

**DEPARTMENT OF ENGLISH**  
**UNIVERSITÉ PARIS DIDEROT - PARIS 7**

**CATALOGUE OF UNDERGRADUATE MODULES**

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

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

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

# L1S1 - FIRST YEAR, SEMESTER 1 (AUTUMN)

## **41CE01AN REFLECTIONS ON THE ENGLISH LANGUAGE A**

Taught in French, 2 x 1h30, 5 ECTS

The module is a refresher course of all the key problems of English grammar to bring the students up to university standard.

Noun phrase (countable and uncountable nouns, determination, quantifiers)

Verb phrase (tense, aspect, modals, complements)

Bibliography

-- Huart, Larreya & Mathiot. 2005. Exercices (Grammaire explicative de l'anglais). 2<sup>ème</sup> ed. Pearson Education France

-- Larreya & Rivière. 2010. Grammaire explicative de l'anglais. 4<sup>ème</sup> ed. Pearson Education France

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

Coordinator: Jean LEOUE ([leoue@online.fr](mailto:leoue@online.fr))

## **41CE02AN REFLECTIONS ON THE ENGLISH LANGUAGE B**

Taught in English or French depending on the instructor, 2 x 1h30, 5 ECTS

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

Bibliography

-> Huart, Larreya & Mathiot. 2005. Exercices (Grammaire explicative de l'anglais). 2<sup>ème</sup> ed. Pearson Education France

-> Larreya & Rivière. 2010. Grammaire explicative de l'anglais. 4<sup>ème</sup> ed. Pearson Education France

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

Coordinator: Gérard MÉLIS, [gmelis@orange.fr](mailto:gmelis@orange.fr)

## **41CE03AN ORAL ENGLISH**

Taught in French and English, 1 h tutorial + 2 h language lab, 5 ECTS

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

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

Coordinator: Léa BURIN ([lea.burin@hotmail.fr](mailto:lea.burin@hotmail.fr))

## **41CE04AN WRITTEN COMPREHENSION**

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

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

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

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

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

Bibliography:

Compulsory:

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

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

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

Coordinator: Elizabeth FABIAN-COTTIER (741, [hangeli@free.fr](mailto:hangeli@free.fr))

### **41CE12AN and 41CE13AN KEYS FOR LITERATURES IN ENGLISH**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

Literature is not an undistinguished whole. It takes many forms, which evolve through time as they appear, disappear, return and transform themselves. It is shaped by certain figures, changed by certain motives and stirred by certain controversies. This course intends to present some landmarks of literature in English; through its history it will present what remains fixed and what changes.

Coordinators: Clémence FOLLÉA, [clemence.follea@gmail.com](mailto:clemence.follea@gmail.com) (lecture) and Jacopo COZZI (857, [jacopo.cozzi@hotmail.it](mailto:jacopo.cozzi@hotmail.it)) (tutorials)

### **41CE20AN and 41CE21AN GET WITH THE BEAT: FROM NURSERY RHYME TO RAP**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

We will approach poetry through the Beat Generation, a group of writers who initiated the counter-culture movement in the US in the 1950s, embodying the aspirations of youth. Their emphasis on vision and rebellion, their renewal of orality, their use of new media and their interest in jazz provide many points of entry into the immense domain of poetry. An introduction to Anglophone poetry, the course is also an introduction to critical reading and writing and aims at developing the following skills: reading/speaking in public; describing, analyzing, contextualizing, commenting; writing a paragraph (topic sentence, analysis, quotation, interpretation...)

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

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

### **41CE16AN and 41CE17AN MISSION, RACE AND POLITICAL ECONOMY: THEMES IN AMERICAN HISTORY FROM 1750 to 1876**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

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

Recommended reading: Mary Beth Norton, *A People & a Nation: A History of the United States*, Wadsworth Publishing Co Inc.

Evaluation (1<sup>st</sup> session): written exam

Evaluation (2<sup>nd</sup> session): oral exam

Coordinators Lecture Paul SCHOR (841, [paul.schor@univ-paris-diderot.fr](mailto:paul.schor@univ-paris-diderot.fr)) / tutorials : Bénédicte DESCHAMPS (842, [deschampsb@univ-paris-diderot.fr](mailto:deschampsb@univ-paris-diderot.fr))

### **41CE18AN and 41CE19AN REFORMATION, REFORMS AND REVOLUTIONS: THEMES IN BRITISH HISTORY (1534-1689)**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

Our period covers most all of the Tudor and Stuart reigns. It opens with the religious reformation under Henry VIII and goes on to include many of the religious and political evolutions that define the United Kingdom even today. If the Tudor period is characterized by the establishment of that particular form of Protestantism we know as Anglicanism, the Stuart period is fraught with conflicts between the Crown and Parliament that lead to civil war and to the establishment of parliamentary monarchy with the Revolution of 1689. The religious and the political dimensions of life are intimately linked throughout this period, and they will be studied in the context of social, economic and cultural changes (e.g. the emergence of various non-aristocratic elites, the 'discovery' of the new world, the growth of London).

Methodologically, our class aims to train students in drafting 'dissertations' in history (organizing knowledge and structuring an argument, writing techniques) and techniques of commentary. A brochure of primary and secondary sources will be distributed at the beginning of the semester. Students can also read in the following titles (available in the library), among others:

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

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

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

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

Evaluation: written work and oral presentations.

Coordinator: Charles-Edouard Levillain (837, [charles-edouard.levillain@univ-paris-diderot.fr](mailto:charles-edouard.levillain@univ-paris-diderot.fr)) (lecture) and Clarisse BERTHEZENE (833, [clarisse.berthezene@gmail.com](mailto:clarisse.berthezene@gmail.com)) (tutorials)

### **41CE10AN DECODING IMAGES: SERIAL ANALYSES**

Taught in English, 1h30, 2 ECTS

TV series are a form most students are familiar with, but this class will encourage students to adopt a different attitude towards them, by shifting from fandom or spectatorship, to analysis. The class will provide students with the specific tools, methods, and vocabulary to analyze still and moving images, all taken from television series. Still images will be paintings, photographs, or ads that appear in some episodes or opening credit sequences. Focusing on specific sequences, we will also explain the bases of film analysis through the study of shots, camera movements, framing, editing, or mise en scène. We will also reflect on the importance, when studying images, to consider the context of production and reception. A brochure will be available for students at the beginning of the semester, and the class will be organized around clips that will be shown in class. Students will be also have written assignments for each week.

Evaluation:

- Session 1: Written exam (analysis of still or moving images).

- Session 2: Oral exam (guided analysis of a clip from a television series)

Coordinator: Eliane de LARMINAT (857, [eliane.de-larminat@univ-paris-diderot.fr](mailto:eliane.de-larminat@univ-paris-diderot.fr))

### **41CE11AN CREATIVE WRITING**

Taught in English, 1h30, 2 ECTS

This module aims at improving students' writing techniques in English both for prose and poetry. Various exercises will be used, from writing a text from a series of words chosen by chance, to describing a person or a place, writing about a personal memory, working on dialogues, writing a poem about a painting or a photograph, inventing the end of a short story, writing a pastiche...

Coordinator: Jeanne FERRIER (857, [jeanneferrier@outlook.com](mailto:jeanneferrier@outlook.com))

## L1/L2 – GENERAL LECTURES AUTUMN TERM

These modules consist in 2-hour lectures and are worth 2 ECTS.  
They are open to students from all schools and are often taught in French.

### **41AE02AN – L'Amérique des images**

Taught in French, 2 hour lecture, 2 credits

This L1/L2 class is based on the collective book *L'Amérique des images: Histoire et culture visuelles des Etats-Unis* (Hazan/Paris Diderot, 2013). This book aims both at throwing light on contemporary visual culture in the US through knowledge of the longer history of images, and at producing a better understanding of American culture through its images.

The class will have two objectives, which will be addressed in the following order during the semester:

- a cultural approach on American visual culture in its historical depth, following the organization of the book and focus on certain parts. This work will rely on the study of concrete documents (chapter “annexes” in the book), and will be assessed through a class exam.
- a research project aiming at expanding the book, based on the analysis of its limitations. The students will be asked to identify subjects or objects that could complement the narrative proposed by the book. The second part of the semester will be devoted to the elaboration of written entries on additional themes or documents, treated in the spirit of the book and susceptible to be used in a “wiki” version of it.

Coordinator: Eliane DE LARMINAT (857, [elianedelarminat@gmail.com](mailto:elianedelarminat@gmail.com))

### **41AE04AN A COUNTER HISTORY OF NORTH AMERICAN SLAVERY IN 10 QUESTIONS**

Taught in English, 2 hour lecture, 2 credits

When the Civil War broke out in 1861, there were 4 million slaves in the United States, more than in any other American state or colony (Brazil and Cuba included).

How did a nation that claimed in 1776 that “all men are born equal” reach such a crisis over the slavery of human beings less than a century later?

Here are some of the questions we will ask:

- 1) Why did the British North American slavery resort to slaves as workers in the 17th century while indentured servants could have been chosen as an alternative?
- 2) Why did the Quakers (a Protestant sect) start liberating their slaves in Pennsylvania in the middle of the eighteenth century?
- 3) Why did slavery survive the American Revolution (1765-1783)?
- 4) And the drafting of the US Constitution (1787)?
- 5) How did slavery expand westward in the early nineteenth-century?
- 6) Why were there still slaves in the state of New York in 1826?
- 7) How were free blacks treated and did they enjoy equal rights in the North and in the South?
- 8) Who were the (black and white) abolitionists, how did they campaign against slavery and how popular were they?
- 9) Which role did African-Americans play in the Civil War?
- 10) How was slavery ended and why were Blacks still deprived of their rights after the Civil War in the South?

We will conclude by talking about the memory of slavery in the United States today, and the issue of reparations and reconciliation.

Coordinator: Marie-Jeanne ROSSIGNOL (839, [rossignol@univ-paris-diderot.fr](mailto:rossignol@univ-paris-diderot.fr))

## **41AE08AN – NEW YORK, NEW YORK**

Taught in French, 2 hour lecture, 2 credits

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

Coordinator : Catherine LEJEUNE (832, [lejeunec@univ-paris-diderot.fr](mailto:lejeunec@univ-paris-diderot.fr))

## **41AE09AN A POCKET HISTORY OF THE ENGLISH LANGUAGE**

Taught in English, 2 hour lecture, 2 credits

This class will introduce the main changes that have occurred in the history of the English language. The main focus of such a broad panorama will be on the evolution of the spoken language. It will aim at providing students with historical landmarks which will help them understand differences between spelling and contemporary pronunciations. Historical keys will enable students to understand some apparent exceptions. Part of the complex relationship with the French language will also be examined.

The link with various contemporary pronunciations of English will be explored (e.g. the pronunciation of the word love in the North of England and in the South). "Prescriptivism" and "norm" will be studied and linked to the evolution of pronunciation dictionaries from the 18th century onwards.

Coordinator: Sylvain NAVARRO (752, [sylvain.navarro@univ-paris-diderot.fr](mailto:sylvain.navarro@univ-paris-diderot.fr))

## **41AE23AN « C'EST LA VIE ! » ENGLISH WOMEN'S DAILY LIFE FROM 1850 TO 1914**

Taught in English, 2 hour lecture, 2 credits

The term « English women » conveys a great diversity of experience in the nineteenth century. All married women experienced a discriminatory status based on family laws serving fathers and denying women any civil existence up to 1884. All women married or not did not have any formal political rights. But their life was different whether they belonged to the working classes or the middle classes: access or not to education, domestic work, paid labour are as many characteristics that impose a contrasted historical approach to the term "women". The campaign for women's emancipation between 1850 and 1914 gathered all women, suffragist and anti suffragists; they demanded that English society should acknowledge women's capacity and real contribution to the social and political life of the country. 10 thematic stands will be discussed:

1. Their status; civil rights and political rights
2. Social classes and women
3. Girls' education
4. Homes, families, domestic work
5. Paid work, "women's" jobs
6. Poverty and philanthropy, religion
7. Female bodies: reproduction, sexualities, property
8. Emigration, immigration
9. Emancipation forthcoming: from chartist to suffragist women
10. Citizenship and political participation

Assessment : written exam (questions de cours)

Coordinator: Myriam Boussahba-Bravard (837, [myriam.boussahba-bravard@univ-paris-diderot.fr](mailto:myriam.boussahba-bravard@univ-paris-diderot.fr))

## **41AE25AN – Histories of Utopias/Dystopias**

Taught in English, 2 hour lecture, 2 credits

This course proposes to examine utopias/dystopias in light of current debates on the state of British and American democracy in the era of Brexit and Trump. The canonic texts of Anglo-American history are, of course, steeped in utopianism. Early America, in fact, seemed to embody the earlier ambition of Thomas More's *Utopia* (1516): an isolated society whose promise of radical egalitarianism represented a virtuous antidote to the corruption of old Europe. Through English radical republicanism, labor reform, and women's movements, utopianism tapped into a deep vein seeking the perfectability of man by a more just social, urban, and political order. Writers as diverse as Crèvecoeur, Mary Wollstonecraft, Robert Owen, Henry David Thoreau, and Alexis de Tocqueville have, in different ways, theorized Anglo-American democratic utopias. But other writers also warned of the dystopian « moment » to come: a post-democratic epoch in which populism, xenophobia, and tyranny underpin radically dehumanized forms of anti-utopias. The Brexit campaign and Trump presidency give us the opportunity to rethink these dystopias imagined by Edmund Burke, Aldous Huxley, George Orwell, Arthur Koestler, and Margaret Atwood, in relationship to the classic and canonic Anglo-American utopian tradition.

