith: The Secret Life and Serious Art of Patricia Highsmith*, Picador, 2011

Spanish as a Second Language (Ernesto FEUERHAKE) 3 ECTS

This course is for students who already have a basic command of Spanish. Classes will focus on the following language skills: listening and reading, speaking and writing as well as oral interaction. The study materials include: reference grammar textbooks and workbooks, literary texts, press articles, songs, A/V documents and E-learning methods. The course aims to reach the A2/B1 (elementary level) under the CEFR (Common European Framework of Reference for Languages).

Bibliography:

- *Aula Internacional 2*, Jaime Corpas, Eva García y Agustín Garmendia, ed. Difusión, ISBN: 978-84-15640-10-3

- *Espagnol express (Espagne et Amérique latine)*, Lorenzo de los Ríos, Éditions du Dauphin,

ISBN: 2-7163-1203-6

- *Exercices d'espagnol*, Maribel Molio, Studyram, ISBN: 2-84472-940-1
- *¡Ya lo sé! Les mots pour le dire*, André Godet, Ellipses Édition, ISBN: 978-2-7298-7262-5
- *Ejercicios gramaticales de español*, L. Busquets y L. Bonzi, Verbum, ISBN: 84-7962-087-0

German as a second language (A Flammensbeck) 3 ECTS

Required level: A2-2. This class aims at working on the various abilities to communicate in German (oral and written comprehension and expression in interaction) thanks to various sources (texts, recordings and videos). The class also includes specific work on German language and vocabulary. Class work will be based on hand outs from the reference book MENSCHEN A2 (Hueber).

Other languages : to be defined at the start of term.

Second Year, Semester 4

UE 401 Oral English (5 ECTS)

Elements of Structural Linguistics (Christine COPY) 3 ECTS

This course aims at providing the students with the basics in linguistic analysis of contextualized occurrences within a enunciative theoretical frame with a focus on the NOUN PHRASE (determiners, quantifiers, adjectival phrase)

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

Bouscaren, J., Moulin, M., Odin, H. (1996), *Pratique Raisonnée de la langue*, Ophrys.

Crystal, D. (1995) *The Cambridge Encyclopedia of the English Language*, Cambridge:Cambridge University Press.

Larrea, P. et C. Rivière, *Grammaire explicative de l'anglais*, Longman.

Ranger, G. et Vallée, M. *Making Sense. Méthodologie pour l'analyse des faits de langue*. Nantes, Éditions du Temps, 2004.

Rotgé, W. et Lapaire, J.-R., *Réussir le commentaire grammatical de textes* (nouvelle édition). Paris : Ellipses, 2004

Phonetics (Eléonore CHINETTI, Calvin CHENG) 1 ECTS

- I. *Sequel of S3 syllabus*
- II. *Main pronunciation rules for single vowels and digraphs*
- III. *Prosody*
 - Tempo and rhythm Context dependent tonicity
 - Prominences and sentence stress Intonation and speech range
 - The five basic tones Tone units

Bibliography

Dictionaries:

- D. Jones, *English Pronouncing Dictionary*, 16th edition.
- J. C. Wells, *Pronunciation Dictionary*, Longman, 1990.

Reference Studies:

- J. L. Duchet, *Code de l'anglais oral*, Ophrys, 1994.
- L. Guierre, *Règles et exercices de prononciation anglaise*, Armand Colin Longman, 1987.

Oral Expression and Comprehension (Madison SIDES) 1 ECTS

The different classes are split between listening activities and individual or group participation. These exercises aim at developing different skills: reformulating/synthesizing audio recordings, oral presentations of written or video documents (with/without notes), speech making and class presentations. All learning materials will be taken from English language newspapers and magazines. A syllabus will be provided.

UE 402 Written English (6 ECTS)

Grammar (Christine COPY; Remi SARACINO) 2 ECTS

The second semester of the second year focuses on complex sentences:.

