

Courses taught in English at the University Paul Valéry (UPV) Fall & Spring Semester

Introduction

The University Paul Valéry (UPV) offers a limited number of courses taught in English through their Department of English Linguistics, Literature, Translation and Civilization. As a study abroad student on the [University of Minnesota's Language & Culture Learning Abroad Program](#) in Montpellier, France you can select one (or more) of these courses as your elective choices.

Course availability is subject to change. You will be asked to provide one or more alternatives for your course selections as there may be conflicts in your schedule or changes to the course offerings. Just like in the US, you will have a short add/drop period so you are encouraged to work with your Academic Advisor(s) before departure to get preapprovals for several courses.

Click on the hyperlinks below to jump to the courses available during the semester you will be abroad. The full syllabi for the courses are included below.

Useful French Vocabulary

LICENCE 1: Semestre 1 or 2 (E 10 or 20) Niveau de la matière enseignée : Initiation
First year of bachelor's degree

LICENCE 2: Semestre 3 or 4 (E 30 or 40) Niveau de la matière enseignée : Intermédiaire
Second year of bachelor's degree

LICENCE 3: Semestre 5 or 5 (E 50 or 60) Niveau de la matière enseignée : Avancé
Third year of bachelor's degree

DÉPARTEMENT L'université est divisée par « matière d'enseignement »
This document is divided by academic department.

CM Cours Magistral
Large lecture format, sometimes accompanied by a TD

TD Travaux Dirigés
Small group format, discussion based course or lab work

[FALL SEMESTER COURSES](#)

[SPRING SEMESTER COURSES](#)

FALL SEMESTER COURSES

[E32AN5 US Civilization: The United States from 1776 to 1929 – 3 credits](#)

[E33AN5 Topics in English Literature – 3 credits](#)

[E52AN5 US Civilization: The United States from 1929 to the present day – 3 credits](#)

[E53AN5 Topics in English and American Literature – 4 credits](#)

[E55AN5 Topics in Anglophone Literature / Civilization / Linguistics – 3 credits](#)

E32AN5 US Civilization: The United States from 1776 to 1929 – 3 credits

DESCRIPTION

1h per week of lecture course « Cours Magistral » CM

2h per week of smaller discussion / lecture course « Travaux Dirigés » TD

The goal of this course is to examine the cultural, social and political context in which certain events or major movements in the history of the United States from its birth as a nation in 1776 to 1929 have come about. Articles, essays and fiction and intensive reading will be the tools for exploration of this field.

COURSE READINGS

NORTON, Mary Beth, et al. *A People and a Nation: A History of the United States* (post 2004 editions).

Online textbooks

- Digital History: <http://www.digitalhistory.uh.edu>

- US history: <http://www.ushistory.org/us/>

GRADING BASE

Final exam (CM)	50%	
Oral presentation (TD- 20min)		10%
Mid-term exam / document analysis (TD)		15%
Final exam / document analysis (TD)		25%

E33AN5 Topics in English Literature – 3 credits

DESCRIPTION

1 hours per week of lecture course « Cours Magistral » CM

2 hours per week of recitation « Travaux Dirigés » TD

CM: The course will be a chronological overview of the main currents and genres of British literature from the Middle Ages to the contemporary period.

TD: In the smaller lecture/ discussion course students acquire skills for writing literary essays and conducting literary analysis, based on the following works:

Cours Magistral (CM) :

Grellet. Françoise. *Literature in English*. Paris : Hachette Supérieur, 2002.

Grellet. Françoise, et Marie-Hélène Valentin. *An Introduction to English Literature, From Philip Sidney to Graham Swift*. (5th edition). Paris : Hachette Supérieur, 2013.

Regard, Frédéric. *Histoire de la littérature anglaise*. Paris : PUF, 2004.

The Norton Anthology of British Literature : UPV online database *LION, Literature Online*.

Travaux dirigés (TD) :

Grellet. Françoise. *A Handbook of Literary Terms*. Paris: Hachette Supérieur, 2013.

Shakespeare. William. *Othello*. Londres : Arden Shakespeare, 2001.

Swift. Jonathan. *Gulliver's Travels*. Books 1 and 2. Londres: Oxford World's Classics, 2005.

Romantic Poetry- coursepack

Swift. Graham. *Waterland*. Londres: Pan MacMillan, 2010.

Liste de lecture en autonomie:

Dickens. Charles. *Oliver Twist*. Londres : Penguin Classics, 2007.

Forster. E.M. *Maurice*. Londres : Penguin Classics, 2006.

Sears. Djanet. *Harlem Duet*. Toronto : Sirocco Drama, 1997.

GRADING BASE

Literary Analysis (CM) 50%

In-class essay (TD) 38%

Reading comprehension quiz 12%

E52AN5 US Civilization: The United States from 1929 to the present day – 3 credits

DESCRIPTION

1h per week of lecture course « Cours Magistral » CM

2h per week of smaller discussion / lecture course « Travaux Dirigés » TD

The goal of this course is to examine the cultural, social and political context in which certain events or major movements in the recent history of the United States have come about. Articles, essays and fiction and intensive reading will be the tools for exploration of this field.

COURSE READINGS

NORTON, Mary Beth, et al. *A People and a Nation: A History of the United States* (post 2004 editions).

Online textbooks

- Digital History: <http://www.digitalhistory.uh.edu>

- US history: <http://www.ushistory.org/us/>

GRADING BASE

In class text and document analysis / essay 50%

Oral presentation 25%

Final exam / document analysis / essay 25%

E53AN5 Topics in English and American Literature – 4 credits

DESCRIPTION

2 hours per week of lecture course « Cours Magistral » CM

2 hours per week of recitation « Travaux Dirigés » TD

The lecture course (CM) is compulsory for all students / different professors will lecture over the course of the semester

CM PART ONE

Forms and literary concepts

Luc Bouvard and Guillaume Tanguy

1: Text and Image: Literature and the Cinema

Professor Luc Bouvard

The first part of the course will provide the students with an appropriate film studies lexicon (French and English). Each time, this vocabulary will be illustrated by relevant examples. Then we will make use of a few methodological tools related to the transposition of a purely textual medium to another, more hybrid form of expression. One particular approach to film adaptation (Brian McFarlane's) will enable the students to understand the various transformations that the text undergoes when turned into a film, through the analysis of several film versions of the same text. We shall work more specifically on the adaptation of a Victorian text. Students will be asked to read Robert Louis Stevenson's novella "The Strange Case of Dr Jekyll and Mr Hyde" (Wordsworth Classics edition) and watch a few film versions of this classic tale.

COURSE READINGS / FILMS:

STEVENSON, Robert Louis. *Dr Jekyll and Mr Hyde*. (including « The Strange Case of Dr Jekyll and Mr Hyde » 1886). Ware: Wordsworth, 1993.

MCFARLANE, Brian. *Novel to Film, An Introduction to the Theory of Adaptation*. Oxford: Oxford U.P., 1996.

SECONDARY SOURCES

AUMONT, Jacques et Michel MARIE. *L'Analyse des films*. Paris: Nathan, 1988.

BLUESTONE, George. *Novels into Film*. Berkeley: U. of California P., 1957.

BORDWELL, David. *Narration in Fiction Film*. Madison: U. of Wisconsin P., 1985.

BRANIGAN, Edward. *Point of View in the Cinema: A Theory of Narration and Subjectivity in Classical Film*. Berlin-New York-Amsterdam, Mouton, 1984.

GAUTHIER, Brigitte. *Histoire du cinéma américain*. Paris : Hachette, 1995.

JOST, François et André GAUDREAU. *Cinéma et récit II. Le récit cinématographique*. Paris: Nathan, 1990.

MELLET Laurent, and Shannon WELLS-LASSAGNE. *Etudier l'adaptation filmique*. Rennes : Presses Universitaires de Rennes, 2010.

MONACO, James. *How to Read a Film (The Art, Technology, Language, History, and Theory of Film and Media)*. Oxford: Oxford University Press, 1977.

NAUGRETTE Jean-Pierre (dir.). *Dr Jekyll and Mr Hyde*. Paris: Autrement, 1997.

POWELL, Anna. *Deleuze and Horror Film*. Oxford: OUP, 2005.

STAM, Robert. « Introduction : The Theory and Practice of Adaptation ». Ed. Robert Stam & Alessandra

Raengo, *Literature and Film : A Guide to the Theory and Practice of Film Adaptation*. Oxford : Blackwell, 2005. 1-52.

VANOYE, Francis. *Cinéma et récit 1. Récit écrit, récit filmique*. Paris: Nathan Université, 1989.