Coordinator: Allan POTOFSKY (839, [allan.potofsky@univ-paris-diderot.fr](mailto:allan.potofsky@univ-paris-diderot.fr))

## **41AE14AN DRAMA WORKSHOP**

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

The Drama Workshop is dedicated to the practice of drama in English. It is open to everyone, from L1 to MEEF2, and you don't need to have previous experience of Drama to join. The idea is to work collectively in English (there is just one rule: no French), and explore different ways of expressing emotions, of working on literature, and building relationships with other students. It is a great opportunity to practice English in a non-judgmental environment, to open up to others, and to discover new ways in which one can relate to literature.

This year, the Drama Workshop will be dedicated to improvisation. There are many ways to improvise, which have been developed by different schools of theatre. We will examine a great variety of approaches, through body, text, and imagination.

Attendance is compulsory.

Evaluation: 3 evaluated performances in class, with specific objectives to attain for the following one.

NB: if you have attended the Drama Workshop before, you cannot take it for credit another year.

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

## **L1S2 - FIRST YEAR, SEMESTER 2 (SPRING)**

### **41CE01AN REFLECTIONS ON THE ENGLISH LANGUAGE A**

Taught in French, 2 x 1h30, 5 ECTS

The module is a refresher course of all the key problems of English grammar to bring the students up to university standard.

Noun phrase (countable and uncountable nouns, determination, quantifiers)

Verb phrase (tense, aspect, modals, complements)

Bibliography

-- Huart, Larreya & Mathiot. 2005. Exercices (Grammaire explicative de l'anglais). 2<sup>ème</sup> ed. Pearson Education France

-- Larreya & Rivière. 2010. Grammaire explicative de l'anglais. 4<sup>ème</sup> ed. Pearson Education France

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

Coordinator: Jean LEOUE (858, [leoue@online.fr](mailto:leoue@online.fr))

### **41CE02AN REFLECTIONS ON THE ENGLISH LANGUAGE B**

Taught in English or French depending on the instructor, 2 x 1h30, 5 ECTS

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

Bibliography

-> Huart, Larreya & Mathiot. 2005. Exercices (Grammaire explicative de l'anglais). 2<sup>ème</sup> ed. Pearson Education France

-> Larreya & Rivière. 2010. Grammaire explicative de l'anglais. 4<sup>ème</sup> ed. Pearson Education France

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

Coordinator: Gérard MÉLIS, [gmelis@orange.fr](mailto:gmelis@orange.fr)

### **41CE03AN ORAL ENGLISH**

Taught in French and English, 1 h tutorial + 2h language lab, 5 ECTS

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

Compulsory textbooks:

-- M. Ginésy, 1991, Exercices de prononciation anglaise, Nathan.

-- Mark HANCOCK, 2012, English Pronunciation in Use (Intermediate), CUP

Coordinator: Anne TALBOT, [annetalbotguyot@gmail.com](mailto:annetalbotguyot@gmail.com)

### **41CE04AN WRITTEN COMPREHENSION**

Taught in French and English, 2 x 1h30, 4 ECTS

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

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



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

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

Bibliography:

Compulsory:

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

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

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

Coordinator : Elisabeth FÁBIÁN-COTTIER ([hangeli@free.fr](mailto:hangeli@free.fr))

### **41CE12AN and 41CE13AN KEYS FOR LITERATURES IN ENGLISH**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

Literature is not an undistinguished whole. It takes many forms, which evolve through time as they appear, disappear, return and transform themselves. It is shaped by certain figures, changed by certain motives and stirred by certain controversies. This course intends to present some landmarks of literature in English; through its history it will present what remains fixed and what changes.

Coordinators: Clémence FOLLÉA, [clemence.follea@gmail.com](mailto:clemence.follea@gmail.com) (lecture) and Jacopo COZZI (857, [jacopo.cozzi@hotmail.it](mailto:jacopo.cozzi@hotmail.it)) (tutorials)

### **41CE14AN and 41CE15AN AN STORYTELLING: TALES, SCENARIOS, ADVERTISEMENTS AND POLITICS**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

This course offers a reflection on the structures and forms of storytelling in the English-speaking world through a chronological exploration of oral and written short stories. We will begin with traditional tales and how they have been rewritten; then the course will examine written stories, from Chancer's *Canterbury Tales* to contemporary short stories. Finally, starting from other media like film scripts and radio shows, we will explore the use of stories in advertisement, politics and religion.

Coordinators: Sophie VASSET, [sophie.vasset@univ-paris-diderot.fr](mailto:sophie.vasset@univ-paris-diderot.fr) (lecture) and Emilia LE SEVEN (857, [emilia.le-seven@univ-paris-diderot.fr](mailto:emilia.le-seven@univ-paris-diderot.fr)) (tutorials)

### **41CE16AN and 41CE17AN MISSION, RACE AND POLITICAL ECONOMY: THEMES IN AMERICAN HISTORY FROM 1750 to 1876**

Taught in English, lecture 1h and tutorial 2h, 5 ECTS

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

Recommended reading: Mary Beth Norton, *A People & a Nation: A History of the United States*, Wadsworth Publishing Co Inc.

Evaluation (1<sup>st</sup> session): written exam

Evaluation (2<sup>nd</sup> session): oral exam

Coordinators: lecture Paul SCHOR (841, [paul.schor@univ-paris-diderot.fr](mailto:paul.schor@univ-paris-diderot.fr)) / Tutorials: Bénédicte DESCHAMPS (842, [deschampsb@univ-paris-diderot.fr](mailto:deschampsb@univ-paris-diderot.fr))

### **41CE18AN and 41CE19AN REFORMATION, REFORMS AND REVOLUTIONS: THEMES IN BRITISH HISTORY (1534-1689)**

L1S1, taught in English, lecture 1h and tutorial 2h, 5 ECTS

Our period covers most all of the Tudor and Stuart reigns. It opens with the religious reformation under Henry VIII and goes on to include many of the religious and political evolutions that define the United Kingdom even today. If the Tudor period is characterized by the establishment of that particular form of Protestantism we know as Anglicanism, the Stuart period is fraught with conflicts between the Crown and Parliament that lead to civil war and to the establishment of parliamentary monarchy with the Revolution of 1689. The religious and the political dimensions of life are intimately linked throughout this period, and they will be studied in the context of social, economic and cultural changes (e.g. the emergence of various non-aristocratic elites, the 'discovery' of the new world, the growth of London).

Methodologically, our class aims to train students in drafting 'dissertations' in history (organizing knowledge and structuring an argument, writing techniques) and techniques of commentary. A brochure of primary and secondary sources will be distributed at the beginning of the semester. Students can also read in the following titles (available in the library), among others:

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

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

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

Evaluation: written work and oral presentations.

Coordinators: Lecture: Charles Edouard LEVILLAIN (837, [charles-edouard.levillain@univ-paris-diderot.fr](mailto:charles-edouard.levillain@univ-paris-diderot.fr)). Tutorials: Andy CABOT (857, [andy.cabot@etu.univ-paris-diderot.fr](mailto:andy.cabot@etu.univ-paris-diderot.fr))

### **41CE10AN DECODING IMAGES: SERIAL ANALYSES**

Taught in English, 1h30, 2 ECTS

TV series are a form most students are familiar with, but this class will encourage students to adopt a different attitude towards them, by shifting from fandom or spectatorship, to analysis. The class will provide students with the specific tools, methods, and vocabulary to analyze still and moving images, all taken from television series. Still images will be paintings, photographs, or ads that appear in some episodes or opening credit sequences. Focusing on specific sequences, we will also explain the bases of film analysis through the study of shots, camera movements, framing, editing, or mise en scène. We will also reflect on the importance, when studying images, to consider the context of production and reception. A brochure will be available for students at the beginning of the semester, and the class will be organized around clips that will be shown in class. Students will be also have written assignments for each week.

Evaluation:

- Session 1: Written exam (analysis of still or moving images).

- Session 2: Oral exam (guided analysis of a clip from a television series)

Coordinator: Ariane HUDELET (833, [ariane.hudelet@univ-paris-diderot.fr](mailto:ariane.hudelet@univ-paris-diderot.fr))

### **41CE11AN CREATIVE WRITING**

Taught in English, 1h30, 2 ECTS

This module aims at improving students' writing techniques in English both for prose and poetry. Various exercises will be used, from writing a text from a series of words chosen by chance, to describing a person or a place, writing about a personal memory, working on dialogues, writing a poem about a painting or a photograph, inventing the end of a short story, writing a pastiche...

Coordinator:

## L1/L2 – LECTURES SPRING TERM

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

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

### **41BE02AN Italian Americans: Stereotypes and realities**

Taught in English, 2 hour lecture, 2 credits

Coordinator: Bénédicte DESCHAMPS (842, [deschampsb@univ-paris-diderot.fr](mailto:deschampsb@univ-paris-diderot.fr))

### **41BE03AN – Art et langage – linguistique, sémiologie, esthétique**

Taught in French, 2 hour lecture, 2 credits

Ce cours propose d'étudier les relations entre productions langagières et productions artistiques selon trois axes principaux :

- le critique produit des textes sur l'art et les artistes : comment l'art se représente-t-il dans le langage ?
- certains artistes écrivent des textes théoriques : que dit le langage de l'art et en quoi écrire sur l'art et influe-t-il sur la pratique artistique ?
- il existe des mouvements artistiques qui utilisent le langage en tant que matériau (Pop Art, Art and Language, Conceptual Art, calligraphie...) : comment le langage s'intègre-t-il à une activité plastique ?

L'art est un mode d'élaboration symbolique qui s'exprime à travers des procédures, des dispositifs, des systèmes de signes et des discours : dans cette mesure, il constitue un système signifiant qui entre dans les champs d'étude de la sémiologie et de la linguistique.

À travers l'examen de ces discours dans et sur l'art, ce cours est une introduction aux problématiques de l'étude de la signification. Cette grille d'analyse linguistique s'avérera très utile pour les étudiants désireux de se spécialiser dans l'analyse de discours et/ou les études visuelles.

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

### **41BE04AN CANADA: PORTRAIT OF ANOTHER AMERICA**

Taught in English, 2 hour lecture, 2 credits

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

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

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

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

Coordinator: Laurence CROS, [laurence.cros@univ-paris-diderot.fr](mailto:laurence.cros@univ-paris-diderot.fr)

### **41BE06AN INTRODUCTION TO THE HUMANITIES**

Taught in English, 2 hour lecture, 2 credits

This class is a cross disciplinary option for all Paris 7 students. It offers a reflection on what it means to be a citizen in the contemporary world. Through readings from great authors on history, justice, revolution, the West, the modern economy, religion, the post Holocaust society, the media as well as online conferences, this class will raise questions and try to answer them.

Readings will include excerpts from Adorno, Benjamin, Braudel, Darwin, Diderot, Freud, Keynes, Marx, Machiavelli, Michelet, Said, Sophocles, Soseki, von Hayek, Woolf...

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

### **41BE07AN CULTURE AND AMERICAN CITIES: CINEMA, ARCHITECTURE, OBJECT AND LITERATURE**

Taught in English, 2 hour lecture, 2 credits

Starting with an analysis of the cinematic image of New York and Los Angeles this course will explore the urban landscape, geography and society of the United States through cinema, buildings, objects and literature. Contrasts between northern and southern urbanization, between industrial and post-industrial economies, between the architecture of limited space, and the architecture of the planes, will be seen in relation to contrasts of time—from colonial cities to today—and population—English colonists or Cuban refugees.

Evaluation: report or commentary

Coordinator: Mark MEIGS, [meigs@univ-paris-diderot.fr](mailto:meigs@univ-paris-diderot.fr)

### **41BE08AN – From Blues to Punk: Social history of American popular music in the 20th century**

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

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

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

Coordinator: Paul SCHOR (841 – [paul.schor@univ-paris-diderot.fr](mailto:paul.schor@univ-paris-diderot.fr))

### **41BE11AN – AN INTRODUCTION TO THE VARIETIES OF ENGLISH**

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

This course will present the main varieties of oral English and will be illustrated by numerous oral documents.

Coordinator: Sylvain NAVARRO (752, [sylvain.navarro84@gmail.com](mailto:sylvain.navarro84@gmail.com))

## L2S3 – SECOND YEAR, SEMESTER 3 (AUTUMN)

### **41FE01 INTRODUCTION TO LINGUISTICS**

Taught in French, 2 x 1h30, 5 ECTS

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

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

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

Références :

- Bouscaren, Janine. Linguistique anglaise. Initiation à une grammaire de l'énonciation. Gap : Ophrys 1996
- Fromkin Victoria, Rodman Robert & Hyams Nina. An Introduction to Language. Thomson/Heinle, 2003
- Garric Nathalie. Introduction à la linguistique. Paris : Hachette Sup. 2001
- Larreya, Paul et Rivière, Claude. Grammaire explicative de l'anglais. Paris : Pearson Education France, 2010
- Yaguello Marina. Alice au pays du langage, pour comprendre la linguistique. Paris : Seuil, 1981

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

### **41FE02AN PHONETICS AND PHONOLOGY**

Taught in English, 1h lecture + 1 h tutorial + 1 h language lab, 5 ECTS

The syllabus will include work on vowels, diphthongs, the articulation system of consonants with transcription exercises. The aim is to study sounds and related phenomena in context; accentuation; rhythm and the notions of secondarily stress, reduction and non-reduction; intonation. Theoretical rules presented in the lecture will be applied in the language lab.

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

Coordinator: Anne TALBOT (752, [anne.talbot@univ-paris-diderot.fr](mailto:anne.talbot@univ-paris-diderot.fr))

### **41DE19AN and 41DE20AN - TRANSLATION**

Taught in French and English, 2x1h30, 5 ECTS

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

#### **41DE19AN THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)**

This course is designed to help French-speakers write in English through exercises in translation and comparative syntax. Students will translate passages of about 300 words taken from nineteenth-century and twentieth-century novels, as well as extracts from plays and films. Thème is a two-year course (L2 and L3), and the main concern in the first two semesters is on the translation of tenses (Present, Imperfect, Passé Composé) and Modals. Time will also be spent on word order, sentence structure, essential grammar and vocabulary building. Classes are in English, but the vocabulary of linguistics is given in French. A bibliography (likewise in French) is handed out in the first class. Assessment: Homework (translations or exercices based on translation problems, 20%), mid-term translation (40%), end-of-semester translation (40%). No dictionaries may be used during exams (not even if you are a foreign student or if French is not your first language).