- **Simple and complex sentences**
- Non-finite subordinate clauses
- Finite subordinate clauses
- Adverbial clauses
- Relative clauses
- Causative and resultative structures
- Cleft, WH-cleft and extraposition
- Indirect speech: notions

Suggested bibliography

Biber, Douglas, Stig Johansson, Geoffrey Leech, Susan Conrad & Edward Finegan. 1999. *The Longman grammar of spoken and written English*. London: Longman.

Greenbaum, S. and Quirk, R. *A Student's Grammar of the English Language*, Longman.

Larreya, P. et C. Rivière, *Grammaire explicative de l'anglais*, Longman. (compulsory)

Rivière, C, *Syntaxe simple à l'usage des anglicistes*, Ophrys.

Translation (FR → ENG) : Robin RICHARDSON (3 ECTS)

This class focuses on literary translation. It will enable students to improve their translation skills (FR to ENG), to consolidate their grammatical and lexical knowledge of English and French, as well as to make them aware of the differences between the two languages. This class requires fluent French and parts of the course are taught in French.

Bibliography

Please consult the relevant bibliography for the 3rd semester

Written Expression (Raphael Rigal) 1 ECTS

This year-long class is conceived as an introduction to narratology and creative writing. The objective will be to use analysis and practice to better understand how narratives are built and implemented, whether in literature, cinema, or video games. This will apply to non-fictional discourse as well, since similar structures can be used on both sides.

In the first term, we will focus first and foremost on purely narratological items: how narratives,

worlds, characters are built, what to do with points of view, focalization, and the narrator(s), or even how the genre of the text can affect its creation. In the second term, we will shift our focus toward stylistic elements and literary writing: how to set up an atmosphere, how to work on esthetics and perception, on nuances, echoes, cyclical patterns.

This class is also a way to practice writing, and to implement linguistic skills that have been or are being acquired, along with analytical skills developed in literature and history classes. The goal is for you to be able to build narratives -- fictional or not -- that are consistent, fluid, and linguistically correct, and to be able to think about literature and the act/art of writing. A booklet containing a short bibliography and some source texts will be handed out early in the year, along with a precise descriptions of exams.

UE 403 Civilization (10 ECTS)

US History and Analysis of Historical Documents (Xavier LEMOINE) 4 ECTS

A World Full of Protests and Crises: 20th Century America

The **lectures** (CM) will be dedicated to further our understanding of how the United States became a world leader despite (or thanks to) its own domestic struggles. The period studied will span from the two World Wars to the Watergate Scandal (1970s) focusing on how each Administration (Wilson, Truman, Eisenhower, Kennedy, Johnson, and Nixon) dealt with the major crises of their times: the wars (World Wars, Cold War, Vietnam War) and the economic and social challenges (McCarthyism, the Civil Rights Movement, the Vietnam War, the Counterculture). This syllabus also aims at exploring the main areas (foreign policy, politics, and culture) and concepts (ideology, epistemology, resistance etc.) that define US civilization today while providing a clear sense of the US history timeline.

The **TD** classes will be based on analyzing various documents, primarily from the period understudy, in order to be able to discuss major crises and protests and develop a strong reflection on how history is elaborated through political speeches, private letters, official documents, the press etc. and their interpretations. Methodological work will focus mostly on the French-style essay based on quotations (“dissertation citationnelle”) in order to develop the ability to produce a well-crafted demonstration in written and oral form. Class presentations and discussions will also include training to develop the capacity to produce visual analyses (posters, political cartoons, photo journalism etc.) in the context of historical events.

Bibliography

- GADDIS John Lewis. *The Cold War*. New York: Penguin Books, 2005.
- GREENSTEIN, Fred I. *The Hidden-Hand Presidency: Eisenhower as Leader*. Baltimore and London: The John Hopkins University Press, 1982/1994.

