

Guide de l'étudiant

Master Recherche

et Enseignement

2020-2021

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Bâtiment A

1^{er} étage

NB : En raison de la complexité du système, les informations données dans cette brochure n'ont de valeur qu'indicative. Elles ne sont en aucun cas opposables à l'administration de l'Université Bordeaux Montaigne.

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- **L1** Magali **FLEUROT**
- **L2** Michael **STAMBOLIS**
- **L3** Stéphanie **RAVEZ**
- **Licence bi-disciplinaire anglais infocom** Laurence **MACHET**

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LISTE NOMINATIVE ET DOMAINE DE SPÉCIALITÉ DES ENSEIGNANTS DE L'UFR INTERVENANT EN MASTER

Attention :

Une permanence est assurée par la plupart des enseignants, professeurs et maîtres de conférences habilités à diriger les recherches, aux heures de réception affichées sur le panneau d'information de l'UFR. Sinon, ou dans tous les cas, leur demander un rendez-vous par courriel.

Les enseignants reçoivent les étudiants dans leur bureau.

Professeurs – enseignants-chercheurs

Nom - prénom	mail	bureau	spécialité
ALBRESPIT Jean	jean.albrespit@u-bordeaux-montaigne.fr	A 307	Linguistique anglaise. Lexicologie. Analyse du discours. Histoire de la langue. Phonologie.
ANTOLIN Pascale	pascale.antolin@u-bordeaux-montaigne.fr	A 317	Littérature américaine : modernisme, naturalisme, mode grotesque. Maladie et littérature : autobiographie/fiction. Art américain (photographie notamment).
BAILLON Jean-François	jean-francois.baillon@u-bordeaux-montaigne.fr	A 311	Cinéma anglophones : approches historiques, esthétiques et culturelles. Cultural Studies.
BARRETT Susan	Susan.Barrett@u-bordeaux-montaigne.fr	A 305	Littérature et civilisation : Afrique du Sud, Afrique anglophone, Australie, Nouvelle Zélande.

Professeurs – enseignants-chercheurs

Nom - prénom	mail	bureau	spécialité
BEGHAIN Véronique	veronique.beghain@u-bordeaux-montaigne.fr	A 303	Littérature américaine XIXe et XXe siècles. Traduction, traductologie. Arts plastiques américains. Opéra américain.
BERTRAND Mathilde	mbertrand@u-bordeaux-montaigne.fr	A 304	Civilisation britannique XXe siècle, photographie britannique, arts visuels.
CHAMBOST Christophe	Christophe.chambost@u-bordeaux-montaigne.fr	A 303	Civilisation américaine. Littérature américaine (19 ^{ème} siècle). Cinéma américain.
DAVIS Richard	richard.davis@u-bordeaux-montaigne.fr	E 207	Civilisation britannique XXe siècle.
DURRANS Stéphanie	Stephanie.durrans@u-bordeaux-montaigne.fr	A 305	Littérature américaine XIXe et XXe siècles. Etudes féminines. Intertextualité. Echanges transatlantiques dans le monde littéraire.

Professeurs – enseignants-chercheurs

Nom - prénom	mail	bureau	spécialité
DUTHILLE Rémy	remy.duthille@u-bordeaux-montaigne.fr	A 311	Civilisation britannique XVIIIe siècle. Discours politique. Sociabilité. Pensée politique XVIIe-XXe siècle.
GABILLIET Jean-Paul	jean-paul.gabilliet@u-bordeaux-montaigne.fr	A 315	Histoire culturelle de l'Amérique du Nord, XIXe-XXIe siècles. Illustration et bande dessinée.
GRANDJEAT Yves-Charles	yves.grandjeat@u-bordeaux-montaigne.fr	A 315	Littérature américaine du XXe siècle et contemporaine. Littérature et culture afro-américaine. Littératures et cultures hispaniques aux Etats-Unis. Ecrivains de la nature. Littérature et écologie, écocritique.
HARRIS Trevor	trevor.harris@u-bordeaux-montaigne.fr		Civilisation britannique des XIXe et XXe siècles: histoire politique, histoire de l'empire, décolonisation, Commonwealth
JAËCK Nathalie	Nathalie.jaeck@u-bordeaux-montaigne.fr	A 302	Littérature britannique XIXe siècle, pré-modernisme britannique, roman d'aventure, littérature populaire.

Professeurs – enseignants-chercheurs

Nom - prénom	mail	bureau	spécialité
LABARRE Nicolas	nicolas.labarre@u-bordeaux-montaigne.fr	D 103	Bande dessinée nord-américaine: histoire, genres, intermédialité. Politique des Etats-Unis. Culture populaire et culture de masse.
LAPAIRE Jean-Rémi	jean-remi.lapaire@u-bordeaux-montaigne.fr	A 313	English Linguistics. Cognitive Grammar. Gesture Studies. Language and Gender Studies. Applied Linguistics. Pragmatics. Language Pedagogy and Didactics.
LARRE Lionel	llarre@u-bordeaux-montaigne.fr	MSHA 36	Études amérindiennes, Représentations de la nature.
LAURENT Béatrice	beatrice.laurent@u-bordeaux-montaigne.fr	A 315	Civilisation victorienne, études culturelles britanniques, relations texte-image, histoire des idées, histoire de l'art
LISAK Catherine	Catherine.Lisak@u-bordeaux-montaigne.fr	A 317	Shakespeare. Théâtre XVI ^e et XVII ^e . Littérature britannique, histoire des idées et épistémologie (1485 – 1685). Care Studies. Animal Rights.

Professeurs – enseignants-chercheurs

Nom - prénom	mail	bureau	spécialité
MACHET Laurence	laurence.machet@u-bordeaux-montaigne.fr	C 206	Civilisation britannique 18 ^{ème} et 19 ^{ème} siècles, récits de naturalistes britanniques et américains 18 ^{ème} et 19 ^{ème} siècles
RICARD Virginia	virginia.ricard@u-bordeaux-montaigne.fr	E 213	Littérature américaine XIXe et début XXe siècles. L'essai en anglais.
RICHARD Joël	joel.richard@u-bordeaux-montaigne.fr	E 207	Civilisation britannique XVIIIe siècle. Musique, Religion et Politique. Identité nationale.
STAMBOLIS-RUHSTORFER Michael			
SARDIN Pascale	Pascale.Sardin@u-bordeaux-montaigne.fr	E 213	Littérature britannique et anglo-irlandaise des XXe et XXIe siècles. Théâtre. Traductologie. Féminisme et études de genre.

Professeurs – enseignants-chercheurs

Nom - prénom	mail	bureau	spécialité
URBAS Joseph	joseph.urbas@u-bordeaux-montaigne.fr	E 213	Littérature américaine XIX ^e siècle.
VEYRET Paul	Paul.veyret@u-bordeaux-montaigne.fr	A 304	Littérature, civilisation et cinéma de l'Inde et du Pakistan, diaspora.

Les étudiant.e.s victimes ou témoins d'actes ou de paroles sexiste, homophobe ou transphobe, peuvent contacter la cellule de veille contre les violences sexistes et homophobes.

L'intérêt de cette cellule est de :

1. Prendre en charge les situations les plus graves et donner immédiatement des solutions aux victimes.
2. Affirmer la préoccupation de l'Université et sa bienveillance envers les étudiantes, principales victimes.
3. Affirmer le caractère délinquant de ces faits (harcèlement, comportements sexistes, agressions sexuelles, viols) au regard de la loi qui doit s'appliquer au sein de l'université, y compris par des avertissements ou sanctions administratives.

À destination de ses personnels et de ses étudiant·e·s, la cellule de veille de l'université :

- vous garantit un **lieu d'écoute, d'aide et d'orientation** à toutes personnes victimes ou témoins d'actes sexistes,
- vous propose des **solutions adaptées aux problématiques mais ne se substituera pas à la justice,**
- élabore des **messages de sensibilisation et de prévention** à travers des campagnes d'affichages, des conférences, des journées spéciales afin de dissuader et prévenir les actes répréhensibles.

Contact :

05 57 12 47 67

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Il est également possible de contacter le responsable de la formation ou la direction de l'UFR pour toute demande d'assistance dans vos démarches.

PLAGIAT

Il est rappelé que le terme de plagiat renvoie au au délit de contrefaçon, défini en droit français par le Code de la propriété intellectuelle. L'article L122-4 du Code de la propriété intellectuelle prévoit que *"toute représentation ou reproduction intégrale ou partielle faite sans le consentement de l'auteur ou de ses ayants droit ou ayants cause est illicite. Il en est de même pour la traduction, l'adaptation ou la transformation, l'arrangement ou la reproduction par un art ou un procédé quelconque."* Les articles L335-2 et L335-3 du Code de la propriété intellectuelle prévoient que la contrefaçon est punie de trois ans d'emprisonnement et de 300 000 euros d'amende. Pour plus de détails on se reportera à la page de l'Espace Étudiants consacrée au plagiat.

Tout plagiat avéré dans les séminaires (devoirs, exposés) et à plus forte raison dans les mémoires de M2 pourra exposer à comparution devant la Commission de discipline de l'Université Bordeaux Montaigne. Au moment de l'inscription pédagogique, l'étudiant signera un document indiquant qu'il connaît la règle et s'engage à la respecter. / **Any plagiarism in seminars will entail disciplinary sanctions. Chaque année des étudiant-e-s du master d'études anglophones sont pris sur le fait et traduits devant la Commission de discipline. Nous utilisons le logiciel Compilatio comme outil d'aide à la détection du plagiat.**

L'inscription pédagogique dans les séminaires est obligatoire, en M1 comme en M2, et se fait en ligne. Elle doit s'effectuer en début d'année. Le nombre de places dans chaque séminaire étant limité à 30, l'inscription n'est plus possible lorsque ce chiffre est atteint, et les étudiants doivent choisir un autre séminaire. Les étudiants doivent obligatoirement obtenir une évaluation dans tous les séminaires où ils sont inscrits. Une absence d'évaluation rend impossible le calcul des notes de l'année — l'étudiant est noté « défaillant » — et sa validation. Il en est de même en cas d'inscription dans un nombre de séminaires inférieur à 4 par semestre en M1, et 2 en M2. Les changements de séminaire ne sont possibles que pendant 3 semaines après le début des cours, et doivent impérativement conduire à la même procédure. Tout changement non sollicité auprès du secrétariat et non validé par l'université est nul et non avenu.

MÉMOIRE DE MASTER RECHERCHE

Le Master Recherche est une initiation et une voie d'accès à la recherche, il se prépare en deux ans et donne accès aux concours, dont l'agrégation. Le recrutement dans le supérieur se fait difficilement sans ce double cursus : thèse de doctorat et agrégation, même si le Capes peut remplacer ce dernier. Il est donc offert aux étudiants une palette de séminaires destinés à enrichir leur culture, aiguïser leur curiosité, leur apprendre à utiliser les outils de recherche informatiques et les bases de données. Les séminaires ne sont pas des cours magistraux et une grande partie des matériaux est fournie par les étudiants eux-mêmes, qui établissent ainsi un échange entre eux et avec le professeur. La transversalité, l'interdisciplinarité sont la clef de cet apprentissage. Ainsi devront-ils, en dehors des séminaires, suivre des conférences, ateliers, colloques, congrès qui se déroulent à l'université ou en ville, à Bordeaux ou à l'extérieur, et dont ils pourront voir l'annonce notamment sur l'intranet (lettre électronique de Bordeaux Montaigne et son site) et dans tous les lieux de leur résidence à l'étranger, le cas échéant. Le mémoire, élément essentiel de leur deuxième année, doit être soutenu impérativement fin juin, c'est pourquoi le deuxième semestre de cette deuxième année lui sera entièrement consacré, ce qui ne veut pas dire pour autant que le terrain n'aura pas été préparé en amont dès l'année précédente. Les directions de mémoire sont assurées par l'ensemble des enseignants-chercheurs du Département des Études des Mondes Anglophones, en fonction de leurs domaines de spécialités.

VADEMECUM

Un document a été confectionné collégialement et déposé à votre intention sur Moodle pour vous aider à choisir votre sujet, votre directeur/directrice de mémoire, vous indiquer les normes et conventions et vous aider à les découvrir, comprendre et appliquer. Un mémoire en effet n'est pas une longue dissertation, il implique la connaissance de conventions nationales ou internationales qui

régissent la bibliographie, les notes infrapaginales, la table des matières, la page de garde, les annexes, mais aussi les normes de présentation : marges, commencement des chapitres dans la page, hiérarchisation des titres, sous-titres et intertitres, le respect de paragraphes, la taille des caractères, les espacements, alinéas, interlignes. Rien n'est laissé au hasard et ce document doit être consulté avant de vous lancer dans la rédaction, mais aussi périodiquement au cours de cette rédaction, pour éviter une perte de temps et d'énergie considérables de la part de votre directeur/trice comme de vous-même. Aucun travail ne devrait avoir été soumis sans référence préalable à ce document.

Quelques conseils sont inclus pour vous préparer à la soutenance et savoir comment l'aborder.

SOURCES, PLAGIAT

Le travail de recherche doit rester strictement personnel ; il ne doit en aucun cas utiliser de sources qui se seraient pas citées. C'est une discipline qu'il faut acquérir très tôt et étendre à tous ses travaux, exposés et devoirs inclus. Chaque lecture avec prise de notes, chaque consultation d'une source électronique, doit immédiatement donner lieu à l'archivage précis des sources documentaires. Le mémoire doit utiliser les informations disponibles et se situer dans le champ de recherche existant autour de son objet, mais en mentionnant toutes les sources. Le travail d'analyse, d'articulation, d'argumentation, de problématisation, doit être personnel. La multiplication des sites internet proposant informations et/ou analyses sur diverses œuvres et/ou questions ne doit pas inciter au plagiat, inévitablement détecté et sanctionné. Cette sanction peut aller jusqu'à la Commission de discipline et à la radiation de l'université française pour plusieurs années.

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Déclaration sur l'honneur

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Date

Signature de l'étudiant

PRÉCISIONS SUR LES MODALITÉS DE CONTRÔLES DE CONNAISSANCES DES ÉTUDIANTS DISPENSÉS D'ASSIDUITÉ

Chaque étudiant dispensé d'assiduité devra impérativement, en début de semestre, se mettre en rapport avec l'enseignant de chaque séminaire de façon à prendre connaissance des modalités d'évaluation propres au séminaire.

Chaque étudiant-e devra choisir 4 séminaires dans la liste suivante :

Code	Intitulé	Responsable pédagogique
MIA1Y12	An Introduction to Afro-American Literature : History, Community, Culture	YC. Grandjeat
MIA1Y13	Panorama des Cultural studies	Jean-François Baillon / Jean-Paul Gabilliet
MIA1Y14	La Grande-Bretagne et l'Europe de 1945 au Brexit	Richard Davis
MIA1Y16	The Mutation of the British Adventure Novel at the End of the Victorian Period	Nathalie Jaeck
MIA2Y31	Politics, Culture and the Arts in 18 th Century Britain	Rémy Duthille / Joël Richard
MIA1Y30	From the 'age of improvement' to globalisation: the evolution of the English-speaking world	Trevor Harris
MIA1Y18	Emerging Voices : American Women Writers	Stéphanie Durrans
MIA1Y19	Variation and Change in Language	Jean Albrespit
MIA1Y28	An Introduction to Game Studies	Nicolas Labarre
MIA1Y29	The New Hollywood	Christophe Chambost
MIA1Y31	Feminism and Gay Rights Activism in the UK and US	Mathilde Bertrand & Michael Stambolis Ruhstorfer
MIA1Y22	Dreamers and Radicals : Alternative Cultures in the 19th and 20th centuries in Britain	Mathilde Bertrand & Béatrice Laurent
MIA1Y23	The Grotesque Mode in 19th and 20th century American Fiction	Pascale Antolin
MIA1Y24	Nineteenth and Twentieth Century American Literature	Joseph Urbas & Virginia Ricard
MIA1Y25	Critical States : Aesthetic Approaches to Catastrophe in New Millenium Britain, India and Pakistan	Stéphanie Ravez & Paul Veyret

MIA1Y26	Colonial and Postcolonial Encounters	Susan Barrett & Laurence Machet
MIA3Y14	British and American Literature in Translation : History, Theory and Practice	Véronique Béghain
MIA1Y27	English Linguistics: Issues, Frameworks and Practical Applications	Jean Albrespit & Jean Rémi Lapaire

Autres U.E.

Outre l'inscription pédagogique aux séminaires, l'inscription à chacune des U.E. suivantes est obligatoire :

Code	Intitulé	Responsable pédagogique
MIA1U2	Participation à la vie scientifique	Nathalie Jaëck
MIA1E31	Ouverture sur le monde professionnel	Émilie Bournigault
MDZ1M1	Documentation	Franck Duthoit
MIA1U4	Langue	J.-F. Baillon

Responsible : Yves-Charles GRANDJEAT. Séminaire ouvert à la mutualisation.

This seminar will provide students with an introduction to Afro-American literature and criticism. The aim is to bring out some of the characteristic features of this unique form of literature, telling an American story darkly different from that told in mainstream works, while addressing and raising complex, specific issues, thematically and scripturally. Afro-American literature was born from specific historical circumstances which shaped it into a specific, remarkable “form of cultural expression” (Houston Baker), and we shall look at it precisely as such: a form of cultural expression, related to other forms of cultural expressions (notably folklore, music –jazz and the blues, and story-telling. As a point of method, then, the seminar will look at literature as part of a broader field of cultural production, involved in a symbolic power struggle: Afro American literature cannot indeed be disconnected from Afro American art, music, folklore, verbal games, any more than it can be released from the historical burden which the history of slavery then racial segregation placed on the artists’ shoulders. Because the compressed format of the seminar does not allow appropriate space to look into the incredible wealth of Afro-American literary production, we will focus on just four emblematic works, which are also representative of important historical and artistic moments, and will help us identify some of the characteristic features of Afro American literature, and some of the notions Afro-American critics have devised to describe them.

We will thus devote time and attention to the slave narratives, which are the founding texts in an Afro-American literary tradition which pays tribute, again and again, to these foundations. Fredrick Douglass’s *Narrative of the Life of Frederick Douglass, an American Slave* (1845) stands in this respect as *the* prototypical slave narrative and we shall use it as such –indeed, it will provide us with clear insight, from the outset, into some of the themes which later prove constitutive of Afro-American literature: the idea of a link between writing, identity and power, the problem of double-consciousness and double discourse, the trope of irony, the tension between testifying and playing, the dialectics of truth and deceit. In order to get a better perspective on these foundations, we will mention a famous female slave narrative, Harriet Jacob’s *Incidents in the Life of a Slave Girl*. ... Then we shall turn to the first truly, explicitly « double-voiced » « speakerly text » (Henry Louis Gates) in Afro-American fiction: Zora Neale Hurston’s *Their Eyes Were Watching God* (1938), written at the end of the Harlem renaissance. In contrast with Douglass’s narrative, which has been described as a « narrative of ascent » (Robert Stepto) relating the conquest of literacy to the conquest of freedom, Hurston’s novel can be viewed as a « narrative of immersion » into the vernacular culture : the two types of texts, inscribed in two (very) different historical and cultural moments, point to radically alternative cultural strategies. Also, Hurston’s novel will invite us to look at an important (if not *the most important*) theme in Afro-American literature –identity—beyond the strict and restrictive parameters of race: indeed, Hurston’s novel looks at issues of Gender as just as important, if not more. As we move along, we shall see how some of the themes which can be identified as central in that literature –literacy, identity, motion, speech are revisited in a novel which can be read as a neo-slave narrative, Ernest Gaines’s *The Autobiography of Miss Jane Pittman*, which rearranges traditional slave narrative themes, from the perspective of a fictional former slave from Louisiana, a 110 years old woman having lived from slavery to the Civil rights movement, thus recollecting the history of her people.

In the process, of course, many of the key critical notions that have just been used –double-consciousness, double-discourse, double-voicing, speakerly text, signifying, ascent and immersion narratives, will be clarified, as will, to begin with, some critical tools and issues Afro-American literary criticism is working with. Last, we shall turn to a novel by Toni Morrison not as well-known as her masterpiece, *Beloved* : an early –and her third– novel, *Song of Solomon*, another narrative of re-rooting in which all of these notions –literacy, identity, motion, imagination, tradition—are put to work again.

Assessment:

Students attending the seminar will be asked to read at length and in detail all texts of the required syllabus, as well as a few excerpts and quotes from critical and/or other fictional works provided by the professor and made available on the department's "bureau virtuel". The readings are mandatory and must be carried out **before** class, not after.

Students will be asked to give an oral presentation on one of the works in the course of the seminar, and **they must take an active part in discussions during the seminar**. This will lead to an oral mark. Students are also expected to hand in a written work to get a written mark, on a work or film related to the seminar although not on the syllabus. MEEF students are welcome to attend the seminar, and their specific situation will be given appropriate consideration. The seminar is given in English. Students abroad, or unable to attend the seminar yet wishing to register must get in touch by e-mail with the professor before classes start and will be given specific assignments.

Required reading :

- Frederick DOUGLASS & Harriet JACOBS: *Narrative of the Life of Frederick Douglass, an American Slave* (1845) & *Incidents in the Life of a Slave Girl* (1862), Modern Library, 2004.
- Zora Neale HURSTON: *Their Eyes Were Watching God*, 1937. Perennial, 2003.
- Ernest GAINES : *The Autobiography of Miss Jane Pittman*, BantamBooks, 1972.
- Toni MORRISON: *Song of Solomon*. Edition disponible.

Recommended reading:

Valerie Smith: *Self-Discovery and Authority in Afro-American Narratives*, Harvard U. Press, 1988.

Robert Stepto: *From Behind the Veil*, U. of Illinois Press, 1994.

Melvin Dixon: *Ride out the Wilderness: Geography and Identity in Afro-American Literature*, U. of Illinois Press, 1987.

Houston Baker: *Long Black Song*, U. Press of Virginia, 1972.

: *Blues, Ideology and Afro-American Literature*, U. of Chicago Press, 1984.

Henry Louis Gates: *The Signifying Monkey*, Oxford U. Press, 1988.

: *Figures in Black*, Oxford U. Press, 1987.

Marie-Claude Perrin-Chenour, ed: *Les écritures des minorités aux Etats-Unis* (Nantes : éditions du temps, 2003)

Ce séminaire est mutualisé avec le Master Etudes Culturelles (Tronc Commun).

Responsables : Jean-François BAILLON, Jean-Paul GABILLIET.

Intervenants : British Cultural Studies: Jean-François BAILLON, Béatrice LAURENT ; American Cultural Studies and beyond: Jean-Paul GABILLIET, Yves-Charles GRANDJEAT.

