

**MASTER ÉTUDES CULTURELLES
PARCOURS MONDE ANGLOPHONE**

RESPONSABLE PRÉSENTIEL : anne.page@univ-amu.fr

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

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

***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.

Doueihi, 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, Professionalisation 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

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

***HLAA23A: Grammaire anglaise, Monique de Mattia-Viviès (12h CM)**

Résumé : Ce cours se propose de donner un aperçu de la grammaire de l'anglais à travers quelques typologies transversales. Seront examinés par exemple (liste donnée à titre indicatif) les formes non finies du verbe (\emptyset , *to*, *-ing*), les emplois de *do*, *be*, *have* et *get*, les emplois de *it* et de *one*, les emplois de *that* et 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. Le Groupe Nominal, tome 2.* Aix-en-Provence : Presses Universitaires de Provence, 2019.

—., *Leçons de grammaire anglaise. De la recherche à l'enseignement. Le groupe prédicatif, tome 3.* Aix-en-Provence : Presses Universitaires de Provence, 2019.

Autres ouvrages de référence :

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.

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 the question of collective memory and the construction of identity through a material culture, this approach aims to understand the development of postcolonial societies which for a long time opposed (and still oppose) the 'core' and the 'periphery', or in other words the 'hegemonic' versus the 'subaltern', through the (de)materilisation of a shared past and its influence on the development of a national identity.

Bibliographie:

- Heersmink, R. "Materialised Identities: Cultural Identity, Collective Memory, and Artifacts." *Rev.Phil.Psych.* 14, 249–265 (2023).
<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. Web. DOI: <https://doi.org/10.1017/mem.2022.9>

L'Heuillet, Hélène. « Les études postcoloniales, une nouvelle théorie de la domination ? », *Cités*, vol. 72, no. 4, 2017, pp. 41-52. <https://doi.org/10.3917/cite.072.0041>

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

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, Anne Reynès-Delobel (12h CM, 12h TD), 4 crédits

Résumé : 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.

Bibliographie:

Recommended readings include:

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

Claudia Rankine, *Citizen: An American Lyric*, 2014. (en commande, BU)

Art Spiegelman, *Maus, A Survivor's Tale*, 1986-1991. (BU Fenouillères)

M3C: CT, écrit, 2h

HLAAU26, US civilisation : Migrations, Isabelle Vagnoux (12h CM, 12h TD), 4 crédits

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 (non ouvert en 2024-2025) (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

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

Résumé : This course is meant to teach you how to decipher handwriting from the 16th, 17th and 18th centuries (paleography) and to deal with manuscripts. Once you are able to decipher the documents, we will address questions about the printing of texts and about contemporary editions, whether for pupils, students and researchers, or the general public. You will learn about the passage from manuscript to print and about the distinction between various types of editions, depending on the intended readership.

Bibliographie: photographs of manuscripts and online paleography tutorials will be used in the classes.

M3C: ECI

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

Cours de Mme De Mattia-Viviès (12h)

Résumé :

Cette partie du cours se propose d'étudier, à partir de recherches récentes, quelques points de grammaire anglaise dans une optique explicative.

Sa finalité est triple :

1. Se familiariser avec les grands courants théoriques de la linguistique anglaise contemporaine ;
2. Passer de l'acquisition de connaissances à la transmission de ces connaissances dans le cadre d'un cours. En d'autres termes, il s'agira d'apprendre à expliquer en termes simples, un point de grammaire, en évitant tout métalangage inutile ;
3. Se préparer, par cette méthode, à l'enseignement de l'anglais PAR la recherche en grammaire et linguistiques anglaises, qui consiste à interroger le métalangage pour en faire un usage éclairant, c'est-à-dire limité.

On verra en quoi certains énoncés tels *I had a book stolen* (Chomsky, 1965, p. 21) sont ambigus et par quels mécanismes ces ambiguïtés parviennent à la conscience, rendant nécessaire de se placer dans tel ou tel cadre théorique, que l'on tentera succinctement de présenter.

Bibliographie :

De Mattia-Viviès, Monique. *Leçons de grammaire anglaise. De la recherche à l'enseignement*. Volume 1, 2 & 3. Aix-en-Provence : Presses Universitaires de Provence, 2018-19.

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.

