

# Department of English Université Paris-Diderot - Paris 7

## Catalogue of Postgraduate Modules

The postgraduate modules offered at the UFR d'Etudes Anglophones correspond to the classes and seminars required for the Master Etudes Anglophones (MA in English and American Studies). This course 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)

Timetables are posted online on the Home page of the UFR's website, in the news section on the right: [www.univ-paris-diderot.fr/EtudesAnglophones](http://www.univ-paris-diderot.fr/EtudesAnglophones)

For international and Erasmus students, registration to postgraduate English classes (inscription pédagogique) must be done in person:

Batiment Olympe de Gouges

8 rue Albert Einstein, 75013 Paris

Early September for the autumn term / early January for the spring term

# M1 S1: M.A. 1<sup>ST</sup> YEAR, AUTUMN SEMESTER

## **4IME08AA AMERICAN LIKE US**

3 ECTS, taught in English

“DEMOCRATIC VISTAS” IN NINETEENTH-CENTURY AMERICAN LITERATURE

Insofar as representation – the “non-figured” people, the common, the multitude - is a key aporia within democracy, the democratic entertains a strange relationship with literature as form. In the nineteenth century, American literature was the site of an uneasy relationship with the very idea of the democratic: as both horizon and nemesis, the democratic questioned its forms and standards, its subordination to grammar and syntax, the way it built meaning out of difference and distinction. Throughout these six classes, we will try to understand what is at stake with such literary democratic experiments starting from different genres (essay, novel, poetry...) and a variety of aesthetic and political positions. How may we understand attempts to invent a language, a grammar or pronunciation of the democratic, or the voices or the murmur of the masses? And how might we examine representations of the democratic body, the specter, or even the stubborn materiality that proudly resisted standardization? At a time when the country went off in search of "representative men" (Emerson), could literature give way to singularity or did it participate in the construction of a national generality? Through a selection of texts prepared in advance (for example: Noah Webster, Charles Brockden Brown, Walt Whitman, Herman Melville, Emily Dickinson, Harriet Jacobs or Henry James), we will explore how the democratic was being invented within the text and in tongue through permanent dissensus.

Coordinators: Marie-Jeanne ROSSIGNOL, [rossignol@univ-paris-diderot.fr](mailto:rossignol@univ-paris-diderot.fr) & Cécile ROUDEAU, [cecile.roudeau@gmail.com](mailto:cecile.roudeau@gmail.com)

## **4IME07AA REVOLUTIONS / EVOLUTIONS**

3 ECTS, taught in English

This introductory seminar aims to provide the basics for further training in British studies. Twelve lectures alternate the perspectives of literature and civilization, from the Renaissance through 1914, in order to describe new forms of social life and thought, and the evolution of literary form and practice. These forms are in turn related to the construction of a national identity, to scientific, industrial and political modernity, and to Britain's influence over the world. The class as a whole attempts to find an answer to a riddling question: how did a rather minor country of medieval Europe turn into the United Kingdom of the early 20th century?

Coordinators: Stéphanie PREVOST, [stephanie.prevost@univ-paris-diderot.fr](mailto:stephanie.prevost@univ-paris-diderot.fr) & Daniel JEAN, [dan.jean@wanadoo.fr](mailto:dan.jean@wanadoo.fr)

## **4IME09AA LANGUAGE AND ITS INTERFACES**

3 ECTS, taught in English

The course will initially consider language from an evolutionary and acquisitional perspective. We will then consider the interaction of language and grammar, comparing perspectives such as those of Wittgenstein and Bakhtin with a Chomskyan perspective. We will consider how emotional cognition can be modelled. The final part of the course deals with two interfaces of language with ‘artistic domains’: how to use semantic and pragmatic tools to analyse the theatrical experience and musical meaning. This course will consider language from a number of distinct viewpoints: evolutionary, ontogenetic, language and theatre, language and humour, and the relation between music and language. We will discuss the nature of a cognitive framework that can encompass these perspectives.

Selected References

Aniruddh D. Patel 2008 Music, Language, and the Brain, Oxford University Press, Oxford.  
Hurley et al 2011 Inside Jokes, MIT Press

Coordinator: Jonathan GINZBURG, [yonatan.ginzburg@univ-paris-diderot.fr](mailto:yonatan.ginzburg@univ-paris-diderot.fr)

### **41ME06AA ANGLOPHONE ARTS AND CULTURES**

3 ECTS, taught in English

#### **WAYS OF SEEING**

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 and ordinary 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”, has 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, 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.

Select bibliography:

- John Berger, *Ways of Seeing* (1976): mandatory reading
- 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)
- 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*, Londres: Thames & Hudson (1996)
- Susan Sontag, *On Photography* (1976) ; *Regarding the Pain of Others* (2003)

Evaluation: no final exam; homework: a reading report on one of the books in the bibliography or any book of related interest; regular attendance is mandatory and will be controlled.

Coordinator: Frédéric Ogee ([frederic.ogee@univ-paris-diderot.fr](mailto:frederic.ogee@univ-paris-diderot.fr))

### **41ME12AA HISTORY AND HISTORIOGRAPHY OF NORTH AMERICA**

4 ECTS, taught in English

This seminar addresses several important ongoing debates in the History of the United States. During the first six weeks, Mark Meigs will examine the invention of the institution of segregation in the context of the Gilded Age; the media and World War One, and finally cultural changes visible in the 1920s and the reactions they brought about. The second six weeks, under the charge of François de Chantal will address more contemporary political US History from the New Deal of President Franklin Roosevelt, through the Great Society of President Lyndon Johnson and finally the return of conservatism under President Ronald Reagan. In these six weeks the course will follow the arc of reaction and resilience to the social programs of the two great decades of reform: the 1930s and the 1960s. François de Chantal will also discuss the irony of conservative rhetoric that consistently attacks “Big Government” while not hesitating to use the power of the Federal State to put forward a conservative program.

The course will be organized in the following fashion: a session in which primary documents on a theme are presented and discussed will be followed by a session in which conflicting historiographic interpretations of that theme are discussed. The documents and articles and chapters expressing these various arguments will be available on DIDEL when courses commence.

Grades will be given according to “contrôle continu.” At the end of each six week period of the seminar, each student must hand in a paper of 5 to 8 pages discussing two opposing points of view from the themes under discussion using sources not studied in class.

Students should be conversant with the periods under discussion and it is strongly suggested that they acquaint themselves with a manual of American History, for example: John M. Blum, et al, *The National Experience*, in two volumes (Andover, NH : Cengage Learning, 8ème éd. 1994) Or John Murrin, Paul Johnson et al, *Liberty Equality, Power : a History of the American People* (Wadsworth, 2006).

Coordinators: Mark MEIGS, [meigs@univ-paris-diderot.fr](mailto:meigs@univ-paris-diderot.fr) - François de Chantal, [fdechantal@univ-paris-diderot.fr](mailto:fdechantal@univ-paris-diderot.fr)

### **41ME13AA THEORIES OF CIVILIZATION**

4 ECTS, taught in English

HISTORY OF IMMIGRATION AND THEORIES OF ETHNICITY IN THE UNITED STATES

19th and 20th century history of immigration and study of the main characteristics of contemporary immigration to the US. The methodology seminar will include the study of such themes as assimilation, ethnicity, gender, labor migrations, transnationalism, through the writing of major historians. It will also focus on current debates about immigration today: legal and illegal immigration, immigration policies and security controls as formulated by the federal government and local administrations.

Coordinator: Bénédicte DESCHAMPS, [benedicte.deschamps@univ-paris-diderot.fr](mailto:benedicte.deschamps@univ-paris-diderot.fr)

### **41ME14AA HISTORY AND HISTORIOGRAPHY OF GREAT BRITAIN**

4 ECTS, taught in English and French

SUFFRAGE AND CITIZENSHIP: CLASS, SEX AND PROPERTY IN BRITAIN 1832-1928

When the Great reform Act (1832) was passed, parliament was ‘reformed’; it confirmed that the English democracy was still property-based even if ‘property’ meant wealth rather than formerly exclusively land-ownership. The law also spelt it out that men only could be political actors. Whereas a few males possessed the vote, and so were citizens, various other groups (the majority of the adult population) campaigned for their voting rights. Since class and/or sex identity defined political exclusion, the non-enfranchised developed arguments on the lines of their partial citizenship, partial because they were deprived of the franchise. They thus claimed full citizenship in which differences of sex and class should be integrated. All adult males over 21 gained the vote in 1918, all adult females over 21 in 1928.

Bibliography:

Asa Briggs, *The Age of Improvement 1783-1867*, London: Longman, 1979.

David Cannadine, *Class in Britain*, Yale University Press, 1998.

Stephen J. Lee, *Aspects of British Political History 1815-1914*, London: Routledge, 1996.

Ruth Lister, *Citizenship, Feminist Perspectives*, New York University Press, 2nd ed. 2003.

Susie Steinbach, “Women in England 1760-1914”, *A Social History*, London: Weidenfeld & Nicolson, 2004.