FILMOGRAPHY

Dr Jekyll and Mr Hyde. Dir. John S. Robertson. Perf. John Barrymore. 1920.

Dr Jekyll and Mr Hyde. Dir. Rouben Mamoulian. Perf. Fredric March, Miriam Hopkins. 1931.

Dr Jekyll and Mr Hyde. Dir. Victor Fleming. Perf. Spencer Tracy, Ingrid Bergman, Lana Turner. 1941.

Dr Jekyll and Mr Love (The Nutty Professor). Dir. Jerry Lewis. Perf. Jerry Lewis, Stella Stevens. 1963.

Mary Reilly. Dir. Stephen Frears. Perf. Julia Roberts, John Malkovich. 1995.

2. LITERATURE AND VISUAL ARTS - GUILLAUME TANGUY

The first part of the course explores the interaction between fiction (Crane, Wharton) and non-fiction (Thoreau) on the one hand, and photography and painting on the other. Students will explore the cultural and theological framework for these works with the aid of reference materials (Daniel Bergez, Liliane Louvel and John Conron).

The second part of the course will concentrate on three case studies.

-H.D. Thoreau: the representation of change in America; *Walden* and the aesthetic of the picturesque.

-S. Crane : the representation of war, realism and 'heroism' (literature, photography and painting)

-E. Wharton : *ekphrasis* and « society painting » (literature and painting)

COURSE READINGS

CRANE, STEPHEN. *The Red Badge of Courage*, 1895 [extracts].

THOREAU, HENRY DAVID. *Walden, or Life in the Woods*, 1854 [extracts].

WHARTON, EDITH. *The House of Mirth*, 1905. [Extracts: Book I, Chapter 1; Book I, Chapter 2; Book I, Chapter 12] *N.B. Le fascicule de textes et de reproductions sera disponible sur Moodle à partir d'octobre 2017.*

LECTURES RECOMMANDÉES

ACTON, Mary. *Learning to Look at Paintings*. London : Routledge, 1997.

BERGEZ, Daniel. *Littérature et peinture*. Paris : Armand Colin, 2004.

CONRON, JOHN JOSEPH. *American Picturesque*. University Park : Pennsylvania State University, 2000.

LABARTHE-POSTEL, Judith. *Littérature et peinture dans le roman moderne. Une rhétorique de la vision*. Paris : L'Harmattan, 2002.

LOUVEL, Liliane. *Texte / Image : Images à lire, textes à voir*. Rennes : PUR, 2002.

WOLF, Cynthia Griffin. "Introduction." Edith Wharton, *The House of Mirth*, 1905. New York: Penguin Books, 1985. vii-xxvi.

CM PART TWO

Narrative Form and Dramatic Form: theory and practice from Aristotle to the present.

Nathalie VIENNE-GUERRIN and Jean-Michel GANTEAU

1. DRAMATIC FORM: The dramatic mode through the example of Shakespeare's *Much Ado About Nothing* – Nathalie VIENNE-GUERRIN

The second part of the course will focus on another mode of representation : drama. The distinction between the two modes was made by Aristotle in his *Poetics*. We will explore the – sometimes obvious – differences

between the two modes and analyse the constraints and rules that are specific to drama (time, location...). Students will have to read Aristotle's *Poetics*, which is a landmark in the study of western literature. To illustrate how drama works, we will work on Shakespeare's « problem play », *Measure for Measure*, which will allow us to examine different dramatic genres.

BIBLIOGRAPHY

Compulsory reading :

Aristotle. *Poetics*. Several translations in French and English are available.

Shakespeare. *Much Ado About Nothing*, éd. Sheldon P. Zitner, 1993 World's Classics. (Oxford University Press, 1991).

2. NARRATIVE FORM – Jean-Michel GANTEAU

The part of the course devoted to narrative form will start with two sessions devoted to the history of the narrative prose of fiction in English. It will be based on the reading of representative extracts (from the end of the 17th century to the early 20th century). The second part of the course will be devoted to the narratological analysis of Peter Ackroyd's *Dan Leno and the Limehouse Golem*.

Special interest will be paid to narrative levels, focalisation, time, speech representation.

BIBLIOGRAPHY

Compulsory reading :

Ackroyd, Peter. *Dan Leno and the Limehouse Golem*. 1994. Londres: Minerva, 1995.

Recommended reading :

Genette, Gérard. « Discours du récit ». *Figures III*. Paris : Seuil, 1972.

--- *Nouveau discours du récit*. Paris : Seuil, 1983.

Rimmon-Kennan, Shlomith. *Narrative Fiction: Contemporary Poetics*. 1983. London; New York: Routledge, 1993.

GRADING BASE:

One in-class written exam (2h) – Course questions, based on a text and one iconographic document.

TD (smaller lecture / discussion) LITERATURE OPTIONS – Students choose ONE of the following two options

OPTION 1: An Introduction to New Literatures in English: From Postcolonial to Cross-National and Diasporic Literature

DESCRIPTION 2h per week

Professor Judith Misrahi-Barak

This course will provide an introduction to postcolonial literatures as they have been shaping up over the past decades, after British colonies became independent in the 1960s. Some of the main concerns of postcolonial writers will be addressed —the trauma of slavery and how it is represented in texts; the colonization of body and mind; the impact of forced displacement (due to the slave trade, indentureship, dictatorship, or post-WII situations); the constant necessity to revisit history and the territories of the past, be it individually or collectively, as a way of healing wounds; home and diasporic migration, thus also gaining a view of the 'Black Atlantic' and the many diasporas across the English-speaking world. This will lead to redefinitions of the notions of 'home' and 'identity'? The main focus of the course will be on South-Asian and Caribbean cross-national diasporic literatures through the following writers: Ramabai Espinet was born in Trinidad of

Indian ancestry, and emigrated to Canada; Pauline Melville was born in Guyana of very mixed ancestry, and lives in the UK; Caryl Phillips was born in St Kitts and is living in the US after having lived in the UK.

Students will be expected to approach the texts from a postcolonial perspective but also assess them as the literary texts they are, with tools for narration analysis.

REQUIRED READING

To be ordered well in advance and read in the following order:

Caryl Phillips, *Crossing the River* (London: Picador, 1993) – a novel

Danticat, Edwige, *Krik ? Krak !* (1991. New York : Vintage, 1996) - short-stories

Ramabai Espinet, *The Swinging Bridge* (Toronto: HarperCollins, 2003) - a novel

Pauline Melville, *The Ventriloquist's Tale* (London: Bloomsbury Publishing, 1998) - a novel

GRADING BASE

Oral exam 50%

Written exam (*commentaire composé*) 50%

OPTION 2 : Shakespeare : Staging the Ovidian Mythology of Love

Professor Agnès LAFONT

PROGRAMME

The three plays we will read will map out the relationships of Shakespeare's writing with Ovid's poetry: Shakespeare wrote for the playhouses at a time when theater was on the rise as the hottest new entertainment industry in London. He was an actor, poet, a dramatist, and a shareholder in the Globe Theater, and his greatest patrons were monarchs. Of all the dramatists of his time, Shakespeare knew best how to tell a great story with memorable characters, rousing speeches, and moving scenes – and he used classical mythology to create powerful effects.

How does a performance of a Shakespeare play reflect an interpretation, and what meaningful and contradictory interpretations come to light through reading, watching, and performing his plays?

What particular themes, dramatic devices, and character types did Shakespeare develop in his plays in relation to love mythology? In what ways is Shakespeare's conception of love relevant today?

How does he play with meta-theatricality, love and mythology? We will approach his drama from various perspectives to see how it addresses literary, theatrical, philosophical, racial questions.

The objectives in this course are the following:

- 1) to master basic knowledge about Shakespeare's plays through careful reading and appreciation of the scripts and consistent use of the techniques;
- 2) to gain an understanding of what is involved in performing a mythological scene in a Shakespeare play and how performance choices are interpretive;
- 3) to write clearly and analytically about Shakespeare's dramas as a way to gain intimate knowledge of how language, poetry, and theme work in a Shakespearean drama;
- 4) to enjoy the amazing experience of reading, discussing, performing, and watching Shakespeare.

COMPULSORY READING

For editorial and scientific reasons, it is highly recommended that students buy these specific editions.

Shakespeare

To be read in the following order:

W. Shakespeare, *Antony and Cleopatra*, ed. David Bevington, the New Cambridge Shakespeare, Cambridge: Cambridge University Press, 2006 (2005 for the updated edition).