Cours de M. Lacaze (12h)

Résumé : Cet enseignement portera sur le discours rapporté et l'expression de la subjectivité. L'analyse stylistique d'énoncés authentiques à partir d'un

corpus rassemblant des extraits d'œuvres de fiction et des articles de presse montrera comment la subjectivité du locuteur rapporteur, qui construit la

représentation de paroles ou de pensées d'un locuteur rapporté, peut être mise au jour dans les choix compositionnels d'occurrences de discours

rapporté, notamment à partir d'énoncés de discours direct.

Bibliographie :

Ceccaldi-Hamet, Aurélie et Grégoire Lacaze (éds.). 2020. *Le discours rapporté et l'expression de la subjectivité*. e-Rea 17.2

<https://journals.openedition.org/erea/9236>

Charaudeau, Patrick. *Le discours politique : les masques du pouvoir*. Limoges : Lambert-Lucas, 2014.

De Mattia-Viviès, Monique. 2010. « Du discours rapporté mimétique aux formes intrinsèquement hybrides ». *Sigma/Anglophonia* 28 : 151-180.

Rabatel, Alain. 2017. *Pour une lecture linguistique et critique des médias : Empathie, éthique, point(s) de vue*. Limoges : Lambert-Lucas.
Rosier, Laurence. 2008. *Le discours rapporté en français*. Paris : Ophrys.

M3C : ECI

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

Résumé : This course aims at examining the socio-cultural mechanisms which lead to the construction of the Victorian society. We will try 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 go beyond the history of 19th 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 start 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, Jean-Christophe Murat (12h CM), 2 crédits**

Résumé :

Bibliographie:

M3C:

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: ECI

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 on 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)

HLAB23A, US literature : Adaptations, Sébastien Lefait (12h CM)

Racial Issues in American Literature : from Text to Screen

Keywords: American literature, adaptation, intersectionality.

In this course, we study the treatment of racial issues in American literature through the lens of their screen adaptations (film and television). Special emphasis is placed on the modifications introduced in the screen versions that may discredit or indeed justify the very process of adapting the source texts: the temptation to overfictionalize racial issues when adapting the literary work, and the addition of an intersectional perspective in the screen version. The range of works under study spans from plainly racist works (*The Clansman*) to abolitionist literature (*Uncle Tom's Cabin*). The corpus also includes, among others, *Huckleberry Finn*, *The Color Purple*, and *Beloved*.

Syllabus :

Narratives from Text to Screen: degrees of Fictionalization. (Two classes).

Back to the Roots of *Uncle Tom's Cabin*: Debunking Stereotypes through Adaptation?

Birth of a Nation Re-born: Dixon, Griffith, Parker.

Scripting *Huckleberry Finn*: The Redeeming Power of Adaptation.

Beloved on Screen: The Ghostly Presence of a Novel No One can Adapt?

Revisiting *Gone with the Wind* (Mitchell, Fleming).

Adaptation, Race, and the Trial Film Genre. *To Kill a Mockingbird* (Harper Lee/Robert Mulligan).

Adapting Womanism: *The Color Purple* (Walker/Spielberg).

The Making of an Oscar Winner: Is *Green Book* (Farrelly) an Adaptation?

"Best adaptation"? *BlacKkKlansman* (Stallworth, Lee).

Adaptation and the New Jim Crow: *If Beale Street Could Talk* (Baldwin, Jenkins).

Passing from Page to Screen: *Imitation of Life* (Hurst, Stahl, Sirk).

(Extra) – Adaptation and the Demand for Representation: *Black Panther* (from Comic Book to Film).

(Extra) – From Graphic Novel to TV Series: Racializing *Watchmen*.

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.

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 (17th and 18th centuries) and the « intellectual revolution » that marked the 17th 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 : CT.

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*, 4th 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: CT.

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 been gradually emerging, 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.

Bibliographie:

M3C: CT

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: CT

***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 practice 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.

HLABU28, Cultural history (Cécile Cottenet), (12h CM, 12h TD), 4 crédits

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: ECI

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 : écrit, 2 heures

HLABU31, *Advanced Studies 2: literature (12h CM, 12h TD), 4 crédits, non ouvert en 2024-2025*

2. Mener un projet de recherche ou professionnel en autonomie, 1 UE au choix parmi les suivantes, 4 crédits

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

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

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 propres journées d'étude, les LERMAstériales, 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

HLAC20B, Préfiguration du mémoire. Travail personnel, en liaison avec son encadrant-e.

