

## MASTER ÉTUDES CULTURELLES PARCOURS MONDE ANGLOPHONE

RESPONSABLE PRÉSENTIEL : Matthew Graves, [matthew.graves@univ-amu.fr](mailto:matthew.graves@univ-amu.fr)

LE MASTER EST EN SESSION UNIQUE  
ATTENTION AUX RÈGLES DE CAPITALISATION/COMPENSATION DES BCC  
EN MASTER 2, LES BCC NE SE COMPENSENT PAS ENTRE EUX

### MASTER 1 SEMESTRE 1 (30 crédits) Les séminaires notés \* sont dispensés en français

#### **BCC A1. Compétences transversales et générales (tronc commun), 10 crédits.**

*Le cas échéant, en fin d'année, ce BCC pourra se compenser avec le BCC B1 ci-dessous*

#### **\*HLAAU20 Version, Marie Hédon (12h CM), 2 crédits**

Résumé : Ce cours repose sur un plaquette de textes littéraires, disponibles sur Ametice en début de semestre. Il est enseigné en français et en anglais.

Comme outils de travail, il vous faut un dictionnaire tout anglais, un dictionnaire des synonymes anglais, et un dictionnaire des synonymes français. Très important : une grammaire du français et un dictionnaire de la langue (Grévisse).

Lisez de la littérature française et de véritables traductions littéraires (traductions produites par des écrivains, tels Beckett ou Baudelaire), ou encore des écrivains qui s'autotraduisent, ou écrivent dans deux langues (Green, Federman).

Bibliographie :

Un fondamental. La lecture en est recommandée avant le début du semestre :

Perrin, Isabelle, *Les fondamentaux : Comment traduire ?* Hachette Supérieur, 2000. 428.02 PER

Compagnon de travail et révision systématique :

BESCHERELLE 1. *La conjugaison. Dictionnaire de douze mille verbes*. Paris : Hatier, 1990 (rééditions).

Pour s'entraîner :

Petton, André, *Version anglaise : 27 textes traduits et commentés*, Rennes : Presses universitaires de Rennes, 1995. 428.02 PET

Weber, Michel, *Version Anglaise : entraînement systématique pour bien traduire : prépas-licence-master-concours*, Paris : Ellipses, 2018. 428.02 WEB

M3C : Contrôle terminal (CT), écrit, 1 heure.

### **HLAAU21, Digital Humanities 1, Grégoire Lacaze (24h CM), 4 crédits**

Résumé :

Introduction to Digital Humanities

Students are taught how to analyse digital sources. They are encouraged to develop critical approaches that are necessary to study digital documents. Students should be able to:

- identify, classify and analyse digital sources
- understand how digital humanities have produced new ways of writing and publishing scientific research
- be informed of the legal use and reuse of digital sources
- know how to publicise research thanks to the use of digital tools

Bibliographie:

Dacos, Marin et Pierre Mounier. *L'édition électronique*. Paris : La Découverte, 2010.

Doueïhi, Milad. *Pour un humanisme numérique*. Paris : Seuil, 2011.

Gardiner, Eileen and Ronald G. Musto. *The Digital Humanities; A Primer for Students and Scholars*. Cambridge, CUP, 2015.

Eve, Martin Paul. *Open Access and the Humanities*. Cambridge : CUP, 2014.

Metrovic Deyrup, Marta. *Digital Scholarship*. London: Routledge, 2009.

Mounier, Pierre (dir.). *Read/Write Book 2. Une introduction aux humanités numériques*. Marseille : OpenEdition Press, 2012.

Suber, Peter. *Open Access*. Cambridge: MIT Press, 2012.

M3C: CT written report to upload on Ametice

**HLAAU22, Professionnalisation and research enhancement, Nathalie Vanfasse (24h CM, 12h TD), 4 crédits**

Résumé : This course aims at helping you define your professional goals and devise the best strategy to meet them. This implies enhancing the skills and the knowledge you have acquired until now and will be acquiring during your first year in this MA. It also means finding out more about the career path you would like to embrace. During the course you will be gradually building a professional portfolio and improving your profile for future job applications.

Bibliographie: documents will be provided during the semester

M3C : évaluation continue intégrale (ECI). Assignments will include a series of steps meant to guide you towards the gradual construction of a professionalization and research portfolio that will be handed in on the last day of class.

**BCC A2. Connaissances et compétences disciplinaires (tronc commun), 8 crédits**

*Le cas échéant, en fin d'année, ce BCC pourra se compenser avec le BCC B2 ci-dessous*

**HLAAU23, Concepts et outils d'analyse avancés 1, 8 crédits (les 4 ECUE sont obligatoires).**

L'UE est évaluée en ECI

**\*HLAA23A: Clinical linguistics, Monique De Mattia-Viviès (12h CM)**

This course examines the role of affect in the learning of a second language in relation to the mother tongue. It aims to provide tools to better understand what happens psycho-affectively during the language learning process in childhood. It raises a whole series of questions. How is the mother tongue transmitted? What is the role of the primary caregiver - statistically, the mother - and her own relationship to her mother tongue? What is the role of school, whose language sometimes differs from that of the family? How does this transmission influence the way in which the child later appropriates (or not) a foreign language in a school context? What lessons can be drawn for the teaching of a foreign language, both in secondary and higher education? What is it about learning a foreign language that leads us to question the way it is assessed? This course proposes a number of hypotheses based on the work of British psychiatrists and psychoanalysts belonging to the 'British school' (notably Melanie Klein, Donald Winnicott, John Bowlby and Wilfred Bion), who give a central role to the first two years of life and to the first attachment figure, most frequently the mother.

**References**

Ainsworth, Mary. *Patterns of Attachment: A Psychological Study of the Strange Situation*, New York & London, Routledge, 2015.

Bialystock, Ellen *et al.* *In Other Words: The Science and Psychology Of Second-Language Acquisition*. New York: Basic Books, 1995.

Bion, Wilfred. "The Psycho-Analytic Study of Thinking", *International Journal of Psycho-Analysis*, vol. 43, 1962b, 306-311.

- Bowlby, John. *Attachment and Loss. Volume 3: Loss. Sadness and Depression*, Croydon, Pimlico, [1980] 2006.
- Danon-Boileau, Laurent. *The Silent Child*. Translated by Kevin Windle. Oxford: Oxford University Press, [1995] 2007.
- Deleuze, Gilles. 'Schizologie' (preface). *Le Schizo et les langues*. Paris: Gallimard, [1970] 2009.
- . *Critique et clinique*. Paris: Éditions de Minuit, 1993.
- Derrida, Jacques. *Le monolinguisme de l'autre ou La prothèse d'origine*. Paris: Éditions Galilée, 1996.
- Fairbairn, Ronald. *Psychoanalytic Studies of the Personality*. London: Routledge, [1952] 1994.
- Foucault, Michel. 'La fuite des idées' and 'Les trois procédés'. (*Dits et écrits (1958-1988)*. Volume 2: 1976-1988. Paris : Gallimard, 2001).
- In: Pontalis, Jean-Bertrand et al. *Dossier Wolfson ou l'affaire du Schizo et les langues*. Paris: Gallimard, 2009.
- Greaves, Sara & De Mattia-Viviès, Monique. *Language Learning and the Mother Tongue. Multidisciplinary Perspective*. Cambridge, Cambridge University Press, [2022] 2024 (Paperback edition).
- Guiora, Alexander. "The Two Faces of Language Ego". *Toegepaste Taalwetenschap in Artikelen*, Volume 41, Issue 1, 1991. 5-14.
- Hassoun, Jacques. *Fragments de langue maternelle*. Paris: Payot, 1979.
- Hoffman, Eva. *Lost in Translation: A Life in a New Language*, Harmondsworth, Penguin, 1990.
- Klein, Melanie. *Envy and Gratitude*. London, Vintage, 1997 [1957].
- Kristeva, Julia. « L'amour de l'autre langue ». Sommet du livre à la bibliothèque nationale de France, 2014. <https://www.kristeva.fr/la-traduction-langue-de-l-europe.html>
- Lacan, Jacques. *Encore. Le séminaire-Livre XX*. Paris: Éditions du Seuil, Collection Points Essais, 1975.
- . *Séminaire III. Les Psychoses*. Paris: Le Seuil, 1981.
- Lecerle, Jean-Jacques & Monique De Mattia-Viviès (postface). *Système et style*. Paris, éditions Amsterdam, 2023.
- Mirsky, Julia. "Language in migration: separation conflicts in relation to the mother tongue and the new language", *Psychotherapy* 28/4, 1991. 618-24.
- Szpacenkopf, Maria Izabel Oliveira. 'Maud Mannoni: apprendre une autre langue'. *Figures de la psychanalyse*, Vol. 20, n° 2, 2010, pp. 163-176.
- Pontalis, Jean-Bertrand. *Dossier Wolfson ou l'affaire du Schizo et les langues*. Paris: Gallimard, 2009.
- Stitou, Rajaa. 'Épreuve de l'exil et blessures de la langue'. *Cahiers de psychologie clinique*, Vol. 18, n° 1, 2002, pp. 159-170, [www.cairn.info/revue-cahiers-de-psychologie-clinique-2002-1-page-159.htm](http://www.cairn.info/revue-cahiers-de-psychologie-clinique-2002-1-page-159.htm)
- Vierling-Weiss, Michèle. 'Que reste-t-il ? La langue maternelle'. *Che vuoi*, Vol. 26, n° 2, 2006, pp. 11-21.
- Winnicott, Donald. *The Child, the Family and the Outside World*, Perseus Publishing, [1964] 1992.
- Wolfson, Louis. *Le Schizo et les langues*. Paris: Gallimard, [1970] 2009.

### Online Lectures and Radio Programmes:

Bialystock, Ellen. 'On Bilingualism and the Middle Way', 2017. [https://www.youtube.com/watch?v=XwRr\\_74YkEQ](https://www.youtube.com/watch?v=XwRr_74YkEQ)

Cassin, Barbara. 'Hannah Arendt et les langues de l'exil'. Radio 'France Culture', 2011. <https://www.franceculture.fr/conferences/ecole-normale-superieure/hannah-arendt-pour-etre-confirme-dans-mon-identite-je-depends>

Goldschmidt, Georges-Arthur. 'A-t-on déjà vu un fleuve avec une seule rive ?'. Radio 'France Culture', 'Talmudiques'. Presented by [Marc-Alain Ouaknin](#), 2016. <https://www.franceculture.fr/emissions/talmudiques/eprouver-lalterite-22-se-trouver-en-langue-etrangere>

Kristeva, Julia. 'L'amour de l'autre langue', 2014. <https://www.kristeva.fr/la-traduction-langue-de-l-europe.html>

Louis, Edouard. *Les matins de France Culture*. Radio 'France Culture', 2014. <https://www.franceculture.fr/emissions/les-matins/quand-lecriture-de-soi-devient-un-acte-de-revolte-avec-edouard-louis-auteur-de>

M3C : ECI.

### HLAA23B: Translation and translation studies, Sara Greaves (12h CM)

Résumé : This course focuses on landmarks in Western translation theory and practice in their historical, literary and cultural contexts. Beginning with the early translations of the Bible and the contrasting approaches we see there, it focuses on some of the major translations and theories – *les belles infidèles*, German romanticism, traveller-translators, Pound's *paideuma*... – that paved the way over the centuries for the discipline that burgeoned as translation studies in the 1970s. We will end with Clive Scott's conception of translation in relation to the phenomenology of reading (2018), and the significance of translation as process rather than outcome in the AI era.

#### Bibliographie:

Bassnett, Susan. *Translation Studies*. London: Routledge, 1980 (3rd edition 2012).

Bellos, David. *Is That a Fish in Your Ear? The Amazing Adventure of Translation*. Harmondsworth: Penguin, 2011.