General Presentation

This unit, which is also part of the cultural studies M.A. syllabus, is meant to present and explore the historical and theoretical foundations of cultural studies, from the inception of the movement in Britain at the turn of the 1960s to (around the University of Birmingham) to their development and their dissemination in the whole English-speaking world in the following decades. The seminar will start with a presentation of the general theoretical and practical preoccupations of the main founders of cultural studies in the broader context of the contestation of the dominant paradigm of elitist and highbrow notions of literature and culture. Figures such as Raymond Williams, Stuart Hall, E. P. Thompson and others will be studied through their key texts and interventions. Then their legacy and influence in the United States and the Caribbean will be examined as well as the concurrent redefinition and diversification of analytical paradigms (gender studies, postcolonial studies, queer studies, etc.).

American Cultural Studies and Beyond :

What is a text? Which factors influence the reception of a work? Who is the real author? What previous strata is a text the echo of?

When we receive a text, we readers have been conditioned by our previous reading, the language we use or read carries the traces of former users, no simile is virgin of connotations or significant sources. Some writers, especially postmodern writers, multiply references, influences, and their work can be read as the palimpsest of former texts which are embedded in their own. The « writing back » to the Empire by postcolonial writers is an example of such revisiting, namely a sometimes subversive reappropriation of models. Some women writers decided to go further and to deliberately rebel against the domination of the patriarchy which set the norms, elected the models, by « re-visioning » texts, a political action aimed at finding a new liberating language, for women can thus « begin to see and name – and therefore live – afresh » according to Adrienne Rich, for whom this is a reawakening.

The very notion of a hierarchy of values in art was debated by Susan Sontag with her essay « Notes on Camp » (1964), which promoted « lowbrow » art.

This introduction to Cultural Studies in the United States will try and explore the way they came into being, and who and what circumstances shaped them, in a country which had known the curse of colonization and of slavery, where women had been instrumental in the civil rights movement, a puritan country steeped in the language of the Bible, which had erected European models as the undebatable norm, and was bound to move towards a revolution, and a liberation, a crossing of influences, and a reflection on those. We shall read some major writers of theory, but also see some applications in fiction.

Specific focus will be paid to:

- 1) The place of culture in defining a U.S. national identity, notably the historical tension between “Anglo-conformity”, assimilation into the so-called “Melting Pot” and the reality of cultural pluralism in the U.S..
- 2) Culture and anthropology: pluralism, decentering and relativism. (from Franz Boas to James Clifford with a focus on Clifford)
- 3) Culture and race relations: from cultural nationalism to cultural hybridity (with a focus on Blacks and Chicanos)

An Introduction to Cultural History (J.-P. Gabilliet)

Cultural history is the segment of cultural studies relying upon the concepts and methodologies of history (rather than anthropology and literature). It broadly focuses on the “social history of collective representations” according to the French historian Pascal Ory’s now famous definition. Without sidelining the four key notions at the root of mainstream cultural studies (ideology, hegemony, resistance, identity), cultural history addresses the diversity of collective representations, how they are shaped by and circulate among both institutions (mass media, publishing, schools, etc.) and individuals, whether they are “specialized” (journalists, teachers, cultural and artistic professions, etc.) or “ordinary” social agents (you and me...).

The lectures will look into the specificity of the historian’s perspective when culture is defined through the lens of collective representations: how the past is unto itself a cultural construct; how cultural history is more clearly characterized by its methods than by the objects it chooses to deal with; and how such notions as “representations,” “practices,” and “memory” are central to the culturalist approach in history.

Reading list

- Peter Burke, Chapter 12 “Unity and Variety in Cultural History,” *Varieties of Cultural History* (Polity Press, 1997), 183-212.
- C. Delacroix *et al.* (dir.), *Historiographies, II. Concepts et débats*, Folio Histoire n°180 (Gallimard, 2010) :
 - Philippe Joutard, “Mémoire collective” (779-791);
 - Dominique Khalifa, “Représentations et pratiques” (877-882);
 - Nicolas Mario & Philippe Olivera, “Constructivisme” (705-710);
 - Nicolas Offenstadt, “Pratique/pratiques” (845-852).
- Robert Muchembled, “Introduction”, *Une Histoire du Diable, XIIIe-XXe siècle* (Seuil, 2000), 11-12.
- Pascal Ory, “Qu’est-ce que l’histoire culturelle ?” in Yves Michaud (dir.), *Université de tous les savoirs t. 3 : Qu’est-ce que la société ?* (Odile Jacob, 2000), 255-265.

General Bibliography:

- ANZALDUA, Gloria, *Borderland / La frontera. The New Mestiza*, Aunt Lute Books, 1999 (1987).
- ASHCROFT Bill, Gareth GRIFFITHS, Helen TIFFIN. *The Empire Writes Back, Theory and Practice in post-colonial literatures*, London and New York: Routledge, 1989.
- BAKER, Houston, *Long Black Song*, University of Virginia Press, 1990.
- BAKER, Houston, *Blues, Ideology and Afro American Literature*, Chicago, University of Chicago Press, 1987.
- BHABHA, Homi K., *The Location of Culture*, London and New York, Routledge, 1994.
- BOAS, Franz, *Anthropology and Modern Life*, Dover Publications, 1987.
- CERVULLE, Maxime, et Nelly Quemener, *Cultural studies : Théories et méthodes*, Paris, Armand Colin, 2015.
- CLIFFORD, James, *The Predicament of Culture*, Harvard University Press, 1988.
- CURRAN, James, David MORLEY and Valerie WALKERDINE, eds., *Cultural Studies and Communications*, London, Hodder Education, 1995.
- DURING, Simon, ed., *The Cultural Studies Reader*, London and New York, Routledge, 2007.
- GATES, Jr., Henry Louis, ed. *"Race," Writing, and Difference*. Chicago, IL: University of Chicago Press, 1985; 1986. NY: Vintage, 1992
- GILROY, Paul, *There Ain't No Black in the Union Jack*, London, Routledge, 2002 (1987).
- HALL, Stuart, & Tony JEFFERSON, *Resistance Through Rituals : Youth Culture in Postwar Britain*, London, Hutchinson, 1976.
- HALL, Stuart, ed., *Representation. Cultural Representations and Signifying Practices*, New York, SAGE, 1997.
- HURSTON, Zora Neale, *Of Mules and Men*, Harper Perennial Modern Classics. 2008
- HIGGINS, John, ed., *The Raymond Williams Reader*, Wiley-Blackwell, 2001.

- HOGGART, Richard, *The Uses of Literacy*, New Brunswick and London, Transaction Publishers, 2006 (1957).
- MORLEY, David, *Television, Audiences and Cultural Studies*, London, Routledge, 1992.
- MORLEY, David, and Kevin ROBINS, *Spaces of Identity. Global Media, Electronic Landscapes and Cultural Boundaries*, London, Routledge, 2002.
- MORLEY, David, and Kevin ROBINS, *British Cultural Studies : Geography, Nationality, and Identity*, Oxford, Oxford University Press, 2001.
- MUIR, John, *A Thousand-Mile Walk to the Gulf*, Mariner Books, 1998 (1916).
- RICH, Adrienne, « When We Dead Awaken: Writing as Re-Vision », National Council of Teachers of English, *College English*, Vol. 34, No. 1, Women, Writing and Teaching (Oct., 1972), pp. 18-30,
- , *On Lies, Secrets and Silence: Selected Prose, 1966-1978*, WW. Norton & Company, 1979
- , *Of Woman Born: Motherhood as Experience and Institution*. New York: Norton & Company, 1995
- SONTAG, Susan, *Against Interpretation*, 1966, includes « Notes on Camp », 1964
- THOMPSON, E. P., *Whigs and Hunters. The Origin of the Black Act*, London, Breviary Stuff Publications, 2013 (1975).
- THOMPSON, E. P., *Customs in Common. Studies in Traditional Popular Culture*, London, The New Press, 1994 (1991).
- WILLIAMS, Raymond, *Culture and Society 1780-1950*, New York, Columbia University Press, 1958.
- WILLIAMS, Raymond, *Keywords : a Vocabulary of Culture and Society*, London, Fourth Estate, 1988 (1976).
- WILLIAMS, Raymond, *Culture and Materialism*, London, Verso, 2006 (1980).

Évaluation :

Dispensé en anglais, le cours sera évalué de façon différenciée selon les publics. Les étudiants du master recherche d'études anglophones et MEEF anglais seront évalués en langue anglaise, les étudiants des autres masters seront évalués en français. Dans tous les cas un travail écrit sera demandé (mini-mémoire ou dossier sans soutenance) mettant en œuvre les outils et méthodes des *cultural studies* sur un objet précisément délimité qui aura été validé par un membre de l'équipe pédagogique du séminaire.

La Grande-Bretagne et l'Europe : de l'adhésion au marché commun au « Brexit »**Responsable** : Richard DAVIS

La question de l'Europe est depuis plus d'un demi-siècle celle qui a soulevé le plus de polémique dans les débats politiques en Grande-Bretagne ; elle a joué un rôle central dans la chute de Margaret Thatcher en 1989, elle a empoisonnée la vie de son successeur au 10 Downing Street, John Major. Aujourd'hui cette même question pose autant de difficultés pour Theresa May. Les résultats du référendum de juin 2016 sur le « Bréxit » sont loin de les avoir résolus.

Le cours retracera l'histoire des relations entre la Grande-Bretagne et l'Europe, brièvement en ce qui concerne les premières années de la construction européenne dans les années 1950 et en plus de détails pour les années de négociation entre les gouvernement britanniques et les « Six » à partir de 1961 et pour la période après l'adhésion de la Grande-Bretagne à la C.E.E. en 1973. Les dernières semaines de cours seront consacrées aux relations tendues pendant les années Thatcher et à la situation actuelle. Cette période a vu, en Grande-Bretagne, de nombreuses crises au sujet de l'Europe, avec des débats intenses entre Europhiles et Eurosceptiques. Paradoxalement, pendant ces mêmes années d'opposition à l'Europe de certains dirigeants du pays tel que Margaret Thatcher, et en dépit d'un refus de tous les gouvernements successifs de participer à l'Euro ou de faire partie de l'espace Schengen, le pays est devenu d'une certaine façon de plus en plus européen. Avec la décision de sortir de l'UE cette relation est remise en question et l'année 2017-18 sera sans doute décisive.

Les cours seront renforcés par un certain nombre de documents (textes, documents iconographiques et de films) qui seront exploités en classes et disponibles en ligne. Il sera aussi nécessaire de suivre le développement de toutes ces questions d'actualité dans les medias.

Objectifs du cours :

Les étudiants seront amenés à étudier les relations entre le Royaume-Uni et les autres pays de l'Union européenne depuis les années 1960 jusqu'au aujourd'hui dans une perspective historique qui cherchera à comprendre l'évolution de ces relations et à expliquer comment la Grande-Bretagne et l'UE sont arrivés au point de rupture de juin 2016. Les arguments pour et contre le « Bréxit » présentés lors du référendum seront analysés et décryptés. Cela concernera les campagnes des deux camps et les stratégies de communications suivies, l'importance des sentiments europhobes et les arguments plus raisonnés (essentiellement économiques et financiers). Les liens entre l'histoire de la Grande-Bretagne, même lointaine, et les relations Grande-Bretagne-Europe aujourd'hui seront pris en compte. Les étudiants devront également suivre l'évolution de toutes ces questions dans les médias.

Bibliographie

- ALEXANDRE-COLLIER, Agnès, *La Grande-Bretagne eurosceptique? L'Europe dans le débat politique britannique (1945-2001)*, Editions du Temps 2002
- ALEXANDRE-COLLIER, Agnès, D'HELLEN COURT, Bernard, SCHNAPPER, Pauline (dirs), *Le Royaume-Uni et l'UE depuis 1997*. Dijon, 2007
- BARTLETT, C.J. *British Foreign Policy in the 20th century* (1989)
- BAYLIS, John (ed.) *Anglo-American Relations Since 1939: The Enduring Alliance* (1997)
- BROAD, Roger and PRESTON, V (eds), *Moored to the Continent? Britain and European Integration* (London, Institute of Historical Research, 2001)
- CHARLOT, Monica and SERGEANT, Jean-Claude, *Britain and Europe Since 1945* (Paris, Armand Colin, Longman, 1986)
- DAVIS, Richard, 'Trojan Horse Against Fortress Europe: Anglo-American Relations and the European Question (1945-1973)' dans *La « Relation Spéciale ». Royaume-Uni – Etats-Unis. Entre mythe et réalité (1945-1990)*, sous la direction de Jean-Claude Sergeant. *Revue française de civilisation britannique*, Volume XII, No.1 (2002), pp.41-54.
- DAVIS, Richard. 'Britain in Europe : Some Origins of Britain's Post-War Ambivalence' dans *La Grande-Bretagne et l'Europe. Ambivalence et pragmatisme*, sous la direction de Claire Sanderson, *Cahiers Charles V*, Décembre 2006, No.41, pp.15-38.

- GARTON ASH, Timothy, 'Why Britain is in Europe. The Ben Pimlott Memorial Lecture, 2006' (available on JSTOR)
- GARTON ASH, Timothy, 'Is Britain European?', *International Affairs*, Vol.77, No.1 (Jan 2001)
- GEORGE, Stephen, *An Awkward Partner. Britain in the European Community* (London, Oxford University Press, 1994)
- GEORGE, Stephen *Britain and European Integration Since 1945* (1991)
- GRIFFITHS, Richard T., 'The European Integration Experience', introduction to Keith Middlemass *Orchestrating Europe* (London, Fontana, 1995)
- GRIFFITHS, Richard T. and WARD, S (eds), *Courting the Common Market. The First Attempt to Enlarge the European Community 1961-1963* (London, Lothian Foundation Press, 1996)
- HARRIS, Trevor, *La Grande-Bretagne et l'Europe depuis 1945* (Ellipses, 1999)
- H.M. Government, 'Britain in the World'. Paper based on documents prepared by the Cabinet Office. January 2007. http://archive.cabinetoffice.gov.uk/policy_review/documents/britain_world.pdf.
- H.M. Government, 'Building on Progress: Britain in the World'. *HMG Policy Review*, April 2007. The Prime Minister's Strategy Unit, http://archive.cabinetoffice.gov.uk/policy_review/documents/bop_britainintheworld.pdf
- MAY, Alex (ed.), *Britain, the Commonwealth and Europe: the Commonwealth and Britain's Application to join the European Communities* (2001)
- MARX, Roland. *La Grande-Bretagne et le monde au XXe siècle* (1986)
- OVENDALE, Ritchie. *Anglo-American Relations in the Twentieth Century* (1998)
- PORTER, Bernard. *Britain, Europe and the World, 1850-1982: Delusions of Grandeur* (1983)
- SANDERSON, Claire (dir.). *La Grande-Bretagne et l'Europe. Ambivalence et Pragmatisme (Cahiers Charles V, 2006)*
- SCHNAPPER, Pauline, *La Grande-Bretagne et l'Europe. Le grand malentendu* (Presses de Sciences Po, 2000)
- YOUNG, John W. *Britain and European Unity, 1945-1999* (2000)

Modalités de contrôle

Présentation en cours d'un dossier sur une des questions du programme (qui pourrait être de nature historique, contemporaine ou qui relie les deux). Le choix de la question traitée dans le dossier sera laissé à l'étudiant mais devra être validé par l'enseignant auparavant. La capacité de problématiser la question et de présenter une argumentation logique et basée sur un choix de sources variées sera pris en compte dans la notation. La présentation orale sera accompagnée par un dossier écrit avec une bibliographie et certaines des sources utilisées.

MIA1Y16- THE MUTATION OF THE ADVENTURE NOVEL AT THE END OF THE VICTORIAN ERA.
LA MUTATION DU ROMAN D'AVENTURE A LA FIN DE L'EPOQUE VICTORIENNE.

Responsable : Nathalie JAËCK.

Programme :

Il s'agira dans ce séminaire d'essayer de circonscrire et de qualifier un espace littéraire à la fois un peu flou et un peu furtif, niché entre les deux systèmes de signification littéraires majeurs et constitués que sont le Réalisme et le Modernisme anglais. Il s'agira de démontrer à la fois la cohérence et l'intérêt formel de cette période intermédiaire.

On montrera que des auteurs contemporains aussi apparemment hétérogènes que Dickens, Conrad, Stevenson ou Doyle partagent, au tournant du siècle, le même désir d'innovation littéraire ; ils entreprennent tous, chacun à sa manière, de redéfinir le rapport entre le réel et la représentation. Dans cette période de latence littéraire où le réalisme classique semble avoir perdu de sa pertinence, et où le modernisme ne s'est pas encore érigé en système, ces auteurs ont précisément en commun cette position historique transitoire, ce désir de s'installer sciemment dans l'imminence, et d'y puiser les structures d'un texte nouveau, encore à inventer.

Tous exploitent le caractère aventureux et indéfini de cette période littéraire que l'on peut, en suivant Barthes, qualifier de « Neutre », au sens où elle cède à la tentation de déjouer les paradigmes. Tous investissent cet espace aventureux de l'avènement pour y puiser l'inspiration d'une littérature nouvelle. On s'attachera donc à montrer que loin d'être un prolongement ou une annonce, une fin de partie réaliste ou un avant-dire moderniste, cette fin de siècle redéfinit le texte littéraire autour d'un contexte commun, d'une problématique commune, et de stratégies littéraires similaires. Tous ces auteurs, au-delà de leurs différences, exploitent l'indécision historique contextuelle, et proposent, autour de la redéfinition du roman d'aventure, une littérature soucieuse que la stabilisation textuelle soit toujours provisoire, que le sens ne prenne pas.

Programme in English :

In this seminar, we will attempt to circumscribe and to qualify a rather furtive literary space, nestled in between the two major systems of signification, the two dominant ideospheres of Realism and Modernism.

We will see that such authors who are apparently so different from one other as Dickens, Conrad, Stevenson or Doyle shared at the turn of the century the same desire for literary innovation. In an admittedly transitory period, they shared a wish to settle in imminence, and to find there the structures for the new text they craved to write.

They all exploited the adventurous and undefined nature of that literary period that can be called "neutral" according to Barthes's definition, in the sense that it attempted to escape paradigms. We will thus illustrate the fact that far from being an aftermath of Realism or an announcement of Modernism, a mere –post or –pre, that period can be delineated as valid in itself around common literary theoretical positions and technical strategies. Beyond their differences, these authors exploit historic contextual indecision, and propose, around the re-definition of the novel of Adventure, a new kind of literature, the aim of which is to make stabilisation transitory, to prevent full coincidence.

Œuvres au programme ;

Arthur Conan Doyle, *The Complete Sherlock Holmes Stories*, London, Penguin, 1981.

Deux nouvelles spécifiques sont au programme: "The Final Problem" et "The Empty House".

Robert Louis Stevenson, *Kidnapped*, London, Penguin, 1994 (1886).

Joseph Conrad, *Lord Jim*, New-York, Norton, 1996 (1901).

Bibliographie critique (sélection) :

Des références à des articles précis seront données en cours de séminaire.

- JAËCK Nathalie, *Les Aventures de Sherlock Holmes : une affaire d'identité*, Bordeaux, PUB, 2008.
- JANKELEVITCH Vladimir, « L'aventure, l'ennui, le sérieux », in *Philosophie morale*, Paris, Flammarion, 1998 (1963).
- NAUGRETTE Jean-Pierre, « Stevenson avec Barthes : *Treasure Island*, entre plaisir et jouissance », dans Hervé Fourtina, Nathalie Jaëck, Joël Richard (eds.), *Le Plaisir*, Bordeaux, Presses Universitaires de Bordeaux, 2007.
- RIVIERE Jacques, *Le Roman d'aventure*, Paris, Editions des Syrtes, 2000 (1913).
- SANDISON Alan, *Robert Louis Stevenson and the Appearance of Modernism: A Future Feeling*, London, Macmillan, 1995.
- SCHWOB Marcel, *Spicilège*, Paris, Mercure de France, 1960 (1896).
- TADIÉ Jean-Yves, *Le Roman d'aventures*, Paris, PUF, 1982.

L'évaluation se fera sous forme d'exposés oraux, individuels ou collectifs, et d'un examen oral final.

Responsables : Rémy DUTHILLE et Joël RICHARD

Séminaire ouvert à la mutualisation

1ere partie (semaines 1 à 6):

Rémy Duthille, "Britain and the French Revolution: The Political Culture of the 1790s".

This seminar offers an introduction to the political culture of the 1790s in Britain, a decade that was shaken by the French Revolution and its repercussions, mainly the "French Wars" against revolutionary, and later, imperial France from 1793 to 1815. The French Revolution occasioned a major controversy on the fundamental questions of politics. The legitimacy of obedience and resistance, the normative value of traditions, the primacy of individual rights, the nature and importance of duties of loyalty and allegiance were all questioned. Questionings extended to social hierarchies, economic inequalities, marriage, family life and gender roles. The seminar will examine the diversity of reactions to the French events as the revolution unfolded and took an ever more violent course.

The seminar will include readings from canonical works by Richard Price, Edmund Burke, Thomas Paine, Helen Maria Williams and Mary Wollstonecraft, along with texts by less famous writers and pamphleteers. Those texts will be confronted with graphic caricature, in order to probe the intertextual and intermedial nature of the debates of the 1790s.

Assessment:

Students will be requested to make an oral presentation in class. Participation in class discussions will be taken into account in the final mark.

Students in "régime spécial" and those who cannot attend the seminar regularly should contact me at remy.duthille@u-bordeaux-montaigne.fr as soon as possible, in the first week of term at the latest, so that I can assign work to them. They will be required to take an oral exam at the end of the semester.

Bibliography:

Works by key writers:

BURKE, Edmund. *Reflections on the Revolution in France*. 1790. Various paperback editions.

BURKE, Edmund. *Réflexions sur la révolution de France, suivi d'un choix de textes de Burke sur la Révolution*, trad. Pierre Andler, éd. Philippe Raynaud, Alfred Fierro, Georges Liebert. Paris: Hachette, 1989.

PAINE, Thomas. *Rights of Man*. 1791-1792. Harmondsworth: Penguin, 1985.

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WOLLSTONECRAFT, Mary. *A Vindication of the Rights of Men; A Vindication of the Rights of Woman; An Historical and Moral View of the French Revolution*. Ed. Janet Todd. Oxford: Oxford University Press, 1999.

WOLLSTONECRAFT, Mary. *Oeuvres. Défense des droits des femmes, Maria ou le Malheur d'être femme, Marie et Caroline*. Classiques Garnier Numérique (ebook accessible through Babord + catalogue or through "Classiques Garnier numériques - Livres en ligne" database).