- GRIFFITH, Robert. *The Politics of Fear: Joseph R. McCarthy and the Senate*. 1970, Second edition, Amherst: The University of Massachusetts Press, 1987.
- *Reporting Vietnam, Part One: American Journalism 1959-1969*. New York: The Library of America, 1998.
- *Reporting Civil Rights, Part One: American Journalism 1941-1963*. New York: The Library of America, 2003.

UK Civilization and History (Marie-Elise CHATELAIN) 4 ECTS

The course continues and develops the study of contemporary Britain initiated in L1. The syllabus includes a historical overview examining the major events and periods in the 20th century which have shaped contemporary British society, the historic evolution of the political institutions of the UK, and the history of Ireland.

Plenary lectures, as well as a compendium of texts and visual documents will enable the activities in the TDs: text commentaries and analyses of videos, images, statistical charts, etc.

Syllabus

- From 1900 to the 1930s: Liberal legislation, WW1, economic and social crises
- WW2 and the Labour legislation 1945-1951
- The Swinging Sixties: pop music, fashion, legislation and “the end of Victorianism”
- From the Thatcher years to Blair’s decade: economic and social changes
- David Cameron and coalition government: an assessment
- 2013-2016: The Brexit issue
- The “Irish Question”
- British political institutions and constitutional reform
- Devolution in Scotland, Wales and Northern Ireland and the Scottish referendum

UE 404 Literature (8 ECTS)

French (Christelle GIRARD) 2 ECTS

This course focusses on the issues raised by the of a literary work from the 18th century for the contemporary stage and on providing a better understanding of what is at stake in the reception of each medium, (play and literary work).

Students will be required to develop skills in dramaturgical analysis as well as their cultural literacy, as a follow up to the program of the previous semesters (L1 & L2).

Some excerpts of both book and play as staged will be used in order to work on specific language problems. Students are expected to participate in class and at home and complete exercises and evaluations on the online platform Ecri+.

Syllabus :

Marivaux, *L’Île des esclaves*, 1725, éd. Florence Magnot-Ogilvy, Garnier-Flammarion, 2020.

The play should be read during the summer break and students will be required to complete a reading test during the first class.

Students are also expected to watch the following scenes:

L’Île des esclaves de Marivaux mise en scène par Jacques Vincey, Centre dramatique national de Tours, 2021, <https://www.theatre-contemporain.net/spectacles/L-Ile-des-esclaves-27481/ensavoirplus/idcontent/104851>.

L’Île des esclaves de Marivaux mise en scène par Gerold Schumann, Avignon, 2017, https://www.youtube.com/watch?v=6yC3Uh9Q5j8&ab_channel=Th%C3%A9%C3%A2tre+de+l'Avignon

9e.

L'Île des esclaves de Marivaux mise en scène par Irina Brook, Théâtre de l'Atelier, 2005,

https://www.youtube.com/watch?v=l0wQSGk6fAo&ab_channel=LucieBrossier.

A critical bibliography for theater analysis will be provided during the first class.

American Literature (Celia GALEY) 5 ECTS

This course is devoted to Tennessee Williams's play *A Streetcar Named Desire* (1947) and to Edith Wharton's novel *The House of Mirth* (1905). Both literary works reflect the US society of their time: Wharton offers a scathing satire of the divided New York society of the Gilded Age at the turn of the 20th century, while Williams's play, which takes place in New Orleans, is typical of the « Southern Renaissance » and reflects the transformations of the post-bellum US South at the beginning of the 20th century. The study of these two literary works will contribute to refine the students' understanding of the stakes that are specific to each literary genre and to the US cultural context. Our group sessions and written assignments will be based on the practice of close readings and essay writing, enabling the students to master these fundamental academic skills.

Readings

1. Tennessee Williams, *A Streetcar Named Desire*. Penguin Classic, 2009 [1947].
2. Edith Wharton, *The House of Mirth*. Penguin Classic, 2012 [1905].

NB: Students MUST have read the original texts BEFORE the start of the semester. Watching the movies or reading summaries won't fulfil this basic requirement, as literary analysis focuses on the work as it is written in order to study its specific words and structure (and not merely its storyline).