BCC C2. Renforcer ses compétences professionnelles. 2 UE au choix parmi les suivantes, 8 crédits

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

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

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

BCC C3. Renforcer sa spécialité 1. 1 UE au choix parmi les suivantes. 1 UE est composée de deux ECUE obligatoires, 6 crédits

HLACU24, International relations, 6 crédits

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 indicative :

(*lecture recommandée)

Agnew, John. "The Origins 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>

Dittmer, Jason. *Popular Culture, Geopolitics & Identity*. Plymouth: Rowman & Littlefield Publishers Inc., 2010.

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

A full 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.

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

M3C: CT

HLACU25, Gender Studies, 6 crédits

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, 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 for the contemporary conversation about poetry (poetics) in the making.

Bibliographie: Handouts will be provided for each seminar

M3C: CT.

HLACU27, Psycholinguistic approaches, 6 crédits

HLAC27A, The Mother Tongue and Foreign Languages, Monique de Mattia-Viviès (12h CM, 12h TD)

Résumé : 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.

Bibliographie

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

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.

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.

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>

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.

Winnicott, Donald. *The Child, the Family and the Outside World*, Perseus Publishing, [1964] 1992.

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, 19th-21st centuries, 6 crédits (12h CM, 12h TD)

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, *Glister*, 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

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 : In 2024-2025 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 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.

Bibliographie:

Available through BU or online.

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

Selzner, 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.

HLACU29, History of anglophone literatures, 6 crédits

HLAC29A, Cultural history 1 (12h CM, 12h TD), Cécile Cottenet

Résumé : For 2024-2025, HLAC29A and HLAC29B will consist in one course divided into two complementary parts. It will introduce students to different methodological approaches to the circulation of texts and books, focusing primarily on the transatlantic passage 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.

NOTE: Students are required to actively participate in discussions of theoretical essays and case studies. In HLACU29A we will concentrate on theoretical and methodological discussions.

Bibliographie: *to be handed out when classes start.*

M3C: ECI

HLAC29B, Cultural history 2, Cécile Cottenet (12h CM, 12h TD)

Résumé : (see above) HLACU29B will focus on the 19th and 20th centuries, with an emphasis on the importation of US literature into France, tying in with the [Dictionnaire des passeurs de la littérature des Etats-Unis project](#).

Bibliographie: *to be handed out when classes start.*

M3C: ECI

HLACU30, Linguistic, translation, adaptations, 6 crédits

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, *Illustre 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 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...) will be presented. 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

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. Those 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 19th 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 : ECI

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

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 LERMAsAstérialles. 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, “LERMAAstérialles”, 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 LERMAsAstérialles. 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

M3C: ECI

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. 1 UE est composée de 2 ECUE obligatoires, 8 crédits

HLADU23, Language and culture, 8 crédits

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: CT, écrit 2h.

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 20th 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 21st 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, Colleen Doran) and finally the canonisation of autobiographical narratives (Alison Bechdel, Phoebe Gloeckner). 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*.

Thierry Smolderen, *Naissances de la Bande Dessinée*.

Ben Woo, *The Greatest Comic Book of All Time*.

Trina Robbins, *Pretty in Ink*.

Dan Gearino, *Comic Shop*.

Chris Pizzino, *Arresting Development*.

Paul Williams, *Dreaming the Graphic Novel*.

Hillary Chute, *Graphic Women*.

M3C: ECI

HLADU24, Grammaire et phonétique, 8 crédits

*HLAD24A, Devenir grammairien et *alter*linguiste, Monique de Mattia-Viviès et Grégoire Lacaze (12h CM, 12h TD)

Cours de Mme De Mattia-Viviès (12h)

Résumé : Dans la continuité de l'option « Théories et pratiques » du Master 1, cette partie du cours se propose d'étudier les cas de déliaison, c'est-à-dire les cas où la syntaxe ne produit pas le sens attendu. Cette thématique permet aussi bien de se préparer à la recherche en linguistique anglaise qu'à l'enseignement de l'anglais (préparation des concours de recrutement des professeurs du 2nd degré).