Berman, Antoine. *L'épreuve de l'étranger. Culture et traduction dans l'Allemagne romantique*. Paris : Gallimard, 1984.

Ladmiral, Jean-René. *Traduire : théorèmes pour la traduction*. Paris: Payot, 1979.

Prete, Antonio. *A l'ombre de l'autre langue: Pour un art de la traduction*. Danièle Robert (trad.), les éditions chemin de ronde, 2013 (Original title: *A l'ombra dell'altra lingua*. Torino: Bollati Boringhieri, 2011).

Robinson, Douglas. *Western Translation Theory, from Herodotus to Nietzsche*. London & New York: Routledge, [1997] 2002.

Scott, Clive. *The Work of Translation*. Cambridge University Press, 2018.

Steiner, George. *After Babel: Aspects of Language and Translation*. London & New York: O.U.P., 1975.

Venuti, Lawrence (ed.). *A Translation Studies Reader*. London: Routledge, 2000.

Weissbort, Daniel & Astradur Eysteinnsson (eds). *Translation: Theory and Practice*. Oxford University Press, 2006.

M3C: ECI

### **HLAA23C: US civilisation: history, politics and society, Isabelle Vagnoux (12h CM)**

Résumé : This course aims to interpret US history and politics through the historiography of key periods and the use of various interpretation tools (ie history of emotions, history from below...).

Bibliographie: Documents will be posted on the Ametice page of the course

M3C: ECI

### **HLAA23D: British and Postcolonial Civilisation: Memories, Identities, Matthew Graves et Gilles Teulié (12h CM)**

Résumé : This course is an introduction to Postcolonial Studies in Commonwealth countries. By addressing questions of history through material culture, collective memory and identity construction, it aims to understand the development of postcolonial societies which for a long time opposed (and still oppose) 'core' and 'periphery', or the 'hegemonic' and the 'subaltern', through the (de)materilisation of shared pasts and its influence on the development of national identities.

Bibliographie:

#### *Articles*

Heersmink, Richard. 'Materialised Identities: Cultural Identity, Collective Memory, and Artifacts'. *Review of Philosophy and Psychology* 14, no. 1 (1 March 2023): 249–65. <https://doi.org/10.1007/s13164-021-00570-5>.

Keightley, Emily. 'Rethinking Technologies of Remembering for a Postcolonial World'. *Memory, Mind & Media* 1 (2022): e17. <https://doi.org/10.1017/mem.2022.9>.

L'Heuillet, Hélène. 'Les Études Postcoloniales, Une Nouvelle Théorie de La Domination ?': *Cités* N° 72, no. 4 (13 December 2017): 41–52. <https://doi.org/10.3917/cite.072.0041>.

Sumartojo, Shanti, and Matthew Graves. 'Feeling through the Screen: Memory Sites, Affective Entanglements, and Digital Materialities'. *Social & Cultural Geography* 22, no. 2 (12 February 2021): 231–49. <https://doi.org/10.1080/14649365.2018.1563711>.

Teulié, Gilles. 'Victorian and Edwardian Material Culture: The Consumption and Restitution of Colonial War Artefacts', *Cahiers victoriens et édouardiens*, à paraître.

#### *Ouvrages*

Hannan, Leonie, and Sarah Longair. *History through Material Culture*. Manchester: Manchester University Press, 2017.

Erll, Astrid. *Memory in Culture*. Translated by Sara B. Young. Palgrave Macmillan Memory Studies. Houndmills New York: Palgrave Macmillan, 2011.

Smith, Laurajane. *Uses of Heritage*. London: Routledge, 2006. <https://doi.org/10.4324/9780203602263>.

Smith, Laurajane, and Natsuko Akagawa, eds. *Intangible Heritage*. London: Routledge, 2008. <https://doi.org/10.4324/9780203884973>.

Young, Robert. *Postcolonialism: A Very Short Introduction*. Second edition. Very Short Introductions 98. Oxford, United Kingdom ; New York: Oxford University Press, 2020.

M3C: ECI

### **BCC A3. Se spécialiser. 3 UE au choix parmi les suivantes, 12 crédits**

#### **HLAAU24, Interdisciplinary Approaches to Literature in the 20th and 21st centuries, Nicolas Boileau (12h CM, 12h TD), 4 crédits**

Résumé : Literary theory has often been seen as a field of its own, with narratological and stylistic tools that constitute the founding principles of its analytical method. In this seminar, students will be asked to reflect upon ways in which literature can also be approached from other disciplines such as physics, engineering, sociology, economy, etc. The seminar will also raise the issue of what literature does to other disciplines, in a fruitful dialogue whereby literature also shapes new methods and new directions in non artistic fields. Following an overview of these approaches (intersemiotic, sociological, cultural and others), I will then take the example of psychiatry and medicine to look at two novels that have tried to write their own history of mental health treatment and have thus changed the way psychiatry sees its own field.

Bibliographie:

Students must read Pat Barker's *Regeneration* (<https://www.bookinbar.com/livre/9780141030937-regeneration-pat-barker/>) et Sylvia Plath's *The Bell Jar* (<https://www.bookinbar.com/livre/9780571268863-the-bell-jar-sylvia-plath/>)

M3C: CT, écrit 2h.

#### **HLAAU25, US literature: Literature and photography, Sophie Vallas (12h CM, 12h TD), 4 crédits**

Résumé: This course offers an introduction to US photography, from its beginnings to the end of the 20th century, and to the essential role it has been playing in American culture, history, and society. But the course is also a course on US literature : we will study passages from American texts and articulate them with photographs, either because the texts offer a reflection on photography or because they more or less directly relate to the context or to the subject of the photographs they will be read with. We will therefore combine textual analysis and pictorial analysis. The students will be given a booklet containing the passages and photographs which will be analysed in class. A bibliography will also be distributed, but here are a few references for those who would like to anticipate the first class (all the books can be found at the BU) :

BRUNET François. *Photography and Literature*. London: Reaktion Books, 2009.

BRUNET, François et al. *L'Amérique des images. Histoire et culture visuelles des Etats-Unis*. Paris : Hazan, 2013.

CLARK Graham. *The Photograph*. Oxford: Oxford University Press, 1997.  
ORVELL Miles. *American Photography*. Oxford: Oxford University Press, 2003.  
TRACHTENBERG Alan. *Reading American Photographs*. New York: Hill and Wang, 1989.

M3C: CT, écrit, 2h

**[HLAAU26, US civilisation : Migrations, Isabelle Vagnoux (12h CM, 12h TD), 4 crédits. *NON DISPONIBLE EN 2025-2026***

Résumé : This course will seek to analyze the key principles, mechanisms and paradoxes guiding this prominent aspect of American identity and history. Although focusing on the latter part of the 20th century and current times, it will also draw from earlier times to highlight deeply entrenched reactions and policies. Who migrates to America and why? What are the paradoxes of U.S. migration policies? What does 'assimilation' imply in a so-called multicultural society? What are the current challenges? These are some of the questions this course will seek to address.

Bibliographie: All these books are available at the BU Fenouillères. More specific articles and studies will be posted online on the Ametice page of the course.

Marisa Abrajano & Zoltan L. Hajnal, *White Backlash : Immigration, race and American Politics*. Princeton : Princeton UP, 2015.

James Cohen, *À la poursuite des illégaux : Politique et mouvements anti-immigrés aux États-Unis*. Editions du Croquant, 2012

Donna Gabaccia, *Immigration and American Diversity. A Social and Cultural History*. Blackwell Publishers, 2002.

Timothy J. Henderson, *Beyond Borders : A History of Mexican Migration to the United States*, Wiley-Blackwell, 2011

David Hollinger, *Postethnic America. Beyond Multiculturalism*. NY : Basic Books, 2000.

Samuel P. Huntington, *Who are We ? America's Great Debate*. The Free Press, 2004.

Hiroshi Motomura, *Americans in Waiting : The Lost Story of Immigration and Citizenship in the United States*. Oxford UP, 2007

Ronald Takaki, *Strangers from a Different Shore. A History of Asian Americans*. Time Warner Trade Publishing, 1998

Reed Ueda, *A Companion to American Immigration*. Blackwell, 2011

Philip Yang, *Asian Immigration to the United States*. Cambridge : Polity Press, 2011

Aristide R. Zolberg, *A Nation by Design : Immigration Policy in the Fashioning of America*. Cambridge : Harvard University Press, 2006.

M3C: CT, écrit, 2h]

**HLAAU27, Translation studies: Creative translation, Sara Greaves (12h CM, 12h TD), 4 crédits**

Résumé :

This course is designed as a series of creative writing workshops. It offers students the opportunity to explore their languages (French, English, other), experimentally and experientially, through stage-by-stage writing « tasks » such as transcultural transposition, dialectical rewriting and reflexive self-translation. Students are invited to mix and (mis)match their languages creatively and to invent fictional or

auto-fictional personas. The source texts proposed are for the most part postcolonial or multicultural British poems, staging non-standard English voices and engaging with issues of hybridity, exile, in-betweenness, identity, interculturality, nostalgia, non-transmission of language or culture, transcultural emancipation, etc. The aim of this approach is to facilitate moving between languages with fluency and to help students inhabit each language more authentically – while studying transcultural writing in contemporary anglophone poetry,

Bibliographie:

Agbabi, Patience. Transformatrix. Payback Press, 2000.

Anokhina, Olga (dir). Multilinguisme et créativité littéraire. Louvain-la-Neuve: Academia/L'Harmattan, coll. « Au cœur des textes, n° 20 », 2012.

Ashcroft, Bill, Griffiths, Gareth & Tiffin, Helen. The Empire Writes Back: Theory and Practice in postcolonial literatures. London & New York: Routledge, 1989.

Bassnett, Susan & Trivedi, Haresh. Postcolonial Translation : Theory and Practise (Translation Studies). London & New York: Routledge, 1999.

Nagra, Daljit. Look We Have Coming to Dover! Faber & Faber, 2007.

Stephanides, Stephanos. Blue Moon in Rajasthan and other poems, Kochlias Publications, 2005.

Walcott, Derek. Omeros, Faber and Faber, 1990.

M3C: ECI (2 written exams, 1 oral)

**\*HLAAU28, British civilisation : how to edit historical texts, Anne Page (12h CM, 12h TD), 4 crédits**

Résumé : Ce cours est un cours de paléographie anglaise des 17<sup>e</sup> et 18<sup>e</sup> siècles qui va vous apprendre comment déchiffrer les textes du passé écrits à la main et vous sera également utile pour tout type de travail en archives sur des périodes ultérieures. Nous apprendrons comment les lettres étaient formées et tracées et nous nous entraînerons à transcrire deux grands types d'écriture (écriture "secrétaire", écriture "italique"), grâce à des manuscrits dont les reproductions vous seront données en cours et sur AMETICE. Nous nous pencherons également sur les progrès et les limites des outils d'intelligence artificielle pour la transcription des manuscrits, ainsi que sur les questions d'édition de textes. Les textes donnés sont des sources historiques ou littéraires en langue anglaise mais le cours sera dispensé en français pour faciliter l'apprentissage des termes.

M3C: CCP : 1 épreuve de contrôle continu dans le cadre du cours (exercice de transcription), 1 épreuve de contrôle terminal (exercice de transcription).

**\*HLAAU29, Linguistique : Théories et pratiques, Monique De Mattia-Viviès (12h CM, 12h TD), 4 crédits**

Résumé : Ce cours propose un tour d'horizon de la grammaire anglaise à travers quelques **typologies transversales**, exercice qui peut être utile dans la perspective de l'enseignement de l'anglais, dans le secondaire comme dans le supérieur. Seront notamment examinés les emplois de *to*, les formes en *-ing* et en *-en*, les emplois de *that*, ainsi que les formes en *wh-*.

**Bibliographie :**

**• Ouvrages servant de base au cours :**

DE MATTIA-VIVIÈS, M. *Leçons de grammaire anglaise. De la recherche à l'enseignement (volumes 1 à 3)*. Préface de Pierre Cotte. Aix-en-Provence : Presses Universitaires de Provence, 2018-2019.