Anthology of primary sources:

HAMPSHER MONK, Iain. *The Impact of the French Revolution: Texts from Britain in the 1790s*. Cambridge: Cambridge University Press, 2005.

Secondary sources:

Annales historiques de la Révolution française n°342 (octobre/décembre 2005): « Les Iles britanniques et la Révolution française ».

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- GRENBAY, Matthew. *The Anti-Jacobin Novel: British Conservatism and the French Revolution*. Cambridge: Cambridge University Press, 2001.
- LOUNISSI, Carine. *La Pensée politique de Thomas Paine en contexte : théorie et pratique*. Paris: Honoré Champion, 2012.
- PHILP, Mark. *The French Revolution and British Popular Politics*. Cambridge: Cambridge University Press, 1991.
- THOMPSON, E. P. *The Making of the English Working Class*. 1963. New York: Penguin, 1991.

2ème partie (semaines 7 à 12):

Joël RICHARD, “Music, politics and religion in 18th-century Britain”.

This seminar aims at studying the rich connections between the worlds of music, politics and religion in 18th-century Britain. Following George Frederic Haendel’s arrival in England in 1712 (originally as Georg Friedrich Händel, from Germany), the production of court music, operas and religious oratorios resulted from an intense and fruitful dialogue between composers, men of the Church and the world of politics. While composers, Handel and others, massively sought inspiration from the stories told in the Old Testament, the Anglican church viewed music as a means to “illustrate” their belief that England was, indeed, the New Jerusalem. Politicians – mostly the Crown and the Court – extensively relied on musical compositions, commissioned or not, to build up the nation’s narrative.

Although never an official composer *per se*, Haendel played a major role in this cultural/religious/political project. His many hymns, odes and oratorios form a coherent body of musical works whose religious, political and ideological dimensions offer a fascinating insight into a more general issue: how can art take part in the building up of a nation’s identity?

Students DO NOT need to know how to read music to take up this seminar. Written sources from librettos, newspapers, diaries, letters, pamphlets as well as simply listening to pieces of music will serve as a diverse and easily accessible material for the various presentations.

Assessment:

Students will be requested to make an oral presentation in class. Participation in class discussions will be taken into account in the final mark.

Students in “régime spécial” and those who cannot attend the seminar regularly should contact me as soon as possible, in the early weeks of the term, so that I can assign work to them. They will be required to take an oral exam at the end of the semester.

Bibliography:

- BURROWS, Donald. *Handel. Messiah*. Cambridge: CUP, 1991.
- BURROWS, Donald (ed). *The Cambridge Companion to Handel*. Cambridge: CUP. 1997.
- COLLEY, Linda. *Britons. Forging the Nation 1707-1837*. London: Pimlico. 1994.
- DEAN, Winton. *Handel’s Dramatic Oratorios and Masques*. Oxford: OUP. 1959.
- KEATES, Jonathan. *Handel. The Man and his Music*. London: Victor Gollancz. 1985.
- LANG, Paul Henry. *George Frideric Handel*. Toronto: Norton Press, 1966.

LEPPERT, Richard. *The Sight of Sound. Music, Representation, and the History of the Body*. Berkeley and Los Angeles: University of California Press. 1993.
LEPPERT, Richard. *Music and Image*. Cambridge: CUP, 1998.
SWANSTON, Hamish. *Handel*. London: Geoffrey Chapman, Outstanding Christian Thinkers Series. 1990.

Responsible : Trevor HARRIS.

The aim of this course – which will be conducted in English – is to give students an overview of the history of the English-speaking world from the end of the eighteenth century to the onset of globalization, during the twentieth. We shall study such themes as the slave-trade, industrial revolution, imperial expansion, military conflict, Commonwealth, culture and identity. The course is designed to help students understand the major ideas, events and social/political movements which have sometimes brought the English-speaking countries together, and sometimes driven them apart. The main objective is to provide students with a synthesis of the evolution of the 'British World' and to enable them to understand better how the challenges of a more diverse international system have progressively and profoundly affected the character and geopolitical role of the United Kingdom.

Recommended background reading:

- Berthezène, Clarisse, et al. *Le monde britannique : 1815-1931*. Paris : Belin 2010.
- Bonnet, Christian. *Le Royaume-Uni de 1837 à 1914. De l'époque victorienne à la Grande Guerre*. Paris : Nathan, 1997.
- Burton, Antoinette. *At home with the empire: metropolitan culture and the imperial world*. Cambridge University press 2006.
- Campbell, Chloe. *Race and Empire: Eugenics in Colonial Kenya*. Manchester: Manchester University Press, 2007.
- Cannadine, David. *Ornamentalism: How the British Saw their Empire*. London: Penguin, 2002.
- Chapman, James & Nicholas J. Cull, *Projecting Empire: Imperialism and Popular Cinema*, London & New York, I. B. Tauris, 2009
- Colley, Linda. *Britons: Forging the Nation 1707-1837*. New Haven (Conn.): YUP, 1992.
- Crystal, David. *The Cambridge Encyclopaedia of the English Language*. 2nd edition. Cambridge: CUP, 1995.
- Dalziel, Nigel and John M. Mackenzie. *The Penguin Historical Atlas of the British Empire*. London: Penguin, 2006.
- Darwin, John. *The End of the British Empire: the Historical Debate*. Oxford: Blackwell, 1991.
- Dickinson, Harry, Thomas (ed.). *A Companion to Eighteenth-Century Britain*. Oxford: Blackwell, 2006.
- Duby, Georges (ed.). *Atlas historique mondial*. Paris: Larousse, 2006.
- Frison, Danièle, et al. *Expansion of the Anglo-American World 1688-1900*. Paris: Ellipses, 2000.
- Grimal, Henri. *De l'Empire britannique au Commonwealth*. Paris : Armand Colin, 1999.
- Halévy, Élie. *Histoire du peuple anglais au XIXe siècle*. Paris : Hachette, 1912-1946.
- Jarrige, François et al. *Le Monde britannique 1815-1931*. Paris: Bréal, 2009.
- Kennedy, Paul. *The Rise and Fall of the Great Powers. Economic Change and Military Conflict from 1500 to 2000*. New York: Vantage, 1989.
- Marshall, P. J. *The Cambridge Illustrated History of the British Empire*. CUP, 1996.
- Mattoso, Katia, M de Queiros. *L'Angleterre et le monde XVIIIe-XXe siècle : l'histoire entre l'économique et l'imaginaire : hommage à François Crouzet*. Paris : l'Harmattan, 1999.
- Norel, Philippe. *L'Histoire Économique globale*. Paris: Seuil, 2013.
- Overy, Richard. *The Morbid Age: Britain and the Crisis of Civilisation, 1919 - 1939: Britain Between the Wars*. Allen Lane, 2009.
- Porter, Roy. *Enlightenment: Britain and the Creation of the Modern World*. London: Penguin, 2000.
- Porter, Roy. *English Society in the Eighteenth Century*. London: Penguin Books, 1991.
- Price, Richard. *Making Empire. Colonial Encounters and the Creation of Imperial Rule in Nineteenth Century Africa*, Cambridge University Press, 2008.

Tharoor, Shashi. *Inglorious empire: what the British did to India*. Hurst & Company 2017.
Wiener, Martin J. *English culture and the decline of the industrial spirit, 1850-1980*. Cambridge University Press 1981.

Assessment

For students attending classes, an oral presentation in class during the course and a written assignment to be handed in by the end of the semester.

For students who are not required to attend classes: a written assignment to be handed in by the end of the semester; in addition, a specific oral exam will be organised for these students at the end of the semester.

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Responsible : Stéphanie DURRANS.

Course description

The time separating the Declaration of Sentiments (1848) from the 19th amendment that granted American women the right of vote (1920) marked a turning point in the history of women in the US. Although a number of women rose to prominence in the male-dominated literary world of the second half of the 19th century, most of them have long been forgotten. The recovery work to which feminist criticism gave an impulse in the 1970s and that is still ongoing today has drawn attention to the pivotal role played by some of these writers in the redefinition of women's place in American society. This course will initiate a reflection on the way in which these women dealt with such issues as slavery, domesticity, industrialization and the rise of a visual culture in the fast-developing society of their times. Due attention will be paid to the Gothic genre that allowed them to express their most intimate concerns and anxieties under the cover of supernatural fiction, as well as to the regional sketch, a supposedly minor genre that some of them turned into an instrument of resistance to the dominant patriarchal ideology.

Required reading

All the texts on the syllabus will be made available on the *Bureau Virtuel* in early September once you have joined the group. The selection of texts may vary depending on the number of students enrolled in this course. It is likely to include such authors as Sarah Orne Jewett ("The White Heron"), Harriet Prescott Spofford ("Circumstance"), Rebecca Harding Davis ("Life in the Iron Mills"), Grace King ("The Little Convent Girl"), Kate Chopin ("Désirée's Baby"), Alice Dunbar-Nelson ("Little Miss Sophie"), Madeline Yale Wynne ("The Little Room"), Mary Wilkins Freeman ("The Lost Child"), Charlotte Perkins Gilman ("The Giant Wisteria") and Metta Fuller Victor (*The Dead Letter*).

Recommended reading

FETTERLEY Judith and Marjorie PRYSE, *Writing Out of Place: Regionalism, Women, and American Literary Culture*, Urbana and Chicago, U of Illinois P, 2003.

GILBERT Sandra and Susan GUBAR, *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*, New Haven and London: Yale UP, 1979.

SHOWALTER Elaine, *A Jury of her Peers: American Women Writers from Anne Bradstreet to Annie Proulx*, New York: Vintage, 2010.

WEINSTOCK Jeffrey, *Scare Tactics: Supernatural Fiction by American Women*, New York: Fordham UP, 2008.

Assessment

Students will be given weekly reading assignments. Each student will give an oral presentation according to a schedule that will be finalized by the end of week 2 (which implies that ALL students who want to sign up for this seminar must do so by that time and be in class to choose the text they want to work on). Active participation in discussion will also be taken into account for the final grade.

Students who benefit from "régime spécial" will take an oral exam on the basis of the written work that will be assigned to them at the beginning of the term. These students must contact Professor Durrans (Stephanie.durrans@u-bordeaux-montaigne.fr) as soon as possible.

Responsible : Jean ALBRESPIT.

Description

This seminar explores the way meaning is constructed in language, with a focus on semantic, pragmatic and social factors. With the goal of defining the role played by social interaction, we examine language in communicative contexts, particularly in spoken media: interviews, speeches, conversation, TV soap dramas, stand-up comedy, MOOCs, etc. The seminar provides an overview of theories on discourse and particularly on communicative competence (cognitive and interactive skills allowing language-users to make inferences, detect background assumptions, frame judgments about speakers' intentions and evaluations), as well as on sociolinguistic variation. As our approach is corpus-based, we also look at the methodology of corpus linguistics and we discuss issues involved in collecting and tagging transcripts.

Recommended readings

FAIRCLOUGH, Norman. 2003. *Analysing Discourse*. London: Routledge

JOHNSTONE, Barbara. 2002. *Discourse Analysis*. Blackwell.

LEVINSON, Stephen. 1983. *Pragmatics*. Cambridge, Cambridge University Press.

TRUDGILL, Peter. 1995. *Sociolinguistics. An Introduction to Language and Society*. London: Penguin

YULE, George. 1996. *Pragmatics*. Cambridge University Press.

Évaluation

Un travail écrit et une présentation orale pour les étudiants assidus. La moyenne des deux notes constituera la note finale.

Pour les étudiants dispensés d'assiduité : un oral spécifique à la fin du semestre et un travail écrit.

MIA1Y28 – An Introduction to Game Studies

Ce séminaire est mutualisé avec le Master Etudes Culturelles et le Master EPI – option anglais.

Responsable : Nicolas LABARRE

The first part of this seminar aims at providing students with a critical vocabulary and a variety of theoretical approaches to video games. It will seek to provide a historical and cultural overview of the medium, to question its boundaries and to introduce students both to *game studies* and *play studies*.

Though part of the lecture will be devoted to formal analysis (using narratology and weighing in on the narratologist/ludologist debate), the emphasis will be put on the uses of video games, on the discourses and practices which they foster. Thus, the history of the medium will be approached both as a factual chronology and as a process of self-definition, as demonstrated by the rise of retrogaming, but also by the way contemporary “independent” games appropriate and rewrite this history, the better to establish their alternative credentials. Contemporary concerns such as the increasing fragmentation of the various player communities (“hardcore” vs. “casual”/“AAA” vs. “Indy”) and, more crucially, the issue of gender representations in games will also be broached.

Students will be expected to conduct a range of theoretical readings, but also to play selected games in a sustained fashion in the course of the seminar, and to participate in class discussions. Though a *familiarity* with the medium and some of its main products is recommended, this seminar does not take as a pre-requisite an extensive knowledge of either contemporary or classical video games.

Student assessment: using concepts seen in class every student following the seminar will be requested to write an essay about the way a game define its possible players: how are these players designated (packaging, interviews, genre, etc.)? What kind of demands do the game make of them? What kind of pleasure can/should the players derive from the game? A shorter assessment will also be taken into account.

Recommended reading:

DONOVAN, Tristan, *Replay: the history of video games*, East Sussex, England, Yellow Ant, 2010, 501 p.

MÄYRÄ, Frans, *An introduction to game studies: games in culture*, London, SAGE, 2008, 196 p.

TRICLOT, Mathieu, *Philosophie des jeux vidéo*, Paris, Editions la Découverte, 2011, 246 p.

Games Studies, the international journal of computer game research

<http://gamestudies.org/1502/>

As well as :

AUDUREAU, William et GEORGES, Florent, *L'histoire de Mario: 1981-1991, l'ascension d'une icône, entre mythes et réalité*, Triel-sur-Seine, Pix'n love éd., 2011.

BLANCHET, Alexis, *Des pixels à Hollywood: cinéma et jeu vidéo, une histoire économique et culturelle*, Châtillon, Pix'n love, 2010, 449 p.

EGENFELDT-NIELSEN, Simon, SMITH, Jonas Heide et TOSCA, Susana Pajares, *Understanding video games: the essential introduction*, New York, Routledge, 2008, 293 p.

JUUL, Jesper, *Half-real: video games between real rules and fictional worlds*, Cambridge, Mass, MIT Press, 2005, 233 p.

LIGNON, Fanny, *Genre et jeux vidéo*, Toulouse, Presses universitaires du Midi, 2015.

LOGUIDICE, Bill et BARTON, Matt, *Vintage games: an insider look at the history of Grand Theft Auto, Super Mario, and the most influential games of all time*, Boston, Focal Press/Elsevier, 2009, 395 p.

RUFAT, Samuel et TRE MINASSIAN Hovig *Les jeux vidéo comme objet de recherche*, Paris, Questions théoriques, 2011, 197 p.

The routledge companion to video game studies, éd. Mark J. P. Wolf et Bernard Perron, New York, NY, Routledge, 2014, 518 p.,

The video game theory reader 2, éd. Bernard Perron et Mark J. P. Wolf, New York, Routledge, 2009, 430 p.

Ce séminaire est mutualisé avec le Master Etudes Culturelles et le Master EPI – option anglais.

Responsable : Christophe CHAMBOST.

This seminar explores one of the richest periods in the history of the American cinema. For many reasons (economic as well as cultural and socio-political ones), the 1970s saw the budding of a new kind of cinema that was totally opposed to the earlier classical way of making films in Hollywood.

We will therefore first analyze these reasons, before dealing with this new conception of the cinema in those days. The core of that seminar will be the detailed study of the most typical features of the main films of the period. The classes will alternate the study of some representative scenes with a more global view of how the cinema was conceived by all these talented directors (Bogdanovich, Penn, Hopper, Altman, Coppola, Scorsese, Friedkin, De Palma...) and by some producers (Schneider, Rafelson, Evans...). There will also be a focus on William Friedkin, whose career does encompass the most striking facets of that conception of the cinema, the director having somehow managed to outlive the glorious 1970s to enrich his filmography in the 21st century with films that still ensue from the canon of the now late New Hollywood.

And so, we will eventually see the reasons why this New Hollywood ended in the early 1980s, and we will look for some traces of its heritage in the cinema of the following decades, not only in Hollywood (and in Friedkin's filmography) but also around the world (Lars Von Trier's and Thomas Vinterberg's "Dogme 95 Manifesto" sharing, for examples, some beliefs in the "Cinéma Vérité" advocated in the New Hollywood).

As mentioned before, the class will be based on the study of some excerpts, and this requires the active participation of the students who will be asked to comment on some aspects of the studied scenes.

Student assessment: every student following the seminar will be requested to write an essay on a film which reflects some aspects of the New Hollywood. The essay will be composed of the presentation of the film and of its main themes, as well as of the filmic analysis of one of its scenes that is representative of the studied period.

For this seminar, the students are supposed to have watched some of the key films of the period, among which:

Bonny and Clyde (Arthur Penn, 1967)
Rosemary's Baby (Roman Polanski, 1968)
Easy Rider (Dennis Hopper, 1969)
Midnight Cowboy (John Schlesinger, 1969)
The Wild Bunch (Sam Peckinpah, 1969)
Little Big Man (Arthur Penn, 1970)
McCabe and Mrs Miller (Robert Altman, 1971)
The Last Picture Show (Peter Bogdanovich, 1971)
The French Connection (William Friedkin, 1971)
The Panic at Needle Park (Jerry Schatzberg, 1971)
The Godfather (Francis Ford Coppola, 1972)
Sisters (Brian De Palma, 1973)
The Exorcist (William Friedkin, 1973)
Mean Streets (Martin Scorsese, 1973)
Dog Day Afternoon (Sidney Lumet, 1975)
One Flew Over the Cuckoo's Nest (Milos Forman, 1975)
Taxi Driver (Martin Scorsese, 1976)
The Deer Hunter (Michael Cimino, 1978)

Apocalypse Now (Francis Ford Coppola, 1979)

Heaven's Gate (Michael Cimino, 1980)

Recommended reading:

BACH Steven, *Final Cut : Dreams and Disaster in the Making of Heaven's Gate*, New American Library, 1985.

BISKIND Peter, *Easy Riders, Raging Bulls : How the Sex 'n' Drugs 'n' Rock 'n' Roll Generation Saved Hollywood*, Bloomsbury, 1998.

ELSAESSER Thomas (Ed), *The Last Great American Picture Show : New Hollywood Cinema in the 1970s*, Amsterdam Univ Press, 2004.

FRIEDKIN William, *The Friedkin Connection, A Memoir*, Harper Perennial, 2014.

ROCHE David, *Making and Remaking Horror in the 1970s and 2000s*, Univ Press of Mississippi, 2014.

SEGALOFF Nat, *Hurricane Billy: The Stormy Life and Films of William Friedkin*, William Morrow and Company Inc., 1990

THORET Jean-Baptiste, *Le cinéma américain des années 70*, Editions les cahiers du cinéma, 2006.

THORET Jean-Baptiste, *26 secondes, l'Amérique éclaboussée. L'assassinat de JFK et le cinéma américain*, Rouge Profond, 2003.

WOOD Robin, *Hollywood from Vietnam to Reagan*, Columbia Univ Press, 1986, pp. 70-201.

Responsables : Mathilde Bertrand & Michael Stambolis-Ruhstorfer

Note: This course is cross-listed (*mutualisé*) with the Master études sur le genre and the Master études culturelles

Seminar Statement

History—both the actual physical materials that help historians establish a timeline of events of the past *and* the imaginings contemporaries have of those events—is a crucial part of feminist and gay rights activism. This course analyzes feminist organizing in the U.K. and gay rights organizing in the U.S. from two perspectives. First, it delves into specific historical moments that have created significant cultural and political reverberations, such the 1969 Stonewall Riots in New York and the Greenham Common Women’s Peace Camp from 1981. Second, it examines how those events and others become parts of the storytelling used by the feminist and gay rights movements as tools to advance their demands in specific national contexts. From this dual articulation, the seminar invites students to examine the relationship between the past and the present as well as the stakes that this reciprocity has for advancing or hindering social progress. Students will engage in independent and original research as they learn to engage in historical archival research and think about these issues from the perspective of apprentice scholars.

Course Materials

Readings: Weekly readings will be posted to the course website. In addition, we will be reading several chapters from the following book, which you should procure:

- Chauncey, George. 1994. *Gay New York: Gender, Urban Culture, and the Making of the Gay Male World, 1890-1940*. New York: Basic Books.

Evaluation

Reading Memos (25%): You will write one reading memo for each of 4 course sessions (a total of 4 memos during the semester) that you will choose on the first day. Your memo, of no more than 2 pages, will briefly summarize the readings for the session and provide some kind of perspective, critique, or discussion of those readings. You will post your memo to the course website **2 days** before class. Your colleagues will read and respond to this memo.

Reading Responses (25%): You will write one reading response for each of 4 course sessions (a total of 4 responses during the semester) that you will choose on the first day. Your response, of no more than 3 paragraphs, will respond to one of the reading memos for that day. You will post your response before the beginning of class.

Research Paper (50%): Due electronically by Friday December 20, 2019

Your paper should be between 7 and 10 pages (not including bibliography). This paper asks you take the substantive information and analytical tools for the course to write an original research paper. You have two options for approaching this paper:

- (1) Take a specific moment in feminist or LGBT activism (this can include the current moment) in the U.K. or U.S. and analyze how activists in that time mobilize the past in order to justify their claims.
- (2) Pick an easily accessible archive of feminist or LGBT mobilizations (something that is probably available online) and create a specific research question that can be answered with that data and provide a short research summary.

You may use appropriate outside sources for this paper. Remember that you may look at sexuality, gender, and identity in a broad sense.

Responsables : Béatrice LAURENT et Mathilde BERTRAND

Séminaire ouvert à la mutualisation

The subject of this seminar is the history of British radicalism, with a focus on two moments: the late 19th century around the work of William Morris, and the post-war years, up to the 1980s. It will explore the intellectual, artistic and material production both of Morris and his circle and of alternative cultures in the post-war period.

1st 6 weeks: Béatrice Laurent

Steeped in the romantic poetic tradition as well as in Pre-Raphaelite art, William Morris's program of artistic transformation of Victorian Britain was paradoxically a product of the age whose 'civilization' he was so adamant to condemn. Morris's rejection of middle-class mass culture motivated his efforts to restore ancient crafts; to revive medieval ways of life such as the Victorians invented them; and finally to strive to make his dream of a better world come true through political activism.

News from Nowhere (1890), "a Utopian romance" as well as a book supporting anarchist ideology, details the radical reconstruction of society. It will serve as a base for the exploration of late-Victorian aesthetics and politics, and will help students appreciate the contemporary scope and significance of William Morris's revolutionary cultural legacy.