W. Shakespeare, *Titus Andronicus*, ed. Jonathan Bate, Arden Shakespeare Series, London: Routledge, 1995.

W. Shakespeare, *A Midsummer Night's Dream*, ed. Peter Holland, Oxford: Oxford University Press, 1994.

Ovid, *Metamorphoses*, 4, 1-273 (story of Pyramus and Thisbe) ; 6, 412-570 (story of Philomela)

You should know that Paul Valéry University subscribes to the Loeb Classical Library which provides Ovid's *Metamorphoses* in English and in full.

Here's how to access it:

- Paul Valéry University Library Website
- Enter Paul Valéry University ID
- Research Tools --> toutes nos collections / par ordre alphabétique
- "L" and then " Loeb Classical Library "
- Search for Ovid

FILMS

To be viewed before class in the following order

Titus. The Fall of an Empire. The Descent of A Man, directed by Julie Taymor (with Anthony Hopkins and Jessica Lange), first staged 1995, film released 1999, DVD 2001.

A Midsummer Night's Dream, directed by Michael Hoffman (with Michelle Pfeiffer, Rupert Everett, Calista Flockhart), released: 1999.

ADDITIONAL READING

Bate, Jonathan, *Shakespeare and Ovid*. Oxford: Clarendon Press, 1993.

Lafont, Agnès, ed. *Shakespeare's Erotic Mythology and Ovidian Renaissance Culture*, Ashgate, Aldershot, 2013.

Rudd, Niall. 'Pyramus and Thisbe in Shakespeare and Ovid,' *Shakespeare's Ovid*, ed. Anthony Bryan Taylor. Cambridge: Cambridge University Press, 2000; 113-25.

Taylor, Anthony Bryan. 'Ovid's myths and the unsmooth course of love in *A Midsummer Night's Dream*,' *Shakespeare and the Classics*, ed. Charles Martindale and A. B. Taylor. Cambridge: Cambridge University Press, 2004; 49-65.

Charlotte Coffin. "Hercules." 2009. In *A Dictionary of Shakespeare's Classical Mythology* (2009-), ed. Yves Peyré. <http://www.shakmyth.org/myth/111/hercules>

GRADING BASE

Oral presentation	50%
In-class essay exam (3h)	50%

E55AN5 Topics in Anglophone Literature / Civilization / Linguistics – 3 credits

DESCRIPTION

2 x 1.5h per week of smaller lecture / discussion course (TD) Travaux Dirigés

4 Options, students choose 2 out of the 4.

Option 1: Sociolinguistics and language variation

Professor Amanda Edmonds

Although a given language is generally described in categorical terms, in reality, all languages show variation. As a case in point, you were probably taught that the *present perfect* is required in the presence of adverbs such as *never, ever, just*. Despite this clear (and categorical) rule, you have probably also remarked that native speakers don't necessarily respect this rule when they speak. These types of observations are the basis for variationist approaches to language, in which we try to understand *why* a given speaker or speech community tends to use one variant (ex. *I have just arrived*) over another (ex. *I just arrived*) by looking at the linguistic context in which the utterance occurs, the characteristics of the speaker (e.g., age, gender), as well as other factors (e.g., formality of the situation, etc). Such approaches require a re-examination of the concept of *standard* or *norm*, both within the realm of linguistics and with respect to language teaching and learning. This course aims to provide an introduction to the general field of sociolinguistics, with a special focus on the phenomenon of language variation and change, whether it be at the level of phonology (*talking* vs. *talkin'*, Labov, 1966), at the level of word choice (*voiture* vs. *auto* vs. *machine* vs. *car* in Canadian French, Nadasdi, et al. 2008), as well as at the level of morphology and syntax (ex. *I'm leaving tomorrow* vs. *I'm going to leave tomorrow* vs. *I will leave tomorrow*, Torres Cacoullos & Walker, 2009).

Bibliography

- Britain, D. (2016). Sociolinguistic variation. <https://www.llas.ac.uk/resources/gpg/1054>
- Chambers, J. K., & Schilling, N. (Eds.). (2013). *The handbook of language variation and change*, 2nd edition. New York: Wiley-Blackwell.
- Eckert, P. (2000). *Linguistic variation as social practice*. Oxford: Blackwell.
- Labov, W. (1966), *The Social Stratification of English in New York City*, Diss. Washington.
- Milroy, L. (1980). *Language and social networks*. Oxford: Blackwell.
- Nadasdi, T., Mougeon, R., & Rehner, K. (2008). Factors driving lexical variation in L2 French: A variationist study of automobile, auto, voiture, car, and machine. *Journal of French Language Studies*, 18, 365-381.
- Tagliamonte, S. (2006). *Analysing sociolinguistic variation*. Cambridge, UK: Cambridge University Press.
- Torres Cacoullos, R., & Walker, J. (2009). The present of the English future: Grammatical variation and collocation in discourse. *Language*, 85, 321-354.
- Trudgill, P. (1974). *The social differentiation of English in Norwich*. Cambridge: Cambridge University Press.

Option 2 : Visual Culture and Changing Ideas of the Nation: A Cultural and Social History of American Art

Professor Mathilde Arrivé

« What is American about American art? » To what extent did American art contribute (or detract) to / from the ideas of the nation over the centuries? Students will explore the notions of « identity », « nation », and « representation » over the course of the semester. Visual cultural, myths, the American imagination, and societal and technological evolution will all be examined. The course will also study representations of citizenship and the successive transformations of different conceptions of identity over the nation's history (regional, political, religious, ethnic, or sexual identity).

BIBLIOGRAPHY

Recommended readings

- BJELAJAC, David. *American Art: A Cultural History*. London: Laurence King, 2000.
- PHOL, Francis K. *Framing America: A Social History of American Art*. New York, N.Y.: Thames & Hudson, 2002.
- ROSE, Gillian. *Visual Methodologies: An Introduction to the Interpretation of Visual Materials*. London:

SAGE Publications, 2007. Voir site web: <http://www.uk.sagepub.com/rose/>

Supplementary readings

AUMONT, Jacques. *L'image*. Paris : Armand Colin, (1990), 2005.

BARTHES, Roland. *Mythologies*. Paris : Seuil, (1957), 1970.

BURNS, Sarah. *Inventing the Modern Artist: Art and Culture in Gilded Age America*. New Haven, London: Yale University Press, 1996.

GUILBAUT, Serge. *Comment New York vola l'idée d'art moderne. Expressionnisme abstrait, liberté et guerre froide*. Nîmes : Éditions Jacqueline Chambon, Rayon Art, 1996.

HARRIS, Neil. *Cultural excursions. Marketing Appetites and Cultural Tastes in Modern America*. Chicago and London: the University of Chicago Press, 1990.

HASKELL, Barbara. *The American Century. Art & Culture: 1900-1950*. New York (N.Y.): Whitney Museum of American Art: W.W. Norton, cop., 1999.

JOLY, Martine. *Introduction à l'analyse d'image*, Paris : Nathan, 1994.

BURNS, Sarah. *American Art to 1900: a Documentary History*. Berkeley: Los Angeles: London: University of California Press, cop. 2009

MITCHELL, WJT. *Landscape and Power* (2nd ed.). Chicago and London : the University of Chicago Press, 2002.

TISSOT, Roland. *L'Amérique et ses peintres, 1908-1978, essai de typologie artistique*. Lyon : Presses Universitaires de Lyon, 1980.

VAN LEEUWEN Theo, and Carey Jewitt. *Handbook of Visual Analysis*. London: Thousand Oaks [Calif.] : SAGE, 2001.

Digital Resources

Metropolitan Museum of Art Web Site : <http://www.metmuseum.org>

"Picturing U.S. history": <http://picturinghistory.gc.cuny.edu/>

National Gallery of Art: <http://www.nga.gov>

Smithsonian institution research information center: <http://www.siris.si.edu/>

Library of congress : <http://www.loc.gov>

Documents for the study of American history: <http://www.vlib.us/amdocs/>

<http://www.studythepast.com/tah.htm>

GRADING BASE

Oral presentation 50%

Final in-class essay exam 50%

Option 3 : Shakespeare : Theater, meta-theater and the show contract

Professor Florence March

Shakespeare's plays, whether comedies, tragedies or histories, are fraught with references to the theatre. The course aims to explore this network of theatrical references, from the metaphor of the world as theatre (exemplified by the Globe Theatre's motto: "Totus mundus agit histrionem") to the allusions to the Renaissance theatre world and practices. Particular attention will be paid to the Elizabethan spectator's commitment to the show.

We will also focus on the way contemporary stage directors appropriate the metatheatrical dimension of Shakespeare's plays to question their own art and the relationship between stage and audience.

Video extracts from contemporary productions of Shakespeare's plays (many of them created at the Avignon Festival) will be studied in class.