**• Ouvrages complémentaires :**

HUDDLESTON, R. & PULLUM, G. *The Cambridge Grammar of the English Language*. Cambridge: CUP, 2002.

QUIRK, R. & al. *A Comprehensive Grammar of the English Language*. London: Longman, 1985.

M3C : ECI, trois épreuves écrites de contrôle continu.

**HLAAU30, British Civilisation: The Victorian Frame of Mind, Gilles Teulié (12h CM, 12h TD), 4 crédits**

Résumé : This course examines the socio-cultural mechanisms which led to the construction of Victorian society. We aim to question how the so-called Victorians came to be, what triggered their social, political, economic, and military choices in the transitional period which led Britain (and the world) from a feudal society to a modern one. This course seeks to look beyond the history of 19<sup>th</sup> century Britain to try to understand the general phenomenon that enables any given society to elaborate its "identity".

**Bibliographie:**

Walter Houghton, *The Victorian Frame of Mind*, 1959.

Susie L. Steinbach, *Understanding the Victorians*, 2016.

Matthew Sweet, *Understanding the Victorians*, 2016.

Judith Flanders, *Consuming Passions*, 2007.

Other reading documents will be given on the course Ametice page.

M3C: CT, écrit 2h.

### **HLAAU31, Advanced Studies 1 : Civilisation, Alice Byrne (12h CM, 12h TD), 4 crédits**

The BBC and Public Service Broadcasting 1922-1995

Résumé : In an increasingly diverse and competitive media landscape, the BBC remains one of the most trusted and recognized media brands within and beyond the UK, and a model of public service broadcasting. True to its longstanding commitment to “inform, educate and entertain”, the BBC as an institution has had to respond and adapt to the political, social and cultural changes which have radically transformed the UK over the last one hundred years. It is therefore not only a fascinating object of study in itself but also a lens through which multiple aspects of British history may be approached. Using the framework of the agrégation programme 2021/2022 as a starting point, this course will begin with a broad overview of the institution’s history before focusing on a number of distinct themes and case studies. Students will be encouraged to critically assess the notion of public service broadcasting and the extent to which the BBC has shaped contemporary Britain.

Bibliographie:

#### Recommended

Crisell, Andrew, *An Introductory History of British Broadcasting* (London: Routledge, 2002). Available at the BU Fenouillères.

Mills, Tom, *The BBC: Myth of a Public Service* (London: Verso, 2016). Available as an E-book through the BU Fenouillères.

“The BBC and Public Service Broadcasting in the Twentieth Century”, *Revue Française de Civilisation Britannique*, XXVI-1 2021. Open access:

<https://journals.openedition.org/rfcb/6976>

The BBC website: <https://www.bbc.com/historyofthebbc/>

#### Additional

Elstein, David, *The Political Structure of UK Broadcasting 1949-1999* (Lüneburg: Meson Press, 2015). Available online as an open access book.

Hajkowski, Thomas, *The BBC and National Identity in Britain, 1922-53* (Manchester: Manchester University Press, 2010). Available as an E-book through the BU Fenouillères.

Further reading will be provided on Ametice.

M3C: CT, écrit 2h

## MASTER 1 SEMESTRE 2 (30 crédits)

### BCC B1. Compétences transversales et générales (tronc commun), 10 crédits

#### **\*HLABU20, Thème, Anne Page (12h CM), 2 crédits**

Résumé : ce séminaire est un séminaire de traduction à partir de textes contemporains qui seront disponibles sur AMETICE. Il se déroulera en six séances de deux heures, les semaines 7 à 12 du second semestre, suite au cours dispensé par Mme Herment. Il se déroule dans la continuité des enseignements de traduction en licence, et des enseignements de version au premier semestre (Mme Hédon) et permettra à ceux et celles qui souhaiteraient passer un concours du secondaire de continuer à pratiquer la traduction.

Bibliographie. Cette bibliographie est indicative. Il existe d'autres bons manuels si vous souhaitez vous entraîner avant le début du séminaire:

CHARTIER, Delphine, LAUGA-HAMID, Marie-Claude, *Introduction méthodologique au thème anglais*, Presses de l'Université du Mirail, Toulouse, 1998.

GOATER, T., LEMONNIER-TEXIER, D. et ORIEZ, S., dir., *L'épreuve de traduction en anglais. Thème, version, commentaire linguistique*, coll. Didact, Rennes, Presses universitaires de Rennes, 2011.

PERRIN, Isabelle, *L'anglais : comment traduire ?* Paris : Hachette Supérieur, 2007.

QUIVY, Mireille, *Traduire - Entraînement à la traduction et à la traductologie*, Ellipses, 2010.

ROBERT, Alain-Louis, *Anglais : Thèmes, versions*, Paris : Ellipses, Prépas Langues, 2012.

THOMSON, Jean-Max & HOLSTEAD, John, *Anglais : Thèmes d'aujourd'hui*, Paris : Vuibert, 2010.

VAISS Paul, CROWLEY Cornelius, *Le Thème Anglais : Licence, Master, Concours*, 2009.

Pour le vocabulaire, vous pouvez utiliser : SUSSEL, Annie, PERRIN Isabelle, CROS Bernard, *Le Bled. Anglais vocabulaire*. Hachette éducation, Hachette, 2014.

M3C: CT, écrit, 2 heures

#### **HLABU21, Digital Humanities 2, Grégoire Lacaze et Thomas Arciszewski (24h CM, 12h TD), 4 crédits**

Résumé (Thomas Arciszewski), semaines 1 à 6

2 séances sur l'exploration bibliographique et l'utilisation de l'IA, recherche de sources, veille, résumés, etc.

2 séances sur l'accès ouvert : les voies de l'OA, OpenEdition Books et OpenEdition Journals, auto-archivage et HAL, revues, etc.

2 séances d'introduction au maniement de Wordpress (en salle informatique) et aux principes régissant l'écriture de billets de blog ; hypotheses.org.

Résumé (Grégoire Lacaze), semaines 7 à 12

Keywords : Digital Scholarship, Open Science, Enhancing digital visibility of scholarly research

Bibliographie :

Dreker, Margaret Rush ; Downey, Kyle James (eds). *Building Your Academic Research Digital Identity*. Cham: Springer, 2024.

Gardiner, Eileen and Ronald G. Musto. *The Digital Humanities; A Primer for Students and Scholars*. Cambridge, CUP, 2015.

Eve, Martin Paul. *Open Access and the Humanities*. Cambridge : CUP, 2014.

Leonelli, Sabina. *The Philosophy of Open Science*. Cambridge : Cambridge University Press, 2023.

Metrovic Deyrup, Marta. *Digital Scholarship*. London: Routledge, 2009.

Pérez-Llantada, Carmen and María José Luzón (eds). *Performing Multiple Identities and Enhancing Academic Visibility*.

Suber, Peter. *Open Access*. Cambridge: MIT Press, 2012.

M3C: CT (written report)

### **HLABU22, Cultural studies of the English-speaking world, Sébastien Lefait (24h CM, 12h TD), 4 crédits**

Keywords : Cultural studies, anglophone studies, methodology

This course is an introduction to cultural studies, a transdisciplinary approach to the various fields and methods of research in the humanities, including popular, subaltern, noncanonical and other alternative cultures. Students will be invited to reflect on the history and epistemology of cultural studies, whose transversal methodologies are particularly relevant to studies of the English-speaking world, especially in the French tradition of anglistique. The method will consist in studying a selection of short excerpts from theoretical and practical texts in British and American “cultural studies” and French “études culturelles”. Specific emphasis will be placed on the fundamental texts from which the theory and practice of cultural studies originate.

Select bibliography:

Cervulle, Maxime, et Arnaud Quemener. *Cultural studies: Théories et méthodes*. Armand Colin, 2015.

Chalard-Fillaudeau, Anne. *Les études culturelles*. Presses Univ. Vincennes, 2015.

During, Simon, ed. *The Cultural Studies Reader*. 3 edition, Routledge, 2007.

Lewis, Jeff. *Study Guide for Cultural Studies: The Basics*. SAGE Publications Ltd, 1735.

Longhurst, Brian, et al. *Introducing Cultural Studies*. 3e éd., Routledge, 2016.

M3C: CT, écrit 2h.

## **BCC B2. Connaissances et compétences disciplinaires**

**HLABU23, Concepts et outils d'analyse avancés 2, 8 crédits (les 4 ECUE sont obligatoires)**

**L'UE est évaluée en contrôle continu partiel**

### **HLAB23A, US Literature : Adaptations, Anne Reynès-Delobel (12h CM)**

Since the inception of photography, writers have been integrating photographs into their work to create rich, multilayered texts, and photographers have long produced images that incorporate, respond to (sometimes even resist) written texts. In this twelve-week course, we will focus on the ever-evolving collaboration between writing and photography, so as to question the nature of the relationship between texts and images. We will address a range of genres (life writing, fiction, and poetry), media and practices (newspapers, graphic novels, family albums, postcards, etc.), and issues (trauma and memory, racial and gender issues, (post)memory, modernity, mass media). Our discussion will be based on a number of primary and secondary texts. Handouts will be provided for each seminar with extracts from critical secondary sources and questions for discussion.

#### Recommended readings include:

Richard Powers, *Three Farmers on their Way to a Dance*, 2001. (BU: 810 POWER)

Claudia Rankine, *Citizen: An American Lyric*, 2014 (BU: 810 RANKI)

Jonathan Safran Foer, *Extremely Loud & Incredibly Close*, 2005 (BU: 810 FOER)

Art Spiegelman, *Maus, A Survivor's Tale*, 2 volumes, 1986-1991. (BU : BD SPI)

Chris Ware, Jimmy Corrigan, the Smartest Kid on Earth, 2012 [BD WAR]

#### **Bibliography**

- Roland Barthes, *la chambre claire*, 1980 [770.1 BAR]
- Quentin Bajac, *La Photographie : du daguerréotype au numérique*, 2010 [770.9 BAJ]
- Julien Faure-Conorton, *La photographie pictorialiste*, Photo-Poche, 2025 [770.92 PIC]
- Michel Frizot (dir.), *Nouvelle histoire de la photographie*, Paris, Larousse-Adam Biro, 2001
- Susan Sontag, *Regarding the Pain of Others* [810 SONTA]

- Michel Frizot (dir.), *Nouvelle histoire de la photographie*, Paris, Larousse-Adam Biro, 2001

M3C: CT.

### **HLAB23B, British Literature, Marie Hédon (12h CM)**

Résumé : Jackie Kay is a Scottish poet and short story writer who was born to a Scottish mother and Nigerian father in 1961, and was adopted as a baby by Scottish parents. Her first collection of poems, *The Adoption Papers* (1991) was awarded the Saltire Society award for best first book, and she went on to be appointed to the role of the National Poet for Scotland (the Scottish Makar) in 2016. She has published widely, mostly poetry, short stories, and a deeply moving memoir, *Red Dust Road* (2010). She also wrote a single novel, *Trumpet* (1998), the story of a jazz trumpeter whose death leads to a stunning revelation. Kay is a black, lesbian, Scottish poet who often writes about how ill-fitting those kinds of categories are. She is a writer with an abiding interest in individuals whose lives cross conventional borders of nation, race or gender, and challenge the constraints of gendered, national, and racial conceptions of identity. The course will focus on her novel *Trumpet*, and will use some of her poems. We will focus on Kay's specific narrative method and her handling of narrative voice to show how the text can hide and reveal a secret kept for a lifetime, a secret which reflects on the boundaries of identity.

Set text: (to be read before the beginning of term)

Kay, Jackie, *Trumpet* [1998] Picador 2016

Bibliography :

Will be provided at the beginning of the course.

I recommend you read *Red Dust Road* as an introduction to Kay.