Coordinator: Manon TURBAN (857, [manon.turban@ens-lyon.fr](mailto:manon.turban@ens-lyon.fr))

#### **41DE20AN VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)**

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

Required reading: Françoise Grellet, *Initiation à la version anglaise : The word against the word*, Hachette, 2005

Coordinator: Carole CAMBRAY (844, [carolecambray@yahoo.fr](mailto:carolecambray@yahoo.fr))

#### **41DE21AN and 41DE22AN - CREATIVE WRITING AND NON-LITERARY TRANSLATION**

Taught in English, 2x1h30, 5 ECTS

##### **41DE21AN CREATIVE WRITING**

The content of the course is the same as that for L2 Thème, namely: the correct handling of tenses and aspects, revision of basic grammar and syntax, and vocabulary building. It is different from L2 Thème in that class (group) exercises and (graded) homework are not based on French texts that are to be translated, but on English texts that are to be analysed, researched, modified, rewritten, or created from scratch according to given literary constraints. The classes themselves will involve examining the literary qualities of English novels, plays, screenplays, graphic novels, children's stories and poems, and then trying to produce the same effects in short prose compositions. This "creative writing in a foreign language" course is designed to help French-speaking students write in English and is by its very nature not suited for Anglophones: the emphasis in L2 is necessarily on writing rather than on creativity, and homework will be marked for its correctness, not for imagination. There is no core content: each professor determines the scope and nature of their classes.

Bibliography (at least for the classes taught by Paul Edwards): The Harry Potter books and Shakespeare. Also: The Creative Writing Coursebook, edited by Julia Bell and Paul Magrs, Macmillan, 2001.

Evaluation: as there is continual assessment, there is no final exam. 100 per cent class attendance is mandatory. Homework may not be sent by email.

Coordinator: Carolin GÖRGEN (857, [carolin.goergen@web.de](mailto:carolin.goergen@web.de))

##### **41DE22AN NON-LITERARY TRANSLATION**

This course will be dealing with the translation of non-fiction texts (press articles, reviews...) from French to English. (Note: Native English speakers will be asked to translate from English to French). Students will be working at building their English vocabulary, as well as expressing themselves correctly in both written and spoken English. Starting with the translation of a few press articles or other contemporary short texts, students will then move on to translate and re-publish an article already published on the French "Wikipédia" site ([fr.wikipedia.org](http://fr.wikipedia.org)): they will have to completely translate, edit, and insert this article on the English language Wikipedia site ([en.wikipedia.org](http://en.wikipedia.org)). This exercise in translation also means they will have to choose and put in all links necessary for English-speaking readers— since different cultural backgrounds will have to be taken into account.

Assessments: translations in class, + one main assignment: translation and online editing of a chosen "wikipedia.org" article (c. 380-450 words).

Attendance is compulsory, and students will need to be able to work online at home. Students who are only taking final exams will not be able to register for this course.

Coordinator: Myriam BOUSSAHBA-BRAVARD (837, [myriam.boussahba-bravard@univ-paris-diderot.fr](mailto:myriam.boussahba-bravard@univ-paris-diderot.fr))

## **41DE04AN HISTORY OF THE THEATRE**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

### **LECTURE: 41DE04AN HISTORY OF THE THEATRE**

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

### **TUTORIAL 1: 41DE05AN LOOKING FOR SHAKESPEARE**

The aim of this course is to introduce students to Shakespeare's work through a selection of extracts. We will look closely at some excerpts from the plays, paying special attention to the cultural, literary and aesthetic background of early modern England. We will also analyse some stage performances and film adaptations of those excerpts. Students will be encouraged to go and see a Shakespeare play in Paris and to write a play review.

Assessment will be based on oral presentations, written commentaries and play reviews.

At the beginning of the course, students will be given a handout with the preselected extracts.

Coordinators: Laetitia COUSSEMENT-BOILLOT (832, [coussement@univ-paris-diderot.fr](mailto:coussement@univ-paris-diderot.fr)) and Ladan NIAYESH ([ladan.niayesh@univ-paris-diderot.fr](mailto:ladan.niayesh@univ-paris-diderot.fr))

### **TUTORIAL 2: 41DE06AN SPECTATOR'S WORKSHOP: VOICING YOUR OPINION**

This class is based on a challenge: going out to attend four or five plays in Paris (depending on availabilities) and to learn to deliver a coherent piece of criticism on these plays.

The plays will be chosen by the professor, for their relevance in the history of theatre and/or their relationship with Anglophone studies. Most of them will be in Paris, on Wednesday nights (just after class).

Will you love them or hate them? That is part of the challenge, but the end is broader: by reading, discussion with peers, meeting with some professionals, we will learn to give stimulating content to criticism in diverse forms (vlogs; conversations; critical account; opinion column...). This class will teach you what to look at in a play, and should give you landmarks to recognise major theatrical genres.

It will also help you reflect on your taste, and look beyond the expression of your individuality: taste is a complex mix between your social background, your political ideas, your education, your sensibility and your ambitions.

Ticket price: between 07 and 15€ — on play will be 20€.

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

Evaluation : 3 graded homeworks (1 oral presentation 40%, 2 written pieces 30%).

Coordinator: Sophie VASSET (845, [sophie.vasset@univ-paris-diderot.fr](mailto:sophie.vasset@univ-paris-diderot.fr))

### **TUTORIAL 3: 41DE07AN: STAGING SHAKESPEAREAN MONSTERS**

This course aims to study the staging and representation of the many monsters that appear in Shakespeare's plays. Richard III, the deformed tyrant, will be a recurring figure in our study, but we will also explore the representations of other monsters like Caliban, the shapeless islander of *The Tempest*, Hippolyta and Bottom, the monstrous Amazon and hybrid of *A Midsummer Night's Dream* and even of monstrous deeds like the cannibal feast which occurs onstage at the end of *Titus Andronicus*. After defining the early modern concept of monstrosity and focusing on how monstrous characters were staged in Elizabethan and Jacobean playhouses, we will explore how they are represented in contemporary stagings, films or series. Through the analysis of extracts, we will try to understand the difficulties which may arise from the staging of monsters that have disappeared from our culture, but also analyse how the use of modern technologies (like holograms), or of other artistic forms and genres (like horror movies) influence the representation of Shakespearean monsters and give them fresh meanings and functions. We will especially focus on how the contemporary depictions of the playwright's monstrous characters shed light on our own

fears and traumas, since they often give visibility to things and people our society tries to keep concealed like mental illness, outcasts or aging bodies.

I recommend that students read *Richard III* before the beginning of the course, given the character's centrality in our study.

#### Bibliography

William Shakespeare, *Richard III* (The Arden Shakespeare: London, 2009)

#### Filmography

Richard Loncraine, *Richard III*, 1995

Julie Taymor, *Titus*, 1999

Michael Hoffman, *A Midsummer Night's Dream*, 1999

Gregory Doran, *The Tempest*, 2016

Coordinator: Manon TURBAN, [manon.turban@ens-lyon.fr](mailto:manon.turban@ens-lyon.fr)

## **41DE08AN GENRES, MODELS, TOPOI**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

### **LECTURE: 41DE08AN GENRES, MODELS, TOPOI**

In this class, we will examine the ways in which literature is structured by the practice of imitation, and more broadly, by that of rewriting, around models whose reproduction through the centuries and whose diffraction into multiple avatars constructs canonical texts. Such models provide as many form and genre motifs, or formulae to be shared by all writers (and all people who write?), thanks to which they can access writing, generation after generation. Claiming such models for themselves, authors enrich them with other formulae – yet thematic ones, called topoi, which allow for a shaping of each text in between the universal and the singular, as the singular gains more and more independence, much like a new motif, and as, starting with Romanticism, literature defines more and more clearly its object as a discourse on the writing person (the writing subject). The class will mostly be based on anglophone literature, whose historical and structural overview it will draw. Not necessarily chronologically, we will study the various genres which structure that literature, but also particular formulae which occur regularly throughout its literary history and are reshaped by each generation or movement. For instance, among others, the topos of the minoratio of the writer and other such dramatizations of the difficulty of writing, in the novel and in poetry; the question of genius and the originality of invention; the question of the “je ne sais quoi” and the loss of self; the world as a stage (theatro mundi); the book of the world (liber mundi); letters, dialogues, and trade. We will also look into the practices of imitation, pastiche, and dissertation, as “academic” models which are scientific, philosophic, and literary.

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

### **TUTORIAL 1: 41DE11AN THE RISE AND FALL OF SUBURBIA**

Residential suburbs in the United States are not only a geographical and social item, but also a major cultural one, a blatant feature of an American way of living and thinking. They are the ultimate liminal space, taking advantage of the closeness of the city and of the surrounding countryside while keeping at bay the dangers present in both of them. The myth of Suburbia has developed along the years, turning the suburbs into an idealized place where the American Dream can come true. At the same time, residential suburbs became a recurrent setting on television and in movies. Yet although the peaceful homes and quiet families of Suburbia can be found in some of these works of fiction (e.g. in soap operas such as *Father Knows Best* or *Leave It to Beaver*), others give a representation of the suburbs that is a far cry from such a peaceful haven. Fear and horror have been lurking in these apparently idyllic towns and streets for over sixty years – Stepford, Elm Street and Wisteria Lane are only backdrops for individual and collective tragedies which may well be so many signs of social issues in contemporary America.

Through the study of a wide-ranging filmography – though one that focuses mainly on the genres of horror and drama, with films such as *All That Heaven Allows* (Douglas Sirk, 1955), *Scream* (Wes



Craven, 1996), *The Stepford Wives* (Bryan Forbes, 1975), *Halloween* (John Carpenter, 1978) and *Edward Scissorhands* (Tim Burton, 1990) - we will endeavor to understand how the suburbs became such a central theme in American popular culture, but also why they seem to foster boredom, fear of others and criminal tendencies.

Coordinator: Jeanne FERRIER (857, [jeanneferrier@outlook.com](mailto:jeanneferrier@outlook.com))

### **TUTORIAL 2: 41DE10AN GOTHIC TALES AND NARRATIVES**

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

Recommended editions:

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

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

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

### **TUTORIAL 3: 41DE25AN AT THE BORDER BETWEEN GENRES**

This course will interrogate and explore the notion of genre through a corpus of works which, through pastiche and parody, by superimposing or subverting generic conventions, blurred the boundaries between genres and destabilized their normative power. This generic study of excerpts from literature, cinema, television and music will highlight how past and present cultural productions have always relied on generic hybridity, and how the originality, popularity or polemical power of a work may lie in what differentiates it from the norms set by its models and from its audience’s expectations.

Coordinator: Camille MARTIN-PAYRE (857, [camille.martin-payre@univ-paris-diderot.fr](mailto:camille.martin-payre@univ-paris-diderot.fr))

## **41FE06AN AMERICAN HISTORY 1870-1940**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

### **LECTURE: 41FE06AN AMERICAN HISTORY 1870-1940**

The lecture is an overview of American history from Reconstruction after the Civil War to 1940, when President Franklin Roosevelt was reelected for an unprecedented third term. This was a crucial time of American political development and the lecture will focus on these specificities. First, the U.S. shifted from a largely rural country half-ravaged by war to a powerful industrial and urban nation towering over other western countries. Second, these economic and social mutations paved the way for an expansion of the federal government allowing it to act decisively political at the national level. Third, political institutions experienced changes of their own that led to the balance between the different branches of government, especially the strengthening of the presidency, which Americans live under and criticize today. These topics will be illustrated by

different events and reforms that occurred over the period: from the 1877 compromise between victorious Republican northern states and the Democratic South, to the New Deal in the 1930s. Populist and Progressive waves of reform will be analyzed as evidence of the United States reacting to and managing its growing industrial might and the tumultuous transition to a society that became more urban, more immigrant and more diverse. The contradictory 1920s, “Back to Normalcy” after the First World War on the one hand, an explosion of culture and technology on the other, will be seen in the light of a country undergoing radical change while still finding its roots in a rural past.

Bibliography:

- John Murrin, Paul Johnson, Gary Gerstle, James McPherson, Emily Rosenberg, Liberty, Equality, Power. A History of the American People, compact edition (recent)
  - Mary Beth Norton, *A People & a Nation: A History of the United States* (recent edition)
- Coordinator: François VERGNOLLE DE CHANTAL, [fdechantal@univ-paris-diderot.fr](mailto:fdechantal@univ-paris-diderot.fr)

### **TUTORIAL 1: 41DE16AN HISTORY ON THE SILVER SCREEN**

This class will examine the way American history was translated visually from the 1900s to the 1940s in filmic genres as varied as the historical epic, the western, the slum melodrama, the gangster film or the war film. Ideological, social and economic issues crucial to the construction and development of the nation will be addressed: Manifest Destiny and the Frontier, the Civil War and the Reconstruction period, the Progressive Era (with special emphasis on the migration waves and the evils of urbanization and industrialization), the Great Depression as well as the isolationist and pacifist stance prevailing in the inter-war years. The country’s involvement in the two world wars will of course be explored in depth.