BIBLIOGRAPHY

Compulsory reading (for scientific and practical reasons, the following editions are highly recommended)
William Shakespeare, *A Midsummer Night's Dream*, ed. Peter Holland, coll. Oxford World's Classics, Oxford: Oxford University Press, (1994) 2008.
William Shakespeare, *Hamlet*, ed. G. R. Hibbard, coll. Oxford World's Classics, Oxford: Oxford University Press, (1987) 2008.
William Shakespeare, *The Tragedy of King Richard III*, ed. John Jowett, coll. Oxford World's Classics, Oxford: Oxford University Press, (2000) 2008.

Further reading

Patrice Pavis, *Dictionnaire du théâtre*, Paris: Dunod, 1996.
Françoise Grellet, *A Handbook of Literary Terms*, Hachette Supérieur, 1996. Notamment "The Art of Drama" (vocabulaire du théâtre), p. 47-70, et "The Language of Commentaries and Essays", p. 212-228, mais aussi "The Art of Poetry", p. 9-46.
Georges Banu, *Shakespeare, Le monde est une scène. Métaphores et pratiques du théâtre*, trad. et intro. de Jean-Michel Déprats, Paris: Gallimard nrf, 2009.
Georges Banu, *Shakespeare: métaphores et pratiques du théâtre*, intro. de Florence March, coll. Entrevues, Avignon: Editions universitaires d'Avignon, 2010.
Keir Elam, *The Semiotics of Theatre and Drama*, London: Methuen, 1980.
Florence March, *Relations théâtrales*, Montpellier: L'Entretemps, 2010.
Natalie Roulon, *L'Anglais dans les arts du spectacle/ English for the Performing Arts*, Montpellier: L'Entretemps, 2012.

Websites :

Luminarium website : <http://www.luminarium.org/>
Histoire du théâtre anglais de la Renaissance aux Lumières, cours en ligne (F. March, sept 2009) : <http://e-ressources.univ-avignon.fr/theatreanglais/>

Films :

Shakespeare in Love, réalisateur : John Madden, 1998.
Looking for Richard, réalisateur : Al Pacino, 1996.

ASSESSMENT

- A mid-term written work to hand in (50% of the final mark)
- A 30 mn oral examination at the end of the semester on the course, the course pack and the three plays on the curriculum (50% of the final mark)

Option 4 : African-American History from Colonial Times to the Present

Professor Lawrence Aje

Through a combination of lectures, group presentations, document analyses and class discussions, this course offers a survey of African American history from colonial times to the present. As it covers a four-hundred-year time span, we will adopt a chrono-thematic approach in an endeavor to examine the major historical events which have marked the African American experience. Topics of study will include the implementation and the

legal codification of racial slavery, Reconstruction, Jim Crow and the "Separate but equal" doctrine, the Great Migration, the Civil Rights Movement and its legacy in the context of the ascendancy of conservatism in U.S politics, and the extent to which the election of Barack Obama signalled the dawn of a post-racial and color-blind society.

Bibliography

A brochure with the texts for the class preparation and discussions will be handed out.

Selective bibliography

BACHARAN, Nicole. *Les Noirs américains : Des champs de coton à la Maison Blanche*. Paris : éditions Perrin, 2010.

FONER, Eric. *Reconstruction: America's Unfinished Revolution, 1863-1877*. New York: Harper and Row, 1988.

FRANKLIN, John Hope. *From Slavery to Freedom: A History of Negro Americans*. New York: Alfred A. Knopf, 1988.

HOLT, Thomas, BROWN, Elsa, & PATTERSON, Thomas (ed.). *Major Problems in African-American History, Volume I, From Slavery to Freedom, 1619-1877*. Boston: Wadsworth, 2000.

Volume II, *From Freedom to Freedom Now, 1865-1990s*, Boston: Wadsworth, 2000.

HOLT, Thomas. *Children of Fire: A History of African Americans*. New York: Hill & Wang, 2010.

JORDAN, Winthrop, D. *White Over Black: American Attitudes Toward the Negro, 1550-1812*. Chapel Hill: The University of North Carolina Press, 1968.

LEVINE, Michael, L. *African Americans and Civil Rights: From 1619 to the Present*. Phoenix, Ariz.: Oryx Press, 1996.

LITWACK, Leon, F. *Been in the Storm So Long: The Aftermath of Slavery*. New York: Alfred A. Knopf, 1979.

MEIER, August & RUDWICK, Elliot. *From Plantation to Ghetto*. New York: Hill and Wang, 1976.

MORGAN, Edmund S. *American Slavery, American Freedom: The Ordeal of Colonial Virginia*. New York: W. W. Norton and Company, 1995.

SUGRUE, Thomas J. *Not Even Past: Barack Obama and the Burden of Race*. Princeton: Princeton University Press, 2010.

TAYLOR, Quintard. *In Search of the Racial Frontier: African Americans in the American West, 1528- 1990*. W.W. Norton & Company, New York, 1998.

WILLIAMSON, Joel. *The Crucible of Race: Black-White Relations in the American South Since Emancipation*. New York: Oxford. University Press, 1984.

Grades and Exams

First assessment

1) Midterm exam: essay question (33%) Duration: 1h30

2) Final exam: written exam. Text commentary (67%)

Duration: 1h30. During the last TD session

SPRING SEMESTER COURSES

[E42AN5 British Civilization : from 1688 to 1901 – 3 credits](#)

[E43AN5 US Literature – 3 credits](#)

[E61AN5 English Language / Linguistics - 3 credits](#)

[E62AN5 British Civilization – 3 credits](#)

[E63AN5 Literature – 4 credits](#)

[E65AN5 Topics in Anglophone Literature, Civilization and Linguistics – 3 credits](#)

E42AN5 British Civilization : from 1688 to 1901 – 3 credits

DESCRIPTION

1.5h per week of lecture course (CM) « Cours Magistral »

1.5h per week of smaller discussion / lecture course (TD) « Travaux Dirigés »

Political and Social History of the United Kingdom from the Glorious Revolution to the end of the Victorian Era.

The following topics will be explored in detail:

- The Glorious Revolution
- Press, Public Opinion, and Political Parties
- The Whig Supremacy
- The Union
- French and American Revolutions and their impacts in Britain
- Slavery and Abolition
- The Industrial Revolution
- Working conditions and factory life
- Gender politics, feminism, the female body
- Unionism
- Urbanisation
- Working Class Politics / Chartism
- Electoral Reform : 1832, 1867, 1885
- The Irish Question / The Great Famine
- Religions and Religious Life
- Colonial and Imperial Britain
- Raciology

RECOMMENDED COURSE READINGS

Black, Jeremy and Donald M. Macrauld, *Nineteenth-Century Britain*. Basingstoke: Palgrave Macmillan, 2003. Print.

Briggs, Asa. *The Age of Improvement, 1783-1867*. Harlow: Pearson Education Limited, 2000. Print.

---. *Victorian Cities*. Harmondsworth: Penguin Books, 1975. Print.

Bronstein, Jamie and Andrew Harris. *Empire, State, and Society: Britain since 1830*. London: Wiley-Blackwell, 2012. Print.

Bury, Laurent. *Civilisation britannique au XIXe siècle*. Paris: Hachette, 2001. Print.

Carré, Jacques, *La Grande-Bretagne au XIXe siècle*. Paris: Hachette, 1997. Print.

Charlot, Monica. *La société victorienne*. Paris: Colin, 1997. Print.

Colley, Lynda. *Britons. Forging the Nation, 1707-1837*. New Haven: Yale UP, 2009. Print.

Dickinson, H.T., ed. *A Companion to Eighteenth-Century Britain*. Oxford: Blackwell, 2006. Print.

Evans, Eric. "The Birth of Modern Britain, 1780-1914." *Longman Advanced History*. Harlow: Longman, 1997. Print.

Harvie, Christopher T. *Nineteenth-Century Britain: a very short introduction*, Oxford: OUP, 2000. Print.

Hobsbawm, Eric. *Industry and Empire*. [1968]; New York: The New Press, 1999. Print.

Hoppen, Theodor. *The Mid-Victorian Generation*, Oxford: OUP, new ed. 2000. Print.

Langford, Paul. *A Polite and Commercial People, England 1727-1783*. Oxford: OUP, 1992. Print.

---. "The Eighteenth-Century." *Short Oxford History of the British Isles*. Oxford: OUP, 2002. Print.

Lynch, Michael. *Nineteenth-Century British History, 1800-1914*. London: Hodder Murray, 2007. Print.

Matthew, Colin. "Nineteenth-century Britain." *Short Oxford History of the British Isles*. Oxford: OUP, 2009. Print.