Assessment: a commentary in the English language of a primary source

Coordinator: Myriam BOUSSAHBA-BRAVARD, [myriam.boussahba-bravard@univ-paris-diderot.fr](mailto:myriam.boussahba-bravard@univ-paris-diderot.fr)

## **4IME15AA HOW TO PLAN AND WRITE A RESEARCH THESIS IN CIVILIZATION/HISTORICAL STUDIES**

4 ECTS, taught in English

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: Stéphanie PRÉVOST, [stephprevostsp@gmail.com](mailto:stephprevostsp@gmail.com)

## **4IME16AA TEXTS AND CONTEXTS 1**

4 ECTS, taught in English

LITERATURE, REVOLUTION, TERROR

Literature has often been revolutionary in its own fashion, both aesthetically and historically, thus calling for a perpetual renewal of its forms through a continuous series of ruptures and discontinuities. It also confronted political revolutions taking place in the public sphere, with their arrays of hopes, fears and terrors, representing them in its own distinctive way. Looking at this nexus of relations means looking at the links between political and literary revolutions, between revolution and reaction (in the aesthetic and political senses of the word), and more generally between literature and its surrounding worlds, for text and context call out to one another as much as they repel each other.

The period going from the end of the 18th century to the middle of the 19th century offers a vantage point from which to explore these interactions. A few years apart, two founding revolutions took place, in America and in France (the latter leading to the Reign of Terror), influencing each other under England's bewildered eyes. English Romanticism can be seen as one response to this twofold disruption of the old world order and American Romanticism as another – two literary consequences of a major Transatlantic political disturbance.

This course will focus on the way these literary "moments" came into being, responding to current events – both traumatic and fertilizing –, but also echoing one another. Looking at English and American "Romantic" literature together, thinking about Transatlantic debts and legacies, we want to try and understand how Romantic texts in England and in the United States – poems, novels, essays – develop a singular relationship to shared history.

A selection of texts and a bibliography will be handed out during the first session. By way of preparation, students may look at the following studies:

Laurent Jenny. *La Terre et les signes*, Paris, Gallimard, 1983

———. *Je suis la révolution*, Paris, Belin, 2008

Jean Starobinski. *1789. Les Emblèmes de la raison*. Paris, Gallimard, 2006

Coordinators: Thomas CONSTANTINESCO, [thomas.constantinesco@gmail.com](mailto:thomas.constantinesco@gmail.com) and Jean-Marie FOURNIER, [jean-marie.fournier@univ-paris-diderot.fr](mailto:jean-marie.fournier@univ-paris-diderot.fr)

## **4IME17AA GENRES AND FORMS 1**

4 ECTS, taught in English

WORD PLAYING, ROLE PLAYING: EARLY MODERN LITERARY TRADITIONS

'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 distancing applicable to all periods (metatheatricality, mise-en-abyme, diverse forms of 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 which offer a particularly rich set of games of illusion, *A Midsummer Night's Dream* and *Richard II*, both composed in 1594 but belonging to two different genres, Elizabethan comedy and historical tragedy, with many allusions and connections paradoxically linking them together. The study will be completed by that of a selection of poems (photocopies to be distributed at the beginning of the semester) following the same aesthetic options. Evaluation will be based on textual commentaries and oral presentations. English will be the language for both the class and the exercises.

Editions used :

-William Shakespeare, *A Midsummer Night's Dream*, ed. Peter Holland, 'Oxford World's Classics' (Oxford : Oxford University Press, 1994 ; 2008).

-William Shakespeare, *Richard II*, ed. Charles Forker, 'The Arden Shakespeare' (London : Thomson Learning, 2002).

Coordinator: Ladan NIAYESH, [niayesh@univ-paris-diderot.fr](mailto:niayesh@univ-paris-diderot.fr)

### **41ME18AA THEORIES OF LITERATURE 1**

4 ECTS, taught in English

LITERARY THEORY (AND FILM COMMENTARY)

The first four lessons will be devoted to the poetics of fiction (narratives at large, not only novels and short stories but also film scripts)

- 1) Frames: voice and focalization: narrative vs discourse (questions of utterance)
- 2) Editing: Cutting up sequences and elaborating a tempo
- 3) Figures of speech and "images»: Imagining (picturing forth) a text, reading and decyphering pictures. The interplay between picture and text in both media.
- 4) Narrative vs description; telling / showing
- 5) DST et 6) correction of the written exam ( DST)

In a second stage, we shall deal with the following topics by way of initiation to critical theory:

7) Ideology in novels (and film adaptations): dialogism Mikhail Bahktine, New Historicism, Marxism and Literature (Georg Lukacs, Terry Eagleton, Fredric Jameson), the sociology of the literary field ( Pierre Goldmann, Pierre Zima, Pierre Bourdieu, Jacques Dubois, Bernard Lahire) etc...

8) The Imaginary : The logic sub-text of Myths by Claude Levi Strauss et Jean-Pierre Vernant, Mythopoetics (Gilbert Durand), psychoanalysis and literature (Jacques Lacan, André Green) and their critique (Gilles Deleuze) etc...

9) The Autonomy of the Fine Arts and their self-reflexiveness : "mise en abyme" foregrounding the author and the reader or the speactator in texts and films ( Gérard Genette, Jacques Dällenbach, Jean-Marie Schaeffer, Stanley Fish, Wolfgang Iser, Michel Charles, etc ...)

10) Gender studies and Gender trouble (de Gubar-Gilbert à Judith Butler)

11) Unsettling the canon from the margins: Postcolonial studies and cultural studies (Edward Said, Homi Bahbha, Spivak, etc ...)

12) Analytical philosophy of language and semiotics (depuis C.S Peirce) : Greimas, Umberto Eco, etc...

Each lesson will begin with a theoretic synthesis, followed by the close-reading analysis of excerpts .In addition to the compulsory written works for the two exams, you will be requested to present orally or in a written essay a commentary on a work or a film in connection with the themes of the last six lessons.

Coordinator: Michel IMBERT, [michel.imbert@univ-paris-diderot.fr](mailto:michel.imbert@univ-paris-diderot.fr)

### **41ME19AA HOW TO PLAN AND WRITE A RESEARCH THESIS IN LITERATURE**

4 ECTS, taught in English



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: Daniel JEAN, [dan.jean@wanadoo.fr](mailto:dan.jean@wanadoo.fr)

### **4IME20AA METHODS IN ENGLISH LINGUISTICS**

4 ECTS, taught in English

Coordinators: Nicolas BALLIER, [nicolas.ballier@univ-paris-diderot.fr](mailto:nicolas.ballier@univ-paris-diderot.fr) and Loic LIEGOIS

### **4IME21AA PANORAMA OF ENGLISH LINGUISTICS**

4 ECTS, taught in English

Coordinators: Nicolas BALLIER, [nicolas.ballier@univ-paris-diderot.fr](mailto:nicolas.ballier@univ-paris-diderot.fr), Anne JUGNET, [anne.jugnet@univ-paris-diderot.fr](mailto:anne.jugnet@univ-paris-diderot.fr), Gérard MELIS, [gmelis@orange.fr](mailto:gmelis@orange.fr)

### **4IME10AA INTRODUCTION TO RESEARCH ON VISUAL ARTS 1**

4 ECTS, taught in English

APPROACHING, LOCATING AND STUDYING STILL IMAGES

This seminar is an introduction to the study of still images - painting, photography, installation art - from the 1850s to the present. It will look at various issues of intertextuality and intermediality, such as the relationship between text and image, quotation, appropriation, parody, the notion of a "total art" mixing several media, etc.

The seminar will explore a broad corpus of British and American art, ranging from the narrative paintings of the Pre-Raphaelites to the the political statements of Feminist artists or the photographs of Barbara Kruger, via 1960s happenings and land art.

Coordinator: Catherine MARCANGELI, [marcange@univ-paris-diderot.fr](mailto:marcange@univ-paris-diderot.fr)

### **4IME11AA INTRODUCTION TO RESEARCH ON VISUAL ARTS 2**

4 ECTS, taught in English

MOVING IMAGES

This introduction to the study of visual arts will focus on moving images. Film, television, video and installation works will be considered in relation to their 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 will offer a survey of research methods and theoretical approaches, and look at general issues of representation (class, gender, race) as well as questions of genre and hybridity, transmediality, citation, appropriation and parody. A diverse corpus of 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.

Select Bibliography:

Leo Braudy and Marshall Cohen, eds. *Film Theory and Criticism*. 7th ed. New York: Oxford University Press, 2009.

Anthony Easthope, ed. *Contemporary Film Theory*. New York: Longman, 1993.

Tania Leighton, *Art and the Moving Image: A critical Reader*, Londres: Tate, 2008.

Paul Marris and Caroline Bassett, *Media Studies: A Reader*, 2009.

Coordinator: Martine BEUGNET, [martine.beugnet@univ-paris-diderot.fr](mailto:martine.beugnet@univ-paris-diderot.fr)

### **4IME24AA POLITICAL AND SOCIAL HISTORY OF THE UNITED STATES 1**

5 ECTS, taught in English

SOCIAL MOVEMENTS IN CONTEMPORARY AMERICAN POLITICS

In his celebrated *Democracy in America* (1835), Alexis de Tocqueville famously wrote that civil associations were the basis for a vibrant democratic life. Nowadays, American politics is characterized by an unusual level of institutional openness toward lobbies and social movements, which could be seen as a confirmation of the French philosopher's insight. However, this openness can be used for better or worse. Financial scandals and private money in elections have marked the past decade; besides, the trust Americans have toward their political institutions and decision-makers is at an all-time low. Wealthy and well-staffed lobbies enjoy privileged access to elected officials, which accounts for deep public suspicion. It is such that it nurtures the rise of other "grassroots" movements, from the conservative Tea Party to progressive Black Lives Matter. This seminar will start with a theoretical questioning of a "democracy of lobbies" such as the U.S. and will then emphasize a series of contemporary case-studies. From the National Rifle Association (NRA) to AIPAC (American Israeli Political Action Committee), including NOW (National Organization for Women), the NAACP (National Association for the Advancement of Colored People), the Tea Party Movement and Black Lives Matter, are social movements and lobbies a sign of a healthy democratic life or a symptom of representative crisis?