M3C: CT

### **HLAB23C, Linguistics : History of linguistic ideas, Mireille Ozoux (12h CM)**

Résumé : The aim of this twelve-week course is to introduce students to the history of linguistic ideas by looking at the major issues and themes that have determined the development of Western thinking about language. We will focus more specifically on the early-modern period (17<sup>th</sup> and 18<sup>th</sup> centuries) and the "intellectual revolution" that marked the 17<sup>th</sup> century, with the emergence of rationalism in France and empiricism in England. We shall try to understand how, under the impetus of these new epistemologies, linguistic thought (inherited from the Greeks and the Bible) underwent a major shift, and how the debate between rationalism and empiricism had a major impact on subsequent developments in linguistic thought.

Bibliographie: Une bibliographie sera fournie au début du semestre.

M3C : CC (1 écrit)

### **HLAB23D, Linguistics : sociophonology, Sophie Herment (12h CM)**

Résumé : The aim of this course will be to explore the relationship between the use of language and social factors. An introduction to the basic concepts of sociolinguistics will be followed by case studies of various forms of language variation both within the British Isles and beyond: American English, Australian English, etc., and also New Englishes. Language and social register will also be examined and the relationship between standard and non-standard forms of English.

Bibliographie:

Collins, B., Mees, I. M. & Carley, P., 2019, *Practical English phonetics and phonology*, 4<sup>th</sup> ed., London and New York: Routledge.

Kachru, B.B, Kachru, Y. & Nelson C.L. (eds.), 2006, *The Handbook of World Englishes*, Malden (MA): Blackwell publishing.

Kortmann, B. & Schneider, E. W., 2004, *A Handbook of Varieties of English*, The Hague: Mouton de Gruyter.

Leemann, A., Kolly, M-J. Britain, D, 2018, The English Dialects App: the creation of a crowdsourced dialect corpus. In: *Ampersand*, 2018, Vol. 5. pp. 1-17.

Melchers, G. & Shaw, P., 2011, *World Englishes* (second edition), Hodder Education.

Schneider, E. W., 2003, The Dynamics of New Englishes: From Identity Construction to Dialect Birth, *Language* 79/2: 233-281.

Schreier, D. Trudgill, P, Schneider, E.W. & Williams, J., 2010, *The lesser-known varieties of English*, Cambridge: CUP.

Trudgill, P. & Hannah, J., 2008, *International English, a guide to varieties of standard English* (5th edition), London and New York: Routledge.

Trudgill, P., Hughes, A. & D. Watt, 2005, *English Accents and Dialects*, Hodder Arnold.

Wells, J.C., 1982, *Accents of English* 1, 2 & 3, Cambridge: CUP.

M3C: CC (1 écrit)

## **BCC B3. Se spécialiser. Les 2 composantes du BCC sont obligatoires, 12 crédits**

### **1. Research seminars. 2 UE au choix parmi les suivantes, 8 crédits**

## **HLABU24, Linguistics: social media discourse analysis, Grégoire Lacaze (12h CM, 12h TD), 4 crédits**

Résumé : This course focuses on social media discourse analysis. With the increasing popularity of digital publications on social media in recent years, renewed discourse analysis methodologies are needed to describe the various discourses circulating on digital platforms. Digital discourses such as posts hosted on social media platforms have some typical characteristics that directly influence the way they should be analysed. Indeed, “traditional” discourse analysis, which is well suited for printed texts, seems somewhat insufficient for analysing “digitally native” posts. Various approaches, whether they be linguistic, semantic, multimodal or even sociological, have gradually emerged, offering more appropriate ways of processing and analysing digital posts on social media. Some specialists of reported speech have shown the importance of renewed approaches for digital discourses, linked to concepts such as hypertextuality, delinearisation, multimodality and polysemioticity.

### **Bibliography:**

Agnetta, Marco. 2024. “Polysemiotic Interaction and Opera. Modelling Analysis of Communication.” *Semiotiken in den Kulturwissenschaften/Semiotics in Cultural Studies*. Eds. Nadja Gernalzick, Nora Benterbusch, Thomas Metten, and Filip Niemann. Berlin: De Gruyter. 341-360.

Bail, Chris. 2021. *Breaking the Social Media Prism. How to Make Our Platforms Less Polarizing*. Princeton: Princeton University Press.

Dancygier, Barbara, and Lieven Vandelanotte. 2025. *The Language of Memes: Patterns of meaning across image and text*. Cambridge, Cambridge University Press.

Grossmann, Francis. 2020. Discours rapporté vs Discours partagé : convergences, différences, problèmes de frontières. *Le discours rapporté à l'ère numérique : du discours cité au discours partagé*. Éd. Laurence Rosier, Juan Manuel López Muñoz et Sophie Marnette. *Le Discours et la Langue* 12. 43-66.

Halté, Pierre. 2018. *Les émoticônes et les interjections dans le tchat*. Limoges : Lambert-Lucas.

Lacaze, Grégoire. 2024. « Transmission, partage et circulation des discours numériques sur le RSN Twitter : étude énonciative des positions, positionnements et postures ». *Études de Stylistique Anglaise* 19. <https://journals.openedition.org/esa/5928> DOI : 10.4000/11rfo

Lacaze, Grégoire. 2022. « Renouveau paradigmatique dans l'analyse des discours numériques : le cas de la communication politique sur les RSN ». *Études de Stylistique Anglaise* 16. <https://journals.openedition.org/esa/4816> DOI : 10.4000/esa.4816

Lacaze, Grégoire. 2022. « L'exploitation de la plurisémiotité et des affordances numériques dans les interactions verbales des lives TikTok ». *Actes du CMLF 2022 – 8e Congrès Mondial de Linguistique Française*. Éd. Franck Neveu, Sophie Prévost, Agnès Steuckardt, Gabriel Bergounioux, Badreddine Hama. Orléans, France, 4-8 juillet 2022. *SHS Web of Conferences* 138. [https://www.shs-conferences.org/articles/shsconf/pdf/2022/08/shsconf\\_cmlf2022\\_01013.pdf](https://www.shs-conferences.org/articles/shsconf/pdf/2022/08/shsconf_cmlf2022_01013.pdf). DOI : 10.1051/shsconf/202213801013

Lacaze, Grégoire. 2021. « Renouvellement des formes langagières dans la communication sociale sur Twitter ». *Les nouveaux langages au tournant du XXIe siècle*. Éd. Jean-Paul Dufiet et Marie-Christine Jullion. Milan : Edizioni Universitarie di Lettere Economia Diritto. 107-128. DOI : 10.7358/977-2021-laca

Lacaze, Grégoire. 2020. « Les matérialités discursives et les pratiques citationnelles du discours rapporté numérique sur Instagram ». *Actes du CMLF 2020 – 7e Congrès Mondial de Linguistique Française*. Éd. Franck Neveu, Bernard Harmegnies, Linda Hriba, Sophie Prévost et Agnès Steuckardt. Montpellier, France, 6-10 juillet 2020. *SHS Web of Conferences* 78. [https://www.shs-conferences.org/articles/shsconf/pdf/2020/06/shsconf\\_cmlf2020\\_01004.pdf](https://www.shs-conferences.org/articles/shsconf/pdf/2020/06/shsconf_cmlf2020_01004.pdf). DOI : 10.1051/shsconf/20207801004

Page, Ruth, David Barton, Johann W. Unger, and Michele Zappavigna. 2014. *Researching Language and Social Media. A Student Guide*. London: Routledge.

Paveau, Marie-Anne. 2017. *L'Analyse du discours numérique. Dictionnaire des formes et des pratiques*. Paris : Hermann.

Paveau, Marie-Anne. 2019. « Technographismes en ligne. Énonciation matérielle visuelle et iconisation du texte ». *Corela HS*-28. <https://journals.openedition.org/corela/9185>.

Rosier, Laurence. 2020. « Reconfigurations des formes canoniques du discours rapporté en milieu numérique : quelques exemples remarquables de discours directs ». *e-Rea* 17.2. <https://journals.openedition.org/erea/9742>.

M3C: CT (written report)

**HLABU25, US Literature : Adaptation and American culture, Sébastien Lefait (12h CM, 12h TD), 4 crédits**  
American Literature in Contemporary Popular Culture: A Transmedia Approach

Keywords: American Literature, popular culture, transmediality.

In this course, we study American literature by examining its place in contemporary culture, rather than merely considering it from the perspective of the otherness-related issues it represents. Our methodology exploits the concept of transmedia storytelling, to help us study the various modes that have allowed key texts in American literature to exist since their date of writing (Hollywood films, TV series, cyber media, etc). As a result, the course aims to better establish and define the role of canonical American literature in contemporary culture. For each case of transmedia version of a literary work studied as part of the course, special attention is paid to the relevance of the media transposition, as based on a close reading of the source work.

Syllabus :

Gatsby exposed? The impact of Gatsby's spectral presence in popular culture on contemporary perceptions of the novel.

*Lolitas*. Nabokov's transmedia antonomasia.

Reading *The Handmaid's Tale* (Atwood, 1985) after *The Testaments* (2019), or, what is the impact of the media proliferation of handmaids on Atwood's novel?

Flashback to the roots of dystopian science fiction: reading Philip K Dick and Ray Bradbury in the transmedia era.

Instant classics? Studying Philip Roth and Cormac McCarthy through adaptations of their works.

*Catch 22* in contemporary culture: promoting the universal anti-war novel?

Based on Henry James. Reading the novels through their author's legacy in contemporary media culture.

Transmedia Adaptation and the Demand for Representation: *Black Panther* (Movement, Comic Book, Film Franchise).

Racializing Pop Culture in the Mediaverse: *Watchmen* (Moore, Snyder, Lindelof).

Select bibliography:

Allen, Graham. *Intertextuality*. Second edition. The Critical Idiom series. Routledge, 2011.

Corrigan, Timothy. *Film and Literature: An Introduction and Reader*. Routledge, 2012.

Cutchins, Dennis R., Katja Krebs, and Eckart Voigts. *The Routledge Companion to Adaptation*. London: Routledge, 2018.

Geraghty, Christine. *Now A Major Motion Picture: Film Adaptations of Literature and Drama*. Rowman and Littlefield, 2008.

Grossman, Julie and R. Barton Palmer, eds. *Adaptation in Visual Culture: Images, Texts, and Their Multiple Worlds*. London: Palgrave Macmillan, 2017.

Hutcheon, Linda. *A Theory of Adaptation*. New York: Routledge, 2006; Second edition (with Siobhan O'Flynn). New York: Routledge, 2013.

Leitch, Thomas. *Film Adaptation and its Discontents*. Johns Hopkins University Press, 2007.

Leitch, Thomas. *The History of American Literature on Film*. London: Bloomsbury Press, 2019.

Murray, Simone. *The Adaptation Industry: The Cultural Economy of Contemporary Literary Adaptation*. Routledge, 2013.

Ryan, Marie-Laure. *Narrative Across Media: The Languages of Storytelling*. University of Nebraska Press, 2004.

Sanders, Julie. *Adaptation and Appropriation*. Routledge, 2006.

Stam, Robert. *Literature Through Film: Realism, Magic, and the Art of Adaptation*. Blackwell, 2005.

M3C: CT, écrit 2h

**HLABU26, British Literature: Self, Sense and Sensibility in the Victorian Novel, Nathalie Vanfasse (12h CM, 12h TD), 4 crédits**

Résumé : This course will explore how Victorian literature tackles the self, sense and sensibility. We will look at the self in relation to *Bildung*, collective identity or otherness. We will also be considering the body, the senses and the sensual world in Victorian novels. We will look at ways in which Victorian literature explores the mind, and how it engages with affects and emotions. In order to do this, we will be analyzing excerpts from the Oxford World's Classics editions of Charlotte Brontë's *Jane Eyre*, Charles Dickens's *Great Expectations*, Emily Brontë's *Wuthering Heights*, Georges Eliot's *The Mill on the Floss*, Oscar Wilde's *The Portrait of Dorian Gray*.