O'Gorman, Frank. *The Long Eighteenth Century*. London: Arnold, 1997. Print.

Plumb, J.H. *The Growth of Political Stability in England, 1675-1725*. London, 1967. Print.

Steinbach, Susan. *Understanding the Victorians: Politics, Culture and Society in Nineteenth-Century Britain*. London: Routledge, 2012. Print.

Thompson, E.P. *The Making of the English Working Class*. Harmondsworth: Penguin, 1991. Print.

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

Williams, Chris, ed. *A Companion to Nineteenth-Century Britain*. Oxford: Blackwell, 2004. Print.

ONLINE RESOURCES

Students have access to numerous online resources (in particular, CAIRN, JSTOR (for research on secondary sources) and the ODNB (*Oxford Dictionary of National Biography*) via the ADDOC (accès à distance à la documentation) platform on the BIU website (www.biu-montpellier.fr)

GRADING BASE

2x Document Analysis (TD)	2x25%
Final exam (CM)	50%

E43AN5 US Literature – 3 credits

DESCRIPTION

1h per week of lecture course "Cours Magistral" CM

2h per week of smaller lecture / discussion course "Travaux Dirigés" TD

CM : The goal of this lecture course will be to establish a chronology and to explore the most important movements in American literature, working primarily on an anthology of American literature.

TD : The works explored in this part of the course will serve as examples to help students understand the highlights of US literature as it is presented in the main lecture course. The literary forms studied will include African American romanticism, the poets of the Beat Generation, including even the most recent creations, transcendentalism, realism, modernism and its precursors.

COURSE READINGS

An up-to-date anthology of US literature

Chopin, Kate: *The Awakening and Other Stories*. Oxford World's Classics, OUP (2008).

INDEPENDENT READINGS

- Maxine Hong KINGSTON, *The Woman Warrior* (1977), London: Picador classic, 2015.

- Leslie Marmon SILKO, *Ceremony* (1977). Any **print** editi

E61AN5 English Language / Linguistics - 3 credits

DESCRIPTION

2h per week of lecture course (TD) « Travaux Dirigés »

1h per week of laboratory course (TP) « Travaux Pratiques »

Lab work :

Students listen to a sound file (in English) in the lab, and write up a brief summary, which they then record. Students are assessed on their listening comprehension and spoken English. Knowledge of English phonology and theoretical phonetics is also required.

GRADING BASE

Oral exam (1h) 25%

Tense, Aspect and Modality

Professor Eric Melac

The verb phrase is a central node in the structure of a sentence, as it is where most languages encode the notions of Tense, Aspect and Modality (TAM). Tense generally allows us to place an event in time relative to the moment of speaking. Aspect describes how an event occurs, that is its internal or peripheral characteristics as it relates to the flow of time. Modality refers to the speaker's attitude towards a proposition in terms of possibility and necessity. The English verb phrase expresses these essential semantic domains with inflections on the verb (-S, -ED, -ING...) and auxiliaries (BE, HAVE, MUST...). This course aims to provide both practical and theoretical knowledge on how these constructions are used. We will first reflect on the double layer of language by observing that a linguistic form can refer to various meanings, depending on its context. For example, the present tense in English can actually express the past, the present, or the future. The use of BE + V-ING can convey the prospective aspect, the imperfective aspect or the speaker's attitude. We will then explore the subdivision and contents of these three linguistic categories (Tense, Aspect and Modality) by illustrating them with examples in order to assess how relevant they are cross-linguistically. Finally, we will examine how English can render these notions both through grammatical and lexical means. We will therefore explore the grammar-lexicon continuum, the criteria that can help us locate linguistic forms on it, and the motivations for their uses.

COURSE READINGS

Bybee, J., Perkins, R., & Pagliuca, W. (1994). *The Evolution of Grammar: Tense, Aspect, and Modality in the Languages of the World*. University of Chicago Press.

Huddleston, R., & Pullum, G. K. (2002). *The Cambridge Grammar of the English Language*. Cambridge: Cambridge University Press.

Nuyts, J. (2001). *Epistemic Modality, Language, and Conceptualization: A Cognitive-Pragmatic Perspective* (Vol. 5). John Benjamins Publishing.

Quirk, R. Crystal D. et al (1985). *A Comprehensive Grammar of the English Language*. London: Longman.

Tournadre, N. (2004). « Typologie des aspects verbaux et intégration à une théorie du TAM. » *Bulletin de la Société de linguistique de Paris*, 99(1), 7-68. 68

GRADING BASE

Mid-semester exam (30min)	33%
Final exam (2h)	67%

E62AN5 British Civilization – 3 credits

DESCRIPTION

1.5h per week of lecture course (CM) « Cours Magistral »

1.5h per week of smaller discussion / lecture course (TD) « Travaux Dirigés »

Political and Social History of the United Kingdom in the 20th-century

This course is an in-depth exploration of British history in the 20th-century. The following topics will be studied over the course of the semester: the impact of the world wars, the consequences of the economic crises between the two wars, the emergence of the Labor Party, the establishment, the first social measures of the social state, the political and socio-economic evolution of the country, the international role of the United Kingdom, the decolonization process, questioning of the “post-war consensus” , and British “multiculturalism”.

RECOMMENDED COURSE READINGS

ADDISON, Paul. *The Road to 1945. British Politics and the Second World War*. London : Pimlico, 1994.

ADDISON, Paul & JONES, Harriet. *A Companion to Contemporary Britain, 1939-2000*. Oxford: Blackwell, 2005.

BEDARIDA, François. *La société anglaise : du milieu du XIXe siècle à nos jours*, Paris : Éditions du Seuil, 1990.

BLACK, Jeremy. *A History of the British Isles*. Basingstoke: Palgrave Macmillan, 2003.

BROWN, Judith M. & ROGER LOUIS, WM. *The Oxford History of the British Empire: The Twentieth Century*. Oxford: OUP, 1999.

CAWOOD, Ian. *Britain in the Twentieth Century*. London: Routledge, 2003.

CLARKE, Peter. *Hope and Glory, Britain 1900-1990*. London: Penguin, 1997.

COOK, Chris & STEVENSON John. *Britain since 1945 (The Longman Companion to)*. London: Longman, 2000 (2d ed.).

COOK, Chris & STEVENSON John. *Modern British History (The Longman handbook to)*. London : Longman, 2001 (4th ed.).

HEYCK, Thomas William. *The Peoples of the British Isles. From 1870 to Present*. Chicago: Lyceum, 2002.

KAVANAGH, Dennis. *Thatcherism & British Politics: the end of consensus*. Oxford: Oxford University Press, 1990.

KENNEDY, Dane. *Britain and Empire, 1880-1945. Seminar Studies in History*. London: Longman Pearson, 2002.

LLOYD, T.O. *Empire, Welfare State, Europe. History of the United Kingdom 1906-2001*. Oxford: Oxford University Press, 2002.

LOWE, Norman. *Mastering Modern World History*. London: Macmillan, 1998.

LURBE, Pierre & JOHN, Peter. *Civilisation britannique*. Paris : Hachette Supérieur, 2010.

LYNCH, Michael. *An Introduction to Modern British History 1900-1999*. London: Hodder Murray, 2001.

MARR, Andrew. *A History of Modern Britain*. London, Macmillan, 2007.

MARWICK, Arthur, *British Society since 1945*. London: Penguin, (1982) 1996.

MCINTYRE, W. David. *British Decolonization, 1946-1997*. New York: St Martin's Press, 1998.

MORGAN, Kenneth O. *The People's Peace. Britain since 1945*. Oxford: Oxford University Press, 2001.

MOTARD, Anne-Marie. *Le Parti Travailleiste Britannique, des origines au 21ème siècle. La continuité sous le changement*. Paris/ Ellipses, 2009.

MOUGEL, François-Charles. *Royaume-Uni, les années Blair*. Paris : La Documentation française, 2005.

MURPHY, Derrick & WALSH-ATKINS, Patrick. *Britain 1945-2007*. Collins Educational, 2008.

POIRIER, François. *Le document de civilisation britannique*. Gap : Ophrys, 1992.

SANDBROOK, Dominic. *Never Had It So Good. A History of Britain from Suez to the Beatles*. London: Abacus,

2005.

SANDBROOK, Dominic. *White Heat. A History of Britain, 1964-1970*. London: Abacus, 2009.

SANDBROOK, Dominic. *State of Emergency: The Way We Were. Britain, 1970-1974*. London: Abacus, 2011.

SANDBROOK, Dominic. *Seasons in the Sun: The Battle For Britain, 1974-1979*. London: Abacus, 2013.