Reference textbooks:

Jeff & Jasper Goodwin, M. James, dir., *The Social Movement Reader*, Londres, Blackwell, 2nd ed. 2009.

James Q. Wilson, John J. Dilulio, Meena Bose, *American Government: Institutions & Policies*, Learning Custom Publishing, 13th ed. 2012.

Additional texts and a list of websites will be given at the start of the semester.

Assessment: students will have two grades, the average of which will be their final grade. All students will take the final written exam during the last class (2 hours – essay). In addition, all students will have a choice between another written assignment (book analysis format) to be handed on Friday December 16th 2016 at the latest OR an oral presentation in-class (20 mins, in English).

Coordinator: François de CHANTAL, [fdechantal@univ-paris-diderot.fr](mailto:fdechantal@univ-paris-diderot.fr)

## **41ME25AA POLITICAL AND SOCIAL HISTORY OF THE UNITED KINGDOM**

### **I**

5 ECTS, taught in English

#### **THE BRITISH PRESS**

This seminar will explore the history of the British press from multiple perspectives. We will begin with the introduction of printing into England in the late fifteenth century and consider how the state and the guild variously sought to regulate the production and distribution of print. We will then trace the development of the press through the seventeenth, eighteenth, and nineteenth centuries, considering how political, cultural, and technological factors influenced the kinds of works that were produced and the way people read and understood them. Drawing on works by historians and primary sources from the period, we will explore such topics as the end of censorship, the creation of copyright, the rise of literacy, and the development of new forms of publication, including pamphlets, novels, newspapers, engravings, and illustrated periodicals. We will discuss the political and economic contexts in which writers and publishers worked as well as the social and cultural practices that shaped people's experiences with the printed word. As we trace the development of the press, we will also consider how digital surrogates and computer interfaces change the way we understand printed sources from the past, creating new challenges and new research opportunities.

Preliminary bibliography:

John Feather, *A History of British Publishing* (London: Routledge, 1996).

David Finkelstein and Alistair McCleery, *The Book History Reader* (London: Routledge, 2006).

James Mussel, *The Nineteenth-Century Press in the Digital Age* (London: Palgrave Macmillan, 2012).

C. John Sommerville, *The News Revolution in England: Cultural Dynamics of Daily Information* (New York: Oxford University Press, 1996)



Coordinator: Will Slauter, [wslauter@univ-paris-diderot.fr](mailto:wslauter@univ-paris-diderot.fr)

### **4IME26AA AMERICAN LITERATURE 1**

5 ECTS, taught in English

#### READING NINETEENTH-CENTURY US LITERATURE TODAY

Nineteenth-century America may seem foreign to us; it is becoming increasingly more distant, or rather we are continuously moving away from it. And yet, in many ways, it has never been so near. Witness, for example, the film adaptations, references to the Gilded Age, and the more or less clandestine rewrites of its great novels. This seminar will reconsider the literature of the nineteenth century from the position of our present, and interrogate what we still find fascinating, annoying, or even tedious about the literature of this period. Why is it that our interest is still piqued when we read the tales of Hawthorne or Melville, Wharton's and James' novels, stories by Twain or Whitman's poetry ? The political and aesthetic questions they posed make these works of nineteenth-century American literature an untimely witness. The challenge will be to see how these texts formally as well as thematically have the audacity to blur the lines and unsettle categories we take for granted. This seminar is therefore intended for those who wish to specialize in American literature—they will find a course on nineteenth-century literature that will feed their future research—but also for the curious and the skeptics, for whom the nineteenth century still seems a dusty and distant background. Students will find the opportunity to delve into these texts and discuss their relevance here and now. Grades will be based on written and/or oral presentations.

Coordinator: Cécile ROUDEAU, [cecile.roudeau@gmail.com](mailto:cecile.roudeau@gmail.com)

### **4IME27AA BRITISH LITERATURE 1**

5 ECTS, taught in English

#### PARODY AND GENRE IN THE BRITISH ENLIGHTENMENT

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.

Syllabus books :

- John Gay, *The Beggar's Opera*, Penguin Books, Reprint edition, 2003
- Jane Austen, *Northanger Abbey*, Penguin Books, new edition 2003, with an introduction by Claudia Johnson.

Select bibliography :

- Johnson, Claudia, *Jane Austen: Women, Politics and the Novel*, Chicago, The University of Chicago Press, repr. 1990.
- Zwicker, Steven N. (ed.), *The Cambridge Companion to English Literature, 1650-1740*, Cambridge, Cambridge University Press, 1998.
- Porter, Roy, *English Society in the Eighteenth Century* (Penguin, 1982)
- *The Cambridge Companion to Jane Austen*, Cambridge University Press, 1998.
- Hutcheon, Linda, *A Theory of Parody*, Champaign (Ill.), University of Illinois Press, 2000.
- Rose, Margaret, *Parody: Ancient, Modern and Post-modern*, Cambridge University Press, 1993.

Coordinator: Frédéric Ogee ([frederic.ogee@univ-paris-diderot.fr](mailto:frederic.ogee@univ-paris-diderot.fr))

### **4IME29AA LANGUAGES IN CONTRAST**

5 ECTS, taught in English

This course will focus on English-French contrastive analysis. We will bring to light the combination of similarities and differences that underlies cross-linguistic comparison, drawing upon both linguistic typology and contrastive linguistics. This comparison will be based on different textual genres that will also be compared. Three fields will be investigated, namely modality, conditionals and questions.

References

Béguelin, M.-J. & G. Corminboeuf 2005. De la question à l'hypothèse: étude d'un phénomène de coalescence. In C. Rossari et al. (éds), *Les États de la question*, actes du Colloque de Fribourg, mai 2003. Québec, Editions Nota Bene, 67-89.

Celle, A. 2006. *Temps et modalité : l'anglais, le français et l'allemand en contraste*. Bern : Peter Lang.

Fløttum, K., Dahl, T. et Kinn, T. 2006. *Academic Voices Across Languages and Disciplines*. Amsterdam / Philadelphia, John Benjamins.

Charolles, M. 2003. De la topicalité des adverbiaux détachés en tête de phrase. In M. Charolles & S. Prévost (éds), *Adverbiaux et topiques*. Louvain la Neuve, Travaux de Linguistique, 47, 11-51.

Chuquet, J. 1994. Forme interrogative et hypothèse en anglais contemporain. In : P. Boucher & J.-M. Fournier (éds), *Interrogation, des marques aux actes*, Travaux du CERLICO 7-8. Presses Universitaires de Rennes, 213-236.

Haiman, J. 1986. Constraints on the form and meaning of the protasis. In: E. Closs Traugott, A. ter Meulen, J. Snitzer Reilly & Ch. A. Ferguson (éds), *On Conditionals*. Cambridge, Cambridge University Press, 215-227.

Lazard, G. 2001. La nature des invariants interlangues in LINX 45, *Invariants et variables dans les langues*, Etudes typologiques, 9-17.

Palmer, F. 1986. *Mood and Modality*. Cambridge: Cambridge University Press.

Coordinator: Agnès CELLE, [agnes.celle@univ-paris-diderot.fr](mailto:agnes.celle@univ-paris-diderot.fr)

### **4IME30AA PSYCHOLINGUISTICS AND SECOND LANGUAGE ACQUISITION**

5 ECTS, taught in English

This seminar explores the general processes of comprehension, production and storing at work in one's mother tongue and in the acquisition of a second or foreign language. It presents past and current theories on bilingualism and new developments in the field of multilingualism. It also discusses the evolution of the concepts of interlanguage, transfer and error analysis and the use of implicit and explicit procedures in second language acquisition and learning. We will analyze samples of English native and non-native language production(s) in terms of fluency, accuracy and complexity. A detailed bibliography will be available on the MOODLE platform.

General references

Field, John, *Psycholinguistics, The Key Concepts*, Routledge, 2003, London.

Doughty, Catherine & Long, Michael, *The Handbook of Second Language Acquisition*, Blackwell, 2003.

Ellis, Rod & Barkhuizen, Gary, *Analysing Learner Language*, O.U.P. 2005.

Coordinator: Pascale GOUTERAUX, [pascale.gouteraux@univ-paris-diderot.fr](mailto:pascale.gouteraux@univ-paris-diderot.fr)

### **4IME28AA STUDYING FILMS, STUDYING TEXTS: ISSUES OF ADAPTATION**

5 ECTS, taught in English

This course offers a methodological approach to film adaptation in a broad sense. After refreshing the students' knowledge in film analysis, we will consider the different ways to approach a film adaptation, in the light of the recent books on the question. This course will focus on the different tools and techniques that we need to study all sorts of adaptations, and will thus be useful to students who do research on the text-image relationships, as well as to those who consider becoming teachers.