Coordinator: Véronique ELEFTERIOU, [elefteriou@orange.fr](mailto:elefteriou@orange.fr)

### **TUTORIAL 2: 41DE17AN THE POLITICS OF WORK AND CITIZENSHIP**

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

### **TUTORIAL 3: 41DE18AN CULTURAL INNOVATIONS FROM MINSTREL SHOWS TO BIG BANDS**

This course will attempt to identify particular American cultural innovations from the Civil War era to 1940, and follow the evolution of those innovations as different social and technological changes influenced them. Music and the changing place of African American influence on American music as the phonograph and then radio brought pressure and opportunities to musicians, is one path to follow. The changing urban architecture and the development of urban entertainment districts is another. The course will place these urban developments in the political contexts starting with the development of a segregates society, through progressive reform, and then the changes brought about by the New Deal

Coordinator: Mark MEIGS ([meigs@univ-paris-diderot.fr](mailto:meigs@univ-paris-diderot.fr))

### **TUTORIAL 4: 41EE18AN “DOORS WIDE SHUT”: IMMIGRATION TO THE US (1870S-1940S)**

Coordinator: Bénédicte DESCHAMPS (842, [deschampsb@univ-paris-diderot.fr](mailto:deschampsb@univ-paris-diderot.fr))

### **41FE11AN – The Invention of Britishness (1689-1901): The Long 18th Century**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

#### **LECTURE: 41FE11AN: THE INVENTION OF BRITISHNESS (1689-1815)**

The long eighteenth century – 1689-1815 – witnesses the birth of national identity in Britain, an identity articulated around the key notions of Protestantism, Parliament or the notion of Liberty. These are both reinforced and challenged during the period. From the Glorious Revolution to the Acts of Union with Scotland and then Ireland, the Industrial and consumer Revolution but also the

political revolutions in America and in France, the period is rich in formative events that played a role in fostering a strong national identity around the idea of Britishness. These will be studied in the context of the emergence of modernity in Britain with particular emphasis on its political, social, cultural and intellectual transformations.

Coordinator: Will Slauter (843, [wslauter@univ-paris-diderot.fr](mailto:wslauter@univ-paris-diderot.fr))

### **TUTORIAL 1: 41DE13AN BRITAIN AND SLAVERY IN THE LONG 18TH CENTURY: POWER, CAPITALISM AND ABOLITION**

Apart from brief periods, Britain led the international slave trade throughout the eighteenth century. This commerce was far from a marginal feature in British history. It fuelled fundamental changes in British society and played a decisive role in forming and spreading the basic structures of what would later come to be defined as the “British empire”.

This course will focus on introducing essential elements for understanding how the Atlantic slave-trade developed during the early modern era and how Britain became heavily involved with it starting in the mid-seventeenth century (great explorations and piracy wars during the sixteenth century, imperial rivalries and development of tropical commodities productions in the seventeenth.) It will then turn to the many transformations brought about by the trade in British society during the long eighteenth century: rise of the new merchant elites, growth of major urban centres focalized on overseas trade, increased influence of the West India lobby composed of planters and proprietors in the Caribbean as well as shipbuilders, merchants, insurance companies, etc. and all those involved with organizing the trade in Britain.

The class will attempt to analyse how these changes took place and how the development of the Atlantic slave-trade made them possible. It will highlight how these turned out to be of particular relevance in regards to the history of the British empire. It will also touch upon the history of British colonial territories most affected by the slave-trade (Barbados, Jamaica, South Carolina) with the ambition to see how the history of these regions and its peoples was imbricated with the history of larger, more global structures (empire, capital, etc.)

Coordinator : Andy Cabot, [andy.cabot@etu.univ-paris-diderot.fr](mailto:andy.cabot@etu.univ-paris-diderot.fr)

### **TUTORIAL 2: 41DE15AN THE ATLANTIC ORIGINS OF THE BRITISH EMPIRE IN THE LONG EIGHTEENTH CENTURY**

The British Empire was last but certainly not least. In the late sixteenth and early seventeenth centuries, when nearly all the major powers of Europe established colonies abroad, England was struggling to expand overseas. The creation of the East India Company and the establishment of scattered trading posts and colonies in West India (the Caribbean) and North America marked the entry of English-speakers on the global stage. In the long eighteenth century (1689-1815), this under-populated, isolated, and resource-poor island-nation conquered and consolidated an empire that spanned the entire world. Who won and who lost in the creation of the British Empire? What does the experience of the British empire tell us about its greatest geo-political rival of the eighteenth century, the French empire? What did the British think of their nation’s imperial expansion overseas? How did colonized and enslaved peoples accept, contest, and resist their status as inferior subjects of the British crown? These questions will be discussed in a course that focuses on the historical debate on the origins and impact of the British empire as reflected in the political philosophies of imperialism and anti-imperialism.

#### **Bibliography**

Nigel Dalziel, Penguin Historical Atlas of the British Empire, NY & London, Penguin, 2006.

H. T. Dickinson, ed., A Companion to Eighteenth-century Britain - Blackwell Companions to British History, London, Blackwell, 2002.

P.J. Marshall, ed., The Cambridge Illustrated History of the British Empire, Cambridge University Press, 2001.

Jane Samson, ed., The British Empire, NY & London, Oxford University Press, 2001.

Coordinator: Allan POTOFSKY (839, [allan.potofsky@univ-paris-diderot.fr](mailto:allan.potofsky@univ-paris-diderot.fr))

## L2S4 - SECOND YEAR, SEMESTER 4 (SPRING)

### **41FE01AN INTRODUCTION TO LINGUISTICS**

Taught in French, 2 x 1h30, 4 ECTS

Coordinator: Jean LEOUE (858, [leoue@online.fr](mailto:leoue@online.fr))

### **41FE02AN PHONETICS AND PHONOLOGY**

Taught in English, 1h lecture + 1 h tutorial + 1 h language lab, 4 ECTS

The syllabus will include work on vowels, diphthongs, the articulation system of consonants with transcription exercises. The aim is to study sounds and related phenomena in context; accentuation; rhythm and the notions of secondarily stress, reduction and non-reduction; intonation. Theoretical rules presented in the lecture will be applied in the language lab.

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

Coordinator: Anne TALBOT, [annetalbotguyot@gmail.com](mailto:annetalbotguyot@gmail.com)

### **41EE19AN and 41EE20AN – TRANSLATION**

Taught in French and English, 2x1h30, 4 ECTS

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

#### **41EE19AN THÈME (TRANSLATION FROM FRENCH INTO ENGLISH) (1H30)**

This course is designed to help French-speakers write in English through exercises in translation and comparative syntax. Students will translate passages of about 300 words taken from nineteenth-century and twentieth-century novels, as well as extracts from plays and films. Thème is a two-year course (L2 and L3), and the main concern in the first two semesters is on the translation of tenses (Present, Imperfect, Passé Composé) and Modals. Time will also be spent on word order, sentence structure, essential grammar and vocabulary building. Classes are in English, but the vocabulary of linguistics is given in French. A bibliography (likewise in French) is handed out in the first class. Assessment: Homework (translations or exercises based on translation problems, 20%), mid-term translation (40%), end-of-semester translation (40%). No dictionaries may be used during exams (not even if you are a foreign student or if French is not your first language).

Coordinator: Emilia LE SEVEN (857, [emilia.le-seven@univ-paris-diderot.fr](mailto:emilia.le-seven@univ-paris-diderot.fr))

#### **41EE20AN VERSION (TRANSLATION FROM ENGLISH INTO FRENCH) (1H30)**

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

Required reading: Françoise Grellet, *Initiation à la version anglaise : The word against the word*, Hachette, 2005

Coordinator: Carole CAMBRAY, [carolecambray@yahoo.fr](mailto:carolecambray@yahoo.fr)

### **41EE21AN and 41EE22AN – CREATIVE WRITING AND NON-LITERARY TRANSLATION**

Taught in English, 2x1h30, 4 ECTS

#### **41EE21AN CREATIVE WRITING**

The content of the course is the same as that for L2 Thème, namely: the correct handling of tenses and aspects, revision of basic grammar and syntax, and vocabulary building. It is different from L2 Thème in that class (group) exercises and (graded) homework are not based on French texts that are

to be translated, but on English texts that are to be analysed, researched, modified, rewritten, or created from scratch according to given literary constraints. The classes themselves will involve examining the literary qualities of English novels, plays, screenplays, graphic novels, children's stories and poems, and then trying to produce the same effects in short prose compositions. This "creative writing in a foreign language" course is designed to help French-speaking students write in English and is by its very nature not suited for Anglophones: the emphasis in L2 is necessarily on writing rather than on creativity, and homework will be marked for its correctness, not for imagination. There is no core content: each professor determines the scope and nature of their classes.

Bibliography (at least for the classes taught by Paul Edwards): The Harry Potter books and Shakespeare. Also: The Creative Writing Coursebook, edited by Julia Bell and Paul Magrs, Macmillan, 2001.

Evaluation: as there is continual assessment, there is no final exam. 100 per cent class attendance is mandatory. Homework may not be sent by email.

Coordinator: Camille MARTIN PAYRE (857, [camille.martin-payre@univ-paris-diderot.fr](mailto:camille.martin-payre@univ-paris-diderot.fr))

#### **41EE22AN NON-LITERARY TRANSLATION**

This course will focus on the translation of non-fiction texts such as press articles, reviews, speeches, essays in French and English. Students will first work towards vocabulary building and the development of expression, as well as reflexion on the construction of language and argumentation. We will then focus on the acquisition of translation, which will be reached through various exercises: rewriting, rephrasing, critical responses and translations proper.

Assessments: translations, homework and exams.

Attendance is compulsory. Students who are only taking final exams will not be able to register for this course.

Coordinator: Jean-Christian VINEL (840, [jean.christian.vinel@gmail.com](mailto:jean.christian.vinel@gmail.com))

#### **41EE04AN IMAGINARY SPACES: MODERN SPACE IN TEXT AND IMAGE**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

##### **LECTURE: 41EE04AN IMAGINARY SPACES: MODERN SPACE IN TEXT AND IMAGE**

Nineteenth-century media created visions of London and Paris that have continued to occupy the collective imagination and could be said to be the blueprint for a certain fantasy of present-day urban space. We will be shifting between modernity's first representations of the city in the nineteenth century and the hyper-modern conceptions of city space today. The city can be taken in its largest sense of the polis, a structure of power, a collectivity, a society, or a community; it may imply the topography of the city space, or its brute materiality and the sensations and experiences it offers. We will be dealing with literature, film images, video clips, the Graphic Novel, painting and illustration and using historical as well as cultural and literary theory.

The aim of this lecture is to understand how present-day images and representations of the city are linked to much earlier ways of talking about and drawing the city. Our focus will be on how the individual or collective defines the city space and transforms it into literature, art or film. We will start from the premise that all cities are fantasized or imagined spaces and that they reflect the human need to project utopian desires - the desire for control, comfort, beauty, perfection, luxury, collectivity to name but a few...

Coordinator: Sara Thornton, [saramargarethornton@gmail.com](mailto:saramargarethornton@gmail.com)

##### **TUTORIAL 1: 41EE05AN LITERARY GEOGRAPHIES: DISCOVERING NORTH AMERICAN SPACES THROUGH BOOKS**

This course bears on the connections between US literature and the appropriation of North American spaces by Euro-Americans from early colonial days to the mid-nineteenth century. At the

same time, It also questions the notion of “American landscapes” as they were imagined and described in classic works of American literature such as J.F. Copper’s *The Prairie*, or Willa Cather’s *O! Pioneers* (and as readers today can imagine and represent them). Students will be encouraged to pair works of literature with maps, paintings and photographs of North America in their papers and presentations.

Assessments: Papers and presentations

Coordinator: Marie-Jeanne ROSSIGNOL ([marie-jeanne.rossignol@univ-paris-diderot.fr](mailto:marie-jeanne.rossignol@univ-paris-diderot.fr))

### **TUTORIAL 2: 41EE07AN THE CITY AS SEEN, THE CITY AS EXPERIENCED. REPRESENTING THE AMERICAN URBAN EXPERIENCE**

Perceived as a space of opportunity or as the source of all ills, the American metropolis is a problematic object, simultaneously placed under the signs of the dream and of crisis. In this class, we will study the construction of an American urban imaginary, by looking at texts and images that focus on the urban experience (be they descriptive or prescriptive). The class will focus on major northern cities, particularly New York and Chicago.

Coordinator: Eliane DE LARMINAT (857, [elianedelarminat@gmail.com](mailto:elianedelarminat@gmail.com))

### **TUTORIAL 3: 41EE23AN REALITY AND IMAGERY OF CONFLICTS: RELATING WAR THROUGH IMAGES**

Since it was invented in times of technological warfare, photography revolutionized the way conflicts were represented. In previous times, painting and literature reflected an imagery full of heroic acts or tragic defeat, which came to be challenged by photography during the American Civil War. This class is intended to study how a new war imagery was created, what constitutes it, what it means to build a story with images, and specifically with photographs. We will also approach the matter of the representation of trauma and the victimisation of soldiers, and of the enemy in some case. We will study discourses on war and their evolution from the Civil War to the 9/11 attacks, and what they mean politically, strategically, and in terms of communication in a world relying on an economy of images that has been globalized.

Coordinator: Camille ROUQUET, [camille.rouquet@me.com](mailto:camille.rouquet@me.com)

### **41EE08AN PERSPECTIVES ON POPULAR NARRATIVES: FROM DIME NOVELS TO TV SERIES**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

#### **LECTURE: 41EE08AN: PERSPECTIVES ON POPULAR NARRATIVES**

« Yes – oh dear yes – the novel tells a story. » In introducing a series of conferences on the « art of the novel », novelist and literary scholar E. M. Forster concedes, almost shamefully, that one of the central elements in the novel is the story. Forster’s show of pseudo-embarrassment does make a point: the story, the very material of literary or cinematographic narratives, often comes down as the lesser, less dignified aspect of novel or film, as opposed to style, description and the subtleties of motif and expression. Stereotypical, formulaic, with their stock characters and pre-formed plots, popular narratives however deal in story first and foremost, targeting the largest possible readership or audience. Artistic and cultural hierarchies feed on such distinctions between story and style, distribution and selection.