SCHNAPPER, Pauline. *La Grande-Bretagne et l'Europe. Le grand malentendu*, Paris : Presses de Science Po, 2000.

SELDON, Anthony (ed.). *The Blair Effect. The Blair Government 1997-2001*. London: Little Brown, 2001.

WRIGLEY, Chris (ed.). *A Companion to Early Twentieth-Century Britain*. Oxford: Blackwell, 2003.

British Civilization – The Great Miners’ Strike of 1984-1985 Working-class communities, trade unions and social movements in the Thatcher era

This course explores the Great Miners’ strike in Britain of 1984-85. This decisive episode of the last quarter of the 20th century in the United Kingdom can be examined from multiple perspectives: the social and political context of the 1980s, the development and evolution of a social movement, its transformative impact in worker communities, and finally the political and cultural heritage of an episode anchored in the British collective memory.

MORGAN Kenneth, *Britain Since 1945: the People’s Peace*, Oxford University Press, 1990, 2001 (chapitre “High Noon for the New Right, 1983-1990”).

LLOYD, T.O. *Empire, Welfare State, Europe. History of the United Kingdom 1906-2001*, Oxford University Press, 2002 (chapitre “The end of an old song, 1976-1985”, section “The government attack on the collectivist state”)

SELECTED REFERENCES ON THE MINERS’ STRIKE

Literature

BECKETT Francis and HENCKE David, *Marching to the Fault-Line. The Miners’ Strike and the Battle for Industrial Britain*, Constable, 2009.

BERTRAND Mathilde, CROWLEY Cornelius, LABICA Thierry ed., *Ici notre défaite a commencé. La grève des mineurs britanniques (1984-1985)*, Syllepse, 2016.

BEYNON Huw ed., *Digging Deeper. Issues in the Miners’ Strike*, Verso, 1985.

DOLBY Norma, *Norma Dolby’s Diary: an Account of the Great Miners’ Strike*, Verso, 1987.

GIBBON Peter and STEYNE David, *Thurcroft: A Village and the Miners’ Strike*, Spokesman, 1986

GOODMAN Geoffrey, *The Miners Strike*, Pluto Press, 1985.

PARKER Tony, *Red Hill: A Mining Community*, Heinemann, 1986.

PEACE David, *GB84*, Faber and Faber 2004.

SALT Chrys and LAYZELL Jim ed., *Here We Go! Women’s Memories of the 1984-85 Miners’ Strike*, London Political Committee, Co-operative Retail Services, 1985.

SAMUEL Raphael, BLOOMFIELD Barbara and BOANAS Guy, *Enemy Within: Pit Villages and the Miners’ Strike of 1984-85*, Routledge, 1986.

STEAD Jean, *Never the Same Again: Women and the Miners’ Strike 1984-85*, Women’s Press, 1987.

SUTCLIFFE Kay, “Coal Not Dole”, 1984

WILSHER Peter, MCINTYRE Donald and JONES Michael with the Sunday times insight team, *Strike: Thatcher, Scargill and the miners*, Coronet Books, 1985.

Photography

PATTINSON Keith and PEACE David, *No Redemption*, Flambard Press, 2010.

KERSTGENS Michael, *Coal not Dole*, Peperoni Books, 2014.

MAKESHAFT Martin, *Strike 84*: <http://www.strike84.co.uk/>

METCALF Mark, JENKINSON Martin, HARVEY Mark, *Images of the Past. The Miners' strike*, Pen & Sword History, 2014.

SIMONS Mike ed., *Striking Back*, Bookmarks, 2004.

Film (chronological order)

Documentary

Michael Grigsby, *Dawdon: a life underground* series, 1974

BBC Panorama, *The Coal War*, 1984

Channel 4 People to People, *Coal not Dole. Miners United*, 1984

Ken Loach, *Which Side Are You On*, 1984

Yvette Vanson, *The Battle for Orgeave*, 1985

Jeremy Deller, *The Battle of Orgreave*, 2001

Paula Keenan, *Loss of Face*, c2012

Kate Thomas, *When Coal Was King*, 2013

Owen Gower, *Still the Enemy Within*, 2014

Wales This Week, *30 Years of Hurt*, 2014

Jess Fowle, *Children of the Miners' Strike*, 2016

Fiction

Mark Herman, *Brassed Off*, 1996

Stephen Daldry, *Billy Elliot*, 2000

Matthew Warchus, *Pride*, 2014

Music (chronological order)

Ewan MacColl, *Daddy, What did you do in the strike?*, 1984

Test Dept & the South Wales Striking Miners Choir, *Shoulder to Shoulder*, 1985

Sting, "We Work the Black Seam", *The Dream of the Blue Turtles*, 1985

Billy Bragg, "Which Side Are You On?", *Back to Basics*, 1987

Manic Street Preachers, "1985", *Lifeblood*, 2004

Funeral for a Friend, "History", *Hours*, 2005

GRADING BASE

Oral presentation 25%

In-class essay 25%

Final exam (essay for CM) 50%

E63AN5 Literature – 4 credits

DESCRIPTION

2h per week of lecture course "Cours Magistral" CM

2h per week of smaller lecture / discussion course "Travaux Dirigés" TD

The Autobiography and the Short Story

Claudine RAYNAUD et Christine REYNIER

1. Sampling American Autobiography

Professor Claudine Raynaud

This series of lectures examines different facets of American autobiography, both cradle of American literature and mirror of American identity, from the Founding Fathers to Gertrude Stein's provocative play with the genre to an example of postmodern ethnic female autobiographical text. Particular emphasis will be placed on the modalities of self-expression and the changing notion of subjectivity and its representation, as well as on the constraints of the genre itself. Although excerpts will be handled for the main texts under study, **students are expected to have read Douglass's *Narrative* in its entirety and to watch the film *Malcolm X* by Spike Lee.**

Lectures

WEEK 1 Self and the early nation

Jonathan Edwards, *Personal Narrative* (excerpts)

http://mith.umd.edu/eada/html/display.php?docs=edwards_personalnarrative.xml&action=show

Thomas Jefferson, *Autobiography* (excerpts: the last chapter)

<http://oll.libertyfund.org/titles/jefferson-the-works-vol-1-autobiography-anas-1760-1770>

Benjamin Franklin, *The Autobiography* (excerpts: chapter 8 from: "It was about time...")

<http://www.earlyamerica.com/lives/benjamin-franklin/>

<http://www.earlyamerica.com/lives/benjamin-franklin/chapt8/>

WEEK 2 The Slave narrative

Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (full text)

<http://etext.virginia.edu/toc/modeng/public/DouNarr.html>

WEEK 3 Self as 'other'

Henry Adams, *The Education of Henry Adams* (excerpts)

http://xroads.virginia.edu/~HYPER/HADAMS/ha_home.html

Read chapter 1 "Quincy" and chapter 25 "The Virgin and the Dynamo"

WEEK 4 Modernist autobiography

Gertrude Stein, *The Autobiography of Alice B. Toklas* (excerpts)

<http://gutenberg.net.au/ebooks06/0608711.txt>

Read chapter 1 and chapter 5

WEEK 5 Black autobiography

Alex Haley, ed., *The Autobiography of Malcolm X* (excerpts)

http://autobiography-of-malcolm-x.wikispaces.com/1_nightmare

Read 1. Nightmare 14 Black Muslims

WEEK 6 Postmodernism, autobiography and the self

Maxine Hong Kingston, *The Woman Warrior* (excerpts)

Download or read "No Name Woman": ursulastange.com/courses/.../NoNameWoman.doc

A course pack will be available.

Required reading

Lejeune, Philippe. *Le Pacte autobiographique*. Paris: Seuil, 1975. (excerpts)

---. "Le Pacte autobiographique bis" in *Moi Aussi*. Paris: Seuil, 1986, 13-35.

Stanton, Domna C. "Autogynography: is the Subject Different?" Ed. Stanton and Parisier Plottel. *The Female Autograph*. New York: New York Literary Forum, vol 12-13, 1984, 5-23.

2. Introduction to the Short Story (Week 7 to 12) - Christine REYNIER

The course focuses on the genre of the short story, its origins and development from the 19th century until nowadays. Emphasis will be placed on the specificity of the British short story, its frequent publication in magazines, its connections with other literary genres or short stories within cycles or

collections. Registering the changes the British short story has undergone aims at mapping out a generic territory which cannot be regarded as 'minor' any longer.

Required reading

Dickens, Charles, "The Signalman", *Mugby Junction*, London: Hesperus Press, 2005.

Hardy, Thomas, "The Three Strangers", *The Three Strangers and Other Stories*, Oxford: OUP, 2008.