Bibliography for the 1st part of the seminar:

Goodway, David. *Anarchist Seeds Beneath the Snow: Left-Libertarian Thought and British Writers from William Morris to Colin Ward*, 2nd edn. PM Press, 2011.

Laurent, Béatrice (ed.) *Lectures d'une oeuvre: William Morris, 'News from Nowhere'*, ed. Du Temps, 2004.

MacCarthy, Fiona, *Anarchy & Beauty: William Morris and His Legacy, 1860-1960*, Yale UP, 2014.

Morris, William. *News from Nowhere* [1890]. Edited with introduction by Clive Wilmer. London: Penguin, 1998.(or another edition)

2nd 6 weeks: Mathilde Bertrand

The second half of the seminar will examine the evolutions of radicalism in post-war Britain through the development of alternative cultures and "new social movements", while exploring intellectual debates within the British left. Developing in arenas outside of parliamentary politics, post-war radicalism sought to combine theory and practice with a view to redefining political action. The seminar will pay close attention to artistic expression and cultural practices within radical cultures. The themes covered will include the intellectual debates of the New Left in the late 1950s and early 1960s; the cultural politics of the underground in the 1960s; the challenges of feminism; the emergence of participatory forms of political action around "community politics" and "community arts" practices; the influence of Black and Asian political and cultural organisations on a post-colonial critique of Britain's imperial legacies; the cultural and class politics of Punk and the question of its position in the British history of radicalism.

Bibliography for the 2nd part of the seminar:

Cork, Richard. *Everything Seemed Possible: Art in the 1970s*. London and New York: Yale University Press, 2003.

Dines, M. and Worley, Matthews (eds). *The aesthetic of our anger: anarcho-punk, politics and music*. Minor Compositions, Colchester, 2016.

Dworkin, Dennis. *Cultural Marxism in Postwar Britain*. Durham and London: Duke University Press, 1997.

Fountain, Nigel. *Underground; The London Alternative Press, 1966-74*. London: Comedia, 1988.

Hebdige, Dick. *Subculture; The Meaning of Style*. London: Methuen, 1979.

Nelson, Elizabeth. *The British Counter-Culture 1966-1973; A Study of the Underground Press*. London: Macmillan Press, 1989.

Walker, John. *Left Shift ; Radical Art in The Seventies*. London : I. B. Tauris, 2002.

Wilson, Fiona. *Art Labor, Sex Politics. Feminist Effects in 1970s British Art and Performance*. Minneapolis, London: University of Minnesota Press: 2015.

Modalités d'évaluation

- Une note d'oral (50%) – exposé présenté en séminaire
- Une note d'écrit (50%) – compte-rendu de lecture ou dossier de recherche

Etudiants dispensés : compte-rendu de lecture ou dossier de recherche

Responsable : Pascale ANTOLIN

Séminaire ouvert à la mutualisation

This seminar will examine the grotesque mode, a recurrent feature of American literature, by focusing on fiction works from the 19th and the 20th centuries. The grotesque is notoriously difficult to define. In a recent study, American critic Geoffrey Galt Harpham begins with this elusive definition: “Grotesqueries both require and defeat definition; they are neither so regular and rhythmical that they settle easily into our categories, nor so unprecedented that we do not recognize them at all. They stand at a margin of consciousness between the known and the unknown, the perceived and the unperceived, calling into question the adequacy of our ways of organizing the world” (3). For French scholar Maurice Lévy, the grotesque “is the presence of something unacceptable around us or within us that we turn into a circus freak in order to domesticate it or make it less unbearable” (162). Paula Uruburu, an American scholar, underlines that the grotesque deliberately arouses “contradictory emotions, such as fear, anger, disgust, hate, surprise, and amusement in a reader,” hence the “repulsion-fascination syndrome” (13) it provokes. The grotesque, therefore, requires special deciphering that will be examined in the seminar. An analysis of a selection of grotesque American fiction will also allow us to study the reasons for the use of the grotesque and the role it plays.

The students following this seminar will be expected to have read the books on the syllabus before the beginning of classes—most of them can be accessed on the internet. They will have to make oral presentations drawing parallels between theoretical books in the bibliography and the fiction works on the syllabus. The stress will be put on mastering the tools necessary to analyze literary works, on methodology and oral expression.

Primary sources (compulsory reading)

- Poe, Edgar Allan. “The Masque of the Red Death” (internet).
- Hawthorne, Nathaniel. “The Minister’s Black Veil” in *Twice-Told Tales* (internet).
- Crane, Stephen. “The Monster” in *The Monster and Other Stories* (internet).
- Norris, Frank. *McTeague* (1899).
- Anderson, Sherwood. *Winesburg, Ohio* (1919).
- Nathanael West. *The Day of the Locust* (1940).

Background Reading (recommended, most of these books can be borrowed from the André Guillemin Library)

- Bakhtine, Mikhaïl. *L’œuvre de Rabelais et la culture populaire au Moyen-Âge et sous la Renaissance*. Trad. Andrée Robel. Paris : Gallimard Tel, 1970.
- Harpham, Geoffrey Galt. *On the Grotesque: Strategies of Contradictions in Art and Literature* (1982).
- Kayser, Wolfgang. *The Grotesque in Art and Literature*. New York: Columbia University Press, 1981.
- Lévy, Maurice. « Gothique, Grotesque : Préface à l’ébauche d’une réflexion sur une possible relation », *Regards européens sur le monde anglo-américain*. Coll. Rule Britannia. Paris : Presses de l’université de Paris-Sorbonne, 1992 (157-166).
- Meindl, Dieter. *American Fiction and the Metaphysics of the Grotesque* (1996). (Library)
- Rosen, Elisheva. *Sur le grotesque. L’ancien et le nouveau dans la réflexion esthétique*. Vincennes : Presses Universitaires de Vincennes, 1991.
- Thomson, Philip. *The Grotesque*. London: Methuen, 1972.
- Uruburu, Paula. *The Gruesome Doorway. An Analysis of the American Grotesque*. New York: Peter Lang, 1987.

Student assessment: every student following the seminar will be requested to make an oral presentation of either a passage or a theme from the books on the syllabus. The students who cannot

attend the seminar on a regular basis are invited to contact Professor Antolin by email early in September. They will have **to write a paper and take an oral exam** at the end of the semester.
pascale.antolin@u-bordeaux-montaigne.fr

Responsables : Virginia **RICARD** et Joseph **URBAS**

Séminaire ouvert à la mutualisation

Part 1: The American Essay

Part 2: Transcendentalist Women and Children

Part 1 : The American Essay

Virginia Ricard

The essay has thrived in North America from Colonial times to the present, and more particularly since the beginning of the nineteenth century. Its protean form—or perhaps its absence of form—seems to have been especially suited to a literature in the making and the essay's singular attributes—humility, open form, informality—lend themselves easily to American cultural and literary life in which the essay plays an essential role.

In this seminar students will explore the genre itself and then read a variety of essays by authors as different as, say, Joan Didion, Samuel Sewall, James Baldwin and Jonathan Franzen.

Required reading before the first session

Aldous Huxley, “Preface” *Collected Essays* (1943).

Joseph Epstein, “The Personal Essay: A Form of Discovery” (1997).

Phillip Lopate, “Introduction” *The Art of the Personal Essay* (1995).

Jean Starobinski “Peut-on définir l’essai ?” *Cahiers pour un temps*, (1985)

All of these will be placed in virtual office files for the group.

Student assessment: In addition to weekly oral participation, students following the seminar will be requested to make a short oral presentation of an essay. Students who cannot attend the seminar on a regular basis are invited to contact Professor Ricard (virginia.ricard@u-bordeaux-montaigne.fr) by email early in September. They will have to write a paper and take an oral exam at the end of the semester.

Part 2 : Transcendentalist Women and Children

Joseph Urbas

The second part of this seminar will explore the themes of women's rights, childhood, and family relations in Transcendentalist literature, with particular emphasis on the writings of Margaret Fuller and Louisa May Alcott.

Required Reading

Weeks 1-3: Margaret Fuller, *Woman in the Nineteenth Century*, Norton Critical Edition, ISBN: 0-393-97157-0.

Weeks 4-6: Louisa May Alcott, "Transcendental Wild Oats," Journals (excerpts), *Little Women* and *Jo's Boys* (excerpts). Recommended edition: *The Portable Louisa May Alcott*, ed. Elizabeth Lennox Keyser, Penguin Books, ISBN: 0-14-027574-6.

N.B. A complete bibliography will be available in the virtual office files for the group.

Student assessment: In addition to weekly oral participation, students following the seminar will be asked to make a short oral presentation of an essay of their choice and to write a response paper. Students who cannot attend the seminar on a regular basis are invited to contact Professor Ricard (virginia.ricard@u-bordeaux-montaigne.fr) by email early in September. They will have to write a paper and take an oral exam at the end of the semester.

Important: Students signing up for the seminar are requested to send me a brief email informing me of the fact so that I can set up a complete group mailing list to prepare the first seminar sessions: joseph.urbas@u-bordeaux-montaigne.fr

The seminar will be conducted in English. International students are welcome.

*Please note: this is a **seminar**, not a lecture course, which means that active participation in the discussions is mandatory for all students. No exceptions. If you are not ready and willing to participate in the weekly discussions, do not sign up for this seminar.*

A grade will be given in each part of the program.

Responsables: Stéphanie RAVEZ – Paul VEYRET
Séminaire ouvert à la mutualisation

This joint seminar will invite students to look at texts and artworks which deal with historical, social and/or cultural ruptures which led British and South Asian artists to enquire into the significance of, and respond to such great divides as the Partition of the British raj into two nations, India and Pakistan, or what some considered –perhaps too quickly– as a change of historical paradigm, i.e. the turn of the 21st century. One of the goals of the seminar is indeed to interrogate the notions of ‘continuity’ and ‘breakpoint’ in a decisively moving timeline, as well as those of ‘nation’ and ‘territory’ in a globalized world. Another is to look at central concepts of, or derived from postmodernism such as trauma or representational aporia, which have put contemporary literature and other artforms to the test. Last but not least, this seminar is meant not only as an introduction to less canonical writers and visual artists but also as a refamiliarization with the traditional literary & art critical terms broached in licence. Through cultural history and critical analysis applied to various artistic mediums (cinema, theatre, narrative, visual arts), we hope that this seminar can provide useful tools for the concours (CAPES, Agrégation).

1. The Art of Catastrophe at the Turn of New Millennium Britain (Stéphanie Ravez)

The first half of this seminar, under Mme Stéphanie Ravez’s supervision, will focus on the impact of catastrophe on British artists in the aftermath of the fall of the Berlin wall, the 9/11 terrorist attacks, natural disasters or the crisis of capitalism. Exploring works taken from genres as diverse as cinema, visual art, theatre or fiction, the seminar aims to show the endurability of old apocalyptic and dystopian motifs as well as their specific handling from a British perspective. Other lines of enquiry for this course include the differences between the American and British approaches to the representation of contemporary catastrophe or the significance of trauma in contemporary art and writing.

The turn of the 21st century not only meant another *fin de siècle* but a *fin de millénaire*, a moment “long anticipated by science fiction and apocalyptic visionaries” which “resulted in a period of anxious reflection on the myriad possible developments, advancements and challenges of the uncharted future” (Fiona Tolan, *New Directions: Writing Post 1990*. London, York Press, 2010; 229). Several disastrous events (9/11, 7/7, the 2008 financial crisis, environmental disasters) marked the beginning of the 21st century for Britain and the rest of the World, so much so that catastrophe has become “something of a way of life for us. Indeed, it has become the new norm for civilization.” (John David Ebert, *The Age of Catastrophe*, McFarland, 2012 ;1). Yet, if the first decade of the new century had its share of horrors, disasters and misery, this constituted in no way a watershed in contemporary global history. Although a course on art, cinema, literature and catastrophe at the dawn of the new Millennium would suggest that the works selected bear on events posterior to 2000, specifically engaging, for instance, with Islamist terrorist attacks, climate change, or the economic crises of 2008, it would be misleading to consider the post-millennium British artistic output exclusively in light of these historical and thematic landmarks. As Fiona Tolan writes, “there exists a more broadly conceived field of post-millennial dystopias” (231) which extends backwards and forward, i.e. outside the narrow time-frame of the first decade of the 21st century. In other words, there are other ways to suggest and tackle catastrophe outside strictly contemporary boundaries and the centennial rupture should not be taken too seriously. Thus, none of the works under consideration breaks new ground in the production of their authors but all are more or less a direct continuation of previous endeavours. For instance, Edward Bond’s *Crime of the 21st century* belongs to a series of plays started in the mid-90s where the playwright explores bleak, dystopian visions of human societies collapsing under military control and blind consumerism. Similarly, Patrick Keiller’s *Robinson in Ruins* is part of a trilogy of documentary films begun in 1994 (*London, Robinson in Space* 1997), which investigates the disastrous impact of

the market on land and society. As for Martin Amis, though he made his hatred of terrorism his main banner call after September 11 (see his collection of newspaper articles titled *The Second Plane*, 2011), he also claimed that his own war against terror was part of a wider criticism of masculinity that all the novels he has written since 1973 bear witness to. Chronology apart, the pessimistic worlds described by Bond or Amis clearly belong to a well-established tradition of Western dystopian literature starting with Swift's *Gulliver's Travels* in the 18th century, with an ever growing body of texts published after the second world war. As for the Chapman brothers, who certainly stretch the boundaries of artistic 'good taste' to the limit, they themselves invoke the influence of Goya and Nietzsche upon their horrific & hilarious installations. Shock tactics, laughter and the search for empathy are in fact the three main common responses to catastrophe that we will explore in studying the works on the syllabus.

- **Compulsory reading:**

Martin AMIS, *Yellow Dog* (2003), London, Vintage, 2004.

Edward BOND, *The Crime of the XXIst Century* (1996-98), London, Methuen, 1999.

- **The following works will be studied in class**

Jake and Dinos CHAPMAN, *Fucking Hell* (2008).

Patrick KEILLER, *Robinson in Ruins* (2010), DVD, BFI, 2011.

- **Selective bibliography**

Ruth LEYS, *Trauma: A Genealogy*, Chicago, Chicago UP, 2000.

Roger LUCKHURST, *The Trauma Question*, London, Routledge, 2008.

On Edward Bond

Elizabeth ANGEL-PEREZ, *Voyages au bout du possible: Les théâtres du traumatisme de Samuel Beckett à Sarah Kane*, Paris, Klincksieck, 2006.

Mary LUCKHURST (ed.), *A Companion to Modern British and Irish Drama, 1880-2005*, Malden, MA/Blackwell, 2006.

On Martin Amis

Martin AMIS, *The Second Plane*, London, Vintage, 2008.

Dominic HEAD, "Terrorism in Transatlantic Perspectives", in *The State of the Novel, Britain and Beyond*, Malden, Wiley-Blackwell, 2008, 99-126.

On Patrick Keiller

Paul DAVE, 'Representations of Capitalism, History and Nation in the Work of Keiller', in Justine ASHBY and Andrew HIGSON (eds): *British Cinema, Past and Present* (London: Routledge, 2000), pp.339-351.

Patrick KEILLER, *The Possibility of Life's Survival on the Planet*, London, Tate, 2012.

<http://thefutureoflandscape.wordpress.com>

On the Chapman Brothers

David BARRETT & Lucy HEAD (Eds), *Jake and Dinos Chapman*, New Art-Up close 3, London, Royal Jelly Factory, 2007.

Christoph GRUNENBURG, *Jake and Dinos Chapman: Bad Art for Bad People*, London, Tate, 2006.

<http://www.jakeanddinoschapman.com>

http://www.youtube.com/watch?v=win_Cwj-gSw

2. “From Partition Literature to the Post-post-colonial Novel” (Paul Veyret)

The six sessions of this seminar will focus on the partition of the British raj into two nations, India and Pakistan. Three novels dealing with the events surrounding partition will be the subject of study and are therefore compulsory reading:

Khushwant Singh, *Train to Pakistan* (1956; available from Penguin Books),
Mohsin Hamid, *Moth Smoke* (2000; Penguin 2011 edition).

Each of these novels have in their own right, and for different reasons, acquired the status of “cult” novels in South Asian and are considered as time-defining works.

Partition was the direct inspiration for Singh’s and Sidhwa’s novels who although they were only indirect participants of the tragedy use realism as a means of exploring the trauma of the separation of the British empire and the subsequent foundation of Pakistan as a haven for South Asian Muslims. *Moth Smoke* belongs to an altogether different generation of South Asian writers who have a more nuanced approach to Partition and post-colonial issues.

First we shall the geopolitical implications of Partition, as catastrophic postcolonial event, then we shall look at the circumstances of the creation of Pakistan as a new, sovereign state whose history is still deeply conditioned by this tragic event. Then we shall explore how Partition became the object of a tyranny of silence in Pakistan. The study of the third novel will focus on the place of Pakistani fiction as an example of “post-postcolonial fiction” and how it represents the contradictions of its past and of its geopolitical “critical” state.

Recommended reading are marked with a *

**The Other Side of Silence: Voices from the Partition of India*, Urvashi Butalia

Global Matters: The Transnational Turn in Literary Studies, Paul Jay.

Borders and Boundaries: How Women Experienced the Partition of India, Ritu Menon

Partitions, Amit Majmudar

Shame Salman Rushdie

**The Great Partition: The Making of India and Pakistan*, Yasmin Khan

The Trauma and the Triumph: Gender and Partition in East India, Jasodhara Bagchi

**The Long Partition and the Making of Modern South Asia: Refugees, Boundaries, Histories*, Vazira Fazila-Yacoobali Zamindar

***Toba Tek Singh: Stories*, Saadat Hasan Manto

Salt and Saffron, Kamila Shamsie

**The Partitions of Memory: The Afterlife of the Division of India*, Suvir Kaul (Editor)

Translating Partition: Essays, Stories, Criticism (Studies in Culture & Translation, ALT Series), Tarun K. Saint (Editor)

Witnessing Partition: Memory, History, Fiction, Tarun K. Saint

The Story of the Integration of the Indian States, V.P. Menon

Twilight in Delhi, Ahmed Ali

**Remembering Partition: Violence, Nationalism and History in India*, Gyanendra P

Responsables : Susan BARRETT et Laurence MACHET

Séminaire ouvert à la mutualisation.

This is a jointly-run cultural studies seminar at the frontier of literature and what the French call “civilization”.

Part One: “Colonial and post-colonial treatments of the natural and social environments of Eastern North America”. Laurence Machet.

The first six sessions of this seminar will focus on accounts of Eastern North America from the 17th to the 19th centuries, during the colonial and post-colonial eras. Defined as non-fiction prose, these accounts generally rely on two traditions: the travel genre, that provides the narrative framework, and the science of natural history, defined in the Oxford English Dictionary as “the facts relating to the natural objects, plants, or animals of a place; the natural phenomena of a region as observed or described systematically”.

We’ll be more particularly interested in authors such as John Lawson, John Hector St John de Crèvecoeur, John and William Bartram, Thomas Jefferson or Alexander Wilson. Their accounts stand as examples of American self-creation. They also provide an insight into colonial attitudes towards the natural environment and the Indigenous and slave populations.

Selected readings from these authors will be provided electronically.

Required reading

All the texts on the syllabus will be made available on the *Bureau Virtuel* in September once you have joined the group. The selection of texts will depend on the number of students enrolled in this course.

Recommended reading

Ashcroft, Bill, *The Empire Writes Back : Theory and Practice in Post-Colonial Literatures* (NY, 1989)

Bhabha, Homi K., (ed.) *Nation and Narration* (London, 1990)

Clifford, James and George E. Marcus, eds., *Writing Culture: The Poetics and Politics of Ethnography* (Berkeley, 1986)

De Vos, Paula, “Pursuit of Empire in Eighteenth Century Spain”, *Eighteenth Century Studies*, vol. 40, n°2 (Winter 2007), 209-239.

Dugatkin, Lee Alan, *Mr. Jefferson and the Giant Moose – Natural History in Early America*, Chicago and London: The University of Chicago Press, 2009.

Farber, Paul Lawrence, *Finding Order in Nature – the Naturalist Tradition from Linnaeus to E.O. Wilson*, Baltimore: John Hopkins UP, 2000.

Franklin, Wayne, *Discoverers, Explorers, Settlers: The Diligent Writers of Early America*, Chicago: University of Chicago Press, 1979.

Hooper, Glenn and Tim Youngs (eds), *Perspectives in Travel Writing, Aldershots: Ashgate, 2004*

Johannes Fabian, *Time and the Other: How Anthropology Makes Its Object* (New York, 1983)

Nye, Russel Blayne, *The Cultural Life of the New Nation, 1776-1830*, New York, Harper and Row, 1960.

Porter, Charlotte M., *The Eagle’s Nest. Natural History and American Ideas, 1812-1842* University of Alabama Press, 1986.

Pratt, Mary Louise, *Imperial Eyes: Travel Writing and Transculturation*, New York: Routledge, 1992.

Said, Edward, *Culture and Imperialism* (New York, 1994)

-----, *Orientalism* (New York, 1978)

Welch, Margaret. *The Book of Nature*. Boston: Northeastern University Press, 1998

Part Two: “Re-writing First Encounters in Contemporary Australian Literature” Susan Barrett.

The second half of this seminar will focus on Kate Grenville’s novel *The Lieutenant* (2008). This is the second novel in a trilogy set in the very early days of the British colonisation of Australia. The protagonist, Daniel Rooke, is based on William Dawes (1762-1836), a marine with a keen interest in astronomy who volunteered to go on the First Fleet of convicts sent to Australia in 1788. He was fascinated by Aboriginal culture and attempted to write a grammar and dictionary of the local Aboriginal language. He was forced to return to Britain after making known his disapproval of a retaliatory expedition against the Aborigines.

The Lieutenant is one of several Australian novels published at the turn of the twenty-first century which revisit early Australian history in an attempt both to challenge traditional history, which systematically excluded the Indigenous population, and to deal with the guilt of being descended from people responsible for massacring Indigenous Australians.

Classes will explore the relationship between history and fiction. Topics covered will include the use of historical sources in a work of fiction, Aboriginal language, the depiction of violence, the creation of a sense of place and an exploration of the changing notions of Self and Other.