Seront étudiés par exemple les cas de faux discours rapporté (DR) (*they say the neutron is a heavy particle / He is said to be tough, but I've never had to deal with him*), qui ressemblent au DR sur le plan de la forme mais s'en éloignent sur le plan du sens. Dans le même ordre d'idée l'on étudiera comment un énoncé à la voix passive par exemple n'a pas le sens passif (*He fell into the water and was drowned*), comment certains énoncés à la voix active ont un sens passif (*he underwent plastic surgery*), etc.

Une réflexion sur les déconnexions forme / sens conduit à interroger différents cadres théoriques, notamment la théorie du signe de Saussure pour qui les deux faces du signe sont nécessairement liées. Elle conduit également à établir un lien entre linguistique et psycholinguistique.

Bibliographie :

Delesse, Catherine (dir.). *Discours rapporté(s). Approches linguistiques et/ou traductologiques*. Université d'Artois : Artois Presses Universités, collection Traductologie, 2006.

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.

Lecerle, Jean-Jacques. 1990. *The Violence of Language*. London: Routledge.

Cours de M. Lacaze (12h)

Bibliographie :

Barats, Christine (éd.). 2017. *Manuel d'analyse du web*. Paris : Armand Colin.

Boullier, Dominique. 2016. *Sociologie du numérique*. Paris : Armand Colin.

Grossmann, Francis et Laurence Rosier. 2018. « Quelques aspects de l'évidentialité hypertextuelle : relations entre discours rapporté et discours

d'arrière-plan ». *Le discours hypertextualisé : Espaces énonciatifs mosaïques*. Éd. Justine Simon. Besançon : Presses Universitaires de Franche-Comté. 41-64.

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

Lacaze, Grégoire. 2022. « L'exploitation de la plurisémiotité et des affordances numériques dans les interactions verbales des lives

TikTok ». *Actes du CMLF 2022 – 8^e Congrès Mondial de Linguistique Française*. Éd. Franck Neveu, Sophie Prévost, Agnès Steuckardt,

Gabriel Bergounioux, Badreddine Hamma. Orléans, France, 4-8 juillet 2022. *SHS Web of Conferences* 138. [https://www.shs-](https://www.shs-conferences.org/articles/shsconf/pdf/2022/08/shsconf_cmlf2022_01013.pdf)

[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](https://doi.org/10.1051/shsconf/202213801013)

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*. Édts. Franck Neveu, Bernard Harmegnies, Linda Hriba, Sophie Prévost et Agnès Steuckardt. Montpellier, France, 6-10 juillet 2020. *SHS Web of Conferences* 78. https://www.shsconferences.org/articles/shsconf/pdf/2020/06/shsconf_cmlf2020_01004.pdf. DOI : [10.1051/shsconf/20207801004](https://doi.org/10.1051/shsconf/20207801004)

Longhi, Julien. 2013. « Essai de caractérisation du tweet politique ». *L'Information grammaticale* 136. 25-32.

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

Saemmer, Alexandra. 2015. *Rhétorique du texte numérique : Figures de la lecture, anticipations de pratiques*. Villeurbanne : Presses de l'Enssib.

Simon, Justine (éd.). 2018. *Le discours hypertextualisé : Espaces énonciatifs mosaïques*. Besançon : Presses Universitaires de Franche-Comté, 2018. 7-17.

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 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

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 category which would be conceptually closed, enables us to understand the way such a society as found in South Africa, 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 crossroad) between a colonial and postcolonial era that we will focus our attention, and more particularly on memorial space and the construction of an identity.

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

M3C: ECI.

HLAD25B, 21st century Australia, 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: the constitutional recognition of Indigenous peoples, the prospect of an Australian republic, and Australia’s controversial response to the global climate crisis.

Bibliographie indicative:

(*lecture recommandée)

Davis, Megan. “The Voice of Reason: On Recognition and Renewal.” *Quarterly Essay* Issue 90, 2023.

Gergis, Joëlle. “Highway to Hell: Climate Change and Australia’s Future”. *Quarterly Essay* Issue 94, 2024.

Hirst, John. *Australian History in 7 Questions*. Collingwood, Vic.: Black Inc., 2016.*

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

M3C: ECI

2. Mener un projet avec une démarche scientifique 3, 8 crédits

HLADU26, Mémoire de recherche. En liaison avec votre encadrant·e.