Joyce, James, "The Dead", *Dubliners*, London: Vintage, 2012.

Mansfield, Katherine. *The Collected Short Stories*, Penguin Modern Classics, 1981.

Scott, Walter, "The Two Drovers", *The Chronicles of the Canongate*, Oxford: Oxford World's Classics, 1987.

Woolf, Virginia, *The Mark on the Wall and Other Short Fiction*, Oxford: Oxford World's Classics, 2001.

Most texts are available on <https://archive.org/>

Recommended reading

- On the short story

Allen, Walter. *The Short Story in English*, Oxford: Clarendon Press, 1981.

Hanson, Clare, ed., *Re-reading the Short Story*, New York: St Martin's Press, 1989.

Head, Dominic. *The Modernist Short Story: a Study in Theory and Practice*. Cambridge: Cambridge U. P., 1992.

Grojnowski, Daniel. *Lire la nouvelle*, Paris: Dunod, 1993.

Hunter, Adrian. *The Cambridge Introduction to the Short Story in English*. Cambridge U.P., 2007.

Lohafer, Susan, *Coming to terms with the Short Story*, Baton Rouge: Louisiana State University, 1985.

---. *Reading for Storyness*, Baltimore, the John Hopkins University Press, 2003.

--- and Jo E. Carey, eds., *Short Story at a Crossroads*, Baton Rouge: Louisiana State University, 1989.

Louvel, Liliane et Claudine Verley, *Introduction à l'étude de la nouvelle. Littérature contemporaine de langue anglaise*. Toulouse: Presses Universitaires du Mirail, 1993.

Maunder, Andrew ed., *The Facts on File Companion to the British Short Story*, New York: Facts on File, 2007.

Orel, Harold, *The Victorian Short Story*, Cambridge: Cambridge University Press, 1986.

Poe, Edgar Allan. "Twice-Told Tales", *Selected Writings*. Harmondsworth: Penguin Books, 1979.

Reid, Ian, *The Short Story*, London: Routledge, 1994.

Tibi, Pierre. "La nouvelle : essai de définition d'un genre", *Cahiers de L'Université de Perpignan* 4 (Spring 1988) : 7-62.

- On the selected short story writers

O'Sullivan, Vincent, ed. *Mansfield, Katherine. Selected Stories*, London: Norton critical edition, 2006.

Reynier, Christine, *Woolf's Ethics of the Short Story*, Basingstoke & New York: Palgrave Macmillan, 2009.

---. ed., *Journal of the Short Story in English* 50 (Spring 2008) and 64 (Spring 2015), <http://jsse.revues.org>

Thacker, Andrew, *Dubliners*, Basingstoke & New York: Palgrave Macmillan, 2005.

Theater and Poetry – Genres and themes

Marianne DRUGEON et Vincent DUSSOL

1. Modern and Contemporary British Theatre

Professor Marianne DRUGEON

The course will follow the evolution of dramatic forms all along the XXth century, through a series of revolutions which led to a renewal of the theatre in the contemporary period. We will start with the theatre of ideas, which is a mirror of the society in which it thrives or barely survives, with Shaw, Osborne and Edgar as figureheads of various forms of committed theatre. Then Eliot and Beckett will be studied as embodiments of a different goal for playwrights who are interested in style at least as

much as in ideas.

COURSE READINGS

Shaw, G. B. *Mrs Warren's Profession in Plays Unpleasant*. Londres : Penguin Classics, 2000.
Osborne, John. *Look Back in Anger*. Londres : Penguin Classics, 1982.
Edgar, David. *Pentecost*. Londres : Nick Hern Books, 1994.
Eliot, T.S. *Murder in the Cathedral*. New York : Harcourt, 1963.
Beckett, Samuel. *Endgame*. Londres : Faber and faber, 2006.

SUPPLEMENTAL READINGS

Amalric, J.C et N. Vigouroux-Frey. *Le théâtre moderne et contemporain de langue anglaise*. Paris: Ellipses, 1998.
Rigaud, Antonia et Françoise Palleau-Papin (éd), *An Introduction to Anglophone Theatre*. Rennes : collection Didact Anglais, PUR, 2015.
Styan, J.L. *Modern Drama in Theory and Practice*. 3 vol. Cambridge: CUP, 1981.

2. Poetry: Extending the Basics and Beyond

Professor Vincent Dussol

The study of poetry cannot be imagined without minimal knowledge of poetic forms and of the works of poets who contributed to the development of these forms. Equipping the students with such basics is the purpose of this six-session lecture course in which most examples will come from American poetry.

Authors and movements that students may have had a chance to get acquainted with in previous years (Walt Whitman, Emily Dickinson, the Beats) will be further explored. Sessions devoted to aspects of Modernism in American poetry will then aim at familiarizing students with more demanding poetic idioms. The final step will consist in going from content to form through consideration of 21st-century poets' treatment of the environmental question. How to connect sound to sense, the extensive use of enjambment, the question of measures, are the more general points these sessions also intend to cover for an easier approach to English-language poetry.

A course pack will be available at the start of the spring semester.

COURSE READINGS

Amfreville, Marc; Cazé, Antoine; Fabre, Claire. *Histoire de la littérature américaine*. Paris : Presses universitaires de France, 2010. Chapters XVIII, XXII and XVI.
Grellet, Françoise. *Handbook of Literary Terms*. Paris: Hachette Supérieur, 1996. The first and fourth parts: « The Art of Poetry » and « The Language of Literature ».

ASSESSMENT for the CM (50% of the total grade)

A final exam on questions drawn from each section of the lecture course 100%

Literature Options : Students choose 1 of the following two « Travaux Dirigés » TDs that are offered

Option 1 : The Harlem Renaissance

Professor Claudine Raynaud

The literary movement known as The Harlem Renaissance of the 1920s or New Negro Movement (Alain Locke) will be approached through two of its emblematic texts: Zora Neale Hurston's *Their*

Eyes Were Watching God (1937) and Jean Toomer's *Cane* (1923). Alice Walker's re-evaluation of Hurston's role as a key figure of that movement that saw an unprecedented gathering of artists and writers in Harlem has placed Hurston's openly feminist text at the centre of the canon. Hurston's novel emphasizes the orality of the black text in a mixture of dialect and Standard English; it has also been dubbed a "blues novel" for its language and lyricism. Firmly set in the South, it bears a highly progressive message. *Cane*, for its part, addresses the issues of the Northern artist and race relations in the South in a fragmented and lyrical text that Morrison cites as a major influence. Toomer's ambivalence regarding his racial identity will be the occasion of a reflexion on 'race' and writing. Set in 1926, Morrison's *Jazz* (1992) helps the reader reflect on the Great Migration, but also on the links between music and writing. It is formally and thematically indebted to *Cane*. Taken together, these novels put forward questions of identity (race, gender), a sense of place and time (history and the legacy of the past), but they also draw attention to formal experiments and to a new modernist (and postmodernist) aesthetics. They raise major questions on the relationship between music and narrative, the figure of the reader in the text, and the construction of an Afro-American literary tradition.

COMPULSORY READING

Zora Neale Hurston, [1937] *Their Eyes Were Watching God*. Harper Perennial Modern Classics; Reissue edition (January 3, 2006).

Jean Toomer, [1923] *Cane*. Liveright (with an introduction by Darwin Turner), 1993.

Cane is reprinted in full in *The Norton Anthology of African American Literature*.

Toni Morrison, *Jazz* [1992]. Vintage international. 2004

FILM

Their Eyes were Watching God (2005) Directed by Darnell Martin

ASSESSMENT (50% of the total grade)

Oral presentation (30 min) 50%

Essay exam (3h) 50%

Option 2 : From Victorian to Modernist Literature

Professor Christine Reynier

"In or about December 1910, human character changed", Virginia Woolf wrote. Indeed, at that time, all the arts joined in a general groundswell, an international movement generally known as modernism. In England, the advent of modernist literature and art coincided with technological changes, the development of urban England, the decline of the British Empire, changes in women's rights and on the whole, in Englishness. Modernist literature, in the wake of Edwardian literature, is generally said to have emancipated itself from Victorian taboos and literary conventions in order to transmit those changes through a new literary form, a non mimetic form of representation that foregrounds subjectivity, relativity, and fragmentation instead of the former stability.

The validity of such a definition of modernism will be tested both through the close reading of modernist novels and their confrontation with a canonical novel of the Victorian period. A new conception of modernist and Victorian fiction, in keeping with recent Victorian studies and New Modernist Studies, may emerge, foregrounding continuities as well as discontinuities between the selected periods.