Required reading (before the first class):

Kate Grenville, *The Lieutenant* (2008), Canongate Books edition 2010

Recommended Reading:

Clendinnen, Inga. *Dancing with Strangers* (2005)

Grenville, Kate. *The Secret River* (2005)

Grenville, Kate. *Searching for the Secret River* (2007)

Scott, Kim & Hazel Brown. *Kayang & Me* (2005)

The Notebooks of William Dawes on the Aboriginal Language of Sydney:

<https://www.williamdawes.org/>

Bibliography

Ashcroft, Bill, *The Empire Writes Back : Theory and Practice in Post-Colonial Literatures* (1989)

Ashcroft Bill *et.al.* (eds) *The Post-Colonial Studies Reader* (1995)

Ashcroft Bill *et.al.* *Post-Colonial Studies: The Key Concepts* (2000)

Atkinson, Alan. *The Europeans in Australia: A history*. Volume One (1977)

Attwood Bain, *Telling The Truth About Aboriginal History* (2005)

Curthoys Ann, John Docker. *Is History Fiction?* (2010)

Gibson Ross. (2010) “Patyegarang and William Dawes: the Space of Imagination”. In: Mar T.B., Edmonds P. (eds) *Making Settler Colonial Space*. Palgrave Macmillan, London

Kossow Sue, *Lighting Dark Places: Essays on Kate Grenville* (2010)

MacIntyre Stuart, *A Concise History of Australia* (2004)

Ricoeur Paul, *Memory, History Forgetting*. (2006 translation)

Assessment

You will be evaluated in two different ways: one oral/ one written. At the beginning of the semester (week 2) each student will sign up for one oral presentation either in the first or the second half of the semester. Students will also complete a piece of written work from a list of topics concerning the other half of the semester.

Students who cannot attend the seminar on a regular basis are invited to contact both Laurence Machet and Susan Barrett by email early in September. They will have to write a paper on each half of the semester.

This seminar will be conducted in English. International students are welcome.

Responsable : Véronique BÉGHAIN

Course description

This course is designed for students with an advanced knowledge of English and French who are interested in English and American studies, translation studies, comparative literature, literary studies, literary history, linguistics and stylistics. It will be particularly useful to students contemplating a career in translation or translation studies. Starting with a survey of the history of British and American literature in translation in France, we will also read and discuss landmark criticism in translation studies while identifying and evaluating the translation strategies and techniques at work in a number of translated works, with a focus on retranslation. Through a comparative study of translations, we will focus on the ethics and politics of translation, combining approaches drawn from sociology, stylistics, linguistics, gender theory and philosophy.

The course will be conducted in French and English.

Bibliographie sélective

- Bellos, David, *Is That a Fish in Your Ear? Translation and the Meaning of Everything*, New York, Faber and Faber, 2011.
- Bonnefoy, Yves, *L'autre langue à portée de voix : essais sur la traduction de la poésie*, Paris, Seuil, 2013.
- Casanova, Pascale, *La langue mondiale. Traduction et domination*, Paris, Seuil, 2015.
- Coindreau, Maurice-Edgar, *Mémoires d'un traducteur*, Paris, Gallimard, 1974.
- Delisle, Jean et Judith Woodsworth, *Les traducteurs dans l'histoire*, 3^{ème} édition, Laval, Presses de l'université Laval, 2014.
- Gambier, Yves, « La retraduction, retour et détour », *Meta : Translators' Journal*, vol. 39 (3), 1994.
- Giton, Céline, *La promotion des littératures étrangères en France*, Mémoire de DESS, IEP de Lyon, 2003-2004 (consultable en ligne : http://doc.sciencespo-lyon.fr/Ressources/Documents/Etudiants/Memoires/Cyberdocs/DRECI/giton_c/pdf/giton_c.pdf)
- Histoire des traductions en langue française, XVIIe et XVIIIe siècles*, dir. Y. Chevrel, A. Cointre et Y. Tran-Gervat, Lagrasse, Verdier, 2014.
- Histoire des traductions en langue française, XIXe siècle*, dir. Y. Chevrel, L. D'hulst et C. Lombez, Lagrasse, Verdier, 2012.
- Jenn, Ronald, *La pseudo-traduction de Cervantès à Mark Twain*, Bibliothèque des Cahiers de l'institut de linguistique de Louvain, Louvain-la-neuve, Peeters, 2013.
- Lottman, Herbert R., « France : The Growing Taste for Anglo-American Authors », *Publishers' Weekly*, vol 246, n°36, 4 September 2000.
- Mollier, Jean-Yves, « Paris capitale éditoriale des mondes étrangers », in Mares, Antoine et Milza, Pierre, dir., *Le Paris des étrangers depuis 1945*, Paris, Publications de la Sorbonne, 1994.
- Moretti, Franco, *Atlas du roman européen, 1800-1900*, Seuil, 2000.
- Murat, Laure, *Passage de l'Odéon, Sylvia Beach, Adrienne Monnier et la vie littéraire à Paris dans l'entre-deux-guerres*, Paris, Fayard, 2003.
- Sapiro, Gisèle, *Traduire la littérature et les sciences humaines*, DEPS « Questions de culture, 2012, <http://www.cairn.info/traduite-la-litterature-et-les-sciences-humaines--9782111281486.htm>
- Sapiro, Gisèle, *Translatio. Le marché de la traduction en France à l'heure de la mondialisation*, Paris, CNRS éditions, 2008.
- Venuti, Lawrence, ed., *The Translation Studies Reader*, 3rd edition, London and New York, Routledge, 2012.
- Venuti, Lawrence, *The Translator's Invisibility, A History of Translation*, London, Routledge, 1998.
- Vidaling, Raphaële, dir., *L'histoire des plus grands succès littéraires du XXe siècle*, Paris, Tana édition, 2002.

Contrôle des connaissances

Tous les étudiants inscrits dans ce séminaire (assidus et non-assidus) devront avoir remis un travail écrit portant sur le programme. En outre, les étudiants assidus prendront tour à tour en charge des exposés dans le cadre du cours, qui feront également l'objet d'une évaluation. La note finale tiendra compte de l'évaluation des travaux écrits et oraux.

Un oral spécifique à l'issue du semestre sera organisé pour les étudiants dispensés d'assiduité.

Responsables / Course instructors

Jean **ALBRESPIT** : jean.albrespit@u-bordeaux-montaigne.fr

Jean-Rémi **LAPAIRE** : jean-remi.lapaire@u-bordeaux-montaigne.fr

Linguistics is frequently misconceived as "abstract", "dry and technical", "removed from real life situations and classroom settings". Do linguists really inhabit a different world from the rest of academia? Are they self-indulgent theoreticians? The course establishes the accessibility and practical usefulness of linguistics in a variety of fields. Formal instruction is integrated with hands-on activities, theoretical insights are systematically correlated with applied work.

Please note that the formal instruction and practical training provided in this seminar are particularly suited to prospective CAPES and agrégation students: key linguistic concepts, grammatical categories and methodological procedures will be examined (or revisited). Beginners in English linguistics are accepted on this course. Every effort will be made to make the seminars friendly, interactive and thought-provoking.

TOPICS

- **Theoretical frameworks:** “enunciative”, functional, cognitive (including metaphor theory and grammaticalization theory).
- **Grammar and discourse:** how grammar structures argumentation, dialogue and narrative in spoken or written discourse (e.g. anaphora, deixis, time reference); grammar and metaphor / metonymy.
- **Corpus linguistics and corpus-based approach to grammar:** developing a data-driven and usage-based approach to linguistics – designing and exploring large collections of machine readable texts. Collecting and analyzing data on a smaller scale for special teaching and / or research purposes (in language, culture and literature).
- **Grammar and language teaching:** assessing the precise role of grammar and grammatical description in the action- and task-based approach favored by the Common European Framework of Reference – looking at new strategies for “teaching grammar” or “reflecting on language use” (imaginative, narrative, digital, computerized).

References: a reading list and course material (academic papers, book excerpts, etc.) will be supplied in the opening weeks.

Evaluation

Assidus : Pour valider l’UE, les étudiants inscrits en régime normal ("assidus") sont tenus d’assister à l’ensemble des séminaires proposés (12 séances de 2h). Une note de participation (aux cours, aux activités) sera attribuée. Une autre note sera attribuée sur la base d’un dossier écrit et / ou d’une présentation orale.

Dispensés : Un dossier écrit et une courte présentation orale. Prendre contact avec les enseignants pour les instructions précises et les conditions de remise.

U.E. Obligatoires (hors séminaires)

Responsable : Nathalie JAECK.

Il est recommandé à tous les étudiants d'assister à un maximum de manifestations scientifiques relatives au champ anglophone (civilisation, littérature, cinéma, traduction, traductologie, linguistique). Il pourra s'agir de conférences, colloques, journées d'étude, séminaires) organisés par les Équipes d'Accueil, UMR, École Doctorale ou par d'autres instances, en fonction du projet de recherche ou professionnel ou des centres d'intérêt de chaque étudiant. Les manifestations organisées par l'E. A. CLIMAS (Cultures et Littératures des Mondes AnglophoneS) (<http://climas.u-bordeaux3.fr>) pourront être considérées en priorité dans la mesure où le MASTER d'Etudes Anglophones est adossé à cette équipe d'accueil qui rassemble la majorité des enseignants chercheurs du département des Pays anglophones.

Cette participation donnera lieu à **deux comptes rendus minimum, rédigés en anglais, au cours du semestre**. Les étudiants remettront leur travail à deux responsables de séminaires dans lesquels ils sont inscrits (un CR par enseignant-chercheur), et se verront octroyer une note pour chaque CR.

Étudiants assidus : deux comptes rendus dactylographiés en anglais d'au moins 500 mots pouvant porter, au choix, sur un séminaire, un colloque ou une conférence dans le domaine des études anglophones. Les étudiants devront faire signer une attestation de présence par l'organisateur ou le conférencier. Les comptes rendus seront remis à un responsable de séminaire au choix de l'étudiant trois semaines avant la fin du semestre.

Étudiants à distance : deux comptes rendus dactylographiés en anglais d'au moins 500 mots pouvant porter, au choix, sur un séminaire, un colloque ou une conférence en ligne (le cas échéant) ou dans leur université d'accueil dans le domaine des Pays anglophones, à remettre à un responsable de séminaire au choix de l'étudiant trois semaines avant la fin du semestre.

A la rentrée universitaire, les étudiants seront renvoyés à un calendrier des diverses manifestations suggérées, sans que cette liste soit exhaustive.

Responsable: Émilie BOURNIGAULT (POSIP*).
emilie.bournigault@u-bordeaux-montaigne.fr

Objectif général pour l'étudiant

Appréhender son parcours et l'environnement socio-professionnel pour ouvrir ou consolider ses pistes professionnelles.

Contenu/ Descriptif

Les cours s'initient par une réflexion portée pour soi et par soi, sous le prisme de la 1^{ère} année du master recherche (M1R). L'étudiant est ainsi invité à sonder « son M1R » comme une source donnant lieu à :

- Une pluralité des perceptions/ représentations
- Une pluralité des compétences développées
- Une pluralité des métiers

Afin d'ouvrir ces derniers, il sera également question d'exploration de son environnement socio-professionnel via les outils et techniques portés à la connaissance de l'étudiant.

Enfin, pour que l'articulation soi/ parcours/ projet soit optimale, les (autres) expériences de l'étudiant seront interrogées pour asseoir les notions de « caractéristiques » de chacun et de « fil rouge ».

Côté format, l'animation du cours s'articulera autour de contenus descendants, d'exercices de réflexion et d'application, ainsi que d'échanges collectifs. Une implication bienveillante en séances et en inter-séances est demandée.

Compétences visées

- Adopter une distance réflexive sur son parcours, notamment de formation
- Connaître les outils de recensement des compétences
- Identifier des compétences contextualisées
- Connaître des méthodes pro-actives d'exploration de son environnement socio-professionnel
- Mobiliser les outils de collecte d'informations sur les métiers et secteurs d'activité
- Maîtriser les techniques d'analyse et de synthèse d'informations dans un contexte d'insertion professionnelle
- Se situer dans les différentes perspectives d'insertion professionnelle

Organisation des enseignements

Volume horaire : 6 heures TD

Format : en plus du contenu de cours, l'animation s'articulera autour d'exercices de réflexion et d'application, ainsi que d'échanges collectifs. Travail inter-séance.

*POSIP : Pôle Orientation, Stages et Insertion Professionnelle (Bâtiment d'Accueil).

Responsable : Franck DUTHOIT – Bibliothécaire.

Objectifs de la formation :

- Connaitre toutes les sources d'informations disciplinaires / spécialisées et savoir les choisir en fonction du besoin d'information.
- Savoir structurer un document et gérer ses références bibliographiques.

Programme

6h

- Culture de l'Information scientifique et technique
- Méthodologie de la recherche documentaire
- Ressources documentaires disponibles spécifiques au besoin des enseignements du Master

Organisation des enseignements

Volume horaire : 12 h / étudiant - Séances de 2 h

1^{er} semestre : Lundi matin répartition par groupe.

Lieu : UFR Pays Anglophones

Contact

Franck. Duthoit

BUFR Henri Guillemin

05 57 12 62 16 ou 45 80

franck.duthoit@u-bordeaux-montaigne.fr

Evaluation :

Contrôle terminal à la fin de chaque semestre

- Oral de 20 Minutes (le détail sera communiqué lors de la 1^{ère} séance).

Responsable : Jean-François **BAILLON**.

Dans le cadre des séminaires, les étudiants recevront une note de langue qui atteste de leur niveau d'anglais (compréhension et expression écrite et orale) qui sera validée au titre de l'UE Langue. Cette UE ne donne pas lieu à un enseignement spécifique.

2^e Semestre

LISTE DES ENSEIGNEMENTS DU MASTER 1^{ÈRE} ANNÉE - 2^{ÈME} SEMESTRE

De même qu'au premier semestre, les étudiant-e-s doivent choisir quatre séminaires dans la liste proposée et suivre les U.E. obligatoires (également au nombre de quatre). Cette année, deux séminaires de M1, au S2, seront offerts à distance. Ces deux séminaires seront interactifs, et permettront un échange régulier entre étudiants et enseignants. Ils ne seront pas dupliqués par un enseignement en présence des étudiants. Il s'agit donc d'une formule innovante, fondamentalement différente de la FAD de licence. L'évaluation sera la même que pour les autres séminaires, selon des modalités adaptées à l'enseignement à distance. L'inscription pédagogique se fera selon les mêmes modalités que pour les autres séminaires, et le nombre de places est limité à 35. Cette formule est particulièrement recommandée aux étudiants ayant de fortes contraintes d'emploi du temps, ou éloignés.

Code	Intitulé	Responsable pédagogique
MIA2Y22	Shakespeare and the Fall of the Mask (FAD)	Catherine Lisak
MIA2Y	Introduction to American Cultural History	Jean-Paul Gabilliet
MIA2Y30	Mass Culture and Popular Culture : Comics in the U.S.A	Nicolas Labarre
MIA2Y24	Myths and Icons in Victorian Britain	Béatrice Laurent
MIA2Y25	The choreography of speech : introducing gesture studies	Jean-Rémi Lapaire
MIA2Y26	Indians in Unexpected Places : Native American Intellectuals at the turn of the Century	Lionel Larré
MIA2Y27	19th century American Literature : transcendentalism	Joseph Urbas
MIA2Y28	Gendered Voices of the Film :from Empire to Diaspora	Jean-François Baillon
MIA2Y29	From British to American Modernism : Writing and / in Crisis in Literature and the Arts	Pascale Antolin / Stéphanie Ravez

U.E. obligatoires (hors séminaires)

Code	Intitulé	Responsable pédagogique
MIA2U1	Traduction : théories, méthodologie et pratiques	Véronique Béghain
MIA2M1	Ouverture sur le monde professionnel	Émilie Bournigault
MDZ2M1	Documentation	Franck Duthoit
MIA2U4	Langue	Jean-François Baillon

Responsible : Catherine LISAK.

Attention, ce séminaire n'est offert qu'à la FAD

This seminar is only given long-distance

The mask on stage is a fundamental topic in theatre studies that has received much coverage. Less studied, arguably, is the moment when the mask comes off, or down. The fall of the mask on stage always creates a gasp, a smile, a sense of horror, awe, satisfaction amid the audience as with the characters who witness the event. Which ever way you look at it, this becomes a public event. This seminar explores our reactions in such moments, on stage, by asking : What is the character letting fall, when it lets fall its mask? What do we include in the definition of a mask ? In deed, depending on how we understand the concept of the mask, the “fall” can take on a variety of different significances, and the consequences of such an event can make the play fall in the category of a comedy, or a tragedy. This seminar is about character identity as much as it is about audience response, or the representation of risk running, immunity, disease, loss of self, loss of life.

The first section of the seminar, from weeks 1 to 6 explore our response to the « existential » nature of the theatrical drop of the mask. Weeks 6 to 12 the semester concentrate on the risks run when the mask falls : risks of losing face, when discovered by the enemy, or even risks of losing one's life in times of crisis, in times of an epidemic.

Students will each week be given an extract of a play with supporting critical material to read. The seminar will provide a supporting analysis in the shape of a video, All documents are provided on the e-moodle platform. Students are invited to explore language, gesture, costumes, as well as to think about the language on disease (and the spread of) that spans through the plays.

Bibliography.

Primary Sources – Sources premières

Dans un premier temps les étudiants auront lu en anglais les pièces suivantes dans une édition annotée de leur choix: *Twelfth Night*, *Measure for Measure*, *Richard II*, *Richard III* et *King Lear*.

Primarily, students will have read the following plays by Shakespeare in an annotated edition of their choice: *Twelfth Night*, *Measure for Measure*, *Richard II*, *Richard III*, and *King Lear*.

Secondary Sources (short selection) – Sources secondaires (sélection préliminaire)

DILLON, Janette, “From Revels to Revelation: Shakespeare and the Mask”, *Shakespeare Survey Volume 60: Theatres for Shakespeare*, ed. by Peter Holland, Cambridge University Press, 2007, 58-71.

HALL, Edith, *Inventing the Barbarian: Greek Self-Definition through Tragedy*, Oxford, Oxford University Press, 1989.

PARSONS, Philip, “Shakespeare and the Mask”, *Shakespeare Survey 16, Shakespeare and the Modern World*, ed. by Allardyce Nicoll, Cambridge University Press, 1963, 121-131.

SHEPHERD, Robert K., “Shakespeare's *Henry V*: Person and Persona”, *Proceedings of the II Conference of SEDERI*, 1992, 303-312.

WILDE, Oscar, *The Truth on Masks: A Note on Illusion*, CreateSpace Independent Publishing Platform (27 Oct. 2012)

ZEITLIN, Froma I., “The Theatre of Self and Society in Athenian Drama”, in Winkler, John J. and Froma I. Zeitlin, eds., *Nothing to Do with Dionysos? Athenian Drama in Its Social Context*, Princeton, 1990.

Évaluation : Contrôle continu et dispensés : remise de trois travaux d'environ 600 mots chacun, au choix parmi les sujets qui leur seront proposés.

Course assessment: Students who attend the seminar like students abroad will give in three pieces of written work of around 600 words each among the choice of topics that will be set for them.

Students will not be allowed to use laptops during the classes

This seminar will be divided into two segments of unequal length. The first one (weeks 1 to 4) will address methodological concerns and focus on the nature and specificity of cultural history as distinct from other types of history. It will highlight the diversity of objects that can be studied through the lens of cultural history but also some specific notions resorted to by cultural historians (such as agents, constructivism, memory, practices, representations).

The second segment (weeks 5 to 12) will concentrate on a number of topics and issues emblematic of the cultural history of the United States, introduced every week by means of assigned readings.

All students are expected to read the two following books in order to acquire a panoramic knowledge of the United States' cultural history from the 18th to 21st centuries:

- Eric AVILA, *American Cultural History: A Very Short Introduction* (Oxford UP, 2018).
- Jean KEMPF, *Une Histoire culturelle des États-Unis* (Armand Colin, 2015).

Complementary readings:

- Christopher BIGSBY, *Cambridge Companion to Modern American Culture* (Cambridge UP, 2006)
- Claude S. FISCHER, *Made in America: A Social History of American Culture and Character* (University of Chicago Press, 2010)
- Michael KAMMEN, *American Culture, American Tastes: Social Change and the 20th Century* (NY : Basic Books, 1999).
- Lawrence W. LEVINE, *The Unpredictable Past: Explorations in American Cultural History* (Oxford UP, 1993)
- Janice A. RADWAY *et al.* (eds.), *American Studies: An Anthology* (Wiley-Blackwell, 2009)
- Daniel ROYOT, Jean-Loup BOURGET, Jean-Pierre MARTIN, *Histoire de la culture américaine* (PUF, 1993).

Assessment

- * Students attending classes: oral participation in classes (40%) + two written assignments (60%).
- * Other students : oral exam testing the knowledge and understanding of Avila's and Kempf's books as well as the documents used in class discussions during the term.

Culture de masse et culture populaire aux Etats-Unis : les comics

Ce séminaire est mutualisé avec le Master Etudes Culturelles et le Master EPI – option anglais.

Responsable : Nicolas Labarre, nicolas.labarre@u-bordeaux-montaigne.fr, bureau D103

L'utilisation d'ordinateurs portables est interdite pendant les séances du séminaire, sauf pour servir à la vidéoprojection de documents dans le cadre des exposés.

Dans l'optique de travailler sur des objets négligés par les démarches historiques et esthétiques « classiques » et d'y appliquer les diverses approches dont relèvent l'histoire culturelle, ce séminaire se propose d'étudier un pan peu exploré des visual arts, le comic art / cartoon art. Le corpus abordé sera celui des Etats-Unis (avec des incursions au Canada et en Grande-Bretagne...) depuis le XIXe siècle, du dessin de presse à l'édition de bandes dessinées sous ses formes contemporaines, ainsi que ses transpositions dans d'autres médias.

Hormis l'observation des divers avatars historiques des comics, les principaux problèmes abordés seront relatifs à la définition de concepts comme culture populaire et culture de masse, à l'observation des formes prises par le débat public autour des objets relevant de ces concepts, à l'impact des comics sur la culture américaine et aux pratiques de consommation culturelle qui en sont issues. Une attention particulière sera portée aux déclinaisons intermédiaires de ces bandes dessinées, sous la forme d'adaptation ou de déclinaison transmédia.

Les séances alterneront des présentations de type conférences et des études de sources primaires.

Bibliographie indicative

1) Lectures obligatoires :

- Randy Duncan, Matthew J. Smith, & Paul Levitz (eds.), *The Power of Comics: History, Form, and Culture* 2nd ed. (Bloomsbury Academic, 2015). ISBN : 978-1472535702.
- Jean-Paul Gabilliet, *Of Comics and Men: A Cultural History of American Comic Books* (UP of Mississippi, 2010). ISBN : 978-1617038556.
- Lefèvre, Pascal. « Incompatible Visual Ontologies ». In *Film and Comic Books*, 1-12. (Jackson: University Press of Mississippi, 2007). ISBN : 978-1578069781

2) Fonds documentaire de 6000 comic books Marvel détenu par la Bibliothèque Henri Guillemin, dont de nombreux volumes reliés, classés dans le fond de recherche en bande dessinée.