Bibliographie:

Cohen, William A. *Embodied. Victorian Literature and the Senses*. University of Minnesota Press, 2009. (available in the main library)

Other references will be provided in class.

M3C: ECI (written report, written exam, oral exam)

**\*HLABU27, Translation Studies: Translating Orality, Marie Hédon (12h CM, 12h TD), 4 crédits**

Résumé : In this course, we will first examine what "orality" in language, in literature and in translation means, with the help of the abundant critical theory on the issue. After that we will practise translating orality in two ways. We will translate set literary extracts (of Scottish voices, or African Vernacular English for instance) presented in a booklet, with the help of critical articles on their translations. There will also be workshop sessions, animated by the students, who will be required to choose an extract for its orality and lead the collective translation session for their texts. We will translate mostly from English to French, but also from French to English, English to English, or French to French, to reflect on the mechanisms at work for those translations. All genres will be considered: literary fiction, classics, contemporary fiction, but also film scripts or rap lyrics.

A booklet of texts to be translated and critical articles will be provided at the beginning of term.

The course is taught in English and French.

Bibliographie:

A classic to get you started on the translator's twelve deforming tendencies:

Berman, Antoine. *L'épreuve de l'étranger. Culture et traduction dans l'Allemagne romantique*. Paris : Gallimard, 1984.

Other references will be provided at the beginning of term.

M3C: CT, 2h, écrit.

**[HLABU28, Cultural History (Cécile Cottenet), (12h CM, 12h TD), 4 crédits – DEMANDE DE GEL DE CE SEMINAIRE PRESENTIEL POUR 2025-2026, en RAISON DE MA DECHARGE REF HANDICAP]**

Résumé : This cultural history course, focusing on the United States, is designed as an initiation to the interdisciplinary field of print culture, with a concentration on African American print culture. Working from strong academic essays as well as primary material sources, students will reflect on the joint historiographies of African American studies and print culture, as they analyze the conditions of, and obstacles to the publication of writers submitted to racial discrimination.

Bibliographie:

Cohen, Lara Langer, Jordan Alexander Stein, ed. *Early African American Print Culture*, University of Philadelphia Press, 2012.

Cottenet, Cécile, ed. *Race, Ethnicity and Publishing*. Palgrave Macmillan, 2014.

Hutchinson, George, and John Kevin YOUNG. *Publishing Blackness: Textual Constructions of Race since 1850*, University of Michigan Press, 2013.

Jackson, Leon. "The Talking Book and the Talking Book Historian: African American Cultures of Print. The State of the Discipline". *Book History*, vol. 13 (2010), p. 251-308.

Roy, Michaël. *Textes fugitifs. Le récit d'esclave au prisme de l'histoire du livre*. Lyon, ENS Editions, 2017.

Additional references will be given when classes start; individual academic essays will be handed out and/ or made available on AMeTICE at the beginning of the class.

M3C: CCP, 1 épreuve de contrôle continu (oral), 1 épreuve de contrôle terminal (écrit)

**HLABU29, British literature and the visual arts, Jean-Louis Claret (12h CM, 12h TD), 4 crédits**

Résumé : What does one represent when illustrating a dramatic text? This question epitomizes the main concern of this course that examines and questions the illustration of Shakespeare's plays. Its focus is on the process that starts with the dramatic text with its poetic load, moves on to the mental images it engenders in the readers' minds, before these ethereal visions are turned into visual images on a page. The transformation – or is it an adaptation, or a translation? – of the written words into a different modality is the core of this course. The shift from one form of visibility (the stage performance ingrained in the text) to another (real images) is made possible by a series of mental processes that we will analyze together. We will see that the poetic dimension of the text, the mention of colours, the rhythm of the lines, the musicality of the dramatic speeches deserve a special focus as they play a major role in the elaboration of the visual representations.

Bibliographie indicative:

Arasse, Daniel, *On n'y voit rien*, Paris: Denoël, 2000.

Arasse, Daniel, *Histoires de peinture*, Paris: Denoël, 2004.

Claret, Jean-Louis, *Illustre Shakespeare*, Aix-en-Provence: PUP, 2022. (dispo BU. Fenouillères)  
 Claret, Jean-Louis, *Picturing Shakespeare*, New York: Anthem Press, 2024. (dispo BU. Fenouillères)  
 Descola, Philippe, *Les Formes du visible: une anthropologie de la figuration*, Paris: Seuil, 2021.  
 Meek, Richard, *Narrating the Visual*, London: Routledge, 2016.  
 Merleau-Ponty, Maurice, *L'Œil et l'esprit*, Paris: Gallimard, 1964.  
 Pastoreau, Michel et Simonnet, Dominique, *Le Petit livre des couleurs*, Paris: Éditions du Panama, 2005.

M3C : CT écrit, 2 heures

**HLABU31, Advanced Studies 2: Literature “Exploration and Emancipation in Travelling and Travel Writing” (12h CM, 12h TD),  
 Emmanuelle Peraldo, 4 crédits**

Résumé :

Through the analysis of excerpts from British travel narratives from the 18<sup>th</sup> to the 21<sup>st</sup> century, the course will start by trying to define what a travel narrative is (is it a genre? what relationship does the travel narrative have to fact and fiction? how does it enable us to observe the point of contact between different cultures?). The second part of the course will explore the diachronic evolution of this type of writing from the eighteenth century - the century of exploration of all kinds, but also of imperialism and colonisation - to the present day, and we will see how travel writing follows and reflects technological revolutions. Attention will also be paid to the evolution of critical discourse on travel writing, focusing on different critical perspectives such as feminism, ecocriticism, geocriticism, posthumanism and postcolonial studies.

Bibliographie :

Adams, Percy G. *Travel Literature and the Evolution of the Novel*. Lexington: The University Press of Kentucky, 1983.  
 Forsdick, Charles, Zoë Kinsley and Kathryn Walchester (eds.). *Keywords for Travel Writing Studies: a Critical Glossary*. Anthem Press, 2019.  
 Peraldo Emmanuelle, Anne-Florence Quaireau and Samia Ounoughi (eds). *Twenty-First-Century Perspectives on British Travel Writing: Decentering Epistemologies*. London & New York : Routledge, mars 2025.  
 Viviès, Jean. *Le Récit de voyage en Angleterre au XVIIIe siècle : de l'inventaire à l'invention*. Presses Universitaires du Mirail, 1999.  
 Youngs, Tim and Nandini Das (eds). *The Cambridge History of Travel Writing*. Cambridge: Cambridge University Press, 2019.  
 Youngs, Tim and Charles Forsdick (eds). *Travel Writing: Critical Concepts in Literary and Cultural Studies*, vol. IV “Approaches to Travel”, Routledge, 2012.

M3C : CT, écrit, 2 heures

**HLABU32-33 Mener un projet de recherche ou professionnel en autonomie, 1 UE au choix parmi les suivantes, 4 crédits**

En M1 vous pouvez choisir de rédiger un mémoire de recherche ou de faire un stage, en fonction de votre projet professionnel

**HLABU32, Rédaction d'un mémoire de recherche, 4 crédits.** Un.e encadrant.e est à choisir parmi la liste proposée dès la rentrée.

**HLABU33, Stage de recherche ou en milieu professionnel, 4 crédits.**

Référente stages professionnels : Nathalie Vanfasse, [nathalie.vanfasse@univ-amu.fr](mailto:nathalie.vanfasse@univ-amu.fr)

Référent stages recherche (TIGER) au sein d'unités d'amU : Matthew Graves, [matthew.graves@univ-amu.fr](mailto:matthew.graves@univ-amu.fr)

## MASTER 2 SEMESTRE 3 (30 crédits)

**BCC C1. Compétences transversales (tronc commun)**

**HLACU20, Mener un projet de recherche avec une démarche scientifique 1, 4 crédits. Les 2 ECUE sont obligatoires**

**HLAC20A, Research skills, Laurence Sterritt (12h CM)**

Résumé : Ce séminaire de tronc commun est un point d'entrée très concret dans le monde de la recherche. Il permettra de découvrir le paysage des sociétés savantes françaises et des pays anglophones, et de se familiariser avec les différents types d'événements et de

productions scientifiques. Il s'agira également de mieux comprendre les conditions de production et de sélection de ces sources. En outre, un pan de ce séminaire s'apparente à un stage intégré au cursus de cours : en effet, il a pour ambition de mettre les étudiants en situation d'organisation d'un événement scientifique à l'université. Empruntant le thème choisi pour le congrès annuel de la Société des Anglicistes de l'Enseignement Supérieur (SAES), les étudiants seront guidés tandis qu'ils organiseront leur propre journée d'étude, les LERMAstérales, adossées conjointement au département (DEMA) et au laboratoire (LERMA). L'organisation de ce type d'événement scientifique nécessite un travail de groupe et la distribution de responsabilités collectives ; ce module permet l'apprentissage pratique de ces compétences essentielles à l'animation de la recherche.

Bibliographie: N/A

M3C: CT (rapport)

**HLAC20B, Préfiguration du mémoire. Travail personnel, en liaison avec son encadrant·e. Il est fortement recommandé de travailler sur la préfiguration de son mémoire dès le début du semestre.**

M3C: CT (rapport)

## **BCC C2**

**Renforcer ses compétences professionnelles. 2 UE au choix parmi les suivantes, 8 crédits**

Vous pouvez choisir de suivre deux événements scientifiques dans le cadre des unités de recherche LERMA ou LPL, ou bien de ne suivre qu'un seul événement scientifique et de le compléter avec un stage de recherche ou un stage en milieu professionnel. Votre choix devra être arrêté auprès des référent.es le plus rapidement possible à la rentrée.

**HLACU21, Suivi d'un événement scientifique 1, 4 crédits.**

Référent des événements scientifiques : Nicolas Boileau, [nicolas.boileau@univ-amu.fr](mailto:nicolas.boileau@univ-amu.fr)

**HLACU22, Suivi d'un événement scientifique 2, 4 crédits.**

Référent des événements scientifiques : Nicolas Boileau, [nicolas.boileau@univ-amu.fr](mailto:nicolas.boileau@univ-amu.fr)

**HLACU23, Stage de recherche ou en milieux professionnel, 4 crédits.**

Référente des stages professionnels : Nathalie Vanfasse, [nathalie.vanfasse@univ-amu.fr](mailto:nathalie.vanfasse@univ-amu.fr)

Référente des stages de recherche TIGER au sein d'un projet de recherche : Matthew Graves, [matthew.graves@univ-amu.fr](mailto:matthew.graves@univ-amu.fr)

**BCC C3. Renforcer sa spécialité 1.**

1 UE au choix parmi les suivantes.

Attention, 1 UE est composée de deux ECUE obligatoires, 6 crédits

#### **HLACU24. International Relations, 6 crédits**

**Cette UE est évaluée par un contrôle terminal écrit de 3 heures**

##### **HLAC24A, A Critical Geopolitics of the Indo-Pacific, Matthew Graves (12h CM, 12h TD)**

Résumé : This short course examines the hemispheric shift in post-Cold War international relations from the North Atlantic to the Indo-Pacific through the lens of critical geopolitical theory. As the walls of East-West confrontation fell, this school of thought emerged in the mid-1990s as a corrective to the geographical determinism of classical geostrategy, centred not on territory per se, but on the construction of ideas of space and place and their instrumentalization in international politics. Our attention will focus on the Indo-Pacific as a geopolitical construct, a new-old zone of confluence between East and West routed (sic) in imperial cartographies which owes its revival to the repurposing of imaginative geographies in a multipolar world. We shall analyse the resurgence of the Indo-Pacific as a global space, its representations in the forums of public debate, and its uses in the discursive strategies of British and Commonwealth foreign policy-makers.