We will combine two types of approach:

-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. We will work on the notions of genre and format (fiction, non-fiction, novel, theatre, short story, comic book), on narrative construction and characterization, on narration, point of view and style.

-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).

Each session will be devoted, on the one hand, to theory applied to specific examples of adaptation (brief oral presentations), and on the other, to a comprehensive study of Jane Austen's *Pride and Prejudice* and Joseph Conrad's *Heart of Darkness* – and their film adaptations, which the students will be required to read/see in priority. Students will be asked to make an adaptation of their own (details to be specified in class) by the end of the semester.

Bibliography / Filmography:

- AUSTEN, Jane. *Pride and Prejudice* (1813)

- *Pride and Prejudice* (Robert Z. Leonard, 1940)
- *Pride and Prejudice* (Simon Langton, 1995). BBC. TV.
- *Bridget Jones's Diary* (Sharon Maguire, 2001).
- *Bride and Prejudice* (Gurinder Chadha, 2004).
- *Pride & Prejudice* (Joe Wright, 2005). ITV.
- *Becoming Jane* (Julian Jarrold, 2007)
- *The Jane Austen Book Club* (Robin Swicord, 2007)
- *Lost in Austen* (Dan Zeff, 2008)

- CONRAD, Joseph. *Heart of Darkness* (1899)

- *Apocalypse Now* (Francis Ford Coppola, 1979)

MC FARLANE, Brian. "Reading Film and Literature", in CARTMELL, Deborah and Imelda WHELEHAN, eds. *The Cambridge Companion to Literature on Screen*. Cambridge: Cambridge University Press, 2006, pp. 15-28.

STAM, Robert, and Alessandra RAENGO, eds. *A Companion to Literature and Film*. Oxford: Blackwell, 2004.

Coordinator: Clémence FOLLEA

### **41ME02AA PUBLIC SPEAKING IN ACADEMIA**

1 ECTS, taught in English

This course helps students to analyze, argue and convey information orally. It will provide students with simple and powerful tools taken from cognitive psychology (Medina, 2011) 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 new presentation tools such as Prezi. They will also learn from effective presentations (TED talks, etc.) to develop their ability to stimulate their audience and present thought-provocative topics.

Coordinator: Sophie Vasset, [sophie.vasset@univ-paris-diderot.fr](mailto:sophie.vasset@univ-paris-diderot.fr)

### **41ME03AA ORAL ENGLISH**

1 ECTS, taught in English

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).

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@univ-paris-diderot.fr](mailto:trevian@univ-paris-diderot.fr)

## M1 S2: M.A. 1<sup>st</sup> YEAR, SPRING SEMESTER

### **41NE08AA POLITICAL AND SOCIAL HISTORY OF THE UNITED STATES 2**

5 ECTS, taught in English

THE ROAD TO MEMPHIS: MARTIN LUTHER KING AND THE LOST PROMISE OF THE “LONG CIVIL RIGHTS MOVEMENT,” 1932-1968.

In the last decade, historians have profoundly reshaped our understanding of the civil rights movement. Arguing that the traditional emphasis on the years 1954-1968 has concealed the true roots and political intents of the movement, they have offered a more inclusive account that starts with the radical ferment of the 1930s and involves a broader cast of activists, particularly on the American left. In this new rendition of the American struggle for equality, the civil rights movement was not simply a battle to break down the Jim Crow system and the separate but equal doctrine. It was a much broader movement –in the South and in the North as well— that focused simultaneously on issues of race, class, and poverty. The new work on Martin Luther King is illustrative of this new trend, for it shows that the social and economic dimension of his ideas, and political activism were simply erased from collective memory after his death in 1968. His influence has been reevaluated as well, with historians arguing that the civil rights movement should not be celebrated as an unmitigated triumph --in many ways, its radical promise of economic justice was lost.

This seminar is designed to offer students an overview of this new account. Every week, we will look at primary and secondary sources. Students are required to attend all class meetings and arrive for class on time having completed the required reading assignments and prepared for discussion.

Student assessment:

- Class participation 30%
- Oral presentation 30%
- Final paper: 40%

Good Reading:

Jacqueline Hall, “The Long Civil Rights Movement and the Political Uses of the Past”, *Journal of American History*, vol. 91, March 2005, 1233-63.

Michael Honey, *Going Down Jericho Road: The Memphis Strike, MLK’s Last Campaign*, New York: Norton, 2007.

Thomas J. Sugrue, *Sweet Land of Liberty: The Forgotten Struggle for Civil Rights in the North*, New York: Random House, 2008.

A bibliography will be handed out during the first session of the seminar.

Coordinator: Jean-Chrstian Vinel, [jeanchristianvinel@free.fr](mailto:jeanchristianvinel@free.fr)

### **41NE09AA POLITICAL AND SOCIAL HISTORY OF THE UNITED KINGDOM**

**2**

5 ECTS, taught in English

AT HOME WITH MATERIAL CULTURE: A CULTURAL AND SOCIAL HISTORY OF THE HOUSE IN EIGHTEENTH-CENTURY BRITAIN

By looking at the domestic interior and its material culture (furniture, dress, decorative and everyday objects) the historian can interrogate the social and cultural transformations of Britain in the course of the century. The 18th century witnessed important social and economic changes that turned Britain into a modern country. The domestic interior is at the heart of these transformations. Its actors and props allow us to explore notions such as comfort, the private/public divide, consumption, luxury, gender and thus allow the historian to revisit some of the key historical questions while raising challenging methodological questions. A handout comprised of text extracts of both primary and secondary sources will be given at the beginning of the term. The classes will take the form of workshops where the issues raised by the text extracts will be discussed.

This seminar can only be chosen by « assidus » students.



Recommended Reading: Amanda Vickery, *Behind Closed Doors: at home in Georgian England*. (YUP, 2009).

Coordinator: Ariane FENNETAUX, [ariane.fennetaux@univ-paris-diderot.fr](mailto:ariane.fennetaux@univ-paris-diderot.fr)

### **41NE10AA FOREIGN POLICY OF THE BRITISH WORLD**

5 ECTS, taught in English

Taught in English

BRITISH DIPLOMACY & WORLD POWER IN THE MIDDLE EAST (1854-1923)

This course will look into the infrastructure of British diplomacy in the Middle East, especially the Ottoman Empire, from Britain's entry into the Crimean war (in 1854) to the dismemberment of that empire in 1923, to ascertain its role, in particular in what is called the Eastern Question. Britain's Eastern policy in those years is traditionally interpreted as an indissociable part and parcel of European diplomacy, especially through the Concert of Europe. While this is undeniable, this diplomatic lens has overshadowed a more national reading of the relationship between the Middle East – which will have to be defined – and Britain. And yet, British Eastern policy cannot be properly understood strictly without that national frame and those national actors, in particular British diplomatic staff in those areas. The fabric of British diplomacy and British power politics will be deconstructed with reference to International Relations theories, which will be the object of the early sessions of this module. With the constructivist approach in mind, which emphasize the social constructed nature of international relations, a number of questions will be asked: How much of Britain's Eastern policy in those years is attributable to British diplomats in the Ottoman Empire and neighbouring areas (especially Russia)? What influence did they have on British governments? What was their official role? What about their leeway? What other actors could they rely on, be they private or not? The practice of diplomacy underwent major changes in the late nineteenth century, which will have to be taken into account to try and provide answers to these questions and comprehend the role of these actors in a bigger picture. The course will review the functioning of the British diplomatic service, its articulation with the Foreign Office and relationships with British governments on the one hand, while exposing the complex networks ambassadors in the East operated in, whether British (private companies' actors, relief workers, missionaries) or not (other European ambassadors and local actors), on the other hand to try and see how ambassadors could at times articulate their own political agenda, which often oscillated between Realpolitik and liberal internationalism. One final needs to be raised: how could an ambassador whose political stance on Eastern affairs differed from that of the British government still have a say in the conduct of British policy? A selection of primary sources from the various actors aforementioned will be studied to shed light on these questions, with secondary literature on IR theories, British diplomacy and the Eastern Question close at hand.

Suggested reading (selected bibliography):

\* Berridge, G.R., *British Diplomacy in Turkey: 1583 to the Present; a Study in the Evolution of the resident embassy*, Leiden: Martinus Nijhoff, 2009.

\* Peter Cain, *Empire and Imperialism: The Debate of the 1870s*, South Bend, Indiana: St Augustine's Press, 1999.

\* Dockdrill, Michael L. & Brian J.C. McKercher, *Diplomacy and World Power: Studies in British Foreign Policy, 1890-1951*, Cambridge: Cup, (1996) 2002.

\* Alexander L. Macfie, *The Eastern Question, 1774-1923*, Harlow: Longman, (1989) 1996.