3) Lectures complémentaires :

* Theory

Will Eisner, *Comics and Sequential Art* [1985] (Norton, 2008).

---, *Graphic Storytelling* (Poorhouse Press, 1996).

Thierry Groensteen, *Système de la bande dessinée* (PUF, 1999).

Scott McCloud, *Understanding Comics: The Invisible Art* (Harper, 1994).

---, *Making Comics: Storytelling Secrets of Comics, Manga and Graphic Novels* (Harper, 2006).

Benoît Peeters, *Lire la bande dessinée* (Flammarion, 2003).

Matthew J. Smith and Randy Duncan (eds.), *Critical Approaches to Comics: Theories and Methods* (Routledge, 2011).

Thierry Smolderen, *The Origins of Comics: From William Hogarth to Winsor McCay* (UP of Mississippi, 2014).

* **Comic Art / Cartoon Art**

Bart Beaty, *Comics Vs. Art* (University of Toronto Press, 2012).

Stephen Becker, *Comic Art in America: A Social History of the Funnies, the Political Cartoons, Magazine Humor, Sporting Cartoons, and Animated Cartoons* (Simon & Schuster, 1959).

Thomas Craven, *Cartoon Cavalcade* (Simon & Schuster, 1943).

Charles Dierick & Pascal Lefèvre (eds.), *Forging a New Medium: The Comic Strip in the Nineteenth Century* (Brussels : VUB University Press, 1998).

Roger A. Fischer, *Them Damned Pictures: Explorations in American Political Cartoon Art* (Archon Books, 1996).

Jean-Paul Gabilliet, « Cartoon America », *Transatlantica*, 2007, *Democratic Aesthetics*, [En ligne]. Mis en ligne le 2 juillet 2007, référence du 2 juillet 2007.

URL : <http://transatlantica.revues.org/document1251.html>.

Harry Katz (ed.), *Cartoon America: Comic Art in the Library of Congress* (Abrams, 2006).

David Kunzle, *The Early Comic Strip* (University of California Press, 1973).

----, *History of the Comic Strip, Vol. II: The Nineteenth Century* (University of California Press, 1990).

William Murrell, *A History of American Graphic Humor* 2 vol. (Whitney Museum of American Art, 1933-1938).

Pascal Ory, Laurent Martin, Jean-Pierre Mercier, Sylvain Venayre (dir.), *L'Art de la bande dessinée* (Citadelles et Mazenod, 2012).

* **Comic books and graphic novels**

Bart Beaty, *Fredric Wertham and the Critique of Mass Culture* (U Press of Mississippi, 2005).

Charles Hatfield, *Alternative Comics: An Emerging Literature* (U Press of Mississippi, 2005).

Gerard Jones, *Men of Tomorrow : Geeks, Gangsters, and the Birth of the Comic Book* (Basic Books, 2004).

Amy Kiste Nyberg, *Seal of Approval: the History of the Comics Code* (U Press of Mississippi, 1998).

Bradford W. Wright, *Comic Book Nation : The Transformation of Youth Culture in America* 2nd ed. (Johns Hopkins UP, 2003).

* **Pratiques culturelles**

Marjorie Heins, *Not in front of the children : "indecent," censorship and the innocence of youth* (Hill & Wang, 2001).

Michael Kammen, *American Culture, American Tastes: Social Change and the 20th Century* (Basic Books, 1999).

Bernard Lahire, *La Culture des individus* (La Découverte, 2004).

Eric Maigret, « "Strange grandit avec moi." Sentimentalité et masculinité chez les lecteurs de bandes dessinées de super-héros », *Réseaux* 70 (mars/avril 1995) : 79-103.

* **Adaptation**

Burke, Liam. *Comic Book Film Adaptation: Exploring Modern Hollywood's Leading Genre*. Jackson: Univ Pr Of Mississippi, 2015.

Davis, Blair. *Movie comics: page to screen/screen to page*. New Brunswick, New Jersey: Rutgers University Press, 2017.

Hutcheon, Linda, et Siobhan O'Flynn. *A theory of adaptation*. 2nd ed. London ; New York: Routledge, 2013.

Jenkins, Henry. *Convergence Culture: Where Old and New Media Collide*. New York: New York University Press, 2006.

- . « Transmedia Storytelling 101 ». *Confession of an aca-fan*, 22 mars 2007. http://henryjenkins.org/2007/03/transmedia_storytelling_101.html.
- Labarre, Nicolas. « *Ghost World (s)* - couleur, espace, verbe et esthétique ». *Miranda. Revue pluridisciplinaire du monde anglophone/Multidisciplinary peer-reviewed journal on the English-speaking world*, n° 8 (2013). <https://miranda.revues.org/3363?lang=en>.
- Morton, Drew. *Panel to the screen: style, American film, and comic books during the blockbuster era*. Jackson: University Press of Mississippi, 2016.
- Stam, Robert, et Alessandra Raengo, éd. *Literature and film: a Guide to the Theory and Practice of Film Adaptation*. Malden, MA: Blackwell, 2005.

Evaluation pour les étudiants assidus

L'évaluation des étudiants assidus s'appuie essentiellement sur leur participation orale aux débats et discussions qui se déroulent pendant les séances ainsi que sur une série de tâches intermédiaires obligatoires, et sur un dossier écrit à rendre. Les étudiants assidus dont la participation orale aura été insuffisante (cela arrive parfois !) passeront le même oral que les étudiants non assidus (voir ci-après).

Evaluation finale pour les étudiants non assidus

Les étudiants non assidus doivent prendre contact avec l'enseignant à l'adresse <nicolas.labarre@u-bordeaux-montaigne.fr> dans les deux premières semaines du semestre pour s'entendre sur le travail à préparer à distance. Il se décompose comme suit :

- lectures obligatoires de *Des Comics et des hommes* (ou *Of Comics and Men*) et d'au moins un ouvrage tiré d'une des rubriques de lectures complémentaires "Comic Art/ Cartoon Art" ou "Comic books and graphic novels", soit 2 ouvrages en lectures obligatoires ;
- oral en anglais de 15 minutes après préparation de 30 minutes portant sur un sujet de réflexion proposé par l'enseignant à partir de la liste des 2 lectures obligatoires qui aura été communiquée à l'enseignant avant la fin du semestre (100% de la note finale).

Responsable : Béatrice LAURENT

Séminaire ouvert à la mutualisation

‘Victorian’ qualifies a particular set of values, perception and experiences reflected in the literature and culture of the nineteenth century. In a collective act of interactional storytelling, the Victorians communicated their values and experiences through narratives supported by emblematic images, which purported to explain ‘natural facts,’ while they naturalized their ideological visions. To fully appreciate the depth of associations which enriches the understanding and appreciation of Victorian texts and objects, an analysis of the man-made myths they embody is required.

The focus of the seminar will be on identifying key images in the Victorian imagination and analyzing the process through which these figures became loaded with meaning.

Throughout this seminar, we will be asking how, in an age of growing class conflict, gender (re)definition, technological progress, and scientific enquiry, symbolic figures aggregated hypotheses emanating from various fields of interest. Oral presentations will be supported by visual material and will explore the complexities and contradictions crystallized in iconic images considered in a Barthesian perspective as products of the Victorian cultural history.

AUERBACH, Nina. *Woman and the Demon: The Life of a Victorian Myth*, Harvard UP, 1982.

DIJKSTRA, Bram. *Idols of Perversity: Fantasies of Feminine Evil in Fin-de-Siècle Culture*, Oxford Paperbacks, 1988.

GALLAGHER Catherine & Stephen GREENBLATT, *Practicing New Historicism*, U. of Chicago Press, 2000.

PICKSTONE, John. *Ways of Knowing*, Manchester UP, 2000.

WARNER, Marina. *Once Upon a Time: A Short History of Fairy Tale*, Oxford UP, 2014.

Participation and evaluation

Ce séminaire sera évalué sur un corpus constitué par les étudiants, qui servira de base à un travail écrit et une présentation orale pour les étudiants assidus. La moyenne des deux notes constituera la note finale.

Pour les étudiants dispensés d’assiduité, qui doivent prendre contact avec l’enseignante avant le début du séminaire : un travail écrit sera remis en fin de semestre.

Responsible / Instructor : Jean-Rémi LAPAIRE.

Course description

Speakers are social movers (Birdwhistell 1970) who *physically engage* in communication. Their bodily moves are not only *meaningful* but *patterned*. In this seminar we learn to observe how speech is “orchestrated to a choreography of the human body” (Asher 1972). We look at how meanings- abstract or concrete- are not only produced but actually *performed* on the interactional stage. We start by observing *facial expressions* and *co-speech gestures* in silent movies. We gradually become aware that speech production necessarily comes with gestural action. We soon come to realize that vocal activity necessarily combines with other forms of semiotic expression. We try to elicit the pragmatic and representational functions of head tilts and nods, eyebrow activity, movements of the hands and arms, etc. We analyse the interpersonal, cohesive and representational properties of gesticulation. We learn how to observe, record and interpret gestural activity and gestural symbolism in context. We explore the relationship between grammar and gesture, i.e. how grammatical meanings are simultaneously encoded at the verbal and gestural levels. We also discuss language learning issues, ranging from TPR (“total physical response” strategies) to KineGrams (using gesture to explain how language works in the foreign language classroom).

Other theories of movement are brought into the picture: Schechner’s performance theory and Laban’s theory of modern educational dance. A third of your total study time will be spent at the University Arts Centre (*Maison des Arts*) for language and movement workshops + a “grand finale” session.

No prior experience of the performing arts required.

Please note that few English departments offer multimodal courses in gesture studies combining research seminars, film screenings, movement workshops, and multimedia lab sessions. So this may be a unique opportunity for you to experience a creative blend of art and science. This year Pr. Hélène Duval from the Dance Department of Université du Québec à Montréal (UQAM) will be visiting and running workshops for us. You will also be offered to perform at the TILLIT 2017 Festival, in early June (Università del Piemonte Orientale, Italy).

Bibliographical references

Students will be presented with a selection of academic papers and book excerpts. For further reading : CALBRIS, Geneviève et Louis PORCHER 2009 [1989]. *Geste et communication*. Paris : Didier - GOLDIN-MEADOW, Susan. 2003. *Hearing Gesture. How our Hands Help Us Think*. Cambridge, Mass.: Harvard University Press - KENDON, Adam. 2004. *Gesture. Visible Action as Utterance*. Cambridge : Cambridge University Press - LABAN, R. 1963. *Modern Educational Dance*. London : Madonald & Evans - MCNEILL, D. 2005. *Gesture and Thought*. Chicago: Chicago University Press. STREEK, Jürgen. 2009. *Gesturecraft. The manu-facture of meaning*. Amsterdam : John Benjamins.

Virtual office (Bureau Virtuel): <http://bv.u-bordeaux-montaigne.fr>. Students should join **Dancefilms** for course material, links to relevant e-journals and websites, and work instructions.

Évaluation

Compte tenu du caractère incorporé et éactif de la démarche, l’assiduité est hautement souhaitable. Il s’agit de vivre une expérience originale ensemble.

Assidus

1 note de participation / implication (assiduité, engagement dans les pratiques vocales-gestuelles de groupe, exécution collective d’une courte performance) 50 %

1 note « Reflective journaling » (Journal de bord). Chaque semaine, de courtes activités (vidéos à regarder, extraits d'articles à lire), de petits repérages à effectuer, des impressions à consigner. Remise de l'ensemble de ce journal de bord en fin de semestre. 50 %

Un groupe de 6 à 8 étudiants assidus pourra participer au festival de théâtre étudiant TILLIT 2017, sur un fonds spécial de notre université. Nous nous y produisons chaque année : interludes ou courtes conférences parlées-dansées. En 2016 nous avons donné *Say, display, replay. Erving Goffman meets Oscar Wilde*. Le voyage et l'hébergement sont pris en charge par l'université.

Dispensés

Il est recommandé de prendre contact: jrlapaire@u-bordeaux-montaigne.fr

1 oral durant lequel l'étudiant-e présentera son journal de bord, confectionné dans le même esprit que celui des assidus mais avec des activités spécifiques. Possibilité de participer ponctuellement aux ateliers et de faire valider sa participation.

Les étudiant-e-s dispensé-e-s doivent impérativement rejoindre le BV *Dancefilms*. Ils (elles) trouveront les instructions nécessaires dans Dossiers / ADMINISTRATION / *Assignments and distance learning*).

What did Indians have to say about their passage from “savagery” to “civilization”?

Ce séminaire est mutualisé avec le Master Etudes Culturelles.

Responsable : Lionel LARRÉ.

lionel.larre@u-bordeaux-montaigne.fr, office number : Maison de la Recherche.

This master’s seminar will be focused on a very significant and productive, although badly known, period in the history of Native Americans in the United States.

At the turn of the 20th century, after the end of the 19th century so-called Indian Wars (Wounded Knee Massacre in 1890) and before the Indian Reorganization Act (1934), or more specifically during the Progressive Era (roughly between 1890 and 1920), people interested in the future and well-being of Native Americans seem to have produced a concerted effort to finally achieve what they called the “civilization” of the Indian, or his “assimilation,” and solve what was known as “the Indian problem.”

Many non-Native people, known as “Friends of the Indian,” gathered in various organizations, the most influential of which was the Lake Mohonk Conference, which had a considerable impact on Indian policy at that time.

What we will be studying, though, is the intellectual production of Native Americans themselves, some of whom participated in the Lake Mohonk Conference, while others finally decided to create their own exclusively Native American association, the Society of American Indians (SAI, 1911-1923).

These Native American intellectuals addressed issues such as land allotment, the problems of life in the reservations, education (in boarding schools or otherwise), assimilation, and citizenship. These intellectuals—journalists, lawyers, educators, clergymen, etc.—produced, in speech and in writing, a large amount of thoughts and reflections, on behalf of their fellow Native Americans, in order to come to terms with the national society—the United States—of which they had become a part. Doing so, they proposed a new kind of resistance, not against modernity or the European ways, but against the myth of the “Vanishing American.” They invented strategies in order to preserve their identities while finding a place in the colonial U.S. fabric.

Below is a list of some of the authors you will be reading and researching, along with a few references where you may find their writings:

- Gertrude Bonnin, (or Zitkala-Sa)
 - o Hoxie, Frederick E., ed. *Talking Back to Civilization: Indian Voices from the Progressive Era*. Boston: Bedford, 2001.
 - o Peyer, Bernd C., ed. *American Indian Nonfiction: An Anthology of Writings, 1760s-1930s*. Norman: University of Oklahoma Press, 2007.
- Charles Alexander Eastman
 - o Eastman, Charles Alexander. *Indian Boyhood*. 1902. New York: Dover, 1971.
 - o ---. *The Soul of the Indian*. 1911. Lincoln: University of Nebraska Press, 1980.
 - o ---. *From the Deep Woods to Civilization*. 1916. Lincoln: University of Nebraska Press, 1977.
- Henry Roe Cloud
 - o Hoxie, Frederick E., ed. *Talking Back to Civilization: Indian Voices from the Progressive Era*. Boston: Bedford, 2001.
 - o Peyer, Bernd C., ed. *American Indian Nonfiction: An Anthology of Writings, 1760s-1930s*. Norman: University of Oklahoma Press, 2007.
- Laura Cornelius Kellog (or Laura M. Cornelius)

- 1899, 1900, 1901, 1902 Proceedings of the Seventeenth, Eighteenth and Nineteenth, Twentieth Annual Meetings of the Lake Mohonk Conference (on archive.org)
- John M. Oskison
 - Oskison, John Milton. *Tales of the Old Indian Territory and Essays on the Indian Condition*. Ed. Lionel Larré. Lincoln: University of Nebraska Press, 2012.
- Arthur C. Parker
 - *American Indian Nonfiction: An Anthology of Writings, 1760s-1930s*. Ed. Bernd C. Peyer. Norman: University of Oklahoma Press, 2007.
 - Hoxie, Frederick E., ed. *Talking Back to Civilization: Indian Voices from the Progressive Era*. Boston: Bedford, 2001. Bibliothèque Henri Guillemin.
- Carlos Montezuma
 - Hoxie, Frederick E., ed. *Talking Back to Civilization: Indian Voices from the Progressive Era*. Boston: Bedford, 2001. Bibliothèque Henri Guillemin.
- Francis La Flesche
 - La Flesche, Francis. *The Middle Five: Indian Schoolboys of the Omaha Tribe*. Lincoln: University of Nebraska Press, 1963.
 - Hoxie, Frederick E., ed. *Talking Back to Civilization: Indian Voices from the Progressive Era*. Boston: Bedford, 2001. Bibliothèque Henri Guillemin.

Secondary sources

- Abbott, Devon. “ ‘Commendable Progress’: Acculturation at the Cherokee Female Seminary.” *American Indian Quarterly* 11.3 (1987): 187-201. Available on the BV.
- Adams, David Wallace. *Education for Extinction: American Indians and the Boarding School Experience, 1875-1928*. Lawrence: University Press of Kansas, 1995.
- Ahern, Wilbert H. “An Experiment Aborted: Returned Indian Students in the Indian School Service, 1881-1908.” *Ethnohistory* 44.2 (1997): 263-304.
- Allen, Chadwick & Beth H. Piatote, eds. *The Society of American Indians and Its Legacies: A Special Combined Issue of SAIL and AIQ*. *SAIL* 25.2 (Summer 2013) & *AIQ* 37.3 (Summer 2013).
- Hertzberg, Hazel W. *The Search for an American Indian Identity: Modern Pan-Indian Movements*. Syracuse: Syracuse University Press, 1971.
- Holm, Tom. “Indian Lobbyists: Cherokee Opposition to the Allotment of Tribal Lands.” *American Indian Quarterly* 5.2 (1979): 115-34. Available on the BV.
- Iverson, Peter. *Carlos Montezuma and the Changing World of American Indians*. Albuquerque: University of New Mexico Press, 1982.
- Maddox, Lucy. *Citizen Indians: Native American Intellectuals, Race, and Reform*. Ithaca: Cornell University Press, 2005.

Responsible: Joseph URBAS.

Program

This seminar will explore the relations between Transcendentalism and various reform movements and utopian projects of the 1830s, 1840s, and 1850s, in the areas of religion, education, women's rights, socialism, pacifism, and abolitionism. Special emphasis will be placed on three themes: 1) the religious and philosophical roots of the idea of human perfectibility; 2) the self-image of the age (the nineteenth-century as the Age of Progress), and its critics; 3) the tension between individual and collective ideals of reform.

N.B. The seminar will be conducted in English. International students are welcome.

Required Reading

1. Ralph Waldo Emerson, *Emerson's Prose and Poetry*, Norton Critical Edition. ISBN: 0393967921.
2. Henry David Thoreau, *Walden & Resistance to Civil Government*, Norton Critical Edition. ISBN: 0393959058.

The Norton Critical Editions contain background documents and criticism essential for seminar work and final exam questions. Accept no substitutes. The two books will be studied in the order given above: Emerson, weeks 1-5; Thoreau, weeks 6-10. A thematic reading list for specific texts in these volumes, as well as a list of additional readings in the Myerson and Miller anthologies, will be available in September. NB: Students who plan to enroll in the seminar are urged to order their copies of Emerson and Thoreau as soon as possible. Do not wait until the last minute.

Background Readings on Transcendentalism (optional)

Lawrence Buell, *Literary Transcendentalism: Style and Vision in the American Renaissance*, Cornell University Press.

Philip F. Gura, *Transcendentalism: A History*, Hill and Wang

Perry, Miller, ed. *The Transcendentalists: An Anthology*, Harvard University Press.

Joel Myerson, ed., *Transcendentalism: A Reader*, Oxford University Press & *A Historical Guide to Ralph Waldo Emerson*, Oxford University Press. Also edited by Joel Myerson: *The Transcendentalists: A Review of Research and Criticism*, MLA.

Barbara Packer, "The Transcendentalists," *The Cambridge History of American Literature, Vol. 2: Prose Writing, 1820-1865*, ed. Sacvan Bercovitch, Cambridge University Press.

Robert D. Richardson, Jr., *Henry Thoreau: A Life of the Mind*. Also by Richardson: *Emerson: The Mind on Fire*, University of California Press.

Joseph Urbas, "'True Romance': Emerson's Realism," *Southwest Philosophy Review* 25 (Summer 2009).

———, "Cavell's Moral Perfectionism or Emerson's Moral Sentiment?" *European Journal of Pragmatism and American Philosophy* 2.2 (2010); downloadable at: <http://lnx.journalofpragmatism.eu/>

———, "'Being Is the Great Explainer': Thoreau and the Ontological Turn in American Thought," *Thoreauvian Modernities*, University of Georgia Press, 2012

———, "Bi-Polar Emerson: 'Nominalist and Realist,'" *The Pluralist* 8.2, summer 2013.

Note: All of these works are available in the BU or the BL-A or through JSTOR or Project MUSE. Check the library website at:

<http://babord.u-bordeaux.fr/>

Highly Useful Background Reading in the History of Ideas (optional)

Rousseau, *Discours sur l'origine et les fondements de l'inégalité parmi les hommes* (Gallimard/Folio Essais) & the Introduction by Jean Starobinski. Available in the BL-A.

Condorcet, *Esquisse d'un tableau historique des progrès de l'esprit humain* (GF/Flammarion), esp. the "Dixième époque : des progrès futurs de l'esprit humain" & Introduction by Alain Pons.

Benjamin Constant, *Ecrits politiques* (Gallimard/Folio Essais), esp. "Du Développement progressif des idées religieuses," "De la Perfectibilité de l'espèce humaine," & the Introduction by Marcel Gauchet. Also by Benjamin Constant: *De la Religion, considérée dans sa source et ses développements* (Actes Sud), Livre premier [Introduction générale], & the Preface by Tzvetan Todorov. Available in the BU.

The seminar comprises 12 weekly, two-hour sessions. The final exam will be oral. **This is a seminar, not a lecture course, which means that active participation in the discussions is mandatory.** In addition, each student will be asked to do a brief presentation of a document from the Transcendentalist period (students abroad will do a 5-page, typewritten summary). A list of reading questions and background material on Emerson and Thoreau will be available in the virtual office files for the group.

Important: Students signing up for the seminar are requested to send me a brief email informing me of the fact so that I can set up a complete group mailing list to prepare the first seminar sessions: joseph.urbas@u-bordeaux-montaigne.fr.

Ce séminaire est mutualisé avec les Masters suivants : Etudes Culturelles, EPI – option anglais, Etudes de Genre.