Bibliographie (\*lecture préparatoire) :

Agnew, John. "The Origins of Critical Geopolitics" in Kuus, M. (2013). *The Ashgate Research Companion to Critical Geopolitics* (K. Dodds, Ed.) (1st ed.), 19-32. Routledge. <https://doi.org/10.4324/9781315612874>

Li, Hansong. "The 'Indo-Pacific': Intellectual Origins and International Visions in Global Contexts." *Modern Intellectual History* 19.3 (2022): 807–833.

\*Medcalf, Rory. *Indo-Pacific Empire: China, America and the contest for the world's pivotal region*. Manchester: Manchester University Press, 2020.

Niquet, Valérie et Marianne Péron-Doise. *L'Indo-Pacifique : Nouveau centre du monde*. Paris : Tallandier, 2024.

White, Hugo. "Hard New World: Our Post-American Future." *Quarterly Essay* 98, Black Inc., 2 June 2025.

A further reading list will be provided at the beginning of term.

M3C: CT

##### **HLAC24B, US International Relations, Isabelle Vagnoux (12h CM, 12h TD)**

Résumé : This course will focus on the foreign policy decision-making process in the United States and aims to provide students with the main keys to better understand U.S. foreign policy and its stakes, both domestic and international. It will seek to analyze the mechanisms of the decision-making process as well as the various powers, balances and influences involved in the process, in other words it will seek to show how things work within the 'Beltway' or... how dysfunctional they may prove to be.

Bibliographie: A bibliography as well as documents will be posted on the Ametice page of the course.

M3C: CT

### **HLACU25, Gender Studies, 6 crédits**

Cette UE est évalué par un contrôle terminal oral.

#### **HLAC25A, Women and Fiction, Nicolas Boileau (12h CM, 12h TD)**

Résumé : This course looks at the way 20th century women writers reflect upon their own modernity and experiment with literary forms. I will focus on how women writers revise conventional norms of writing by offering new ways of representing gender characteristics in order to avoid their becoming essentialised. Through the examples of Virginia Woolf and Doris Lessing, but also Angela Carter and Rachel Cusk, students will analyse literary explorations of pathology and motherhood. Students will also be invited to address the links there might be between literary experimentations and what could be regarded as a form of empowerment or emancipation.

Bibliographie: (the following books must be bought and read).

Virginia Woolf, *Mrs Dalloway*, OUP, 2009 (1925)

Doris Lessing, *The Fifth Child*, HarperCollins, 2007 (1988)

M3C: CT.

#### **HLAC25B, Poetry and Literary Criticism, Anne Reynès-Delobel (12h CM, 12h TD)**

Résumé : Taking as its point of departure the idea that literary theory is more than ever needed to question the ways in which literature connects *transitively* with the knowledge produced in the social sciences, and affords the possibility of making more intense and more intricate our repertoires for engaging with, understanding, and shaping experience in the world, this course will explore recent trends in American poetry and their links with found language, documentary structures, the confessional, and computational media. As we engage with these new ecosystems and practices through the practice of close reading, we will move toward an appreciation of the contemporary conversation about poetry (poetics) in the making.

Bibliographie: Handouts will be provided for each seminar

M3C: CT.

**HLACU27, Psycholinguistic Approaches, 6 crédits** *[veuillez noter que cet intitulé sur la fiche pédagogique ne correspond plus au détail des cours ci-dessous. Il s'agit d'une UE de traduction/traductologie]*

Cette UE est évaluée en ECI (écrit, oral, écrit)

### **HLAC27A, Translating (in) the Eighteenth Century, Emmanuelle Peraldo (12h CM, 12h TD)**

#### **Résumé :**

This course will consist in the study of several French translations of British canonical eighteenth-century texts (*Gulliver's Travels*, *Robinson Crusoe*, *Tristram Shandy*, *Fanny Hill*, etc.) by eighteenth-century translators such as Desfontaines, Van Effen and Frenais, as well as the retranslations of those texts since then. The aim is to think about the role of translation in the circulation of works and ideas and how this changes in different contexts, but also to reflect on the difficulties, approaches and methodologies specific to the translation of authors from the modern period. A close reading of translators' prefaces will also enable us to analyse their discourse and comments on their own translations.

#### **Bibliographie :**

CHEVREL Yves, COINTRE Annie et TRAN-GERVAT Yen-Maï (éds.), *Histoire des traductions en langue française, XVIIe et XVIIIe siècles (1610-1815)*, Lagrasse : Verdier, 2014.

COINTRE Annie, LAUTEL Alain, RIVARA Annie (éds.), *La Traduction romanesque au XVIIIe siècle*, Arras, Artois Presses Université, 2003.

OWEN ALDRIDGE, Alfred, « Le problème de la traduction au XVIIIe siècle et aujourd'hui », *Revue belge de philologie et d'histoire*, vol. 39 / 3, 1961, p. 747-758.

LÉGER, Benoit, « Les notes du traducteur des *Voyages de Gulliver* : détonation et "détonnement" », *Lumen*, vol. 21, 2002, p. 179–198.

M3C : ECI.

### **HLAC27B, An Interdisciplinary Approach to Translation, Sara Greaves (12h CM, 12h TD)**

**Résumé :** This course brings together two approaches to translation studies: first, the study of diverse English retranslations of canonical texts (Homer, Beowulf, Ovid, Racine...), and second, the role of translation in the language learning process, through the lens of psycholinguistics. The cultural or aesthetic translation strategies brought to light in the retranslations, in relation to their societal, literary or historical contexts, are considered in connection with language learning and the subject. Parallels can thus be drawn between translation as an agent of division or healing in society, and within the self.

Bibliographie:

Berman, Antoine. « La retraduction comme espace de la traduction », *Palimpsestes* [En ligne], 4 | 1990, mis en ligne le 22 décembre 2010.  
URL : <http://journals.openedition.org/palimpsestes/596>.

Greaves, Sara & Monique De Mattia-Viviès. *Language Learning and the Mother Tongue: Multidisciplinary Perspectives*. Cambridge University Press, 2022.

Robinson, Douglas. *Western Translation Theory From Herodotus To Nietzsche*, Routledge, 2014.

Samoyault, Tiphaine. *Traduction et violence*, Seuil, 2020.

Weissbort, Daniel & Astradur Eysteinnsson. *Translation – Theory and Practice : A Historical Reader*, Oxford University Press, 2006.

M3C: ECI

## **BCC C4. Renforcer sa spécialité 2.**

**2 UE au choix parmi les suivantes. 1 UE est composée de deux ECUE obligatoires, 12 crédits**

### **HLACU26, The Novel, 19<sup>th</sup>-21<sup>st</sup> centuries, 6 crédits (12h CM, 12h TD)**

Cette UE est évaluée en ECI (écrit-oral-écrit)

### **HLAC26A, Scottish Gothic fiction of the 21st century, Marie Hédon (12h CM, 12h TD)**

Résumé : After an introduction on the significance of the Gothic in Scottish culture and literature, the course will look at two contemporary novels that provide two very different visions of the Gothic in Contemporary Scotland and, I would argue, in the contemporary world. The first, Jenni Fagan's *The Panopticon*, tells the story of young adults in the care system in Scotland, particularly following Anais Hendricks, a fifteen-year-old orphan placed in an institution called "the Panopticon". The questions of vulnerability and imaginative escape are central to this book, involving strategies that draw on the Gothic imagination. The second, John Burnside's *Glisters*, is a polyphonous account of the disappearance of children in a hinterland presented as a kind of postindustrial, maybe even a postapocalyptic wasteland. Central to that novel is the human-non-human connections as well as a deep concern for our survival as a species among other living species. This course examines the concept of alterity in relation to contemporary Scottish writing. We will tackle issues of surveillance, subalternity, and contemporary Gothic as a means of escape, as well as ecocriticism and the ecogothic.

Set texts: (to be read before the beginning of the course)

Jenni Fagan, *The Panopticon*, Windmill books, 2012

John Burnside, *Glisters*, Vintage (2008) 2009

Bibliography

Will be given at the beginning of the course.

M3C: ECI

**HLAC26B, Forms of Knowledge and Experience in the Victorian Novel, Nathalie Vanfasse (12h CM, 12h TD)**

Résumé : This course will be considering forms of knowledge and experience in the Victorian novel. We will be looking at forms of representation, including space and time, in Victorian novels. All of these categories will be used to ascertain how forms of knowledge and experience are shaped and articulated. In order to do this, we will be analyzing excerpts from the Oxford World's Classics editions of *North and South* (Elizabeth Gaskell), *Middlemarch* (George Eliot), *Dracula* (Bram Stoker), *The War of the Worlds* (HG Wells), *Dr Jekyll and Mr Hyde* (R.L Stevenson).

Bibliographie:

Brilmyer, Pearl S. *The Science of Character: Human Objecthood and the Ends of Victorian Realism*. Chicago: University of Chicago Press, 2022. (available in the main library)

Duncan, Ian. *Human Forms: The Novel in the Age of Evolution*. Princeton: Princeton Univ. Press, 2019 (available in the main library).

M3C : ECI.

**HLACU28, Becoming Visible: Religious Minorities, 6 crédits**

Cette UE est évaluée en ECI par trois oraux : 1 oral avec Mme Sterritt, 1 oral avec Mme Page, 1 oral commun

**HLAC28A, Making religious practice visible in 17th-century England, Laurence Sterritt (12h CM, 12h TD)**

Résumé : This course will focus upon the Catholic minorities of early modern England and the strategies they used in order to remain undetected in a kingdom where they were subject to severe sanctions. Yet, Catholic practice relied upon the use of objects which were definite tell-tale signs, and difficult to deny. The course will show how broadsheets, very much like today's tabloids, liked to "reveal", "unveil" or "unmask" the activities of underground recusant networks, and sensationalized their "discoveries" to appeal to the masses. During the seminars, students will become familiar with 17th century publications and practise close reading and analysis of both texts and images.

Bibliographie:

Marotti, Arthur, *Religious Ideology and Cultural Fantasy. Catholic and Anti-Catholic Discourses in Early Modern England*, Notre Dame, University of Notre Dame Press, 2005, p. 32-65.

Tumbleson, Raymond, *Catholicism in the English Protestant Imagination. Nationalism, Religion, and Literature, 1600-1745*, Cambridge, Cambridge University Press, 1998.

M3C: ECI

**HLAC28B, Religious minorities in British early-modern culture, Anne Page (12h CM, 12h TD)**

Résumé : As a counterpoint to Laurence Sterritt's seminar, this course will focus on the history of puritanism. In particular we will explore the making of a puritan "myth" across the centuries, from people who wished to depart from remnants of Catholicism under the reign of Elizabeth I to contemporary prejudices in popular culture. Specific attention will be given to the way men, women, and even children lived and practised their religion, what is called today the "lived experience of religion".

Bibliographie:

Available through BU or online.

Bremer, Francis. *Puritanism. A very short introduction*. Oxford, Oxford University Press, 2009.

Selznér, Cyril, ed. *Émergence et Transformation Du Puritanisme En Angleterre, 1559-1642*. Paris : Ellipses, 2022.

Coffey, John, and Paul C. H. Lim, eds. *The Cambridge Companion to Puritanism*. Cambridge: Cambridge University Press, 2008.

Dunan-Page, Anne, and Sandrine Parageau, eds. *Émergence et transformations du puritanisme en Angleterre (1559-1642)*. *Revue Française de Civilisation Britannique*, XXVII.3 (2022). <https://journals.openedition.org/rfcb/9716>.

Primary sources will be distributed at the beginning of the course.

M3C: ECI. One oral exam with Mme Sterritt, one oral exam with Mme Page during the semester, and one final oral exam on either of the two courses.