Assignment: research paper

Coordinator: Stéphanie PREVOST – OdG 837 – [stephanie.prevost@univ-paris-diderot.fr](mailto:stephanie.prevost@univ-paris-diderot.fr)

## **4INE11AA ATLANTIC TO GLOBAL HISTORY, IN NORTH AMERICA AND FRANCE, THE 17TH – 21ST CENTURIES**

5 ECTS, taught in English

This seminar focuses on the historiographical and methodological debates over what historians have called Atlantic history and which is increasingly understood as an aspect of global history. The debate over “what is Atlantic history,” and whether there existed an Atlantic political or economic “system,” has been a vibrant one for the last half century. One of the larger themes of our seminars will be to study and critique Atlantic history. What are its principal contributions to our understanding of the past? What are its limits? What are the major challenges in applying an international perspective to national histories? Why has there been a long-standing hesitancy among some historians to adapt its methods, while others have embraced it fully? Does global history transform our understanding of historical narratives?

Among the topics we will study: the American Indians and Empires, the relationship of New France to New England and New Spain, the mutual impact of the American and French Revolutions, and the place of the Caribbean in the larger network of Atlantic imperial rivalries.

Recommended Readings:

Atlantic History A Critical Appraisal. Jack P. Greene and Philip D. Morgan, editors (Oxford: Oxford University Press, 2008)

Dubois, Laurent, Avengers of the New World: The Story of the Haitian Revolution, Cambridge, Harvard University Press, 2004. (Traduit, Les Vengeurs du Nouveau Monde: Histoire de la révolution haïtienne, Rennes, Les perseides, 2005).

Havard Gilles et Cécile Vidal, Histoire de l'Amérique française. Paris : Flammarion, coll. « Champs », Paris, 2e éd. 2006

White, Richard, The Middle Ground: Indians, Empires, and Republics in the Great Lakes Region, 1650-1815 Cambridge, Cambridge University Press, 1991. (Traduit, Le Middle Ground : Indiens, empires et républiques dans la région des Grands Lacs : 1650-1815, Anarchasis, 2009.)

Assessment : paper and participation

Coordinator: Allan POTOFSKY, [allan.potofsky@univ-paris-diderot.fr](mailto:allan.potofsky@univ-paris-diderot.fr)

## **4INE12AA TEXTS AND CONTEXTS 2**

5 ECTS, taught in English

ARTS AND THE MEDIA REVOLUTION

Arguably the most decisive contextual development for literature and the arts in the twentieth century was the media revolution. Beginning with photography in the early nineteenth century, a series of new technologies to record, store (and playback) data changed our relation to “reality” and required the arts and literature to adapt and rethink their role and medium. With the invention of photography, painting was freed from the representational function; with the advent of cinema theater could stray away from naturalist conventions. Gradually, these new technologies became art forms in their own rights (the cinema as “seventh art”, the installation as norm alongside painting and sculpture, digital literature, etc). We will study writers, artists and theorists whose works provide relevant insights into the relationship between arts and media.

General Bibliography: Walter Benjamin, « The Work of Art in the Age of Mechanical Reproduction » ; Marshall McLuhan ; Friedrich Kittler, Gramophone, Film, Typewriter.

Coordinators: Daniel JEAN, [dan.jean@wanadoo.fr](mailto:dan.jean@wanadoo.fr) and Abigail LANG, [abigail.lang@wanadoo.fr](mailto:abigail.lang@wanadoo.fr)

## **4INE13AA GENRES AND FORMS 2**

5 ECTS, taught in English

WHAT'S A NOVEL?

Coordinator: Sara THORNTON, [sara.thornton@univ-paris-diderot.fr](mailto:sara.thornton@univ-paris-diderot.fr)

## **4INE14AA AMERICAN LITERATURE 2**

5 ECTS, taught in English

### **THE LIMITS OF LITERARY EXPRESSION: MUSIC AND LITERATURE.**

A relatively recent invention, the concept of “literature” is notoriously difficult to define. Does it designate a uniform set of texts, or a number of very different practices that cannot be reduced to one single model believed to encapsulate the “essence” of literature? This question is particularly hard to answer in America, where the relevance of traditional models to a new and rapidly changing cultural context rapidly came to be questioned, and where unclassifiable forms of literary expression continue to emerge as a result. In other words, it is possible to hypothesize that “literature” is less an established fact than a question, one that may best be formulated in terms of the limits of literary expression: instead of stating what literature is (an impossible task?), it is tempting to point to what it is not, to study its complex relationships with other different but related cultural practices, and to examine the areas where literature and other modes of expression seem to overlap, calling their common boundaries into question.

These issues are frequently approached in terms of the complex relationship between literature and visual media such as painting, photography, cinema, etc. The purpose of this course will be to examine the very different interactions that exist between American literature and music in all its forms (both classical and popular). To that end, attention will focus on literary texts where the question of music is raised with particular urgency—notably Willa Cather’s 1926 novella *My Mortal Enemy*, where the art of singing is treated as a key paradigm of all artistic activity. Likewise, students will be invited to read essays by leading American composers (Charles Ives, John Cage...) so as to focus on the new and innovative forms of literary expression that arise from these musicians’ discourse on music and/or literature. Finally, students will be encouraged to examine musical compositions based on major literary texts (Aaron Copland, *Twelve Poems of Emily Dickinson*) in order to determine what music does to literary writing, and to identify the complex phenomena that take place as these very different forms of expression come into contact.

Coordinator: Mathieu DUPLAY, [mduplay@club-internet.fr](mailto:mduplay@club-internet.fr)

## **4INE16AA UTTERANCES, INTERACTION, AND GRAMMAR**

5 ECTS, taught in English

This course revolves around the analysis of meaning in spoken language, using as a formal framework the framework KoS (Ginzburg, 2012). We will consider how to combine the concerns of formal semantics and pragmatics with those of psycholinguistics and conversation analysis. We will provide a detailed analysis of various phenomena that characterise conversation on the micro and macro levels, including non-sentential utterances (e.g., ‘Hi’, ‘Jo’, ‘No!’, ‘Why?’, ‘Shit!’), Self and other repair (including hesitations and self-corrections), and conversational genres.

Jonathan Ginzburg, *The Interactive Stance* (2012) Oxford University Press, Oxford

Coordinator: Jonathan GINZBURG, [yonatan.ginzburg@univ-paris-diderot.fr](mailto:yonatan.ginzburg@univ-paris-diderot.fr)

## **4INE17AA ENGLISH PHONETICS AND PHONOLOGY 1**

3 ECTS, taught in English

### **ENGLISH PHONOLOGY AND CORPORA**

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 spelling-to-sounds (“grapho-phonemic”) relations, stress-patterns and existing databases. He will present electronic dictionaries and corpora, showing how morpho-phonological regularities can be found for stress assignment or vowel reduction.

Rose, Yvan (et al.), The PHONBANK Project, URL (06/09):

<http://childes.psy.cmu.edu/phon/>

Trevian, Ives, 2003, *Morphoaccentologie et processus d'affixation de l'anglais*, Peter Lang.

Wells, J.C., 2008, *Longman Pronouncing Dictionary*, Longman. [=LPD]. CD-ROM edition

Coordinators: Ives TREVIAN, [trevian@univ-paris-diderot.fr](mailto:trevian@univ-paris-diderot.fr) and Nicolas BALLIER, [nballier@free.fr](mailto:nballier@free.fr)

### **41NE06AA ART AND SOCIETY IN GREAT BRITAIN**

5 ECTS, taught in English

AN INTRODUCTION TO THE HISTORY OF BRITISH ART

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

- 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, 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’.

Select 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)

Coordinator: Frédéric Ogee ([frederic.ogee@univ-paris-diderot.fr](mailto:frederic.ogee@univ-paris-diderot.fr))

### **41NE07AA INTRODUCTION TO THE HISTORY OF IMAGES IN THE UNITED STATES**

5 ECTS, taught in English

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

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, [elefteriou@wanadoo.fr](mailto:elefteriou@wanadoo.fr)

### **41NE03AA ORAL ENGLISH**

1 ECTS, taught in English

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)

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.

Coordinator: Ives TREVIAN, [trevian@univ-paris-diderot.fr](mailto:trevian@univ-paris-diderot.fr)

### **4INE04AA PRESENTING PAPERS IN ACADEMIC EVENTS**

1 ECTS, taught in English

This class offers training to present one's research topics effectively. Students will start from their own research, and work on conveying the main ideas/arguments of their research to the class in effective convincing presentations. The idea of this class is to practice public speaking skills in academic environment as a professional training for future scholars, professors and teachers. The skills acquired, however, are applicable to many other professional environments, and the objective is to present sources, interpretation and criticism in a crystal-clear presentation, using a variety of tools from ancient rhetoric to contemporary high-tech presenting softwares.

Coordinator: Sophie VASSET, [sophie.vasset@univ-paris-diderot.fr](mailto:sophie.vasset@univ-paris-diderot.fr)



## M2 S3: M.A. 2<sup>nd</sup> YEAR, AUTUMN SEMESTER

### 41PE02CV HISTORY OF IDEAS AND IDENTITIES 1

4 ECTS, taught in English

WOMEN AND WORK IN BRITAIN 1840-1940

The two categories 'women' and 'work' will be examined in their relation to others such as 'men' and 'class' thus showing that they have to be historicised in research.

'Women's work' which was ideologically invisible (so under-paid) or free because of women's supposed 'nature' will lead us to examine production sites, the labour market, skill determination, but also biological production, home working and economic theory that could not consider women as workers between 1840 and 1940 because they were wives and mothers.

Bibliography:

Gerry Holloway, *Women and Work in Britain since 1840*, London: Routledge, 2005.