Please get the indicated editions so that our page numbers match.

Poetry and Romanticism in the 19th century in England and American Echoes (Olivier BROSSARD; Michèle DRAPER; Raphaël RIGAL) 1 ECTS

In the wake of the 1st year "Introduction to poetry" class, this course will focus on British romantic poets (Blake, Wordsworth, Coleridge, Shelley, and Keats), their place and role in troubled times and their considerable influence on English language and world literature. Time allowing, at the end of the semester, we will move on to American literature with two poets who, although they cannot be said to be romantics in the strict sense of the word, have been influenced by romantic ideas and writings: Emily Dickinson and Walt Whitman usher American literature into the 20th century and modernity. Special attention will be paid to the place of subjectivity in romantic poetry and to the definition(s) of lyricism and lyric poetry, a vexed issue in the history of poetry.

The purpose of the class is for students to continue reading verse in English, to deepen their knowledge of English literature and to fathom the extent of the literary and philosophical (but also social and political) changes that Romantic writers and thinkers have brought about. Finally, this course is meant to segue into the 3rd year "Panorama of American poetry" class. 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 romanticism 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.

Bibliography

- Students will be provided with a poetry handout at the start of the semester
- Recommended books :
 - F. Grellet, *A Handbook of Literary Terms*, Hachette, 1996.
 - *Méthodologie / analyse littéraire* Auteur coll., *Figures libres, figures imposées : l'explication de texte en anglais*, Hachette, 1993.

UE 405 Mandatory Electives Courses (3 ECTS) Choose ONE of the following electives:

NB: If too few students register for a given course, it may be withdrawn from the course listing, except for the internships which are individual electives.

Two week Internship in an Organization or a Corporation

Internship to last a minimum of 30 hours in an educational institution or 70 hours in a company or organization, either continuously or discontinuously, with a training agreement between the university and the organization and a report in English at the end based on your activities and conclusions.

Contextual Image Analysis: US TV Series against the Real (Xavier LEMOINE)

The TV series is a fairly recent and growing phenomenon which was sparked by HBO productions including *The Sopranos* (1999-2007). Where does this new genre come from and why is it so popular? What are the main themes and styles which made it possible for this new type of production to help grasp the cultural turns and transformations of the American society? The rise of the TV series as commodities or art objects with subversive or normative meaning questions their real status, characteristics and messages. By focusing on a few of the most significant series, this course will explore the defining traits of this genre. The following series will be studied: *The Wire*, *Mad Men*, *Sense8*. These works can help us analyze questions central to contemporary America but also the recurrent themes that shaped the meaning of the American nation (violence, commodification, globalization, gender, sexuality, race, class etc.) and the way they are represented (production, esthetics, ideologies). A more specific corpus (1 season or episode) will be given at the beginning of the term.

Bibliography

- Akass, Kim, and Janet Mc Cabe, eds. *Quality TV: Contemporary Television and Beyond*. London: IB Tauris, 2007.
- Allen, Robert. Ed. *Channels of Discourse*. 1987.
- Allrath Gaby, Gymnich Marion. (ed.) *The Narrative Strategies in Television Series*. New York: PalgraveMacmillan, 2005.
- Creeber, Glen. *Serial Television: Big Drama on the Small Screen*. British Film Institute Publishing. 2004.
- Curtin Michael, Shattuc Jane. *The American Television Industry*. Basingstroke, UK: Palgrave Macmillan, 2009.
- Edgerton, Gary. *The Essential HBO Reader*. Lexington: University Press of Kentucky, 2008.
- Fiske John, Hartely, John. *Reading Television*.
- Gjelsvik Anne, Schubart, Rikke (Eds.) *Women of Ice and Fire: Gender, Game of Thrones, and Multiple Media Engagements*. Bloomsbury, 2016.
- Holt Jennifer, Perren Alisa, eds. *Media Industries: History, Theory, and Method*. Malden, MA: Wiley-Blackwell, 2009.
- Lavery, David. Ed. *Reading The Sopranos: Hit TV from HBO*. London: Tauris, 2006.
- Martin, Brett. *Difficult Men. Behind the Scenes of a Creative Revolution: from The Sopranos and The Wire to Mad Men and Breaking Bad*. New York: Penguin, 2013.
- Mittell, Jason. *Complex TV: The Poetics of Contemporary Television Storytelling*. New York and London: New York University Press. 2015. (available online)
- Olsson Jan, Lynn Spigel. *Television after TV: Essays on a Medium in Transition*. Durham: Duke University Press, 2004
- Polan, Dana. *The Sopranos*. Durham: Duke University Press, 2009.
- Williams, Linda. *On The Wire*. Durham: Duke University Press, 2014.