**HLACU29, History of Anglophone Literatures, 6 crédits.**

Cette UE est évaluée en ECI (écrit-oral-écrit)

**HLAC29A, US fictions (1970-2010) : texts, paratexts, archives (12h CM, 12h TD), Sophie Vallas**

Résumé: This course will focus on some of the US novelists who, at the end of the 20th century, played with the codes of fiction and developed new voices which were labeled "postmodern". We will work on a selection of writers, focusing on extracts which will be given to the students. And we will use documents from the rich archive that Professor Marc Chénétier, one of the great specialists of the period, bequeathed to the LERMA, a precious testimony of how the French academics started to work on these new writers and allowed them to find their place in the French editorial landscape.

A booklet containing passages from a selection of novels and different documents will be given to the students. Students are expected to read Marc Chénétier's interview to e-Rea (<https://journals.openedition.org/erea/4658>).

Selected bibliography:

Chénétier, Marc, *Charting Contemporary American Fiction: A View from Abroad*, *New Literary History*, 16:3 (1985: Spring) p.653-669. JSTOR, <https://www.jstor.org/stable/468847>

Chénétier, Marc, *Au-delà du soupçon. La nouvelle fiction américaine de 1960 à nos jours*, Seuil, 1989.

Chénétier, Marc, « Est-il nécessaire d'expliquer le post-modern(ism)e aux enfants » », *Études littéraires* (Montréal), Vol. 27, n° 1, été 94, pp. 11-27. <https://www.erudit.org/fr/revues/etudlitt/1994-v27-n1-etudlitt2252/501065ar.pdf>

Vallas, Sophie, Nathalie Cochoy et Marc Chénétier, « Marc Chénétier: découvrir et faire entendre "ce qui n'existait pas avant, pas comme ça" », e-Rea, 13.1, 2015, <https://doi.org/10.4000/erea.4658>

Vallas, Sophie, "Voix américaines (1996-20004)", *Dictionnaire des passeurs de la littérature des États-Unis*, 2024, <https://dicopalitus.humanum.fr/notice/voix-americaines-1996-2004/>.

M3C: ECI

### **HLAC29B, Cultural history, Cécile Cottenet (12h CM, 12h TD)**

Résumé : This course will introduce students to different methodological approaches to the circulation of texts and books, focusing primarily on the transatlantic passage of US literature from the United States to France, sometimes via Britain. What do these circulations tell us about the construction of an Atlantic literary/intellectual space? Who were the mediators in the transatlantic communications circuit(s)? What were the cultural, economic, political or ideological obstacles to these circulations? Did copyright facilitate or hinder these circulations? How can we trace the story of these moving texts in the very materiality of books? To address these questions and more, students will build on scholarship combining cultural history, translation studies, and cultural sociology.

N.B.: Students are required to actively participate in discussions of theoretical essays and case studies.

Select bibliography (will be completed in class)

COSSU-BEAUMONT, Laurence. *Deux agents littéraires dans le siècle américain : William et Jenny Bradley, passeurs culturels transatlantiques*. Lyon, E.N.S Éditions, 2023.

COTTENET, Cécile. *Literary Agents in the Transatlantic Book Trade. American Fiction, French Rights, and the Hoffman Agency*, New York, Routledge, 2017.

COTTENET, Cécile, Sophie VALLAS, Sylvie MATHE, et al. (coord.), [Dictionnaire des passeurs de la littérature des États-Unis](#), 2023.

DARNTON, Robert. "What is the History of Books ? Revisited." *Modern Intellectual History* 2007, 4(3): 495-508.- **ONLINE**  
<http://www.robertdarnton.org/publications>

DARNTON, Robert. "What is the History of Books ?" *Daedalus* (1982) 111(3): 65-83, **ONLINE** <http://www.robertdarnton.org/publications>

ESPAGNE, Michel. "Transferts Culturels et histoire du livre", *histoire et civilisation du livre*, V, 2009, p. 201-2018.

HOWSAM, Leslie. "What Is the Historiography of Books? Recent Studies in Authorship, Publishing, and Reading in Modern Britain and North America." *The Historical Journal*, Vol. 51, No. 4 (Dec., 2008), p. 1089-1101.

SAPIRO, Gisèle, éd., *Translatio. Le marché de la traduction en France à l'heure de la mondialisation*. CNRS Éd., 2008

SAPIRO, Gisèle. *Qu'est-ce qu'un auteur mondial ? Le champ littéraire transnational*. Paris : EHESS/ Seuil/ Gallimard, 2024.

WILFERT-PORTAL, Blaise. « Cosmopolis et l'Homme invisible », *Actes de la Recherche en sciences sociales*, 144, septembre 2002, p. 33-46.

M3C: ECI

### **HLACU30, Linguistics, translation, adaptations, 6 crédits.**

Cette UE est évaluée en ECI (3 écrits)

#### **HLAC30A, Advanced studies 3: Linguistics, Lætitia Leonarduzzi (12h CM, 12h TD)**

Résumé : Le but du séminaire est de donner aux étudiants un panorama le plus large possible des différentes théories linguistiques concernant l'anglais (mais aussi d'autres langues) qui existent actuellement en France et dans le monde anglophone. Le cours sera par là-même l'occasion de familiariser les étudiants avec l'analyse de corpus, qui est un bon tremplin à la fois vers le concours de l'agrégation option linguistique et vers la recherche dans ce même domaine. Les corpora porteront essentiellement sur les structures non canoniques de l'anglais et/ou sur la phrase complexe.

Bibliographie:

Une bibliographie sera fournie à la rentrée.

#### **HLAC30B, Advanced studies 4, Translation/adaptations, Laura Benoît et Jean-Louis Claret (12h CM, 12h TD)**

Laura Benoit (12h)

Résumé : This course examines the extent to which adapting works from the British literary canon remains a contextual process. Adaptations from the works of Jane Austen, E.M Forster, Charlotte Brontë or Nancy Mitford, among others, will be studied through the lenses of both adaptation and commentary. While adaptation is frequently seen through the lens of authenticity, both related to the original, literary work and to historical authenticity, critics such as Deborah Cartmell, Andrew Higson or Claire Monk have argued for a contextual study of adaptation. They state that the filmic and serial adaptations all convey a specific vision of the heritage and identity of the United

Kingdom, both drawing from the marketing opportunity offered by the fame of the source works as well as commenting on them. Students will be invited to think about the aesthetic, cultural and political implications of adapting canonical literary works for the big and small screens in Britain.

Bibliographie indicative\_:

Cartmell, Deborah. *A Companion to Literature, Cinema, and Adaptation*. Hoboken: Wiley-Blackwell, 2012.

Cooke, Lez. *British Television Drama. A History*. London: Palgrave, 2015 (2003).

Higson, Andrew. *English Heritage, English Cinema. Costume Drama Since 1980*. Oxford: Oxford University Press, 2003.

Jacobs, Jason. *The Intimate Screen. Early British Television Drama*. Oxford: Oxford University Press, 2000.

Lusin, Caroline and Ralf Haekel (eds). *Community and Seriality and the State of the Nation. British and Irish Television in the 21st Century*. Tübingen: Narr Francke Attempto, 2019.

Monk, Claire. "The British 'Heritage Film' and its Critics", *Critical Survey*, 7:2, 1995.

Jean-Louis Claret (12h)

Résumé : This course, which is taught in English, aims to enable students to comment methodically on images. A technique must be learnt that involves the analysis of colours, characters, inner movements, shapes, space, and sometimes the use of perspective. A theoretical phase will be necessary first that will give way to the precise analysis of a range of images, with a particular emphasis on paintings, especially on Flemish art (Bruegel, Jan van Eyck) which is widely regarded as the cradle of Italian artistry. The latter will be given pride of place though (Caravaggio, Raphaello), and we will enjoy roaming the worlds depicted by a few painters. In addition to the scrutiny of Renaissance masterpieces, we will investigate the changes in the observers' reception of what we now call 'art', and address the complex problem of the evolution of representation.

Bibliographie indicative:

Daniel Arasse, *On n'y voit rien*, Paris: Denoël, 2000.

Daniel Arasse, *Histoires de peinture*, Paris: Denoël, 2004.

Claret, Jean-Louis, *Illustrer Shakespeare*, Aix-en-Provence: PUP, 2022. (dispo BU. Fenouillères)

Claret, Jean-Louis, *Picturing Shakespeare*, New York: Anthem Press, 2024. (dispo BU. Fenouillères)

Maurice Merleau-Ponty, *L'Œil et l'esprit*, Paris: Gallimard, 1964.

Michel Pastoureau et Dominique Simonnet, *Le Petit livre des couleurs*, Paris: Éditions du Panama, 2005.

M3C : ECI

**HLACU31, Cultural Studies, 6 crédits (pas d'ECUE).**

Cette UE est réservée au suivi des *Blended Intensive Programmes* de l'alliance européenne CIVIS (Erasmus+). L'UE peut ne pas être ouverte chaque année, en fonction du catalogue des cours.

## MASTER 2 SEMESTRE 4 (30 crédits)

### BCC D1. Compétences transversales (tronc commun), 8 crédits

#### **HLADU20, Introducing research-action, Sara Greaves (24h CM), 4 crédits**

Résumé : Over the course of the 8-week semester, action-research projects will be presented from diverse disciplines (translation, (plurilingual) creative writing, Early modern history, fine art, feminism...) in a variety of social contexts (a children's clinic, a "local" museum, a secondary school...). Students will then be invited to work in groups to set up their own action-research, creative research or participatory research projects, and to present them to the class as creative sketches or productions, in which notions such as co-construction, researcher/participant reciprocity, research ethics and evaluation are brought into play.

Bibliographie:

Collectif Didactique pour Enseigner. *Un art de faire ensemble. Les ingénieries coopératives*, PUR 2024.

Stringer, Ernie and Alfredo Ortiz Aragón, *Action Research, 5th edition*. Sage Publications, 2021.

M3C: ECI (rapport et 2 oraux)

#### **HLADU21, History and epistemology of Anglophone studies, Marie Hédon, Sébastien Lefait, Cécile Cottenet, Sophie Vallas, Michael Stricof, Anne Page (24h CM), 4 crédits**

Résumé : This course is taught by six instructors. It provides an overall study of the history of Anglophone studies in France and their development in French universities. The development of the Humanities has been accompanied by work in the history and epistemology of disciplines, a phenomenon that the construction of Europe and then the rise of digital technology has intensified. Such approaches, both retrospective and reflexive, have enabled the disciplines concerned to set up data collection programmes, to evaluate their scholarly heritage, to redefine their respective perimeters and to effectively legitimize their methodologies in order to achieve a greater complementarity. This course, based on a research consortium led by LERMA, started from the observation that cultures and language studies, in France as in other European countries, have largely stayed away from such developments. In particular, the history of Anglophone studies in French academia is still largely unknown. Since the 19<sup>th</sup> century, Anglophone studies have undergone a threefold process of institutionalization – chairs in "English literature" rather than comparative philology –, network building – through the creation of learned societies and journals – and professionalization – *agrégation*, doctoral theses, etc. –. Following this period of crystallization and then stabilization, various fields gradually separated and became autonomous from the 1960s onwards – US studies, linguistics and

grammar, civilization, postcolonial studies, English for Specific Purposes, etc. –, which are themselves, today, subdivided into some thirty learned societies.

Bibliographie: Relevant titles will be given at the beginning of the course by each instructor.

M3C : CCP : 1 oral au titre du contrôle continu, 1 écrit (2h) au titre du contrôle terminal.

## **BCC D2. Renforcer ses compétences en recherche, 6 crédits**

### **HLADU22, Mener un projet avec une démarche scientifique 2, 6 crédits. Les 2 ECUE sont obligatoires.**

Cette UE est évaluée en ECI (oral-écrit-rapport)

#### **HLAD22A, How to write a scholarly abstract, travail personnel en liaison avec Laurence Sterritt**

Résumé : Les deux moitiés de ce module sont directement liées au séminaire de tronc commun HLAC20A (Research skills) du semestre précédent. Dans cet élément constitutif d'UE, les étudiant.es travailleront en autonomie à la rédaction de l'*abstract* de la communication qu'ils donneront lors des journées d'études des LERMAstériales. Il s'agit là d'apprendre à maîtriser l'une des clés de la recherche scientifique. L'écriture d'un *abstract* requiert précision et esprit de synthèse, compétences qui seront développées et appliquées par chacun.e à son le sujet de communication.