Responsable : Jean-François BAILLON.

The focus of this seminar is upon representations of the links between the British Empire and colonialism from the 1930s to the present time in colonial and postcolonial cinema. We will explore a variety of perspectives, from postcolonial studies to gender and cultural studies, in order to examine how the empire film relies on figures and stereotypes that the cinemas of decolonisation and the diasporas reappropriate through strategies of irony and subversion. We will study the way the identification of the nation to gendered figures informs narratives and representations and how female directors have offered alternative discourses in various contexts of production.

Filmography

- 1938 *The Drum* (dir. Zoltan Korda)
1947 *Black Narcissus* (dir. Michael Powell and Emeric Pressburger)
1954 *Bengal Brigade* (dir. Laslo Benedek)
1956 *Bhowani Junction* (dir. George Cukor)
1957 *Mother India* (dir. Mehboob Khan)
1959 *The Strangers of Bombay* (dir. Terence Fisher)
1965 *Shakespeare Wallah* (dir. James Ivory) – *The Brigand of Kandahar* (dir. John Gilling)
1967 *The Long Duel* (dir. Ken Annakin)
1982 *Heat and Dust* (dir. James Ivory)
1984 *The Far Pavilions* (TV series, dir. Peter Duffell, 316 min.) - *The Jewel in the Crown* (TV series, dir. Christopher Morahan, Jim O'Brien, 778 min.)
1985 *A Passage to India* (dir. David Lean) – *My Beautiful Laundrette* (dir. Stephen Frears)
1988 *The Deceivers* (dir. Nicholas Meyer)
1993 *Bhaji on the Beach* (dir. Gurinder Chadha)
1994 *Bandit Queen* (dir. Shekhar Kapur)
1998 *Fire* (dir. Deepa Mehta)
2002 *The Four Feathers* (dir. Shekhar Kapur)
2005 *I for India* (dir. Sandhya Suri)
2006 *Nina's Heavenly Delights* (dir. Pratibhar Parmar) – *The Namesake* (dir. Mira Nair)
2012 *The Reluctant Fundamentalist* (dir. Mira Nair) – *Midnight's Children* (dir. Deepa Mehta)
2017 *Victoria and Abdul* (dir. Stephen Frears) – *Viceroy's House* (dir. Gurinder Chadha)

Bibliography

- BRANTLINGER, Patrick, *Rule of Darkness. British Literature and Imperialism, 1830-1914*, Ithaca and London: Cornell University Press, 1988
CHAPMAN, James & Nicholas J. CULL, *Projecting Empire: Imperialism and Popular Cinema*, London & New York, I. B. Tauris, 2009
CHOWDHRY, Prem, *Colonial India and the making of empire cinema*, Manchester: Manchester University Press, 2000
DYER, Richard, *White*, London and New York: Routledge, 2008 [1997]
GLANCY, H. Mark, *When Hollywood Loved Britain. The Hollywood 'British' Film, 1939-1945*, Manchester: Manchester University Press, 1999
GRIEVESON, Lee & Colin MACCABE, eds., *Empire and Film*, London: BFI, 2011
GRIEVESON, Lee & Colin MACCABE, eds., *Film and the End of Empire*, London: BFI, 2011

- LANDY, Marcia, *British Genres: Cinema and Society 1930-1960*, Princeton: Princeton University Press, 1991
- MONK, Claire & Amy SARGEANT, eds, *British Historical Cinema*, London and New York: Routledge, 2002
- MOREY, Peter, *Fictions of India: Narrative and Power*, Edinburgh: Edinburgh University Press, 2000
- MORLEY, David & Kevin ROBINS, *Spaces of Identity. Global Media, Electronic Landscapes and Cultural Boundaries*, London and New York: Routledge, 1995
- PONZANESI Sandra & Marguerite WALLER, eds., *Postcolonial Cinema Studies*, London & New York: Routledge, 2012
- VIRDI, Jyotika, *The Cinematic Imagination: Indian Popular Films as Social History*, New Brunswick, NJ : Rutgers University Press, 2003

Assessment : Students will be required to produce written surveys on individual films, based on primary and secondary sources.

Responsables : Pascale ANTOLIN & Stéphanie RAVEZ.

This seminar is about literary and artistic production during the Modernist era seen as a period of crisis (from the Greek *krisis* meaning “decision”), that is both a moment of rupture and a critical moment in the field of art and literature after the First World War. It was also the moment when modernity began with the development of science and technology, the advent of psychoanalysis (the discovery of the unconscious) and the boom of the consumer society during the American Prosperity. D. H. Lawrence thus wrote: “*It was in 1915 the old world ended.*” Not everybody agrees on the date. But it does not really matter. No doubt, after the First World War, as artists were confronted with an unstable world and an uncertain, if not inaccessible, reality, they felt the need to free themselves from traditional art forms and created new modes of expression and representation—hence Picasso’s Cubism, Bartok’s and Stravinsky’s music, Diaghilev’s Russian ballet and on the European literary scene: Virginia Woolf, James Joyce and D. H. Lawrence in Great Britain; Marcel Proust and André Gide in France, to quote only a few writers among the most famous.

In America this new literary “modernity” will be examined in the field of fiction through works like Dos Passos’s *1919* (1932), Hemingway’s *The Sun Also Rises* (1926), and F. Scott Fitzgerald’s *Tender is the Night* (1934). Each novel will be an opportunity to study the tension between satiric representation and formal experimentation, that is, as Michael Levenson put it, the “creative violence” characteristic of Modernism.

The purpose of the second part of this seminar is to look at how modernist writers engage with ordinary life and objects. Far from being solely concerned with subjective interiority, as they are traditionally perceived to be, modernist texts are deeply aware of the external world, not only from a phenomenological standpoint as they explore the sensible aspect of subject/object relationships, but also from a political one. Indeed, their evocation of material life, to paraphrase Marguerite Duras, often leads to or is underwritten by gender and economic considerations. The numerous, sometimes uncanny, encounters with daily matter in modernist fiction are critical *in* the characters’ existence but also *of* the materialistic and consumerist turn of XXth century society.

Mme Ravez will be using ecampus (“cours en ligne”) as a pedagogical tool for her part of the seminar.

Bibliography

Primary sources

American Modernism

DOS PASSOS, John. *1919*. 1932. Boston: Mariner Books, 2000.

HEMINGWAY, Ernest. *The Sun Also Rises*. 1926. London: Arrow Books, 2004.

FITZGERALD, Francis Scott. *Tender Is the Night*. 1934. London: Penguin Classics, New Ed (28 juin 2001). ISBN-10: 9780141183596. ISBN-13: 978-0141183596 (do not buy the edition with the green cover as it is an inappropriate version of the novel)

N.B. The books will be studied in the order indicated above. Students are requested to come to the first lesson with their copy of 1919 and, of course, to have finished reading the book.

British Modernism

MANSFIELD, Katherine : ‘The Daughters of the Late Colonel’ (1921)
JOYCE, James : chapter ‘Calypso’ in *Ulysses* (1922)
WOOLF, Virginia: section ‘Time passes’ in *To the Lighthouse* (1927)
LAWRENCE, David Herbert: ‘Things’ (1928)

NB : The syllabus consists of a two short-stories and two chapters from two great modernist novels (*Ulysses* and *To the Lighthouse*). It is deliberately slim so that we can devote the greatest part of the seminars to close readings of the texts under study. The students are expected to have read the two short-stories, chapter 4 from *Ulysses* as well as the whole of V. Woolf’s novel before the first seminar. If they find the courage to, they can also plunge into Joyce’s novel (a difficult but life-changing book, and, of course, a must-read for anyone interested in literary Modernism). No specific edition is required but the students must come to class with a printed version of the texts on the syllabus.

Further texts and references will be posted on the e-campus course.

Secondary Sources

BRADBURY, Malcolm & James MCFARLANE, eds. *Modernism. A Guide to European Literature (1890-1930)*. London: Penguin, 1991.
FAULKNER, Peter. *Modernism*. London: Routledge, 1993.
KENNER, Hugh. *A Homemade World. The American Modernist Writers*. Baltimore: Johns Hopkins UP, 1989.
LEVENSON, Michael, ed. *The Cambridge Companion to Modernism*. Cambridge: Cambridge UP, 2005
NICHOLLS, Peter. *Modernisms. A Literary Guide*. Berkeley: U California P, 1995.
WAUGH, Patricia. *Practising Postmodernism: Reading Modernism*. London: Hodder Arnold, 1992.
WILSON, Leigh. *Modernism*. London: Continuum, 2007.

Assessment

All students following the seminar will be requested to make an oral presentation of either a passage or of a theme from the books on the syllabus during the seminar—i.e. with one of their Professors. A written paper might also be expected of them. Participation in class discussion will also be taken into account in the final grade. Students who cannot attend the seminar on a regular basis are invited to contact both Professor Antolin and Professor Ravez by email at the very beginning of the semester. They will have to write a paper and take an oral exam with either of their Professors at the end of the semester.

U.E. obligatoires (hors séminaires)

Responsable : Véronique BEGHAIN.

Intervenants : Susan BARRETT, Clara MALLIER, Véronique BEGHAIN, Virginia RICARD.

Programme

L'enseignement de la traduction en M1 fournira des bases théoriques et d'application pratique, à partir d'un éventail de textes de préférence littéraires. Seront exploitées les pistes ouvertes par les approches linguistiques récentes, dont l'approche stylistique et comparative. Les étudiants seront invités à prendre conscience de l'acte de traduire, du phénomène de passage d'une langue à l'autre et de tout ce qui, dans le contexte, voire le péri-texte, ou encore chez le récepteur de la traduction, entre en ligne de compte dans cette activité. Ils pourront avoir à réfléchir sur des traductions existantes, parfois comparer des traductions. Essentiellement, ils viseront à améliorer leur capacité à traduire, par l'observation, l'entraînement et l'acquisition de connaissances, que ce soit de l'anglais vers le français ou le contraire, dans l'optique des concours, de la recherche, ou de la préparation à la filière professionnelle de la traduction et des métiers du livre.

In this course students will work on the translation of a variety of mainly literary texts. The approach used will be both practical and theoretical; reference will be made to recent linguistic findings, in particular to comparative stylistics. Students will be asked to think about what it means to translate and how exactly we pass from one language to another. Consideration will be given to the part context and reception play in the activity of translation. Occasionally existing translations will be compared, but students will work primarily on improving their own translation skills – both from English to French and from French to English – through observation and practice. This course prepares students for French competitive examinations, for professional translation, and for jobs in the book trade.

- Michel BALLARD: *La Traduction de l'anglais en français*, Nathan, 1998
- ————. *Relations discursives et traduction*. Presses Universitaires de Lille, 1995
- Hélène CHUQUET: *Le Présent de narration en français et en anglais*, Ophrys.
- ————, *Pratique de la traduction anglais-français*, Ophrys
- Jean-Louis CORDONNIER, *Traduction et culture*. Hatier, Didier, 1995
- Claude et Jean DEMMANUELLI: *La Traduction: mode d'emploi*, Dunod
- Claude DEMMANUELLI, Claire MARRE, Hervé FOURTINA: *Réussir la version et l'analyse grammaticale*, Ellipses,
- Jeanne DANCETTE, *Parcours de traduction. Etude expérimentale et processus de compréhension*. Presses Universitaires de Lille, 1995
- Jacqueline GUILLEMIN-FLESHER, *Syntaxe comparée de l'anglais et du français*, Ophrys, (Version "pédagogique":
- H. CHUQUET et M. PAILLARD, même éditeur): perspective énonciative de la TOE.
- Lance HEWSON, Jacky MARTIN, *Redefining Translation. The Variational Approach*. London & N Y: Routledge, 1991
- André JOLY et Dairine O'KELLY: *Thèmes anglais: lexique et grammaire*, Nathan
- Jean-René LADMIRAL. *Traduire : théorèmes pour la traduction*. Paris : petite bibliothèque Payot, 1979
- Robert LAFONT, *Le Travail et la Langue*, Paris : Flammarion, 1978 .
- André LEFEVERE, *Translating Literature, Practice and Theory in a Comparative Literature Context*. New York: The Modern Language Association of America, 1992
- Jean-Claude MARGOT. *Traduire sans trahir*. Lausanne, Suisse : Symbolon l'Age d'homme, 1979

- Georges MOUNIN. *Les Problèmes théoriques de la traduction*. Paris : NRF Gallimard, Bibliothèque des Idées, 1963
- Christine PAGNOULLE. *Les Gens du passage*. Lassalle : L3 Liège Language and Literature, 1992
- Jacques POITOU & Danièle DUBOIS, *Catégories Sémantiques et Cognitives*, Cahiers de Lexicologie 1, 1999.
- Wilfrid ROTGE et al.: *Exercices de thème grammatical anglais*, PUM
- George STEINER, *After Babel, Aspects of Language and Translation*. NY & London: Oxford University Press, 1975
- Henri SUHAMY, *Linguistique anglaise*. Paris ; Presses Universitaires de France, 1994
- Lawrence VENUTI, *Rethinking Translation, Discourse / Subjectivity / Ideology*. London: Routledge, 1992
- J.P. VINAY, J. DARBELNET, *Stylistique comparée du français et de l'anglais*. Paris : Didier, 1958.

Organisation des enseignements :

- Cours et travaux dirigés : 12 heures de version
12 heures de thème

Evaluation :

Assidus : contrôle continu (thème et version)

Non assidus : examen terminal (thème et version)

Assessment : a final examination for non assiduous or distant students, with a translation from English to French and from French to English.

This will be done in class for assiduous students.

Responsable : Émilie **BOURNIGAULT** (POSIP*).
emilie.bournigault@u-bordeaux-montaigne.fr

Objectif général pour l'étudiant

Savoir communiquer sur soi à des fins de positionnement professionnel.

Contenu/ Descriptif

Dans la continuité du 1^{er} semestre, cette 2^e partie du cours propose de s'intéresser à la démarche globale de la recherche d'emploi prochaine.

L'accent final sera porté sur la communication professionnelle de soi (CV, lettre, etc.).

Pour rendre efficiente cette communication, en amont du moyen (comment ? quel outil ?), le cours considèrera le paramètre émetteur, celui du destinataire, ainsi que l'adéquation existante entre les deux à rendre compte. Forme et fond du message seront ainsi abordés.

Pour ce faire, des exercices d'application, saynettes, échanges collectifs et contenus descendants s'alterneront pendant ce cours. Une implication bienveillante en séances et en inter-séances est demandée.

Compétences visées

- Connaître les étapes stratégiques de la recherche d'emploi
- Appliquer une méthodologie d'analyse des attendus d'une cible professionnelle définie
- Mesurer l'adéquation et les écarts entre soi et sa cible
- Connaître les rôles et objectifs de chacun des outils de candidature/ communication
- S'exprimer sur son profil et argumenter de manière illustrée et convaincante (écrit/ oral)
- Savoir rédiger un CV
- Savoir rédiger une lettre de motivation
- Se présenter professionnellement dans différentes circonstances

Organisation des enseignements

Volume horaire : 6 heures

Format : en plus du contenu de cours, l'animation s'articulera autour d'exercices de réflexion et d'application, ainsi que d'échanges collectifs. Travail inter-séance.

*POSIP : Pôle Orientation, Stages et Insertion Professionnelle (Bâtiment d'Accueil).

Responsable: Franck **DUTHOIT.**

Objectifs :

- Connaître toutes les sources d'informations disciplinaires / spécialisées et savoir les choisir en fonction du besoin d'information
- Savoir structurer un document et gérer ses références bibliographiques

Programme :

6h

- Prise en main du logiciel de bibliographie Zotero
- Structuration des documents avec usage de la feuille de style

Evaluation :

Contrôle terminal à la fin de chaque semestre

Oral de 20 Minutes (le détail sera communiqué lors de la 1^{ère} séance).

Responsable : Jean-François **BAILLON**.

Dans le cadre des séminaires, les étudiants recevront une note de langue qui atteste de leur niveau d'anglais (compréhension et expression écrite et orale) qui sera validée au titre de l'UE Langue. Cette UE ne donne pas lieu à un enseignement spécifique.

MASTER 2^{ÈME} ANNÉE

MASTER 2 EN FORMATION À DISTANCE, 2ND YEAR MASTER'S PROGRAM ONLINE

Depuis la rentrée 2014, les étudiants inscrits en Master 2, qu'ils préparent un Master MEEF ou un Master Recherche, peuvent bénéficier d'un enseignement à distance via la plateforme MOODLE. Ils se verront proposer 2 séminaires à la FAD (formation à distance) et pourront choisir soit de suivre l'ensemble de leur formation de M2 (2 séminaires au 1^{er} semestre) à distance, soit une partie en présentiel et une autre à distance, en fonction de leurs contraintes personnelles ou professionnelles.

Listes des séminaires proposés à la FAD :

Master's program (2nd year) online

From September 2014 students can enroll in Bordeaux Montaigne online program and prepare the second year of their Master's degree—whether it is a MEEF or a Research Master's—online with MOODLE (*Modular Object-Oriented Dynamic Learning Environment*). They can choose among the 2 offered online (see the presentations below) or combine distant learning and on-site learning depending on their personal or professional requirements.

List of online seminars:

MIA3Y11 – Illness Narratives and Trauma Narratives in American Literature : Pascale Antolin/Stéphanie Durrans

MIA3Y12 – British Literature in the Face of Otherness : Catherine Lisak

LISTE DES SÉMINAIRES MASTER 2 – (S3)

Code	Intitulé	Responsable
MIA3Y11	Illness Narratives and Trauma Narratives in American Literature (FAD)	Pascale Antolin / Stéphanie Durrans
MIA3Y12	British Literature in the Face of Otherness (FAD)	Catherine Lisak
MIA3Y13	Literature and the Environment in the US	YC. Grandjeat
MIA3Y15	20th century British Theatre and Cinema	Pascale Sardin / Jean-François Baillon
MIA3Y16	Britishness	Trevor Harris / Richard Davis
MIA3Y17	Pragmatics	Jean-Rémi Lapaire / Jean Albrespit
MIA3Y18	Writing Gender	Stéphanie Durrans
MIA3Y	19th- & 20th-Century American Studies	Virginia Ricard / Joseph Urbas

Autres U.E. obligatoires du S3

Code	Intitulé	Responsable
MIA3U2	Bilan étape du Mémoire	J.-F. Baillon
MIA3U3	Participation à la vie scientifique	Nathalie Jaëck
MIA3U4	Langue	J.-F. Baillon

Responsables : Pascale ANTOLIN, Stéphanie DURRANS.

Attention, ce séminaire est uniquement offert à la FAD
Only available in distance teaching

« La littérature apparaît [...] comme une entreprise de santé »
(Deleuze, *Critique et Clinique*)

Ce séminaire propose d'étudier l'écriture de la souffrance — qu'elle soit physique, mentale ou morale, consécutive à une maladie ou à une expérience traumatique — dans la littérature américaine, et le rôle que joue l'écriture face à la maladie ou au trauma. Il sera divisé en deux parties.

La première partie s'intéressera au récit de maladie (« illness narrative ») et tentera de répondre à la question : comment se disent les maux, physiques ou psychiques, avec les mots du récit ? L'étude portera sur deux œuvres :

- un récit de fiction : *The Story of Forgetting* (2008) de Stefan Merrill Block,
- une nouvelle : « The Yellow Wallpaper » (1892) de Charlotte Perkins Gilman

Il s'agira d'étudier les modes d'énonciation de la maladie (et de la douleur), ainsi que les modes de représentation du corps ou de l'esprit malades dans deux types de récit (fiction, nouvelle) à la première et à la troisième personne. On s'intéressera aussi aux formes de résistance que peut fournir l'écriture (humour, ironie, parodie, discours métaphorique ou fragmentation pour ne citer que quelques exemples) avant de tenter une évaluation de l'approche dite « vitaliste » des philosophes Georges Canguilhem, Gilles Deleuze ou, plus récemment, Philippe Godin.

Dans le prolongement de ce premier volet, la seconde partie du séminaire permettra d'aborder des textes d'écrivaines américaines dans lesquels la question du trauma tient une place centrale. Ce volet s'articulera dans un premier temps autour des modes de représentation du corps en souffrance, corps qu'il s'agit de concevoir autant dans sa dimension individuelle (un corps de femme ici) que collective (le corps social). Nous nous pencherons ensuite sur des textes qui tentent de mettre en mots l'indicible d'une expérience traumatique, qu'il s'agisse de l'holocauste (Ozick) ou de l'odyssée des « picture brides », confrontées à la réalité du « Rêve » américain et condamnées à l'oubli dans les camps d'internement pour Japonais lors de la Seconde Guerre mondiale. Les œuvres au programme sont les suivantes :

- les deux nouvelles rassemblées dans le recueil *The Shawl* (1989) de Cynthia Ozick,
- un roman contemporain : *The Buddha in the Attic* (2011) de Julie Otsuka.

N.B. Il est vivement recommandé aux étudiants s'inscrivant à ce séminaire d'avoir lu *Beloved* de Toni Morrison (édition recommandée : New York, Vintage, 2004 [1987]). Il y sera fait référence au début du cours pour poser les jalons de la réflexion. L'essai de Morrison intitulé « The Site of Memory » (cf. bibliographie ci-dessous) fait partie des textes fondateurs dont la lecture est aussi conseillée en priorité.

“My initial experience of illness was a series of disconnected shocks
and my first instinct was to try to bring it
under control by turning it into a narrative” (Anatole Broyard).

This seminar will study illness and trauma narratives in American literature by focusing on the narrative forms wounded people, their loved ones or their descendants choose to use; what literary strategies they implement to tell about this suffering, be it physical, mental, or both; and what role storytelling plays when one is confronted with illness or trauma. The seminar will be divided into two parts.

The first part will focus on illness narratives *per se*, how illness and pain are evoked in texts (be they first or third person narratives), what modes of representation are used to describe the “body in pain” or the deranged mind (metaphoric language, fragmentation, etc.), in two types of narratives:

- a novel: *The Story of Forgetting* (2008) by Stefan Merrill Block,
- a short story: « The Yellow Wallpaper » (1892) by Charlotte Perkins Gilman,

Particular attention will be paid to the forms of resistance offered by storytelling (humor, irony, parody, etc.) and the “vitalist” approach suggested by philosophers such as Georges Canguilhem, Gilles Deleuze and more recently Philippe Godin will be analyzed and assessed.

The second half of this seminar will focus on American women writers in whose texts the question of trauma plays a major part. We will first interrogate the modes of representation of the suffering body—both in its individual and collective dimension (a woman’s body / the social body)—before studying a number of texts that aim at expressing such unspeakable traumatic experiences as slavery (Morrison), the Holocaust (Ozick) and the experience of the « picture brides » (Otsuka), young Japanese women who emigrated to America in the early part of the 20th century and were then confronted with the reality of the American « Dream », a « Dream » that led them to be sent to concentration camps for Japanese-Americans during the Second World War.