Arthur J. McIvor, *A History of Work in Britain, 1880-1950*, Basingstoke: Palgrave, 2001.

Sylvie Schweitzer, *Les femmes ont toujours travaillé, une histoire du travail des femmes au XIXe et XXe siècle*, Paris : Odile Jacob, 2002.

Louise A. Tilly & Joan W. Scott, *Women, Work & Family*, London: Routledge, 1989.

Pamela Sharpe (ed.), *Women's Work, the English Experience 1650-1914*, London : Arnold, 1998.

Assessment: a written commentary on a primary source

Coordinator: Myriam BOUSSAHBA-BRAVARD, [myriam.boussahba-bravard@univ-paris-diderot.fr](mailto:myriam.boussahba-bravard@univ-paris-diderot.fr)

### 41PE03CV ANGLO-AMERICAN HISTORIOGRAPHY: AN EPISTEMOLOGICAL PERSPECTIVE

4 ECTS, taught in English

This seminar will study the specific features and the evolution of historical practice in Britain and the US. Regarding British history, we will focus on the emergence of the discipline in universities in the 19th century; the political dimension of historical narratives (the rule of law in Maitland, liberty in Lord Acton); the evolution towards social history and the history of the present time (Laslett, Butterfield) and the more recent categories of analysis such as class and gender; the specific problem of narrating a strictly British history. For American history, the subjects to be studied will be: the question of the relationship of British political culture to the global origins of the American nation; the new social and economic history and its transformation of historical perspective; and the contemporary critique of nationalist narratives of the past.

Evaluation: paper and participation

Coordinators: Allan POTOFSKY, [allan.potofsky@univ-paris-diderot.fr](mailto:allan.potofsky@univ-paris-diderot.fr) & Myriam BOUSSAHBA-BRAVARD, [myriam.boussahba-bravard@univ-paris-diderot.fr](mailto:myriam.boussahba-bravard@univ-paris-diderot.fr)

### 41PE01LA THEORIES OF LITERATURE 2

4 ECTS, taught in English

AMERICAN OPERA AND MUSICAL THEATER: QUESTIONING THE INSTITUTION OF LITERATURE

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, [mduplay@club-internet.fr](mailto:mduplay@club-internet.fr)

### **41PE02LA GENRES AND FORMS 3**

4 ECTS, taught in English

ILLNESS NARRATIVES: WORDS OF THE BODY

This class examines the intersection of illness narratives and literary genres in Anglophone literature, from the 16th to the 21st century. As they will move from one text to another, students will be invited to think about the function and impact of literary genres, and how they shape the

expression of suffering and body experience. The students will be asked to write a research paper, and to hand in a creative writing exercise, as a way explore the literary processes and encoding at work in genre construction.

Syllabus:

1. Meditations: John Donne - Devotions Upon Emergent Occasions, and severall steps in my Sickness (1624)
2. Descriptive narrative: Daniel Defoe, Journal of the Plague Year, 1721 / Daniel Defoe, Journal d'une année de la peste (Paris: Folio Classique)
3. Case-study: Sir Arthur Conan Doyle, "The case of Lady Sannox" in Round the Red Lamp: Being Facts and Fancies of Medical Life (1894)
4. Drama and tragedy: Sarah Kane, 4.48 Psychosis (2000)
5. Récits de cas littéraires: Oliver Sacks The Man who took his wife for a hat (1985)
6. Stand-up comedy: Brian Lobel Ball and Other Funny Stories about Cancer (London, Oberon Books, 2012); Tig Notaro's sketch on breast cancer
7. Graphic Novel: David Wojnarowicz James Romberger Marguerite Van Cook, 7 miles a second (Fantagraphics, 1996)

Coordinator: Sophie VASSET, [sophie.vasset@univ-paris-diderot.fr](mailto:sophie.vasset@univ-paris-diderot.fr)

### **4IPE01LG SEMANTICS AND PRAGMATICS**

4 ECTS, taught in English

This course will explore the semantics-pragmatics interface. We will attempt to answer the following questions: Where do semantics and pragmatics meet? What is the impact of language use on meaning? Is it possible for pragmatics to flout semantics? What is the hearer's pragmatic import? We will first assess the influence of pragmatics on the semantics of modality - special attention will be paid to future time reference. We will then examine the role played by discourse (dialogue, journalistic discourse) in the use and argumentative function of adverbs and connectives. The concepts of epistemic modality, speaker's commitment and modal remoteness will be defined.

References

Celle A. & Huart R. (eds) 2007. Connectives as Discourse Landmarks. Amsterdam, Philadelphia: John Benjamins.

Horn L. and Ward G. (eds) 2004. The Handbook of Pragmatics. Oxford: Blackwell.

Nuyts, J. 2001. Epistemic Modality, Language and Conceptualization. A Cognitive-Pragmatic Perspective. Amsterdam, Philadelphia: John Benjamins.

Simon-Vandenberghe A.-M. & Aijmer K. 2007. The Semantic Field of Modal Certainty, A Corpus-Based Study of English Adverbs. Berlin, New York: Mouton de Gruyter.

Coordinator: Agnès CELLE, [agnes.celle@univ-paris-diderot.fr](mailto:agnes.celle@univ-paris-diderot.fr)

### **4IPE02LG ENGLISH LINGUISTICS AND VARIATION**

4 ECTS, taught in English

This seminar is devoted to quantitative methods for the analysis of English linguistics. It is based on the R language for scientific computing. Our aim is to show students how they can apply descriptive and inferential statistics to their own data and how to produce effective visual displays. Students are expected to come to class with their computer, with R and RStudio software installed before the first session. The first part of the seminar mainly focuses on modelling phonetic data, and the second part demonstrates the use of packages for the analysis of lexical richness, automatic processing, morpheme productivity or the study of synonyms.

Bibliography

Baayen, R.H., 2008, Analyzing Linguistic Data, Cambridge: Cambridge University Press.

Everitt, B.S., & Hothorn, T., 2010, A Handbook of Statistical Analyses Using R, Boca Raton: Taylor & Francis.

Levshina, N. (2015). How to do Linguistics with R: Data exploration and statistical analysis. Amsterdam: John Benjamins.

R Core Team, 2017, R: A Language and Environment for Statistical Computing, <http://www.R-project.org>

RStudio Team, 2017, RStudio: Integrated Development for R. RStudio, Inc., Boston, MA URL <http://www.rstudio.com/>

Woods, A., Fletcher, P., & Hughes, A., 1986, Statistics in Language Studies, Cambridge: Cambridge University Press.

Coordinators: Emmanuel FERRAGNE, [emmanuel.ferragne@univ-paris-diderot.fr](mailto:emmanuel.ferragne@univ-paris-diderot.fr) & Nicolas BALLIER, [nballier@free.fr](mailto:nballier@free.fr)

### **4IPE01AC ART AND SOCIETY IN GREAT BRITAIN**

4 ECTS, taught in English

SUBJECT AND IDENTITY: PORTRAITURE AND SELF-PORTRAITURE IN BRITISH ART, 1550-2014

This seminar will offer an examination of the various reasons—aesthetic, ideological, social, philosophical, practical—which have led to the predominance of portraiture as one of the major genres in British art. We will explore the part played by this genre in the rise of an “English school of art” as it evolved with society and context, how this rise was shaped by considerations of genres and idioms seen within a national context, and how art and images in general were financed, produced and disseminated. The course will in particular examine the birth of “exhibitions” and art museums dedicated to British portraiture, its status as a “modern” (and English) contribution to history painting, and its links with the evolution of the British idea of nation.

Select Bibliography:

- Wilton, Andrew, Five Centuries of British Painting. From Holbein to Hodgkin
- Vaughan, William, British Painting. The Golden Age from Hogarth to Turner (1999)
- West, Shearer, Portraiture (Oxford History of Art), Oxford University Press, 2004

Coordinator: Frédéric Ogee ([frederic.ogee@univ-paris-diderot.fr](mailto:frederic.ogee@univ-paris-diderot.fr))

### **4IPE02AC MODERN AND CONTEMPORARY ART IN BRITAIN**

4 ECTS, taught in English

PHOTOGRAPHY BETWEEN ART AND HISTORY

3-hour sessions, 8 weeks

Thursdays 9:00-12:00 ODG 340 (from Sept. 22 to Nov. 17)

In the 20th and 21st centuries, art has become a central force of culture, both popular and elite, parallel to changes in modern societies. At the same time it has been given a subversive function, aiming at questioning and criticizing these mutations. This seminar seeks to explore the role of photography in these transformations of art, and to highlight the special relationship of art to history in the English-speaking world.

Since its appearance in the midst of the 19th century, photography has stimulated the transformation of art, its rules, and its relationship to the public. Though long considered as a “mechanical” art, in the 20th century it became a model for modern art in general, its conceptions of reality and form, and its function as a “medium” of personal expression. Popularized as an “art for all,” photography has become for modern societies a means of durably preserving memorable images of social life as well as, for the public, the way to a personal practice of art, understood as a means of expression and emancipation. Thus in the 20th and 21st centuries photography became at once—particularly in Britain and North America— an art of looking as well as an art of remembering, which records and questions transformations of landscape and society, artistic traditions, collective (especially national) identities and histories.