Emblematic novels of the modernist period will be studied: David Herbert Lawrence's first novel, *The*

Rainbow, published and banned in 1915, that challenges Victorian morals and fictional form, and Virginia Woolf's *Flush*, published in 1933, a highly innovative and humorous interwar novel. They will be confronted with Thomas Hardy's Victorian novel, *Far from the Madding Crowd* (1874).

COMPULSORY READING

Thomas Hardy, *Far from the Madding Crowd* (1874) Penguin, Vintage Classics, UK ed., 2010.

Lawrence, David Herbert. *The Rainbow* (1915) Oxford: Oxford World's Classics, 2008.

Woolf, Virginia. *Flush* (1933) Oxford: Oxford World's Classics, 2009.

ASSESSMENT (50% of the total grade)

Oral presentation (30 min) 50%

Essay exam (3h) 50%

E65AN5 Topics in Anglophone Literature, Civilization and Linguistics – 3 credits

2x 1.5h per week of smaller lecture / discussion course « Travaux Dirigés » TD

Students choose 2 of the following options

Option 1 : Fruits of Passion: An Introduction to the History of Emotions in Early Modern England

Professor Paula Barros

Sixteenth- and seventeenth-century writings consistently warn against the dangers of the “passions”, which are denounced as a threat to the individual’s mental or bodily health and must therefore be “restrained” or “moderated”. Some doctors’ case notes even contain accounts of men and women who died from grief or unrequited love, belying Rosalind’s statement that “men have died from time to time, and worms have eaten them, but not for love” (*As You Like It*, IV.1). This negative discourse is, however, largely counterbalanced by an emphasis on the positive ethical meaning of the passions: while the lack of affection is interpreted as a sign of sinfulness and moral decrepitude, the right use of the passions is constructed as a defining element of the virtuous life. Far from being prohibited, the expression of appropriate emotions is indeed considered desirable.

Using a variety of primary texts, including excerpts from medical and philosophical treatises, sermons, autobiographies, poems and plays, this course will provide an introduction to the history of emotions in sixteenth- and seventeenth-century England. Focusing on what early modern authors called “passion” or “affection”, we will first explore the extent to which these categories converge with and diverge from the modern concept of “emotion”. After examining the different definitions and taxonomies that emerge from early modern writings on the topic, we will survey the medical, philosophical and religious traditions that shape contemporary representations of the emotions and that outline norms of behaviour guiding individual conduct. Finally, we will look at a number of casestudies in the attempt to explore how emotions define or are perceived to define individual and collective experience.

What is an appropriate emotion? What benefits can be reaped from using emotions effectively? How do emotions participate in the “negotiation of relationships” (Pollock 2004)? These are some of the issues that we will focus on.

BIBLIOGRAPHY

REQUIRED READING

A booklet with core primary texts will be handed out in class. Secondary texts will be available on Moodle.

POLITICAL, RELIGIOUS AND CULTURAL BACKGROUND

COLLINSON, Patrick, ed. *Shorter Oxford of the British Isles — The Sixteenth Century*. Oxford: OUP, 2002.

SUHAMY, Henri. *L'Angleterre élisabéthaine*. Paris : Les Belles Lettres, 2012.

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BRAUND, Susanna Morton and Christopher Gill. *The Passions in Roman Thought and Literature*. Cambridge: Cambridge UP, 1997.

BOQUET, Damien. "Faire l'histoire des émotions à l'âge des passions." Communication présentée au Séminaire de Recherche sur les Îles Britanniques, XVIIe-XVIIIe siècles, Université de Provence, Aix-Marseille 1 (18 octobre 2010). Texte disponible en ligne: <<http://britaix17-18.univprovence.fr/pdf/Texte-Boquet.pdf>>.

DAWSON, Lesel, *Lovesickness and Gender in Early Modern English Literature*. Oxford: Oxford UP, 2008.

DIXON, Thomas. *From Passions to Emotions. The Creation of a Secular Psychological Category*. Cambridge: Cambridge UP, 2003.

JAMES, Susan. "Introduction: The Passions and Philosophy." *Passion and Action. The Emotions in Seventeenth-Century Philosophy*. Oxford: Clarendon Press, 1997. 1-25.

KENNEDY, Gwynne. *Just Anger. Representing Women's Anger in Early Modern England*. Carbondale, IL: Southern Illinois University Press, 2000.

PASTER, Gail Kern, Katherine Rowe, and Mary Floyd-Wilson. *Reading the Early Modern Passions. Essays in the Cultural History of Emotion*. Philadelphia: University of Pennsylvania Press, 2004.

PIGMAN III, G.W. *Grief and English Renaissance Elegy*. Cambridge: Cambridge UP, 1985.

POLLOCK, Linda A. "Anger and the Negotiation of Relationships in Early Modern England." *The Historical Journal* 47:3 (Sep. 2004): 567-590.

ROSENWEIN, Barbara. "Worrying about Emotions in History." *The American Historical Review* 107:3 (June 2002): 821-845.

SCODEL, Joshua. *Excess and the Mean in Early Modern English Literature*. Princeton, N.J.: Princeton University Press, 2002.

STRIER, Richard. "Against the Rule of Reason: Praise of Passion from Petrarch to Luther to Shakespeare to Herbert." *The Unrepentant Renaissance. From Petrarch to Shakespeare to Milton*. Chicago: The University of Chicago Press, 2001. 29-58.

VAUGHT, Jennifer C. *Masculinity and Emotion in Early Modern English Literature*. Aldershot, Burlington: Ashgate, 2008.

A supplementary bibliography will be provided in class.

ASSESSMENT

One essay assignment	34%
Regular homework assignments	33%
Oral presentation / exam	33%

Option 2 : Ethnic Popular Music in the USA

Professor Claude Chastagner

For decades, numerous musical styles have been thriving in the USA, whose origins are neither in

Anglo-American nor in African-American communities: Bhangra, an off-shoot of the Indo-Pakistani diaspora; Cajun and Zydeco, in Francophone Louisiana; the various styles of the Chicano communities, from conjunto, Norteña, and banda to narcocorridos; salsa, rooted in the Cuban, Puerto-Rican, and Dominican immigration; Klezmer, increasingly outside Jewish circles; the polkas and tamburitzas of the Scandinavian and central/eastern European communities of the upper Midwest; the sounds of the various East, and Southeast Asian groups, and many more.

The aim of this course is to explore some of these styles not only in terms of their stylistic features, instrumentation, history of their development, etc., but also of their inscription within a time and a place. We shall investigate their connections with their social, political, and cultural environments. We shall ask ourselves what influence these musics have had in terms of acculturation/transculturation processes. Are paradigms of integration and assimilation still relevant to describe how cultural practices are impacting these ethnic and social groups? Our study will be based on interdisciplinary approaches, including archives and reception analysis, comparative history, sociology and anthropology, postcolonial, visual and media studies.

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General

- COHEN, Norm, ed., *Ethnic and Border Music: A Regional Exploration*, Westport, Greenwood Press, 2007.
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- TAYLOR, Timothy D., *Global Pop: World Music, World Markets*, New York, Routledge, 1997.
- TURINO, Thomas and James LEA, eds., *Identity and the Arts in Diaspora Communities*, Detroit, Harmonie Park Press, 2004.
- WALD, Elijah & John JUNKERMAN, *River of Song, A Musical Journey Down the Mississippi*, New York, St Martin's Press, 1999.

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- ANCELET, Barry J., "Zydeco/Zarico: Beans, Blues and Beyond", *Black Music Research Journal*, vol. 8, n° 1, 1988, p. 33-49.
- , & Elemore MORGAN Jr., *The Makers of Cajun Music : Musiciens cadiens et creoles*, Austin, University of Texas Press, 1984.
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—, "Dancing the Diaspora: Indian Desi Music in Chicago", *Identity and the Arts in Diaspora Communities*, Thomas Turino and James Lea, eds., Detroit, Harmonie Park Press, 2004, 104-115.

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ASSESSMENT

In-class and/or take-home exercises 34%

A mid-term, take-home, printed, 1000-word paper in English (1.5 spacing, Times New Roman, 12):

Your paper can be **either**: 33%

1. a comparative study of **2** articles from the "Reading Notes".
2. an essay connected to one of the musical forms studied during the course, and based on the theories developed by the articles in the "Reading Notes".

A 30-minute (max.) oral presentation in English at the end of term. 33%

Your oral presentation will be **either**:

1. for those who have chosen the comparative study for the written paper: a presentation of one of the arguments developed by the authors of the 2 articles chosen for the paper.
2. for those who have chosen an essay for the written paper: a presentation of one song in the light of the theoretical approaches chosen for the written essay.