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**


*Online textbooks*
- Digital History: http://www.digitalhistory.uh.edu

**GRADING BASE**

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<tr>
<th>Component</th>
<th>Percentage</th>
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<tr>
<td>Final exam</td>
<td>50%</td>
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<tr>
<td>Oral presentation (TD- 20min)</td>
<td>10%</td>
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<tr>
<td>Mid-term exam / document analysis (TD)</td>
<td>15%</td>
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<td>Final exam / document analysis (TD)</td>
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**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)**:


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

**Travaux dirigés (TD):**

Romantic Poetry - coursepack

**Liste de lecture en autonomie:**

**GRADING BASE**
- Literary Analysis (CM) 50%
- In-class essay (TD) 38%
- Reading compréhension 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**

*Online textbooks*
- Digital History: http://www.digitalhistory.uh.edu

**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.

SECONDARY SOURCES


**FILMOGRAPHY**


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


**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**


**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.

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:

Recommended reading:

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:


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

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

Here’s how to access it:
- Paul Valery University Library Website
- Enter Paul Valery 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
*A Midsummer Night’s Dream*, directed by Michael Hoffman (with Michelle Pfeiffer, Rupert Everett, Calista Flockhart), released: 1999.

**ADDITIONAL READING**


**GRADING BASE**

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

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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. *char* 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](https://www.llas.ac.uk/resources/gpg/1054)


**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**


Supplementary readings

Digital Resources
Metropolitan Museum of Art Web Site : [http://www.metmuseum.org](http://www.metmuseum.org)
National Gallery of Art: [http://www.nga.gov](http://www.nga.gov)
Smithsonian institution research information center: [http://www.siris.si.edu/](http://www.siris.si.edu/)
Library of congress : [http://www.loc.gov](http://www.loc.gov)
Documents for the study of American history: [http://www.vlib.us/amdocs/](http://www.vlib.us/amdocs/)
[http://www.studythepast.com/tah.htm](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 (examplified 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)

Further reading

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:

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 ascendency 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

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

**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](http://www.biu-montpellier.fr))

**GRADING BASE**
- 2x Document Analysis (TD) 2x25%
- Final exam (CM) 50%

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**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

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

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.


SELECTED REFERENCES ON THE MINERS’ STRIKE

Literature
GIBBON Peter and STEYNE David, Thurcroft: A Village and the Miners’ Strike, Spokesman, 1986
PEACE David, GB84, Faber and Faber 2004.
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
MAKESHAFT Martin, Strike 84: http://www.strike84.co.uk/

**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
Yvette Vanson, *The Battle for Orgeave*, 1985
Kate Thomas, *When Coal Was King*, 2013
Owen Gower, *Still the Enemy Within*, 2014
Wales This Week, *30 Years of Hurt*, 2014

**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
Funeral for a Friend, “History”, *Hours*, 2005

**GRADING BASE**

Oral presentation 25%
In-class essay 25%
Final exam (essay for CM) 50%

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**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)


Benjamin Franklin, *The Autobiography* (excerpts: chapter 8 from: “It was about time…”)  

#### WEEK 2 The Slave narrative
Frederick Douglass, *Narrative of the Life of Frederick Douglass, an American Slave* (full text)  

#### WEEK 3 Self as ‘other’
Henry Adams, *The Education of Henry Adams* (excerpts)  
[http://xroads.virginia.edu/~HYPER/HADAMS/ha_home.html](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
[http://gutenberg.net.au/ebooks06/0608711.txt](http://gutenberg.net.au/ebooks06/0608711.txt)

Read chapter 1 and chapter 5

#### WEEK 5 Black autobiography
[http://autobiography-of-malcolm-x.wikispaces.com/1_nightmare](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](http://ursulastange.com/courses/.../NoNameWoman.doc)

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**A course pack will be available.**

**Required reading**


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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**
Most texts are available on https://archive.org/

**Recommended reading**
- **On the short story**
  Lohafer, Susan, *Coming to terms with the Short Story*, Baton Rouge: Louisiana State University, 1985.

- **On the selected short story writers**
  ---. ed., *Journal of the Short Story in English* 50 (Spring 2008) and 64 (Spring 2015), [http://jsse.revues.org](http://jsse.revues.org)

**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**


**SUPPLEMENTAL READINGS**


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**


**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
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

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

EMOTIONS IN HISTORY AND LITERATURE

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 offshoot 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.

Bibliography

General
TURINO, Thomas and James LEA, eds., Identity and the Arts in Diaspora Communities, Detroit, Harmonie Park Press, 2004.

Cajun and Zydeco
BERNARD, Shane K., Swamp Pop: Cajun and Creole Rhythm and Blues, Jackson, University Press of Mississippi, 1996.

**Chicano music**

PAREDES, Américo, “With His Pistol in His Hand”: A Border Ballad and Its Hero, Austin, University of Texas Press, 1958.

**Bhangra**

**Polka**


**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.