Our seminar will discuss several moments and topics of the art-history link in English-language photography, such as: the British school of social and historical surveys and its extension to the amateur world; the American school of documentary photography and the link between art and

social reform; photojournalism and its evolution between the 1960s and the beginning of the 21st century; the staging of identities and histories in the postmodern era; the archival passion of the digital age.

Basic bibliography :

- Berger, John, *Ways of Seeing*, Penguin, 1972
- Newhall, Beaumont, *The History of Photography*, MoMA, 1982
- Trachtenberg, Alan, *Reading American Photographs, Images as History, Mathew Brady to Walker Evans*, Hill & Wang, 1989
- Trachtenberg, Alan, ed., *Classic Essays on Photography*, Leete's Island Books, 1980
- Lugon, Olivier, *Le Style documentaire : D'August Sander à Walker Evans, 1920-1945*, Macula, 2004
- Fried, Michael, *Why Photography Matters as Art as Never Before*, Yale U P, 2008
- Edwards, Elizabeth, *The Camera as Historian : Amateur Photographers and Historical Imagination, 1885-1918*, Duke U P, 2012
- Jason Hill and Vanessa Schwartz, ed., *Getting the Picture: The Visual Culture of the News*, Bloomsbury, 2015
- « La photographie documentaire », ed. Géraldine Chouard, Jean Kempf et François Brunet, *Transatlantica* 2014/2, <http://transatlantica.revues.org/7033>
- voir aussi *Etudes photographiques* n° 31 (Printemps 2014) (with English translations of articles), <http://etudesphotographiques.revues.org/3378>

Evaluation/assignment

Class attendance and participation.

One 5,000 word essay in English, due by January 5.

Topic to be pre-approved by the teacher.

Must deal with the themes of the seminar and make use of theoretical readings as well as analyses of specific visual works or documents.

Coordinator: François BRUNET [francois.brunet@univ-paris-diderot.fr](mailto:francois.brunet@univ-paris-diderot.fr) (ODG 826)



## M2 S4: M.A. 2<sup>nd</sup> YEAR, SPRING SEMESTER

### 41QE02CV HISTORY OF IDEAS AND IDENTITIES 2

4 ECTS, taught in English

#### AMERICAN CULTURAL HISTORY

This class approaches American Cultural History by investigating the accumulation and display of patrimony in the United States. We will look at American culture along several axes: memory vs. history; highbrow vs. lowbrow; the search for authenticity vs. the production of simulacra; the need for a consensual culture vs. the need for minority identity.

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### 41QE03CV WRITING HISTORY IN ENGLISH-SPEAKING COUNTRIES

4 ECTS, taught in English

The goal of the seminar is to associate students to the research currently carried out by their professors.

Marie-Jeanne Rossignol is currently editing an anthology of the historical work carried out by eleven of the first African-American historians in the United States, who were kept away from the historical mainstream by segregation between 1850 and 1950 (<http://hdlm.hypotheses.org/anthologie>). The seminar will first focus on the notion of the writing of history, at the junction between literature and history, and will involve the reading of chapters from those historians' books and research papers on them. Another preoccupation of the seminar will be to connect those historians' work to the overall "historical enterprise" carried out by black historians, who wanted to tell the history of their community as they considered that it had been ignored or misrepresented. Finally we will also examine the writing of history from the point of view of institutional and political struggles within the American academia, as the study of one hundred years of black historical writing encourages us to do. From 19th century self-published amateurs to the founders of black historical societies in the early 20th century to the presidents of major historical societies today, have African-American scholars and the questions they raised moved from the margins to the center? What do their endeavours teach us about "objectivity" in historical writing, and about the meaning of history in general?

François de Chantal is currently working on a comparative study of republicanism in the US and France since their respective revolutions. The second half of the seminar (6 weeks) will thus be devoted to the study of American political institutions, especially in a comparative perspective with European countries (France and the UK mainly). Students will be asked to read social science texts (history, political science, sociology) so as to assess the limits of American "exceptionalism" and the part played by the Constitution and the 1787 Founding in American public life. Some chapters by Alexis de Tocqueville in his *Democracy in America* (1835 and 1840) will be our starting point, especially those on Master-servant relations (volume 2, chapter 5) and the tyranny of the majority embodied in the soft despotism described in chapter 14, volume 2. The seminar will then discuss the main facets of the US political system – the Presidency, Congress and the Judiciary – with an emphasis on their historical developments. We will especially question the complexities of the "federal republic" advocated by James Madison in 1787. In particular, do the fragmentation of powers and the rigidities of the separation of powers create a "conservative" bias within the decision-making process? Can its slowness, the multiple obstacles within the legislative chambers, the multiplicity of veto points (checks and balances) at all levels be considered as safeguards for individual liberties or democratic impediments?

Coordinators: François DE CHANTAL, [fdechantal@univ-paris-diderot.fr](mailto:fdechantal@univ-paris-diderot.fr) and Marie-Jeanne ROSSIGNOL, [rossignol@univ-paris-diderot.fr](mailto:rossignol@univ-paris-diderot.fr)

### **41QE01LA TEXTS AND CONTEXTS 3**

4 ECTS, taught in English

#### **FROM ORIENTALISM TO POSTCOLONIALISM: THE CLASSICS OF ALTERITY AND THEIR RECEPTION**

Every form of writing is predicated on the existence of an 'Other', be it as the recipient of the act of writing or as the subject which the writing deals with. That presupposed Other is not an entity fixed once and for all, but is bound to change through time and space. Our course will focus on some of the changing faces of that Other, taking as its starting points two Shakespearean classics of distant alterity, *Othello* and *The Tempest*, both composed in the early 17th century, in the age of the great travels of exploration, at a time when the first English colonies in the New World were being founded and when the ideology of the empire was gradually getting shaped. The study of a few landmark moments in the reception of those two classics (e.g. the debates on playing *Othello* in blackface or whiteface in the 18th century, various renderings of his story in 19th-century orientalist painting, anticolonial pleas in the 20th century using the emblematic master-slave couple formed by Prospero and Caliban, postcolonial and even Bollywood rewritings of both plots in the 21st century) will familiarize us with some of the key concepts in postcolonial criticism, such as the notions of marginality, of hybridity and of transculturalism.

The evaluation will consist in preparing a dossier and an oral presentation. English will be the language for both the class and the exercises.

Editions used:

-William Shakespeare, *Othello*, ed. A. J. Honigmann, 'The Arden Shakespeare' (London: Thomson Learning, 1997).

-William Shakespeare, *The Tempest*, ed. Alden T. and Virginia M. Vaughan, 'The Arden Shakespeare' (London: Thomson Learning, 1999 ; 2011).

(A bibliography on postcolonial theory will be distributed at the start of the semester.)

Coordinator: Ladan NIAYESH, [niayesh@univ-paris-diderot.fr](mailto:niayesh@univ-paris-diderot.fr)

### **41QE02LA NEW CRITICAL DIRECTIONS IN ANGLOPHONE LITERARY STUDIES**

4 ECTS, taught in English

Research in Anglophone literature is stirred with tensions and controversies. Engaging in the writing of a dissertation or a doctoral thesis requires grasping key issues and understanding the history of the critical approaches of which we are part, even as we try to find our own voice. The aim of this seminar is to provide a critical path that will put current questions in perspective. How might we understand the return to close reading of the Atlantic? How to interpret the persistence of a national framework in the age of global studies? What is the future of interdisciplinarity, transdisciplinarity? What about trauma studies? Cognitive studies? In responding to these questions, among others, we will examine the current state of literary study and criticism in anglophone literature by looking back at its history—structuralism, postmodernism, cultural studies, queer theory, gender studies—and exploring the most recent analyses in order to measure the contributions and limitations of the different "turns" that have marked the twentieth and twenty-first centuries. To do this, we will read some of the leading critics of anglophone literature, and question their approaches. Guest researchers and doctoral students will be involved in the class sessions. Students will be asked at the end of the semester to write a paper in connection with their own research topic. The terms will be specified at the beginning of the class session. A bibliography will be distributed.

Coordinator: Cécile ROUDEAU, [cecile.roudeau@gmail.com](mailto:cecile.roudeau@gmail.com)

### **41QE01LG SYNTAX AND SEMANTICS**

4 ECTS, taught in English

#### **ELLIPSIS IN ENGLISH**

The course aims to discuss various elliptical phenomena in English, concentrating on VP-Ellipsis. We will investigate the syntactic, semantic and pragmatic conditions on ellipsis. The course also aims to show how psycholinguistic experimentation and a systematic investigation of corpus data can lead to a more complex understanding of the phenomena at hand and hence to a more explanatory theory.