Revue électronique/ Online Journal: <http://tvseries.revues.org>

Filmography

The Wire (HBO, 2002-2008). Created by David Simon. 5 Seasons.

Mad Men (AMC, 2007-2015). Created by Matthew Weiner. 7 Seasons

Sense8 (Netflix, 2015-2018). Created by Lana Wachowski, Lilly Wachowski and J. Michael Straczynski. 2 Seasons.

Spanish (FEUERHAKE-) 3 ECTS

This course is for students who already have a basic command of Spanish. Classes will focus on the following language skills: listening and reading, speaking and writing as well as oral interaction. The study materials include: reference grammar textbooks and workbooks, literary texts, press articles, songs, A/V documents and E-learning methods. The course aims to reach the A2/B1 (elementary level) under the CEFR (Common European Framework of Reference for Languages).

Bibliography:

- *Aula Internacional 2*, Jaime Corpas, Eva García y Agustín Garmendia, ed. Difusión, ISBN: 978-84-15640-10-3
- *Espagnol express (Espagne et Amérique latine)*, Lorenzo de los Ríos, Éditions du Dauphin, ISBN: 2-7163-1203-6
- *Exercices d'espagnol*, Maribel Molio, Studyrum, ISBN: 2-84472-940-1
- *¡Ya lo sé! Les mots pour le dire*, André Godet, Ellipses Édition, ISBN: 978-2-7298-7262-5
- *Ejercicios gramaticales de español*, L. Busquets y L. Bonzi, Verbum, ISBN: 84-7962-087-0

German (A Flammensbeck) 3 ECTS

Required level: A2-2. This class aims at working on the various abilities to communicate in German (oral and written comprehension and expression in interaction) thanks to various sources (texts, recordings and videos). The class also includes specific work on German language and vocabulary. Class work will be based on hand outs from the reference book MENSCHEN A2 (Hueber).

Instructions for other languages will be given at the start of term.

Grading System

UE/ REF Apo.	Continuous Assessment	%	Finals (in class)	%	Exam session 1	%	Exam session 2
1LLU3LOA UE 301 Oral English							
1LLE3ILA Elements of General Linguistics	Test in class	50%	Final Test	50%			Exam 1h
1LLE3PHA Phonetics	<ul style="list-style-type: none"> Written test in class 1h30 	50%	Final Test 1h30	50%			Exam 1h30
1LLE3EOA Oral Expression and Comprehension	1 Oral Comprehension Test in Class 1 Oral presentation 15'	25%	Final Test 2h	50%			Exam 1h30
1LLU3LEA UE 302 Written English							
1LLE3GRA Grammar	1 Test in Class	50%	Final Test 1h30	50%			Exam 1h30
1LLE3TVA TRANSLATION (ENG to FR)	1 classroom assessment (ENG to FR)	50%	1 classroom assessment (ENG to FR)	50%			Exam 1h30 (FR to ENG)
1LLE3EEA Written expression	1 take home test (midterm)	50%	Final Test 1 h	50%			Exam 2h
1LLU3CIA UE 303 Civilization							
1LLE3HEA US Civilization and History	1 Oral presentation Assessment of class participation 1 Test in class	20% 30%	Final Test 3h	50%			Exam 3h
1LLE3HRA History of the UK and analysis of historical Documents	1 Test in class Assessment of class participation & attendance	50%	Final Test 3h (Course questions and textual analysis)	50%			Exam 3h (course questions & textual analysis)
1LLU3LIA UE 304 Literature							