Bibliographie: N/A

M3C: ECI

#### **HLAD22B, Organisation and participation in a study day, “LERMAstériales”, Laurence Sterritt (18h de pédagogie active)**

Résumé : Cette moitié de module va de pair avec la première, et relève comme elle de la formation aux compétences essentielles de la recherche universitaire ; cette partie concerne la rédaction d'une communication et, surtout, sa présentation à l'oral lors des journées d'étude des LERMAstériales. Il s'agit de savoir présenter un travail à l'oral, et donc de développer des compétences en présentation et communication devant un public.

Bibliographie : N/A

**BCC D3. Renforcer sa spécialité et produire sa recherche. Les deux composantes du BCC sont obligatoires, 16 crédits**

- 1. Séminaire de spécialisation. Choisir 1 UE parmi les suivantes EN PLUS de l'UE HLADU26 qui est obligatoire (mémoire). 1 UE est composée de 2 ECUE, 8 crédits**

**HLADU23, Language and culture, 8 crédits**

Cette UE est évaluée en ECI (écrit-écrit-oral)

**HLAD23A, Adaptation and visual culture, Sébastien Lefait (12h CM, 12h TD)**

Adaptation and the visual culture of surveillance

Keywords : Adaptation; Panopticon; surveillance; dystopia, science-fiction.

If surveillance, which has for a long time had its place in literature, on film or on television, is now seeing its place grow, this is not just because of a propensity of fiction to mirror societies. On the contrary, as will be shown here, the multiplication of allusions to or borrowings from surveillance is a sign that stories are adapting, in their narrative and visual dimensions, to changing ways of seeing. In this course, the impact of this overwhelming culture of surveillance on storytelling will be focused on through the specific case of cinematic and serial adaptations of literary works that mobilize surveillance culture. This course draws on a rapidly expanding field of academic study, that of surveillance studies. Based on the main diagrams of visual power (panoptic, synoptic, and catoptic), it analyses the adaptations that use them, and put them into practice or into perspective. Through case studies, this course, which constantly mobilizes the tools of adaptation theory, broadly considered as the transfer of content from one form of mediation to another, posits not only a progression of the place of surveillance in adaptations, but also the appearance of a new category, "surveillance adaptations".

Syllabus : to be determined at the beginning of the course

Select bibliography:

Foucault, Michel. *Surveiller et punir : naissance de la prison*. 2015. (Any edition).

Grossman, Julie, and R. Barton Palmer, eds. *Adaptation in visual culture: Images, texts, and their multiple worlds*. Springer, 2017.

Lefait, Sébastien, *Surveillance on Screen: Monitoring Contemporary Films and Television Programs*, The Scarecrow Press, 2013.

Lyon, David. *The Culture of Surveillance: Watching as a Way of Life*. John Wiley & Sons, 2018.

M3C : ECI

**HLAD23B, Language, Culture and Identity, Isabelle Licari-Guillaume (12h CM, 12h TD)**

Résumé : This seminar functions as an introduction to the field of comics studies, with a specific focus on women creators in the second half of the 20<sup>th</sup> century. We will start by discussing the place that comics hold in popular culture and discuss the way in which they convey meaning through their own iconotextual language. Then, we will examine the history of print comics in North America from the late 1960s to the early 21<sup>st</sup> century, focusing on three central trends: underground comics (exemplified by Trina Robbins and Aline Kominsky-Crumb), self-publishing and the rise of the Direct Market (Wendy Pini, Dave Sim), and finally the canonisation of autobiographical narratives (as practiced by Alison Bechdel or Linda Barry). In each case, we will analyse how cartoonists depict and subvert gendered identity, running counter to the narrative of comics as a male-dominated form, and engaging with issues of cultural legitimacy.

Compulsory reading (primary sources):

Alison Bechdel, *Fun Home*.

Wendy and Richard Pini, *The Complete Elfquest* vol. 1, Dark Horse Comics OR read the original series for free on the creators' website at <https://elfquest.com/reading-room/eq-oq/>

More material will be provided over the course of the seminar.

Suggested reading (secondary sources):

Jean-Paul Gabilliet, *Of Comics and Men*. University Press of Mississippi, 2013.

Thierry Smolderen, *Naissances de la Bande Dessinée. Les Impressions Nouvelles*, 2009.

Ben Woo and Bart Beaty, *The Greatest Comic Book of All Time*. Palgrave, 2016.

Trina Robbins, *Pretty in Ink*. Fantagraphics, 2013.

Dan Gearino, *Comic Shop*. Swallow Press, 2017.

Chris Pizzino, *Arresting Development*. University of Texas Press, 2016.

Paul Williams, *Dreaming the Graphic Novel*. Rutgers University Press, 2020.

Hillary Chute, *Graphic Women*. Columbia University Press, 2010.

M3C : ECI

### **HLADU24, Grammaire et phonétique, 8 crédits**

Cette UE est évaluée en ECI (écrit-oral-écrit)

\*HLAD24A, Devenir grammairien et *alterlinguiste*, Monique De Mattia-Viviès (12h CM, 12h TD)

Résumé : Dans la continuité de l'option « Linguistique : Théories et pratiques » du Master 1, cette partie du cours propose d'explorer des situations de *dé liaison*, c'est-à-dire des cas où la syntaxe ne produit pas le sens attendu. Cette thématique prépare à la fois à la recherche en linguistique anglaise et à l'enseignement de l'anglais, notamment en vue des concours de recrutement du second degré.

Nous étudierons par exemple des cas de faux discours rapporté (*They say the neutron is a heavy particle / He is said to be tough, but I've never had to deal with him*) : ces énoncés ressemblent formellement au discours rapporté, sans en avoir pleinement le sens. De la même manière, certains énoncés passifs ne véhiculent qu'un sens partiellement passif, tandis que certains énoncés actifs peuvent avoir un sens passif (*He underwent plastic surgery*).

Dans le domaine nominal, nous verrons comment un quantifieur peut ne pas quantifier, et dans le domaine verbal, comment un modal peut ne pas modaliser (ou modaliser autrement).

Cette réflexion sur les déconnexions entre forme et sens invite à interroger des cadres théoriques fondamentaux, comme la théorie saussurienne du signe, fondée sur l'unité du signifiant et du signifié. Elle ouvre aussi sur un dialogue avec la psycholinguistique, et met en lumière les limites du métalangage : s'il éclaire les phénomènes, il peut aussi compliquer l'intégration de formes nouvelles ou inattendues.

#### Bibliographie :

- De Mattia-Viviès, M. *Leçons de grammaire anglaise. De la recherche à l'enseignement*. Volume 1, 2 & 3. Aix-en-Provence : Presses Universitaires de Provence, 2018-19.  
—., « *Syntax in Wonderland*. Les déconnexions forme / sens et la syntaxe dite mensongère ». In M. De Mattia-Viviès (dir.), *Les déconnexions forme / sens et la syntaxe dite mensongère*. E-rea, volume 9.2, 2012.
- Green, A. « Le double et l'absent ». *La déliaison. Anthropologie, psychanalyse et littérature*. Paris : Hachette, coll. « Pluriel », 1992 [1973].
- Huddleston, R. & Pullum, G. *The Cambridge Grammar of the English Language*. Cambridge: Cambridge University Press, [2002] 2006.  
—., *A Student's Introduction to English Grammar*. Cambridge: Cambridge University Press, [2005] 2006.
- Lecercle, Jean-Jacques. 1990. *The Violence of Language*. London: Routledge.

M3C : ECI.

#### **HLAD24B, Doing research in phonetics and phonology, Sophie Herment (12h CM, 12h TD)**

Résumé : The first part of the course will focus on the methodology commonly used in phonetics and phonology research. Various research projects and related studies will be presented, both in production and perception. We will take advantage of the more applied part of the course to familiarise students with contemporary research tools, such as the PRAAT software. Students will be asked to set up a mini research project on a phonetics topic of their choice, which will be discussed in the course and presented orally.

Bibliographie:

Boersma Paul et Weenink David, 2001, "PRAAT, a system for doing phonetics by computer", *Glott International* 5, 9/10, p. 341-345.  
<http://www.praat.org>

M3C : ECI

### **HLADU25, Postcolonial History, 8 crédits**

M3C : Cette UE est évaluée en ECI (écrit, oral, écrit)

#### **HLAD25A, From Colonialism to Brics: South Africa at the Crossroads, Gilles Teulié (12h CM, 12h TD)**

Résumé : The notion of territory is at the heart of postcolonial studies. Anglo-Saxon cultural geography which aims at rethinking space as a passage and mixing zone with very permeable frontiers, instead of a conceptually closed category, enables us to understand the way that a society like South Africa's works. The seminar aims at examining the concepts of cultural and memorial territory as well as of geography of identity in order to understand the mechanisms of South African society. We will question the way such a society tries to create unity from a multitude of cultural visions and inscribes it in space, as was the case during Apartheid. It is at this pivotal moment (a crossroads) between the colonial and postcolonial eras that we will focus our attention, and more particularly on memorial space and the construction of identity.

Bibliographie: Reading documents will be given on the course Ametice page.

#### **HLAD25B, 21st century Australia: towards a history of the present, Matthew Graves (12h CM, 12h TD)**

Résumé : This course takes a geohistorical approach to understanding the challenges facing contemporary Australian society in an "age of uncertainty". Combining the methods and analytical tools of a 'history of the present' of the postcolonial nation with an awareness of Australia's 65,000 year 'deep history', we shall critically assess three unresolved issues in contemporary political debates which call into question scholarly and popular assumptions about the relationship between Australia's colonial past and its present, while projecting its future fears: the constitutional recognition of Indigenous peoples, the prospect of an Australian republic, and Australia's paradoxical response to the global climate crisis.

Bibliographie (\*lectures préparatoires) :

Bongiorno, Frank. *Dreamers and Schemers: A Political History of Australia*. Melbourne: La Trobe University Press, 2022.

Davis, Megan. "The Voice of Reason: On Recognition and Renewal." Black Inc., *Quarterly Essay* Issue 90, 2023.

\*Elden, Stuart, et al. "Spaces of the Past, Histories of the Present: An Interview with Stuart Elden and Derek Gregory." *ACME: An International E-Journal for Critical Geographies*, 2011, 10 (2), 313-339.

Gergis, Joëlle. "Highway to Hell: Climate Change and Australia's Future." Black Inc., *Quarterly Essay* Issue 94, 2024.

Hirst, John. *Australian History in 7 Questions*. Collingwood, Vic.: Black Inc., 2016. [4 exemplaires disponibles à la BU Fenouillères]

Macintyre, Stuart. *A Concise History of Australia*. Cambridge: Cambridge University Press, 5<sup>th</sup> ed. 2020.

McKenna, Mark. "The Stunted Republic." *The Monthly*, December 2021-January 2022.

Potts, John. *Future fear: fear of the future from prehistory to climate change*. London: Palgrave Macmillan, 2024.

\*Taflaga, Marija. "A Short Political History of Australia." In Peter J. Chen, Nicholas Barry, et al., eds. *Australian politics and policy: senior edition*. Sydney: Sydney University Press. DOI: 10.30722/sup.978174332667118

A further reading list will be provided at the beginning of term.

M3C : ECI

**HLADU26. OBLIGATOIRE. Mémoire de recherche.**

En liaison avec votre encadrant·e.

Cette UE est évaluée en ECI sur 3 notes :

- contenu du mémoire et présentation
- régularité du travail
- soutenance