Examining such cultural hierarchies, their pertinence, their social impact is the object of this class. Bringing together cultural sociology and the analysis of visual and literary objects, we will be looking at the artistic and theoretical basis of such distinctions, considering the process of cultural evaluation and legitimation, how works marketed as popular culture may become icons of high culture, how artistic evaluation have to negotiate with a larger cultural economy.

The class will be an introduction to the work of such sociological and cultural theorists as that of Pierre Bourdieu, Edgar Morin, Lawrence Levine, Marshall McLuhan, Umberto Eco...

Coordinator: Ariane HUDELET (833, [ariane.hudelet@univ-paris-diderot.fr](mailto:ariane.hudelet@univ-paris-diderot.fr))

### **TUTORIAL 1: 41EE09AN HOLLYWOOD AND THE AVANT-GARDE: APPROPRIATIONS, RECOVERY, REEMPLOYMENT**

This tutorial will start with essential interrogations about the artistic field: what is the difference between the work of art and the popular object? What are the main differences between the vernacular, the popular culture and the elite culture? What is about to gain value and most importantly why? We will try to answer all these questions through the analysis of various works, from "ready-made" to "pop art", to less known works from contemporary experimental videographers. The idea will be to understand how these artists with divergent claims appropriate in their own way a so-called popular culture – and especially the one from the classical Hollywood cinema – in order to blur both the meaning and the initial form and approach different audiences. This lesson will be particularly focused on the analysis of the contemporary cinema of reemployment – this practice known as found footage – which is experiencing a strong growth since the 90s and which relies widely on this classical imagery. We will attempt to detect the technical issues, the political and historical ones of such practices of appropriation and of reassembling. We will also be interested in the main mutations of these approaches of appropriation at the arrival of digital.

After three introductory sessions, each course will be devoted to the work of one artist, video maker, filmmaker or plastic artist dealing with the classical Hollywood images. The corpus will consist in known and less known works of art, extracts and short films, plastic installations and theoretical texts (Laura Mulvey, Sharon Sandusky, Rae Beth Gordon, Akira Mizuta Lippit, etc.).

Goals: Knowledge of the main techniques of reemployment and appropriation of popular culture in the field of art, particularly of the images conveyed by the classical Hollywood cinema.

Coordinator: Marie-Pierre BURQUIER (833, [marie-pierre.burquier@ens-lyon.fr](mailto:marie-pierre.burquier@ens-lyon.fr))

### **TUTORIAL 2: 41EE10AN BIRTH OF THE POPULAR NOVEL: THE CASE OF DRACULA**

Coordinator: Emmanuelle DELANOË-BRUN ([delanoee@univ-paris-diderot.fr](mailto:delanoee@univ-paris-diderot.fr))

### **TUTORIAL 3: 41EE11AN RÉCITS EN SÉRIE : LES SÉRIES TÉLÉVISÉES AMÉRICAINES, ENTRE CULTURE POPULAIRE ET CULTURE D'ÉLITE**

Coordinator: Ariane HUDELET (833, [ariane.hudelet@univ-paris-diderot.fr](mailto:ariane.hudelet@univ-paris-diderot.fr))

### **TUTORIAL 4: 41EE24AN SPLENDORS AND MISERIES OF THE POPULAR HERO IN AMERICAN LITERATURE (1826-1926)**

No sooner was James Fenimore Cooper's *The Last of the Mohicans* published in 1826 than the novel became a bestseller and the character of Hawk-eye (the Frontier hero also known as Natty Bumppo in the four other novels of the saga) was set up as both a popular hero and a national figure. Indeed, his character reflected a masculine and demotic conception of the American identity which prevailed in antebellum America, when the US celebrated their victory of the War of 1812 and launched the Western conquest. Cooper's novel became indissociable from its hero. Yet, despite the great success of each novel of the Leatherstocking Tales at their publication, the saga fell into oblivion in the 20th century and Natty Bumppo's adventures have come to be read as delightfully old-fashioned tales for children. Michael Mann's 1992 film adaptation of *The Last of the Mohicans* eventually revitalized the popular dimension of the "Tale of 1757," but it did so at the cost of both a shift from literature to cinema and substantial modifications of the plot and characters.

Starting with this example, this course will question the notion of "popular hero" and explore the construction of this figure – its avatars and evolution – in a selection of American masterpieces and bestsellers from the long 19th century and the beginning of the 20th century, from James Fenimore Cooper to Ernest Hemingway. The polysemy of the word "popular" (meaning both "what is successful or prevalent among the general public" and "what is related to, derives from, or consists of ordinary people") will be of particular interest in this study given that American literature

developed around the idea of creating of a democratic literature. The texts in the syllabus will enable us to tackle questions as various as the representation and representativeness of the popular hero, masculinity, the issue of race, the idea of Americanness, the writing of a national narrative, the American hero as an “American Adam” (R. W. B. Lewis), etc. Such a study will require us to examine not only the link between popular heroes and the nation’s ideals (its values and founding myths), but also the relation between novels and their characters, as well as the porosity of the frontier between lowbrow and highbrow culture. By putting into dialogue these nineteenth-century novels with their film adaptations, and by considering each of them in their own political and cultural contexts, we will ask ourselves what causes a once successful novel to fall into abeyance, and how (or rather at what cost) cinema takes it up, adapts it, and reactivates its popular potential. In other cases, however, it is the opposite question which will be asked: what makes a novel popular through centuries?

The course will integrate excerpts from the following works:

- J.F.Cooper, *The Last of the Mohicans* (1826) – Film by Michael Mann, 1992.
- Mark Twain, *Huckleberry Finn* (1884)
- Jack London, *Martin Eden* (1909)
- Edith Wharton, *The Age of Innocence* (1920) – Film by Martin Scorsese, 1993.
- Ernest Hemingway, *The Sun Also Rises* (1926) – Film by Henry King, 1957.

Coordinator: Emilia LE SEVEN (857, [emilia.le-seven@univ-paris-diderot.fr](mailto:emilia.le-seven@univ-paris-diderot.fr))

## **41FE06AN AMERICAN HISTORY 1870-1940**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

### **LECTURE: 41FE06AN AMERICAN HISTORY 1870-1940**

The lecture is an overview of American history from Reconstruction after the Civil War to 1940, when President Franklin Roosevelt was reelected for an unprecedented third term. This was a crucial time of American political development and the lecture will focus on these specificities. First, the U.S. shifted from a largely rural country half-ravaged by war to a powerful industrial and urban nation towering over other western countries. Second, these economic and social mutations paved the way for an expansion of the federal government allowing it to act decisively political at the national level. Third, political institutions experienced changes of their own that led to the balance between the different branches of government, especially the strengthening of the presidency, which Americans live under and criticize today. These topics will be illustrated by different events and reforms that occurred over the period: from the 1877 compromise between victorious Republican northern states and the Democratic South, to the New Deal in the 1930s. Populist and Progressive waves of reform will be analyzed as evidence of the United States reacting to and managing its growing industrial might and the tumultuous transition to a society that became more urban, more immigrant and more diverse. The contradictory 1920s, “Back to Normalcy” after the First World War on the one hand, an explosion of culture and technology on the other, will be seen in the light of a country undergoing radical change while still finding its roots in a rural past.

Bibliography:

- Bernard Vincent, *Histoire des Etats-Unis*, Paris, Flammarion, 2nd édition 2008.
- John Murrin, Paul Johnson, Gary Gerstle, James McPherson, Emily Rosenberg, *Liberty, Equality, Power. A History of the American People*, 5th ed. Wadsworth Publishing, 2007.
- Bryn O’Callaghan, *An Illustrated History of the USA*, Pearson, 14th ed. 2012.

Coordinator: Jean-Christian VINEL (840, [jean.christian.vinel@gmail.com](mailto:jean.christian.vinel@gmail.com))

### **TUTORIAL 1: 41EE16AN RACE, AN AMERICAN HISTORY**

Coordinator: Paul SCHOR (841, [paul.schor@univ-paris-diderot.fr](mailto:paul.schor@univ-paris-diderot.fr))

### **TUTORIAL 2: 41EE17AN THE STRANGE HISTORY OF JIM CROW**

Coordinator: Paul SCHOR (841, [paul.schor@univ-paris-diderot.fr](mailto:paul.schor@univ-paris-diderot.fr))



**TUTORIAL 3: 41EE18AN “DOORS WIDE SHUT”: IMMIGRATION TO THE US (1870s-1940s)**

Coordinator: Catherine LEJEUNE (832, [lejeunec@univ-paris-diderot.fr](mailto:lejeunec@univ-paris-diderot.fr))

**TUTORIAL 4: 41EE25AN THE POLITICS OF WORK AND CITIZENSHIP**

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

**41FE11AN RULE BRITANNIA (1815-1901)**

Taught in English, 1h30 lecture to be complemented by a choice of one tutorial (1h30), 5 ECTS

**LECTURE: 41FE11AN RULE BRITANNIA (1815-1901)**

At the end of the Napoleonic Wars, Britain was already industrialized. This technological and economic advantage soon allowed her to supplant her European neighbours and become the “Workshop of the World”. Britain’s economic supremacy was paralleled on sea as its naval domination enabled the expansion of the Empire and the development of trading relations along free-trade policies. However, prosperity brought unprecedented changes which threatened the social and political order of the day, inspired the Establishment with fear of revolution and convinced them that reform was necessary. Major changes brought to the franchise thus significantly expanded the electorate. In parallel, social reforms were introduced to improve the living and working conditions of the working classes while maintaining the social and political control of the élite. Nonetheless, the development of trade unionism together with the democratization of education allowed the working classes to partly emancipate themselves from their socially superior. Meanwhile, in the colonies, the domination of the metropole was also questioned: in the white dominions, demands for autonomy led to the introduction of self-government, which contributed to changing representations of imperialism. In African or Asian colonies on the other hand, the natives’ total subjection was expected and exacted, in keeping with the belief in ‘the white man’s burden’. All these evolutions gave rise to vivid debates, which formed part of a rich intellectual and political life in Victorian Britain.

Coordinator: Maggy HARY, bureau 834, [maggy.hary@univ-paris-diderot.fr](mailto:maggy.hary@univ-paris-diderot.fr)

**TUTORIAL 1: 41EE13AN NINETEENTH-CENTURY POLITICAL & INTELLECTUAL DEBATES: REFORM, IMPERIALISM & EVOLUTION**

This course will be devoted to the main political and intellectual debates occurring in Britain between 1830 & 1914 and will be based on a discussion of core studies in the field, including Walter Houghton’s *The Victorian Frame of Mind, 1830-1870* (Yale UP, 1957) and Stephan Collini’s *Public Moralists: Political Thought and Intellectual Life in Britain, 1850-1930* (OUP, 1991). Without leaving aside ‘high culture’ – which is, in particular, characterised by the role of ‘great men of culture’ as go-betweens that Matthew Arnold highlighted in *Culture and Anarchy* (1869) and the centrality of the classics in *public schools* –, this course will hinge upon key concepts like *reform* or *imperialism*. Indeed, such concepts were largely debated beyond intellectual circles, through networks, clubs, pressure groups, etc. New journalism, the setting up of public libraries and education reforms also contributed to giving greater resonance to such debates that potentially involved every British subject by the end of the 19th century. This course will ponder on the weight of the *vox populi* in those debates and the possible manipulation of opinion, for electoral purposes in particular. Finally, consideration will be given to the reactions provoked by the publication of Charles Darwin’s *On the Origin of Species* (1859), which postulated the theory of evolution, and to the relevance of such a theory in debates on British imperialism.

Coordinator: Nicolas GARNIER (857, [n.garnier20@gmail.com](mailto:n.garnier20@gmail.com))

**TUTORIAL 2: 41EE14AN RIGHTS AND CITIZENSHIP: MEN GETTING THE VOTE IN BRITAIN**

The issues of rights and citizenship are nowadays always associated in western democracies. In nineteenth-century Britain, most men had certain rights without being formal citizens; men and women did not have the same rights; if some male owners could vote, no female owner could. These two issues, the one of rights and of citizenship, fed the vigorous emancipation campaigns based on class between 1789 and 1914. However, the confrontation of power and claims mostly took place within the context of law and institutions that is to say in the reform movement; its main ideological tenets were based on the notions of “progress”, “justice” and “self-help”. The contested discourse on democratisation integrated gradually the diversity of class, but always denied the plurality of sex. Thus, men claimed citizenship for themselves with their success inscribed in successive acts defining political male representation, in 1832, 1867, 1885 and 1918.

Coordinator: Clarisse BERTHEZENE (833, [clarisse.berthezene@gmail.com](mailto:clarisse.berthezene@gmail.com))

### **TUTORIAL 3: 41EE15AN THE CONTROVERSIES OF BRITISH IMPERIALISM**

In spite of the loss of the thirteen north-American colonies in 1783, the end of the Napoleonic wars in 1815 heralded a new phase of expansion for the British Empire. In the 19th century, the British Empire was a key element of Britain’s supremacy: to a great extent, colonial expansion fuelled the growth of trade and industry in Britain. Taken together, the metropole and its dependencies formed a genuine “British world” united by commercial networks, migration flows and strong cultural ties. The aim of this class will be to examine how the reforms and debates surrounding economic, political and social issues in Britain affected the different territories of the Empire. Thus, we will see how the campaign for the extension of the franchise nurtured demands for self-government in the dominions. On the other hand, the advent of free trade in 1846 (repeal of the Corn Laws) led to the growth of an ‘informal empire’ where British influence was first and foremost economic. The social situation in Britain also directly impacted on the level of migration flows, which undoubtedly represented the most tangible example of the links that united the mother country to the dependencies. Eventually, we will also examine the ways in which British people perceived the Empire and how their representations nurtured British patriotism and a feeling of superiority at a time when Britain’s supremacy seemed to be challenged by the rise of rival imperial powers. at a time when the latter seemed to be challenged by the rise of rival imperial powers.