Ellipsis has been a central topic in generative linguistics for over 40 years, because of the major theoretical implications linked to the fact that meaning is conveyed in the absence of form. For example, in a sentence like (i) Kim should attend the lecture but she won't, one understands the unexpressed content attend the lecture just as if it were actually present after won't. In the context of early generative grammar, this observation led to analyses of ellipsis as deletion under identity with a syntactically present antecedent: (ii) Kim should [attend the lecture]<sub>i</sub> but she won't [attend the lecture]<sub>i</sub>. Other researchers have proposed that ellipsis is simply a form of anaphora, e.g. won't in (i) is a pro-VP whose reference is resolved on the basis of context in a way parallel to that of the pro-NP she: (iii) Kim<sub>j</sub> should [attend the lecture]<sub>i</sub> but she<sub>j</sub> won't<sub>i</sub>. Thus, no underlying syntactic structure need be hypothesized. These two types of analyses have each been shown to be able to explain central phenomena that seem intractable under the other. For instance, proponents of deletion under identity have suggested that certain forms of ellipsis require a strictly syntactically identical antecedent, a constraint that is easily explained in terms of deletion under identity, e.g. the contrast between (iv) The pedestrian reported the accident but the driver of the car didn't and (v) \*The accident was reported by the pedestrian but the driver of the car didn't can be attributed to the voice mismatch between antecedent (passive) and elliptical sentence (active) in (v). On the other hand, proponents of ellipsis as anaphora analyses have shown that in similar cases, various forms of ellipsis do allow mismatches of the type illustrated in (iv) and (v), e.g. (vi) The accident should have been reported but nobody did (passive antecedent, active elliptical clause), as well as exophoric uses, in which there is no syntactically present antecedent, e.g. (vii) [Kim is about to grab a burning hot pan; Pat says] Don't! We will study these types of conflicting evidence in detail and explore to what extent the apparent paradoxes involved can be explained away through a better understanding of the data, and specifically through an understanding of the discourse constraints governing elliptical constructions.

#### Bibliography

- Arnold, Doug and Robert Borsley. 2008. Non-restrictive relative clauses, ellipsis and anaphora. In Stefan Müller (ed.), *Proceedings of the 15th International Conference on Head-Driven Phrase Structure Grammar*, pp. 325-245. Stanford, CSLI Publications.
- Arregui, A., C. Clifton Jr, L. Frazier and K. Moulton. 2006. Processing elided verb phrases with flawed antecedents: The recycling hypothesis. *Journal of Memory and Language*, 55, 232-246.
- Culicover, Peter W and Ray Jackendoff. 2005. *Simpler Syntax*. Oxford: Oxford University Press. (Chapters 7 and 8), pp. 31-55. Berlin: Springer.
- Dalrymple, Mary. 2004. Against reconstruction in ellipsis. In R. Elugardo and R. Stainton (eds.), *Ellipsis and Non Sentential Speech*.
- Gengel, Kirsten. 2013. *Pseudogapping and Ellipsis*. Oxford: Oxford University Press.
- Ginzburg, Jonathan and Ivan Sag. 2000. *Interrogative Investigations: The Form, Meaning, and Use of English Interrogatives*. Stanford: CSLI. (Chapter 8)
- Hankamer, Jorge and Ivan Sag. 1976. Deep and surface anaphora. *Linguistic Inquiry* 7, 391-426.
- Hardt 1999. Dynamic Interpretation of Verb Phrase Ellipsis. *Linguistics and Philosophy* 22:185-291.
- Johnson, Kyle. 2001. What VP-ellipsis can do and what it can't, but not why. In M. Baltin and C. Collins (eds.) *The Handbook of Contemporary Syntactic Theory*, pp. 439-479. Oxford, Blackwell.
- Kehler, Andrew. 2002. *Coherence, Reference and the Theory of Grammar*. Stanford: CSLI.
- Kertz, Laura. 2013. Verb phrase ellipsis: the view from information structure. *Language* 89: 390-428.

- Merchant, Jason. 2001. *The Syntax of Silence: Sluicing, Islands and the Theory of Ellipsis*. Oxford: Oxford University Press.
- Merchant, Jason. 2004. Fragments and ellipsis. *Linguistics and Philosophy* 27: 661-738.
- Merchant, Jason. 2008. An asymmetry in voice mismatches in VP-ellipsis and pseudogapping. *Linguistic Inquiry*, 39: 77-108.
- Miller, Philip. 2011. The choice between verbal anaphors in discourse. In I. Hendrickx, S. Lalitha Devi, A. Branco and R. Mitkov, eds., *Anaphora Processing and Applications: 8th Discourse Anaphora and Anaphor Resolution Colloquium, DAARC 2011, Volume 7099 of Lecture Notes in Artificial Intelligence*, 82-95. Berlin: Springer.
- Miller, Philip and Geoffrey K. Pullum. 2014. Exophoric Verb Phrase Ellipsis. In Hofmeister, P. and E. Norcliffe (eds) *The Core and the Periphery: Data-driven Perspectives on Syntax Inspired by Ivan A. Sag*. Stanford: CSLI, pp.5-32.
- Napoli, Donna Jo. 1985. Verb phrase deletion in English: a base-generated analysis. *Journal of Linguistics* 21, 281-319.
- Sag, Ivan A. 1976. *Deletion and Logical Form*. MIT PhD Dissertation.
- Sprouse, Jon, Carson Schütze and Diogo Almeida. 2010. A comparison of informal and formal acceptability judgments using a random sample from *Linguistic Inquiry* 2001-2010. *Lingua* 134, 219-248.
- Coordinator: Philip MILLER, [philip.miller@univ-paris-diderot.fr](mailto:philip.miller@univ-paris-diderot.fr)

## **41QE02LG ENGLISH PHONETICS AND PHONOLOGY 2**

4 ECTS, taught in English

### **AN INITIATION TO COMPUTATIONAL PHONOLOGY: SYLLABLE DIVISION IN ENGLISH**

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.

References:

- 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.
- <https://colincwilson.github.io/papers/HayesWilsonMaxEntPhonotactics2008.pdf>
- Wells, J. C. (1990) *Longman Pronunciation Dictionary*. Longman. [=LPD]
- Coordinator: Nicolas BALLIER, [nballier@free.fr](mailto:nballier@free.fr)

## **41QE01AC THEORIES AND PRACTICES OF IMAGES IN THE UNITED STATES**

4 ECTS, taught in English

THE “SOFT POWER” OF IMAGES AND VISUAL CULTURE (19TH - 21ST C.)

3-hour seminar from weeks 1 to 8

The broad subject of this seminar is the history of visual culture in the US (painting, photography, cinema, advertising). This history is envisioned as an evolving construction of practices in constant interaction with theories that may be aesthetic, philosophical, historical, political or economic. Issues of representation are necessarily central here, but they must be placed in a vaster context involving the economy of images, as well as their relation to a national imaginary. Reading will be essential in this seminar, as will be the suggested museum visits.

This year’s seminar will explore the role played by visual culture in the rise of American “soft power,” from the late 19th c. to the present time. Following up on the M1S2 “Introduction to the history of images in the US,” we will focus on some of the most emblematic moments or instances of the US’s influence on an increasingly global visual culture. From Precisionism to “Abstract Expressionism” and Pop Art, and drawing also examples from documentary photography and cinema, we will concentrate on the modern(ist) agenda of American art, and on its aesthetic and ideological economy. Our visual corpus will also borrow from the now global language of Hollywood in order to explore how some of the key features of “High” art—its reflexiveness and critical stance—has also been appropriated by mass visual culture, thus contributing to the consolidation of America’s “soft power.” This seminar will also be the occasion to address the way we consume images today, their circulation, ubiquity, as well as inter-cultural migration. Paying specific attention also to the phenomenological context of our reception of images—whether they be paintings, photographs, or blockbusters—we will eventually reflect on the language of visual affects and on its pragmatic effect.

Bibliography (\*indicates the books available at the Grand Moulins university library.)

— Brunet, François, et al., *L’Amérique des images. Histoire et culture visuelle des États Unis* (2013)\*

— Elsaesser, Thomas, *The Persistence of Hollywood* (2011)

———, *Film Theory: An Introduction to the Senses*, 2nd ed. (2015); trad. *Le cinéma et les sens*, éd. Originale (2011)\*

— Greenberg, Clement, *Art and Culture* (1971)\*

— Holmlund, Chris (ed.), *American Cinema of the 1990s* (2008)\*

— Langford, Barry, *Post-classical Hollywood: Film Industry, Style and Ideology since 1945* (2010)\*

— McLuhan, Marshall, *Understanding Media* (1964)\*

— Mitchell, W.J.T., *What do Pictures Want? The Lives and Loves of Images* (2006)\*

— Pine II, B. Joseph and James H. Gilmore, *The Experience Economy* (2011)

— Pohl, Frances K, *Framing America. A Social History of American Art* (2002)\*

— Rose, Barbara, *American Painting. The 20th Century* (1986)\*

Assessment

5 000 word end-of-term assignment, on a topic to be chosen by the students and which will be in relation with the topics and issues covered in the seminar.

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## **41QE02AC ART AND THE MOVING IMAGE**

4 ECTS, taught in English

A mongrel medium, film has always appropriated the content, but also the styles and techniques of other art forms. Filmmakers also often used the spaces offered by art institutions as setting or backdrop, and the artifacts and art works on display in the museum or gallery as objects of investigation or as props. In turn, with the emergence of video art, and the advent of the digital,



moving images have taken an increasingly large place in museum collections and exhibitions. Furthermore, aided by electronic and digital technology, contemporary artists and amateurs alike started to plunder cinema's infinite archive, appropriating the medium's forms as well as its content and developing compilation, remix and sampling techniques.

In this seminar we will first look at the relationship between film and other art forms, before we focus on the changing role of the moving image in art. In doing so, we will explore the work of an eclectic group of filmmakers as well as video artists, moving from classic fiction film to multimedia art work. If pertinent, the course will include a gallery or museum visit.

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