1LLE3FRA French	1 textual analysis, 1 in-class test, Ecri+	50%	Final Test dissertation 2h	50%			Exam Dissertation 2h
1LLE3LIA UK & Commonwealth Literature	1 Oral presentation Written text analysis text or essay	30% 20%	Final Test 3h (textual analysis or dissertation)	50%			Exam 3h
1LLU3OPA UE 305 Electives							
1LLU3LCA Literature andCinema	1 or 2 Test(s) in class	50%	Final Test (sequence analysis + essay) 3h	50%			Exam 3h
1LLU3OLA LV2 Spanish	Oral work Written work	20% 20%	Final Test 2h	60%			Exam 1h30
1LLU3OLA LV2 German	Vocabulary Test oral Presentation	25% 25%	Final Test 1h30	50%			Exam 1h30

UE/ Apogées Ref.	Continuous Assessment	%	Finals (in class)	%	Exam session 1	%	Exam session 2
1LLU4LOA UE 401 OralEnglish							
1LLE4ILA Elements ofStructural Linguistics	Test in Class	50 %	Final Test	50%			Exam 1h
1LLE4PHA Phonetics	<ul style="list-style-type: none"> Written test in class 1h30 	50 %	Final Test 1h30	50%			Exam 1h30
1LLE4EOA Oral Expression and Comprehension	1 Oral Comprehension Test in Class 1 Oral presentation	25 % 25 %			Exam 2h	50 %	Exam 1h30
1LLU4LEA UE 402 WrittenEnglish							
1LLE4EEA Grammar	1 Test in class	50 %	Final Test 1h30	50%			Exam 1h30
1LLE4TVA TRANSLATION (FR to ENG)	1 classroom assessment (FR to ENG)	50 %	1 classroom assessment (FR to ENG)	50%			Exam 1h30 (FR to ENG)
1LLE4EEA Writtene xpression	1 take home test (midterm)	50 %			Final Test 2h	50%	Exam 2h

1LLU4CIA UE 403 Civilization							
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1LLE4HRA UK Civilization and History	1 Take home test 1 Oral presentation	50 %			Exam 3h	50 %	Exam 3h
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1LLE4HEA US History and Analysis of Historical Documents	-Oral presentation & class participation -Test in class (1h30)	20 % 30 %			Exam 2h30	50 %	Exam 2h30
1LLU4LIA UE 404 Literature							
1LLE4FRA French	2 in-class tests + Ecrit+	50 %			Exam (ahead of the exam session, after the last class): textual analysis + creative writing.	1h30	Exam 1h30 textual analysis + creative writing.
1LLE4LIA US Literature	1 Test in class 1 Oral presentation & assignments	30 % 20 %			Exam 3h	50 %	Exam 3h
1LLE4LIA Poetry	In-class 3h essay (literary analysis)	50 %			Exam 3h	50 %	Exam 3h
1LLU3OPA UE 405 Electives							
1LLU4OUA Internship	Internship preparation	20 %			Internship & Report	80%	
1LLU4ACA Contextual Image Analysis (TV series)	Oral presentation & class participation	50 %	Final Test 2h	50%			Exam 2h
1LLU4OLA LV2 Spanish	Oral work Written work	20 % 20 %	Final Test 1h30	60%			Exam 1h30
1LLU4OLA LV2 German	Vocabulary Test Oral presentation	25 % 25 %	Final Test 1h30	50%			Exam 1h30

Main terms used in the French grading system

Ce : “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.