Coordinator: Maggy Harry, [maggy.hary@univ-paris-diderot.fr](mailto:maggy.hary@univ-paris-diderot.fr)

## **L3S5 – THIRD YEAR, SEMESTER 5 (AUTUMN)**

### **41IE01AN ANALYSE DE FAITS DE LANGUE EN CONTEXTE**

Taught in French, 2 x 1h30, 5 ECTS

This course requires a C1 level in French

Coordinators: Catherine MAZODIER ([mazodier@univ-paris-diderot.fr](mailto:mazodier@univ-paris-diderot.fr))

### **41IE02AN SYNTACTIC ANALYSIS**

Taught in English, 2 x 1h30, 5 ECTS

After a reminder on the basics of syntactic analysis, i.e. the identification of the categories and functions of the constituents of simple sentences, the course focuses on complex syntactic structures (or sentences that contain more than one proposition). Several types of relations between propositions are examined: parataxis, hypotaxis, and subordination.

The diverse forms and features of subordinate clauses are then studied, e.g. the properties of relative clauses, as opposed to finite Complementizer Phrases, or nonfinite complements.

The aim of the course is to identify types of complex structures and – through their study in context – delineate their functions and interpretations.

Coordinator: Philip MILLER (523, [philip.miller@univ-paris-diderot.fr](mailto:philip.miller@univ-paris-diderot.fr))

### **41IE03AN CONTRASTIVE LINGUISTICS – SYNTAX AND LEXICOLOGY: A FRENCH-ENGLISH COMPARISON**

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

This course aims at comparing French and English syntax and lexicology. We will focus on the grammatical categories of the two languages and examine nominal categories (determiners, quantifiers), verbal categories (tense, aspect, modality) and syntax from a contrastive viewpoint. We will also analyse the structure of the lexicon in English and in French using basic notions in morphology and semantics. We will take a closer look at compounding and affixation (computer science / informatique, understandably, workaholic, fair-haired, home-made / fait maison), conversion (« when nouns surface as verbs », le qu'en dira-t-on), and truncation (decaf / déca), borrowing and pseudo-borrowing (tennisman). Linguistic analysis will be systematically linked to the practice of translation. The aim is to highlight the syntactic and morphological characteristics of English and French in order to compare the two linguistic systems.

This course is also an introduction to the main mechanisms underlying the translation process, so that students might be able to justify translation choices using linguistic tools. This course will be of particular interest to L3 students wishing to prepare the CAPES and Agrégation.

References

- Chuquet Hélène et Michel Paillard, Approche linguistique des problèmes de traduction, Paris, Ophrys, 1987.
- Guillemin-Flescher Jacqueline, Syntaxe comparée du français et de l'anglais, Problèmes de traduction, Paris, Ophrys, 1981.
- Paillard Michel, Lexicologie contrastive anglais-français, Formation des mots et construction du sens, Paris, Ophrys, 2000.

Coordinator: Laure Lansari, [laure.lansari@voila.fr](mailto:laure.lansari@voila.fr)

### **41GE01AN DISCOURSE ANALYSIS**

Taught in English, 2x1h30, 5 ECTS

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

storytelling...). Various types of discourses will be studied (literature, advertising, political discourse...). Attendance is compulsory.

Bibliography:

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

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

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

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

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

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

Coordinator: Gérard Mélis, [gmelis@orange.fr](mailto:gmelis@orange.fr)

### **41IE04AN HISTORY OF SPOKEN ENGLISH**

Taught in French and in English, 2h + 1h lab, 5 ECTS

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

- the consonant system (Grimm's law, etc.)
- the vowel system (the Great Vowel Shift, etc.)
- the accentual system (Germanic stress, etc.)
- the graphophonemic system (from the written to the spoken forms, etc.)

The course will also deal with some of the irregularities of the contemporary phonological system. It will show the link between regional and diachronic variation and will tackle sociolinguistic variation in some of the varieties of English studied.

Useful references:

Mugglestone, Lynda (ed.), 2006. *The Oxford history of English*, Oxford University Press.

Stévanovitch, Colette, 1997. *Manuel d'histoire de la langue anglaise des origines à nos jours*, Paris : Ellipses.

Web sites

<http://www.bl.uk/learning/langlit/evolvingenglish/accessvers/index.html>

British accents

<http://www.bbc.co.uk/voices/recordings/>

American accents

[http://www.ling.upenn.edu/phono\\_atlas/home.html](http://www.ling.upenn.edu/phono_atlas/home.html)

Evaluation: written papers

- 50% homework, or oral presentation in English.

- 50% final test

Coordinators: Franck ZUMSTEIN, [franck.zumstein@univ-paris-diderot.fr](mailto:franck.zumstein@univ-paris-diderot.fr) and Sylvain NAVARRO, [sylvain.navarro84@gmail.com](mailto:sylvain.navarro84@gmail.com)

### **41IE05AN INTONATION**

Taught in English, 2h + 1h lab, 5 ECTS

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

Coordinator: Anne TALBOT, [annetalbotguyot@gmail.com](mailto:annetalbotguyot@gmail.com)

### **41IE06AN PHONETICS FOR VARIETIES OF ENGLISH**

Taught in English, 2h + 1h lab, 5 ECTS

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

Coordinator: Sylvain NAVARRO (752, [sylvain.navarro84@gmail.com](mailto:sylvain.navarro84@gmail.com))

### **41IE07AN CORRECTIVE PHONETICS**

Taught in English, 2h + 1h lab, 5 ECTS

This course aims at confronting students with their most persistent pronunciation errors (primary and secondary stress, vowel and consonant phonemes, rhythm and intonation), in compliance with the standards set out for competitive teaching examinations.

Continuous assessment course.

Coordinator: Ives TREVIAN, [trevian@univ-paris-diderot.fr](mailto:trevian@univ-paris-diderot.fr) and Franck ZUMSTEIN, [franck.zumstein@univ-paris-diderot.fr](mailto:franck.zumstein@univ-paris-diderot.fr)

### **41GE26AN THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)**

Taught in French and English, 1h30, 2.5 ECTS

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

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

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

Coordinator: Elise HARRIS ([harriscelise@gmail.com](mailto:harriscelise@gmail.com))

### **41GE27AN VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)**

Taught in French and English, 1h30, 2.5 ECTS

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

This module combines work on the theory of translation and practice of translation. Regarding theory, the points under study will be: translation techniques; problems linked to verbs (past tenses, modals, gerund); translation of link-words; adverbs and adjectives; direct and indirect speech. Translations will be done from literary texts of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

Bibliography: J. Dixsaut, *Into French, 60 versions anglaises*, DEUG, Paris, Ellipse

H. Chuquet, *Pratique de la traduction*, Ophrys 1990

Coordinator: Carole CAMBRAY (844, [carolecambray@yahoo.fr](mailto:carolecambray@yahoo.fr))

### **41GE30AN WRITING/TRANSLATING FOR COMMUNICATION PURPOSES**

Taught in French and English, 1h30, 2.5 ECTS

In "Writing for Communication Purposes" students will be asked to translate non-fiction texts from French into English. The course will emphasise the specific problems linked to the translation of texts used for professional purposes (websites, tourist brochures, newspaper articles, menus). The expansion of use-specific vocabulary and idiomatic expressions linked to various types of business

cultures will be at the forefront of each class. Students will be asked to aim for accuracy in translation while respecting the culture, expectations and idiom of their English-speaking audience.  
Coordinator: Olivia RAFFIN ([odile.raffin@free.fr](mailto:odile.raffin@free.fr))

## **41GE02AN LITERATURE 1 - TALES OF AMERICA**

Taught in English, 3h, 5 ECTS

From Washington Irving and Nathaniel Hawthorne to Flannery O'Connor and Steven Millhauser and beyond, sketches, tales and short stories have contributed to fashioning the history of American literature. These American tales and stories take the reader from the snowy landscapes of New England to the scorching sun of the South, progressively setting up, and simultaneously challenging, the tradition of the local colour, while registering the many transformations of the nation. This course will offer a panorama of American literary history from 1820 to the end of the twentieth century, as well as roam freely through the chronology. On the one hand, we will interrogate the constraints and possibilities offered by shorter narrative forms. On another hand, we will see how these American tales and stories negotiate spatial as well as temporal scales—how they articulate the local, the regional, the national and the imperial, and how they intertwine story and History—but also how they build and complicate individual and collective identities of race, class, and gender.

We will study texts by Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, Henry James, Kate Chopin, Sarah Orne Jewett, William Faulkner, Flannery O'Connor, and Steven Millhauser. A brochure will be made available at the beginning of the semester, both online and as a printout.

Assessment Contrôle continu

Session 1: Participation in class exercises + Final exam (commentary of a set text, 3h)

Session 2: Oral exam: commentary of a set text. Preparation: 30 min, Exam: 15 mn.

Assessment Examen terminal

Session 1: Final exam (commentary of a set text, 3h)

Session 2: Oral exam: commentary of a set text. Preparation: 30 min, Exam: 15 mn.

Instructors:

Coordinators: Cécile Roudeau ([cecile.roudeau@gmail.com](mailto:cecile.roudeau@gmail.com)) and Thomas Constantinesco ([thomas.constantinesco@gmail.com](mailto:thomas.constantinesco@gmail.com)) office 836.

## **41GE03AN LITERATURE 2 - THINKING THE EAST, WORDING THE EAST IN LITERATURE**

Taught in English, 3h, 5 ECTS

The East is a place which as such does not exist on any map and which can only be located in relation to a West. A conceptual location rather than an actual one, the East is above all a tool for thinking and wording notions of sameness and otherness as constructed through political history, culture and the imaginary. Our course will address some of those constructions.

Over the first half of the semester, we will concentrate on images of femininity in relation to the East. Starting with Shakespeare's landmark play of Antony and Cleopatra (1607), with its opposition between the virile world of Rome and a feminized Egypt, along with its fantasies of conquest and fears of emasculation, we will unpack a series of stereotypes (the courtesan, the Amazon, the nurturing goddess, etc.) through which otherness and sameness are thought of and formulated.

The second half of the semester will focus on the East of oriental tales, popularized in England by the translation/adaptation of the Arabian Nights in the early 18th century. We will first study William Beckford's *Vathek* (1786), a text with multiple resonances and one of the first to offer a rewriting of the matter of the East, then turn our attentions to Salman Rushdie's *Haroun and the Sea of Stories* (1990). The latter will offer us an opportunity to consider the way in which the post-colonial East now plays with its representations in the West, taking up our canonic texts to subvert and mock them.

Texts and their editions:

William Shakespeare, Antony and Cleopatra, New Cambridge edition (ed. David Bevington)  
William Beckford, Vathek, Oxford World's Classics, ed. Thomas Keymar (2013)  
Salman Rushdie, Haroun and the Sea of Stories, Granta, 1990  
Evaluation: Textual commentaries, essays and document analyses  
Coordinator: Ladan NIAYESH ([niayesh@univ-paris-diderot.fr](mailto:niayesh@univ-paris-diderot.fr)) & ); Ludmilla TOUALBIA ([ludmilla.toualbia@gmail.com](mailto:ludmilla.toualbia@gmail.com))

### **41GE28AN LITERATURE 3 - REPRESENTATIONS OF SLAVERY IN US LITERATURE AND CULTURE**

Taught in English, 3h, 5 ECTS

Is it possible to write slavery? Who and how can one do so? In what form and for what purpose? Slavery has had a long literary presence and its voices are many: that of the fugitive slave who, having freed him/herself, frees his or her pen; that of the abolitionist who has the authority to speak or write, but does not have the experience; the owner with an economic interest; or the mistress, jealous and scorned; the traveler, astonished or convinced; the philosopher, reformist or woman activist, and the politician. This course will examine the representations of slavery in the United States and Britain, the rhetoric used to defend or condemn, to break hearts or challenge reasonings. Writing slavery was never uncontested, neither in the time of slavery nor today. The recent reactions in France and elsewhere to texts, stagings and films of this historical experience attest to this disputed terrain. From the poems of Phillis Wheatley and the letters of Ignatius Sancho to contemporary neo-slave narratives of Bernardine Evaristo and Caryl Phillips, from the discourses of the abolitionists to planters' novels, this course focuses on aesthetic and political issues of the representation of slavery, its images and narration, its metaphorical use, as well as its paradoxical and terrible contemporaneity. We will work from text excerpts, prepared in advance, along with iconography and films.

Assessment:

Grades will be based on written work (75%) and oral presentations (25%)

Coordinators: Cécile ROUDEAU, [cecile.roudeau@gmail.com](mailto:cecile.roudeau@gmail.com) and Sandeep Bakshi ([sandeepbakshi@icloud.com](mailto:sandeepbakshi@icloud.com))

### **41GE32AN LITERATURE 4 - EROS THE BITTERSWEET: LITERATURE AND LGBTQ+ EXPERIENCE (USA, CANADA)**

Taught in English, 3h, 5 ECTS

When the modern concept of homosexuality emerged in the last decades of the nineteenth century, literature was faced with a twofold challenge. On the one hand, homosexual experience, seen as taboo, became identified with the "love that dare not" – but still tried to – "speak its name" in spite, or because, of the prohibition against it: as Michel Foucault points out, homosexuality was seen as forbidden and therefore as a "secret" that must be "confessed"; as such, it became associated with specific modes of subjectivity and enunciative strategies that soon found an outlet in literary expression. On the other hand, literature soon negotiated the "modernist turn" which made language itself an object of inquiry; as a result, twentieth-century literature tends to question – and often to challenge – conventional subject positions and forms of self-identification. In other words, when the homosexual subject struggles with the need for self-expression and is tempted to view literature as an ally, literature responds by undermining their gender identity and suggesting that the real issues lie elsewhere – a paradoxical confrontation to which queer theory has devoted much attention in the wake of Judith Butler's seminal work from the early 1990s. The purpose of this class will be to examine various aspects of this question by successively analyzing a number of major American and Canadian texts pertaining to the LGBTQ+ tradition: Herman Melville's novella Billy Budd, Sailor (1891); a selection of poems by Gertrude Stein; Tony Kushner's Angels in America (1993), written in the context of the AIDS epidemic; and Anne Carson's verse novel Autobiography of Red (1998). In addition, an extended reading list will be provided at the beginning of the semester.

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

## **41GE04AN ART AND VISUAL CULTURE 1 - THE CAMERA AND THE PEOPLE: HISTORIES OF AMERICAN PHOTOGRAPHY FROM 1839 TO THE PRESENT**

Taught in English, 3h, 5 ECTS

Proceeding chronologically from the origins of the photographic medium to the present day, this course aims at an understanding of how the practice of photography and the circulation of photographs have shaped American society, culture and history for more than 150 years.

From the mid nineteenth century, photography would become intertwined with the emergence of a young nation. The camera witnessed the populating of the continent from East to West, and documented both the Civil War and the legacy of slavery. It accompanied the development of metropolises from New York to Chicago, San Francisco, and Los Angeles. With a Kodak at hand, the people recorded personal memories and disruptive events like earthquakes or the Depression. They took to the streets to document protest against injustice and war. The practice of photography – in the studio, on the field and in the street, – contributed to the medium's omnipresence in American society.

By looking at key events, this course traces photography's role in our understanding of American culture and re-examines the power commonly ascribed to photographic images. More than an historical survey, this course provides students with analytical tools, technical knowledge, and contextual detail in order to develop a critical eye. It furnishes tools to "read photographs" in their context and to grasp the strongly visual component of the U.S.-American self-image. Through a double focus on historical and photographic developments, the course invites students to approach American society from a visual perspective. It allows them to identify and critically question key representations produced through the photographic medium.

Next to active participation in class, students will be evaluated twice during the semester:

- 1) students are asked to give presentations (in groups, 20-30 min.) on a topic chosen from a list proposed by the instructor
- 2) at the end of the semester, students are asked to hand in a take-home exam in the form of a portfolio dealing with a specific event and its photographic treatment

Coordinator Carolin GÖRGEN (857, [carolin.goergen@web.de](mailto:carolin.goergen@web.de))

## **41GE05AN ART AND VISUAL CULTURE 2 - LOOKING AT PHOTOGRAPHIC PORTRAITS (USA, 19TH AND 20TH CENTURIES)**

Taught in English, 3h, 5 ECTS

The photographic process was at first assessed on how precisely and analogically the image resembled its subject; it did not take long before it was adapted to the genre of portrait, where resemblance is crucially at stake. This new pictorial form was fast to spread through the United States, for people were fascinated – and sometimes disconcerted – by these new images of themselves and of others, which photography allowed for them to see, hold, show and circulate much more easily than ever before. What are the specificities and the modalities of these photographic portraits? What can they tell us about those who take part in it, about photographic practices in general and about our own ability to look at photographs?

The photographic portrait can be described as an encounter between several gazes (that of the photographer, that which the subject addresses to the camera, and that which we eventually lay on the image), whose intentions are diverse and may even be contradictory. Therefore the portrait allows us to delve into the great variety of photographic situations, and into the relations and the tensions between all those taking part in the image. In the end, who is responsible for the identity which is embodied by the portrait? Whose portrait are we looking at?



This class intends to shed light on this subject with a historical exploration of photographic practices and techniques, based on and extended by detailed image analysis, which will be in part carried out by students.

Coordinator: Céleste HALLER, [celeste.haller.fr@gmail.com](mailto:celeste.haller.fr@gmail.com)

### **41GE06AN US HISTORY 1 - "THE ALIEN AND THE CITIZEN": IMMIGRANT AMERICA FROM WW2 TO THE PRESENT DAY**

Taught in English, 3 h, 5 ECTS

Coordinator: Bénédicte DESCHAMPS, [deschampsb@univ-paris-diderot.fr](mailto:deschampsb@univ-paris-diderot.fr) and Catherine LEJEUNE; ([lejeunec@univ-paris-diderot.fr](mailto:lejeunec@univ-paris-diderot.fr))

### **41GE07AN US HISTORY 2 - CONSERVATISMS IN AMERICAN HISTORY**

Taught in English, 3 h, 5 ECTS

Modern American politics has been characterized by the surge of a potent conservative force, a striking development in a country founded on a revolution. This course offers an overview of this rise from the mid-1940s to the Obama presidency.

The first six weeks of the seminar, taught by Jean-Christian Vinel, delve into the social and cultural elements that paved the way for the creation of this new political force. Using both primary and secondary sources, printed material as well as pictures and music, we will try to answer the following questions: is conservatism a coherent ideology in the United States? Who are its most faithful devotees? From the suburbs of the sunbelt to Wal-Mart moms, we will look at a large number of places and individuals to understand how the various constituencies of American conservatism (anti - communism, traditionalism, white supremacy and libertarianism) gradually identified the New Deal State as their common enemy and coalesced into an insurgent movement that brought increasing partisanship and polarization over various cultural issues as well as the role of government in American society.

The next six weeks, taught by François de Chantal, deal with conservative achievements since the 1980 election of Ronald Reagan. How has the conservative insurgency turned into a governing coalition? The thirty years of political domination that followed led to a whole series of reforms – from welfare to fiscal policies – but also illustrated the limits of conservatism as a governing force. Deprived of strong leadership since the departure of Reagan, the conservative coalition is most divided – for instance between fiscal and moral conservatives – and seems to have an increasingly shrinking electoral base. Finally, we will touch on the most recent developments since Obama's election in 2008. Are Tea Parties a sign of crisis or a renewal for a movement that has shaped American politics for over a generation?

Good reading:

David Farber, *The Rise and Fall of Modern American Conservatism* (Princeton, NJ: Princeton UP, 2012)

Sean Wilentz, *The Age of Reagan. A History, 1974 - 2008* [Harper, 2009].

Coordinators: François VERGNOLLE DE CHANTAL, [fdechantal@univ-paris-diderot.fr](mailto:fdechantal@univ-paris-diderot.fr) - Jean-Christian VINEL, [jeanchristianvinel@free.fr](mailto:jeanchristianvinel@free.fr)

### **41GE08AN BRITISH HISTORY 1 - FROM OLD TO NEW LABOUR (1893-1997): A POLITICAL AND INTELLECTUAL HISTORY OF THE LEFT IN BRITAIN**

Taught in English, 3 h, 5 ECTS

The aim of this class will be to study the development of the Labour Party from 1893 to 1997 in order to understand the evolutions that shaped Britain in the 20th century. We will first analyze how this party, which emerged at the turn of the 20th century, was far from monolithic: home to diverse ideological trends, the Labour Party reflected the various aspirations and strategies of the groups that it federated at its beginnings (trade unions, the Fabian Society, the Social Democratic

Federation, etc.). First allied to the Liberals (Lib-Lab pact), the Labour Party progressively took its independence and became the second parliamentary party in the interwar period. But how did Labour distinguish itself from the Liberals? The moderation of its agenda and the strong ideological commitments that it shared with its former allies have led some to see it as a mere substitute for Liberalism. We will for instance examine how the creation of the Welfare State under the Attlee governments (1945-1951), which appeared as Labour's crowning achievement, could also be seen as the outcome of a Liberal programme of reforms based on the ideas of Keynes and Beveridge. We will also analyse how the ideological shifts of the Labour Party mirrored the evolutions of British society in the 20th century.

Coordinator: Maggy HARY ([maggy.hary@univ-paris-diderot.fr](mailto:maggy.hary@univ-paris-diderot.fr))

## **41GE09AN BRITISH HISTORY 2 - WOMEN'S CAMPAIGN FOR THE VOTE IN BRITAIN (1897-1928)**

Taught in English, 3 h, 5 ECTS

British women struggled for more than 60 years that is for more than three generations, to obtain the vote in the same conditions as men. The course will introduce students to the various suffragist organisations, their methods and propaganda as well as their struggle against the domestic ideology that contributed to construct inferiority stereotypes on women's nature, their wishes and their potentials. When legislation acknowledged their right to be owners of, chronologically, their children, their possessions and finally their bodies, they became legally 'individuals'. However, as women, they were refused the local vote up to 1907; they were granted the parliamentary vote in 1928 in the same conditions as men. Male and female universal franchise was then achieved in Britain.

Bibliography:

Barbara Caine, *English Feminism 1780-1980*, Oxford University Press, 1997.

Michèle Dominici, « Les Suffragettes, ni paillasons, ni prostituées », Arte 2012, 52 minutes, accessible en ligne

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

## **L3S6 - THIRD YEAR, SEMESTER 6 (SPRING)**

### **41IE01AN ANALYSE DE FAITS DE LANGUE EN CONTEXTE**

Taught in French, 2 x 1h30, 5 ECTS

This course requires a C1 level in French

Coordinators: Stéphane GRESSET, [stephane.gresset@univ-paris-diderot.fr](mailto:stephane.gresset@univ-paris-diderot.fr)

### **41IE02AN SYNTACTIC ANALYSIS**

Taught in English, 2 x 1h30, 5 ECTS

After a reminder on the basics of syntactic analysis, i.e. the identification of the categories and functions of the constituents of simple sentences, the course focuses on complex syntactic structures (or sentences that contain more than one proposition). Several types of relations between propositions are examined: parataxis, hypotaxis, and subordination.

The diverse forms and features of subordinate clauses are then studied, e.g. the properties of relative clauses, as opposed to finite Complementizer Phrases, or nonfinite complements.

The aim of the course is to identify types of complex structures and – through their study in context – delineate their functions and interpretations.

Coordinator: Anne JUGNET (741, [anne.jugnet@univ-paris-diderot.fr](mailto:anne.jugnet@univ-paris-diderot.fr))

### **41IE03AN CONTRASTIVE LINGUISTICS – SYNTAX AND LEXICOLOGY: A FRENCH-ENGLISH COMPARISON**

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

This course aims at comparing French and English syntax and lexicology. We will focus on the grammatical categories of the two languages and examine nominal categories (determiners, quantifiers), verbal categories (tense, aspect, modality) and syntax from a contrastive viewpoint. We will also analyse the structure of the lexicon in English and in French using basic notions in morphology and semantics. We will take a closer look at compounding and affixation (computer science / informatique, understandably, workaholic, fair-haired, home-made / fait maison), conversion (« when nouns surface as verbs », le qu'en dira-t-on), and truncation (decaf / déca), borrowing and pseudo-borrowing (tennisman). Linguistic analysis will be systematically linked to the practice of translation. The aim is to highlight the syntactic and morphological characteristics of English and French in order to compare the two linguistic systems.

This course is also an introduction to the main mechanisms underlying the translation process, so that students might be able to justify translation choices using linguistic tools. This course will be of particular interest to L3 students wishing to prepare the CAPES and Agrégation.

References

- Chuquet Hélène et Michel Paillard, Approche linguistique des problèmes de traduction, Paris, Ophrys, 1987.
- Guillemin-Flescher Jacqueline, Syntaxe comparée du français et de l'anglais, Problèmes de traduction, Paris, Ophrys, 1981.
- Paillard Michel, Lexicologie contrastive anglais-français, Formation des mots et construction du sens, Paris, Ophrys, 2000.

Coordinator: Catherine MAZODIER (846, [mazodier@univ-paris-diderot.fr](mailto:mazodier@univ-paris-diderot.fr))

### **41HE01AN PSYCHOLINGUISTICS AND SOCIOLINGUISTICS**

Taught in English, 2 modules of 1h30 per week (12 weeks), 5 ECTS

#### **MODULE 1: PSYCHOLINGUISTICS**

This module will examine the language processes of communication and memorization that play a role in the acquisition of a foreign language. It will also provide a theoretical background for the analysis of teaching/learning situations. It will consist in a survey of the major psycholinguistic theories within the more general context of linguistic, developmental and socio-interactionist

theories. The impact of language awareness and consciousness-raising on the building of an inner system of linguistic representations in L2 will be explored as well. The course will make use of short extracts of books and articles in French and English and native and non-native production corpora. A detailed bibliography will be provided at the beginning of the semester.

General references: Field, John, *Psycholinguistics, The Key Concepts*, Routledge, 2004.

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

## **MODULE 2: SOCIOLINGUISTICS**

Coordinator: Jean LEOUE ([leoue@online.fr](mailto:leoue@online.fr))

### **41IE04AN HISTORY OF SPOKEN ENGLISH**

Taught in French and in English, 2h + 1h lab, 5 ECTS

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

- the consonant system (Grimm's law, etc.)
- the vowel system (the Great Vowel Shift, etc.)
- the accentual system (Germanic stress, etc.)
- the graphophonemic system (from the written to the spoken forms, etc.)

The course will also deal with some of the irregularities of the contemporary phonological system. It will show the link between regional and diachronic variation and will tackle sociolinguistic variation in some of the varieties of English studied.

Useful references:

Mugglestone, Lynda (ed.), 2006. *The Oxford history of English*, Oxford University Press.

Stévanovitch, Colette, 1997. *Manuel d'histoire de la langue anglaise des origines à nos jours*, Paris : Ellipses.

Web sites

<http://www.bl.uk/learning/langlit/evolvingenglish/accessvers/index.html>

British accents

<http://www.bbc.co.uk/voices/recordings/>

American accents

[http://www.ling.upenn.edu/phono\\_atlas/home.html](http://www.ling.upenn.edu/phono_atlas/home.html)

Evaluation: written papers

- 50% homework, or oral presentation in English.

- 50% final test

Coordinators: Franck ZUMSTEIN, [franck.zumstein@univ-paris-diderot.fr](mailto:franck.zumstein@univ-paris-diderot.fr) and Sylvain NAVARRO, [sylvain.navarro84@gmail.com](mailto:sylvain.navarro84@gmail.com)

### **41IE06AN PHONETICS FOR VARIETIES OF ENGLISH**

Taught in English, 2h + 1h lab, 5 ECTS

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

Coordinator: Emmanuel FERRAGNE (752, [emmanuel.ferragne@univ-paris-diderot.fr](mailto:emmanuel.ferragne@univ-paris-diderot.fr))

### **41IE07AN CORRECTIVE PHONETICS**

Taught in English, 2h + 1h lab, 5 ECTS

This course aims at confronting students with their most persistent pronunciation errors (primary and secondary stress, vowel and consonant phonemes, rhythm and intonation), in compliance with the standards set out for competitive teaching examinations.

Continuous assessment course.

Coordinator: Ives TREVIAN, [trevian@univ-paris-diderot.fr](mailto:trevian@univ-paris-diderot.fr) and Franck ZUMSTEIN (824, [franck.zumstein@univ-paris-diderot.fr](mailto:franck.zumstein@univ-paris-diderot.fr))

### **41HE26AN THÈME (TRANSLATION FROM FRENCH INTO ENGLISH)**

Taught in French and English, 1h30, 2.5 ECTS

Students are expected to have perfect knowledge of both French and English grammar and a good level of vocabulary. Grammar points will of course be encountered in texts chosen (modern French prose and extracts from the press) but the main content of this course is to study stylistic differences between the two languages (word order in the English sentence, linking of words and sentences, apposition etc..., not forgetting cultural differences and the problems that result from them).

Coordinator: Sandeep BAKSHI ([sandeepbakshi@icloud.com](mailto:sandeepbakshi@icloud.com))

### **41HE27AN VERSION (TRANSLATION FROM ENGLISH INTO FRENCH)**

Taught in French and English, 1h30, 2.5 ECTS

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

This module combines work on the theory of translation and practice of translation. Regarding theory, the points under study will be: translation techniques; problems linked to verbs (past tenses, **modals, gerund**); **translation of link-words; adverbs and adjectives; direct and indirect speech**. Translations will be done from literary texts of the 20<sup>th</sup> and 21<sup>st</sup> centuries.

Bibliography: J. Dixsaut, *Into French, 60 versions anglaises*, DEUG, Paris, Ellipse; H. Chuquet, *Pratique de la traduction*, Ophrys 1990

Coordinator: Ladan NIAYESH (847, [ladan.niayesh@univ-paris-diderot.fr](mailto:ladan.niayesh@univ-paris-diderot.fr))

### **41HE29AN WRITING/TRANSLATING FOR COMMUNICATION PURPOSES**

Taught in French and English, 1h30, 2.5 ECTS

In "Writing for Communication Purposes" students will be asked to translate non-fiction texts from French into English. The course will emphasise the specific problems linked to the translation of texts used for professional purposes (websites, tourist brochures, newspaper articles, menus). The expansion of use-specific vocabulary and idiomatic expressions linked to various types of business cultures will be at the forefront of each class. Students will be asked to aim for accuracy in translation while respecting the culture, expectations and idiom of their English-speaking audience.

Coordinator: Marie-Pierre BURQUIER (857, [maripierreb@hotmail.com](mailto:maripierreb@hotmail.com))

### **41HE02AN LITERATURE 1 - FIGURES OF THE DOUBLE**

Taught in English, 3 h, 5 ECTS

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

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

Assessment: written work and oral participation  
 Coordinator: Daniel JEAN (832, [dan.jean@wanadoo.fr](mailto:dan.jean@wanadoo.fr))

### **41HE03AN LITERATURE 2 - FORMS OF NARRATION**

Taught in English, 3h, 5 ECTS

This class will seek to explore a variety of narrative constructions in a variety of media, so as to bring out some aesthetic and ideological components of stories. We will analyse opening scenes, plot twists and endings in canonical as well contemporary English-speaking works. We will focus for instance on the notion of ‘genre’ and its impact on narrative structures and readerly expectations: by reading Dickens’s last and unfinished novel, *The Mystery of Edwin Drood*, as a ‘whodunnit’ readers set themselves to desperately look for clues and solutions, thus overlooking the possibility that this work might essentially be defined by its refusal of narrative closure. We will look at novels, poems, films, series and videogames, in order to understand how each medium affects our conception and our use of stories. We will also question the roles of readers and production/reception contexts. This class will be built around a series of close readings and concrete examples: students are therefore strongly advised to opt for the regime of *contrôle continu*.

Evaluation	Session 1	Session 2
Contrôle continu	An oral presentation with powerpoint/prezi; a research essay with quotes and illustrations (case study based on theoretical notions studied in class); oral participation and regular homework assignments	Same as for examen terminal
Examen terminal	Oral presentation, prepared at home on a topic defined with the lecturer. Students enrolled as ‘non assidus’ should contact the lecturer as soon as possible.	

Coordinator: Clémence FOLLEA ([clemence.follea@gmail.com](mailto:clemence.follea@gmail.com))

### **41HE31AN LITERATURE 3 - ISLANDS: THE ARCHIPELAGO OF LETTERS**

Taught in English, 3h, 5 ECTS

“No man is an island entire of itself” (John Donne). Words are not insulated self-enclosed worlds. They are connected by odd correspondences, entangled in a web of eerie harmonics, not unlike shuttling ships plying between faraway islets. This course will be centered (so to speak) around the recurring motif of islands through a constellation of writs that could be reconfigured into a cycle, no matter how scattered and unconnected they may seem at first. Thus, we shall couple together Thomas More’s *Utopia* with *The Tempest* by Shakespeare (via landmark accounts like those of Thomas Harriet about the colony set on the island of Roanoke in Virginia at the turn of the 17th century). Then, we shall deal with real shipwrecks and imaginary divagations into the outlandish (*Robinson Crusoe* by Defoe, *Gulliver’s Travels* by Swift). Our next landing will be the Galápagos that was explored in turn by Charles Darwin, Herman Melville and Annie Dillard. Then, we shall steer our course towards the Aran Islands extolled by Synge and exposed by Robert O’Flaherty, before sailing towards the West Indies (*Chita* by Lafcadio Hearn about a laguna about to be overswept) and towards Stevenson’s *Marquesas* and Jack London’s *South Seas*, fascinating god-forsaken land’s ends rather than desert islands in the back of beyond. On our way, we shall stop in the West Indies that serves as a backcloth (against the ominous background of the Gulf) in Jean Rhys’s *Wide Sargasso Sea* and various texts by Paule Marshall, Naipaul and Derek Walcott. Eventually, our somewhat erratic circumnavigation will lead us to Patrick White’s *Australia* and Janet Frame’s *New Zealand*.

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

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

### **41HE32AN LITERATURE 4 - MODERNISMS**

Taught in English, 3h, 5 ECTS

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

General bibliography:

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

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

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

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

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

### **41HE04AN ART AND VISUAL CULTURE 1 - PICTURE STORIES: FROM POSTCARDS TO INSTAGRAM**

Taught in English, 3h, 5 ECTS

Pictures constantly appear in narratives: as illustrations in works of history, journalism, or fiction, as the primary medium in advertisements and cartoons, as subjects for cultural histories (art history...), or as allegories (from Plato's Myth of the Cave to the collapse of the World Trade Center towers). In this course, we will survey these various kinds of "picture stories," and show methods for analyzing the image/narrative relationship with its formal and cultural features. The semester's second half will be devoted to a study of the evolution of personal illustrated narratives, from the boom of picture postcards around 1900 to the expansion of social media since 2000.

Evaluation will be based on one research project (including a "progress" oral presentation), plus one quiz and one final paper in class.

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

### **41GE05AN ART AND VISUAL CULTURE 2 - THE BODY AND ITS REPRESENTATIONS: TEXTS, IMAGES AND OBJECTS**

Taught in English, 3h, 5 ECTS

Coordinator: Juliette MELIA ([juliette.melia@univ-paris-diderot.fr](mailto:juliette.melia@univ-paris-diderot.fr))

### **41HE06AN US HISTORY 1 - AMERICAN FREEDOMS**

Taught in English, 3h, 5 ECTS

Coordinator: Catherine LEJEUNE, [lejeunec@univ-paris-diderot.fr](mailto:lejeunec@univ-paris-diderot.fr)) and Jean-Christian VINEL ([jean.christian.vinel@gmail.com](mailto:jean.christian.vinel@gmail.com))

## **41HE07AN US HISTORY 2 - AMERICAN HISTORY AND THE END OF EMPIRES**

Taught in English, 3h, 5 ECTS

This course will examine changing power structures in the history of the United States and North America using the concept of Empire both its “hard power” political and military sense but also in its “soft power” commercial, industrial and cultural sense. The concept of the « Middle Ground » has marked North American historiography since the 1990s. Richard White’s book by that title evokes North America as a place of contestation and compromise between many different empires and the many different peoples of the continent. In sum, the "middle ground" is where various concepts of empire - fiscal-military, mercantile, the "empire of liberty," manifest destiny, Cold War imperialism, soft power cultural hegemony are exploited but ultimately decline and fall. This course, which examines the decline and fall of empires from the eighteenth to the twentieth century, proposes to view the end of empires as co-terminous with the North American experience.

Assessment: Two papers of about five pages on subjects determined by the student and the two professors

Coordinators: Mark MEIGS [meigs@univ-paris-diderot.fr](mailto:meigs@univ-paris-diderot.fr)) / Allan POTOFSKY ([allan.potofsky@univ-paris-diderot.fr](mailto:allan.potofsky@univ-paris-diderot.fr))

## **41HE08AN BRITISH HISTORY 1 - “A CONSERVATIVE CENTURY”? THE BRITISH CONSERVATIVE PARTY IN THE AGE OF UNIVERSAL SUFFRAGE (1887-1997)**

Taught in English, 3h, 5 ECTS This course will examine how the British Conservative party’s dominant electoral position collapsed at the start of the century, only to be rebuilt during and after World War I. It will explore its success in appealing to working class voters since the end of the 19th century and to women voters since 1918, which seems to exemplify its capacity to adapt to the challenges of mass democracy. In spite of some major setbacks such as the 1945 election, the party maintained its hegemony until Labour’s landslide victory in 1997. This course will thus question the idea of a “Conservative Century” and analyse the politics and ideology of the Conservative Party.

This is a discussion course, and students will be expected to participate actively in classroom discussion, by analyzing course readings critically, by contributing their own points of view, and by responding constructively to their classmates’ comments. Students will be asked to analyze a wide variety of primary and secondary sources in order to construct their own understandings of contemporary British history.

Indicative basic reading list

- E.H.H. Green Ideologies of Conservatism: Conservative Political Ideas in the 20thC, (Oxford University Press, 2002).
- Ben Jackson and Robert Saunders, Making Thatcher’s Britain (CUP, 2012)
- J. Ramsden, The Age of Balfour and Baldwin (Longman, 1978)
- D. Thackeray, Conservatism for the democratic age : conservative cultures and the challenge of mass politics in early twentieth century England (MUP, 2013)

Coordinator: Clarisse BERTHEZENE (833, [clarisse.berthezene@gmail.com](mailto:clarisse.berthezene@gmail.com))

## **41HE09AN BRITISH HISTORY 2 - IMPERIAL LEGACIES AND NATIONAL IDENTITIES**

Taught in English, 2 modules de 6 x 1h30, 5 ECTS

**MODULE 1: IRELAND AND BRITAIN: FROM THE ACT OF UNION TO INDEPENDENCE (1800-1921)**



The aim of this class will be to question Ireland's status vis-à-vis Britain in the 19th and early 20th centuries: was it an integral part of the United Kingdom or a colony of the Empire? With the 1800 Act of Union and the arrival of many Irish immigrants in the great industrial towns of the North of England and the South of Scotland, Ireland was partly integrated to the metropole. Moreover, in the 19th century, the Irish took an active part in shaping the Empire as migrants (important Irish communities settled in the dominions), soldiers in charge of maintaining law and order in the colonies or as members of the colonial civil service. However, the Crown's Irish policy greatly differed from the one enforced in Scotland or in Wales and many historians consider that Ireland was actually used as a laboratory which allowed the British to test colonial policies before duplicating them elsewhere in the Empire. On the other hand, Irish history in the 19th century is characterized by the growth of various nationalist movements whose aims and methods diverged. How did Irish nationalists justify their fight? How did they define the Irish nation? How were their demands perceived by the British? Here are a few examples of the questions we'll try to answer.  
Coordinator: Maggy HARY (834, [maggy.hary@univ-paris-diderot.fr](mailto:maggy.hary@univ-paris-diderot.fr))

## **MODULE 2: AN IRISH PARADIGM? HOME RULE, DEVOLUTION, FEDERALISM AND THE EMPIRE (C.1860-C.1940)**

The purpose of this class is to query the existence of an "Irish paradigm" in the way nationalist aspirations began assuming a coherent shape in the late 19th century Empire. Home Rule debates have long been narrowly studied as an Anglo-Irish subject, with only infrequent ventures made into other peripheries, including within the British Isles (Scotland and Wales). "Home Rule" has now become a global subject, extending to the areas of the Empire where any thought of direct rule was technically impracticable. The British Empire came under increasing pressure after the 1850s, calling for empirical remedies to its inherently and heterogeneous fractured nature. Self-government (under its various guises) was one of the options that was most furiously discussed in the public sphere. We will focus on a number of case studies (India, Canada, South Africa) to probe the strained relationship between centre and periphery. Students will be encouraged to engage with primary sources to get a better "feel" for the period.

Coordinator: Charles-Edouard Levillain, [charles-edouard.levillain@univ-paris-diderot.fr](mailto:charles-edouard.levillain@univ-paris-diderot.fr)