Bibliographie/Bibliography

Sources primaires (lecture obligatoire)/ Primary sources (compulsory reading):

- Merrill Block, Stefan. *The Story of Forgetting*. London: Faber & Faber, 2008.
 Perkins Gilman, Charlotte. « The Yellow Wallpaper » (1892) in *The Yellow Wallpaper and Other Stories*. Mineola, NY: Dover Publications, 1997.
 Otsuka, Julie. *The Buddha in the Attic*. New York: First Anchor Books, 2012 [2011].
 Ozick, Cynthia. *The Shawl*. New York: Vintage, 1990 [1989].

N.B. Students are strongly advised to have read Toni Morrison’s *Beloved* (recommended edition: New York, Vintage, 2004 [1987]). Preliminary references to this novel will lay the foundation of our questioning in this course. Morrison’s essay “The Site of Memory” (see bibliography below) is also one of the founding texts that will guide our reflection.

Ouvrages critiques (lecture recommandée) / Background reading (recommended):

- Antolin, Pascale. “L’écriture thérapeutique de Stefan Merrill Block dans *The Story of Forgetting*”, *Transatlantica*, 1, 2013. <http://transatlantica.revues.org/6410>.
 Broyard, Anatole. *Intoxicated by My Illness and Other Writings on Life and Death*. New York : Fawcett Columbine, 1992.
 Canguilhem, Georges. *Le Normal et le pathologique*. Paris : PUF « Quadrige », 1966.
 (English version: *The Normal and the Pathological*)
 Deleuze, Gilles. *Critique et Clinique*. Paris : Minuit, 1993. (chapitres 1, 8, 9, 13)
 (English version: *Essays Critical and Clinical*)
 Franck, Arthur W. *The Wounded Storyteller*. Chicago: University of Chicago Press, 1995.
 Freud, Sigmund. « Le Président Schreber » in *Cinq psychanalyses*. Trad. Marie Bonaparte & Rudolph M. Löwenstein. Paris : PUF, 1954.
 (English version: *The Schreber Case*)
 ----- . *Le Mot d’esprit et ses rapports avec l’inconscient* (1905)
http://classiques.ugac.ca/classiques/freud_sigmund/le_mot_d_esprit/le_mot_d_esprit.html
 (English version « Humor »)
<http://www.scribd.com/doc/96405873/Sigmund-Freud-Humor-1927>
 Godin, Philippe. *Asphyxiante santé*. Paris : L’harmattan, 2008.
 Hunsaker Hawkins, Anne. *Reconstructing Illness. Studies in Pathography*. West Lafayette, Ind.: Purdue UP, 1993.
 Lecercle, Jean-Jacques. « Fous littéraires ». http://ecrits-vains.com/doxa/lecercle_c.html
 Malabou, Catherine. *Ontologie de l’accident*. Paris : Éditions Léo Sheers, 2009.
 Scarry, Elaine. *The Body in Pain. The Making and Unmaking of the World*. Oxford: Oxford UP, 1985.
 (Introduction, Part One: chapter 1)
 Woolf, Virginia. « On Being Ill » in *Selected Essays*, Oxford: Oxford UP, 2008.

Zaoui, Pierre. *La Traversée des catastrophes*. Paris : Seuil, 2010. (Introduction, chapitres/chapters I, VI, Conclusion “La fin du pire ?”)

Abraham, Nicolas and Maria Torok. *The Shell and the Kernel, Vol. 1*. Ed., trans., and intro. Nicholas T. Rand, Chicago: University of Chicago Press, 1994.

Bernard-Donals, Michael & Richard Glejzer. *Between Witness and Testimony: The Holocaust and the Limits of Representation*, New York: State University of New York, 2001.

Buelens, Gert, Sam Durrant and Robert Eaglestone. *The Future of Trauma Theory: Contemporary Literary and Cultural Criticism*, New York: Routledge, 2014.

Caruth, Cathy. *Trauma: Explorations in Memory*, Baltimore: The Johns Hopkins University Press, 1995.

---. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore, MD, and London: Johns Hopkins University Press, 1996.

Freud, Sigmund. *Beyond the Pleasure Principle*, disponible en ligne sur <http://www.clas.ufl.edu/users/burt/beyondthepleasureprinciplestandardedition.pdf>.

---. *Moses and Monotheism*, disponible en ligne sur <https://blogs.commons.georgetown.edu/orientalism-spring2011/files/Moses-and-Monotheism0001.pdf>.

LaCapra, Dominick. *Representing the Holocaust: History, Theory, Trauma*. Ithaca, NY, and London: Cornell University Press, 1994.

Leys, Ruth. *Trauma: A Genealogy*, Chicago: The University of Chicago Press, 2000.

Morrison, Toni. « The Site of Memory », *Inventing the Truth : The Art and Craft of Memoir* (ed. William Zinsser), Boston, New York : Houghton Mifflin, 1995, pp. 83-102, disponible en ligne sur http://blogs.umass.edu/brusert/files/2013/03/Morrison_Site-of-Memory.pdf

Schwab, Gabriele. *Haunting Legacies: Violent Histories and Transgenerational Trauma*, New York: Columbia University Press, 2010.

Modalités de contrôle des connaissances/student assessment

Chaque étudiant devra rédiger une ou deux fiches de lectures sur des ouvrages critiques proposés dans la bibliographie du séminaire après accord de son enseignante ; ces fiches seront évaluées et diffusées par la suite à l'ensemble du groupe afin de réaliser un vrai travail en commun. Chaque étudiant devra également passer un examen oral final, soit avec le Professeur Durrans soit avec le Professeur Antolin, sur l'ensemble du programme du séminaire. La note finale sera composée de ces deux notes : 30% pour le travail écrit et 70% pour l'examen oral. Par ailleurs, chaque étudiant sera tenu d'effectuer chaque semaine sur la plate-forme Moodle les exercices et les recherches qui lui seront proposées : le séminaire ne pourra être validé sans ce travail hebdomadaire régulier.

Each student will have to read critical books selected from the bibliography and write one or two reading records or summaries approved by his teacher during the semester; these summaries will be graded and sent to the rest of the group in order to promote teamwork. Each student will additionally have to take a final oral exam on the whole programme of the seminar, either with Professor Durrans or with Professor Antolin. The final mark will be composed of these two marks: 30% for the written paper and 70% for the oral exam. Each student will also have to do the work asked on Moodle on a weekly basis. Any failure to comply with that rule will get the student a fail in the seminar.

Attention, ce séminaire est uniquement offert à la FAD

Only available in distance teaching

Responsables: Catherine LISAK.

Catherine.Lisak@u-bordeaux-montaigne.fr,

British literature in the Face of Otherness

“Otherness” is a concept we handle with relatively fluidity – in our XXIst century language at least. The umbrella term denotes the foreign, in gender, in nationality, in culture, in body and mind, it embraces what we do not understand, struggle to recognize, or cringe to self-appropriate. Introspectively, it refers to that part of ourselves we do not care to show, or have not come to terms with, indeed, have not yet discovered, and therefore have no control over. Otherness comes to designate “us”. By contrast, the sixteenth and seventeenth centuries do not yet talk of otherness in this way. Not with this term, at any rate. That is not to say that the notion is not in circulation. So how does early modern England think and express “otherness”? How does this notion receive expression and representation? This seminar explores the early modern stage, from *Everyman* and *Faustus*, to plays by Shakespeare, Webster and Dekker, with the aim of identifying what the pre and post-reformation theatres consider as to be “otherness” –from spitting images within to spitting diseases without – how they word it, perform it, and explore it.

Students will spend six weeks reading extracts from plays and critical theory (Lupton, Kottman), in particular, French critical theory (Levinas, Derrida). They will choose one topic among a set of topics put to them before 1st November. They will write a paper of 700-800 words on the topic of their choice. The paper will be given in at the latest for the 1st January.

Students are particularly invited, during the course, to take part in conversations and rehearsal in writing in weekly forums devised to the effect. This is a space where they ask questions in methodology and share ideas they are working around.

Bibliography of the Seminar: All the plays under study and supporting material are provided within the seminars and you can make do with simply consulting what is posted with each section of the seminar. The following bibliography is in no way compulsory, simply complementary.

Early Modern Stage

Primary Sources:

- BATE, Jonathan and Eric RASSMUSSEN, eds., *The RSC Shakespeare: The Complete Works*, [text based on the 1623 First Folio] RSC, Macmillan, paperback 2008.
- BEVINGTON, David, Lars ENGLE, Katharine Eisaman MAUS, Eric RASMUSSEN, eds. *English Renaissance Drama, A Norton Anthology*, Norton, 2002.

Secondary Sources:

- GREENBLATT, Stephen, *Hamlet in Purgatory*, with a new preface by the author, Princeton UP, 2013.
- HATTAWAY, Michael, ed., *A Companion to English Renaissance Literature and Culture*, Blackwell, 2010.
- MANDALIOS, John, *Civilization and the Human Subject*, Rowman and Littlefield, 1999.

- MAUS, Katharine Eisaman, *Inwardness and Theater in the English Renaissance*, University of Chicago Press, 1995.
- ABBATISTA, Guido, ed., *Encountering Otherness, Diversities and Transcultural Experiences in Early Modern European Culture*, EUT, 2011.

Responsible : Yves-Charles GRANDJEAT.

Ecocriticism is a relatively new critical field, a new frame for textual analysis which has developed as a consequence of a growing awareness that we are in the midst of a major environmental crisis calling for drastic changes in the way we inhabit this planet, and that literary texts, as part of a symbolic activity through which we imagine and define our place on this planet, can contribute to either alleviate or worsen this current environmental crisis.

While environmental studies mostly rely on scientific data to come up with technical solutions to environmental problems, one intellectual stream in the ecological movement, known as "deep ecology" argues that significant solutions call for a deep reassessment and of the way in which we imagine our relation to the non-human world. Such reassessment involves shifting from a so-called "anthropocentric" to an "ecocentric" or "biocentric" perspective. In other words, deep ecology advocates a cultural revision amounting to a real revolution in our representations of the natural world. As for ecocriticism, it looks at the ways in which literary and non literary texts may contribute to this revolution. It focusses on texts which convey cultural representations and foster ethical values which contribute to shape the relations of humans to the non-human world, by projecting certain images, articulated into stories or discourses which make up what Laurence Buell has called an "environmental imagination".

The first British settlers, as William Bradford recalled, perceived the American continent as "a most hideous and desolate wilderness, full of wild men and wild beasts", and projected a diabolical view of nature. More than two centuries later, in sharp contrast, the writings of Henry David Thoreau argued that "in wildness is the preservation of the world". The contemporary so-called "nature writers" follow in Thoreau's footsteps, with a renewed sense of urgency, focussing on what is left of the American Wilderness. Throughout the national history, American culture and literature have constantly displayed a strong interest in nature, notably, wild nature, wildlife and the wilderness, and projected sharply contrasted images of this natural world.

Ecocriticism looks at the way in which texts contribute to convey representations and shape a perception of nature that may have important environmental repercussions. It also looks at the way in which the shape of stories and a writer's narrative choices can imply an ethical and cultural agenda with respect to the non-human world. It ponders how narratives articulate (or not) what Aldo Leopold called an "environmental ethics".

This seminar will provide a general approach and broad intellectual background to understand the emergence of the field of ecocriticism, with such related notions as environmental ethics, ecopsychology and ecofeminism. Our exploration will rely on critical anthologies of seminal texts (*The Ecocriticism Reader*, Cheryl Glotfelty and Harold Fromm, eds and *Ecopsychology*, eds Theodore Roszak, Mary Gomes & Allen Kanner), some of which will be handed out to students to read and discuss. We shall also apply an ecocritical approach to three landmark and representative texts in the rich field of U.S. nature writing and Native American fiction: Aldo Leopold's *Sand County Almanach*, Terry Tempest Williams's *Refuge* and Leslie Marmon Silko's *Ceremony*. Indeed one of the directions this seminar will follow will involve looking at intersections and connections between ecological nature writing and the holistic worldview projected in some Native American literary works, with Silko's work as an example.

Assessment:

Students attending the seminar will be asked to read at length and in detail all texts of the required syllabus, as well as a few excerpts and quotes from critical and/or other fictional works provided by the professor and made available on the department's "bureau virtuel". The readings are mandatory and must be carried out **before** class, not after.

Students will be asked to give an oral presentation on one of the works in the course of the seminar, and **they must take an active part in discussions during the seminar**. This will lead to an oral mark. Students are also expected to hand in a written work to get a written mark, on a work or film related to the seminar although not on the syllabus. The seminar is given in English. Students abroad, or unable to attend the seminar yet wishing to register must get in touch by e-mail with the professor before classes start and will be given specific assignments.

Mandatory Reading

Leopold, Aldo. *A Sand County Almanach*. Ballantine Books, 1996.
Bass, Rick, *The Book of Yaak*, Mariner Books. 1996.
Silko, Leslie Marmon. *Ceremony*. Viking Penguin, 1977.
Williams, Terry Tempest. *Refuge*. Vintage Books, 1992.

Recommended reading

ABRAM, David. *The Spell of the Sensuous*. New York, Vintage Books, 1996.
BUELL, Lawrence, *The Environmental Imagination*
———. *Writing for an Endangered World*

CALLICOTT, J. Baird, *The Great New Wilderness Debate*
DUBAN, François, *L'écologisme aux Etats-Unis : histoire et aspects contemporains de l'environnementalisme américain*
GLOTFELTY, Cheryl and FROMM, Harold, eds. *The Ecocriticism Reader*. University of Georgia Press, 1996
PETULLA, Joseph, *American Environmentalism: Values, Tactics, Priorities*.
ROSZAK, Theodore, Gomes, Mary & Kanner, Allan, eds, *Ecopsychology*, Sierra Club Books, 1995.

Responsables : Pascale SARDIN, Jean-François BAILLON

1. BRITISH THEATRE : ADAPTING BRITISH THEATRE IN THE 21ST CENTURY

Instructor : Pascale SARDIN.

pascale.sardin@u-bordeaux-montaigne.fr, E 213

Course description

The purpose of this part of the seminar is to train students to theatrical, film and textual analysis by providing them with an understanding of the issues of *mise-en-scène*, adaptation and transsemiotizing. The focus will be on recent adaptations of British texts, canonical or not. It will help students navigate between the close analysis of text, stage and film, and the more comprehensive approach to works within their contexts.

Starting with the analysis of Canadian-Armenian director Atom Egoyan's adaptations of two of Samuel Beckett's shorter plays, the seminar will question the issue of fidelity in the light of poststructuralist theories. It will then focus on different recent scenic versions of Shakespeare's *Richard III*, one British and two Continental ones, to show how cultural contexts and aesthetic conventions impact the receptions of the text(s). Finally, we will consider a successful contemporary play and how it was transformed to meet the demands of filmic conventions and of the film industry when adapted for the big screen.

Primary Sources

Beckettian Studies

Samuel Beckett, *Eh Joe*, *Krapp's Last tape*, in S. Beckett, *Samuel Collected Shorter Plays*, London: Faber and Faber, 1990.

Eh Joe: a scenic adaptation dir. by Atom Egoyan (2008-2015).

Krapp's Last Tape (2000) dir. by Atom Egoyan. Film. Ireland: Blue Angel Films.

Theatrical adaptations of Shakespeare's *Richard III*

-Rupert Goold, dir. Almeida Theatre, London, June-August 2016.

-Thomas Joly, dir. Théâtre de l'Odéon, Jan-Feb. 2016.

-Thomas Ostermeier, dir. Festival Avignon, July 2015.

From Theatre to Film

Laura Wade, *Posh*, London: Oberon Books, 2010.

Lone Scherfig, dir., *The Riot Club*, Orange Studio, 2015, DVD.

A **list of secondary sources** will be provided at the start of the seminar. An **ecampus class** will also be opened and students will be expected to check it on a regular basis.

Evaluation

This is a seminar, not a lecture course—active participation in the discussions is expected.

Each student will be expected to do an original oral presentation in English. Those who were not able to do a presentation will take an oral exam.

Written tasks may be demanded as well.

Students who cannot attend the seminar ("non-assidus", eg. assistants, etc) should contact the instructor and will take an oral exam and will hand in a research paper.

2. MASCULINITIES IN CRISIS IN BRITISH CINEMA SINCE 1945

Responsible : Jean-François BAILLON.

Programme

L'objectif de ce séminaire est d'explorer la représentation de la masculinité en crise depuis 1945 dans les grands genres cinématographiques (thriller, mélodrame, horreur, réalisme social, film de guerre) du cinéma britannique.

Une filmographie sera fournie ultérieurement.

The purpose of this seminar is to explore the representation of masculinities in crisis since 1945 in the major film genres (thriller, melodrama, horror, social realism, war film) of British cinema.

A full filmography will be provided at an early stage.

Evaluation

Chaque étudiant devra produire un travail écrit sur un film de son choix, incluant un commentaire de séquence. Ce travail devra être remis pendant le semestre au titre du contrôle continu, par voie électronique.

Students will be expected to write an essay on a film they have chosen and the essay should include a commentary on a sequence from the film. The essay must be completed by the end of the semester and sent as an electronic file.

Sites internet recommandés/Recommended websites are:

<http://www.screenonline.org.uk/> (Screenonline: the only reliable database on British cinema)

<http://www.bfi.org.uk/> (website of the British Film Institute)

Bibliographie sélective/Select Bibliography

Note sur les lectures obligatoires : un ouvrage pris dans chacune des sections de la bibliographie (soit trois ouvrages au total) / Note concerning compulsory reading : students are expected to read at least one book in each of the following sections (*i.e.* a total of three books).

General Studies

ALDGATE, Anthony & Jeffrey RICHARDS, *Best of British. Cinema and Society from 1930 to the Present*, London & New York, I. B. Tauris, new ed., 1999

ASHBY, Justine & Andrew HIGSON, eds., *British Cinema, Past and Present*, London & New York, Routledge, 2000

BARR, Charles, ed., *All Our Yesterdays. 90 Years of British Cinema*, London, BFI, 1986, new ed., 1996

HIGSON, Andrew, ed., *Young and Innocent? The Cinema in Britain 1896-1930*, Exeter, University of Exeter Press, 2002

LANDY, Marcia, *British Genres. Cinema and Society, 1930-1960*, Princeton, Princeton University Press, 1991

LEACH, Jim, *British Film*, Cambridge, Cambridge University Press, 2004

McFARLANE, Brian, ed., *The Cinema of Britain and Ireland*, London & New York, Wallflower Press, 2005

MURPHY, Robert, ed., *The British Cinema Book*, London, BFI, 1997

SPICER, Andrew, *Typical Men. The Representation of Masculinity in Popular British Cinema*, London & New York, I. B. Tauris, 2001, new edition 2003

Class in British Cinema

DAVE, Paul, *Visions of England: Class and Culture in Contemporary Cinema*, Oxford & New York, Berg, 2006

FRIEDMAN, Lester, ed., *Fires Were Started. British Cinema and Thatcherism*, Minneapolis, University of Minnesota Press, 1993

- GILLETT, Philip, *The British Working Class in Postwar Film*, Manchester & New York, Manchester University Press, 2003
- HIGSON, Andrew, *Waving the Flag. Constructing a National Cinema in Britain*, Oxford, Clarendon Press, 1997 [1995]
- HILL, John, *Sex, Class and Realism. British Cinema 1956-1963*, London, BFI, 1997 (1986) 1997
- HOGENKAMP, Bert, *Deadly Parallels: Film and the Left in Britain 1929-1939*, London, Lawrence & Wishart, 1986
- LEIGH, Jacob, *The Cinema of Ken Loach: art in the service of the people*, London: Wallflower Press, 2002
- MURPHY, Robert, *Realism and Tinsel. Cinema and Society in Britain 1939-49*, London & New York, Routledge, 1992 (1989)
- RICHARDS, Jeffrey, *The Age of the Dream Palace: Cinema and Society in Britain 1930-1939*, London & New York, Routledge, 1989 (1984)

Course leaders: Trevor **HARRIS** – Richard **DAVIS**

1. BRITAIN IN DECLINE?

Course leader: Trevor **HARRIS**.

Programme

For much of the period since the Second World War, it has been almost axiomatic for many British historians to focus on national decline. The theme has been so strong at various points that “declinist history” and a more generalised “declinism” threatened to become the norm. For many observers, Britain’s victory in 1945 seemed, paradoxically, to initiate a downward trend in Britain’s fortunes. The emergence of the superpowers, the end of the British Empire and Britain’s slow, reluctant turn towards “Europe”: all these, “declinists” argued, constituted clear evidence that the United Kingdom had become a regional rather than a global power. This seminar, taught (in English) over the first six weeks of the semester, invites students to consider “decline” both as a philosophical concept, and as a historical and historiographical practice. To what extent can the concept legitimately be applied to the case of Britain since 1945?

Recommended background reading

Bernstein, George L *The Myth Of Decline. The Rise of Britain Since 1945*.

Coates, David and John Hillard. *UK Economic Decline: Key Texts*. Harvester Wheatsheaf, 1995.

Childs, David, *Britain since 1945* (1986).

Clarke, Peter, *Hope and Glory: Britain, 1900-1990* (1996).

Esposito, Marie-Claude. *Le Renouveau de l'économie britannique*. Economica, 2007.

“Géopolitique du Royaume-Uni: une puissance en déclin ? » *Diplomatie. Les Grands Dossiers* 25 (2015).

Gamble, Andrew. *Britain in Decline: Economic Policy, Political Strategy and the British State*.

Harrison, Brian, *Finding a Role. The United Kingdom 1970-1990* (2010).

Marwick, Arthur, *British Society since 1945* (1982).

Morgan, Kenneth O. *The People’s Peace. British History 1945-1990* (1990).

Pollard, Sidney. *Britain’s Prime and Britain’s Decline: the British Economy 1870-1914*. Hodder and Stoughton, 1989.

Soutou, Georges-Henri. *Les puissances mondiales sont-elles condamnées au déclin ?* Communications prononcées lors des "Entretiens de l'Académie des sciences morales et politiques", au Palais de l'Institut de France, le lundi 12 décembre 2011. Paris : Hermann, 2013.

Assessment

All students will be evaluated on two pieces of work: i) an oral presentation in class on any aspect of the course – the subject of the presentation to be chosen in consultation with the course leader - (the oral for students who are “dispensés” will take place at the end of the semester); ii) a written assignment to be handed in by the end of the semester. The subject for the latter could be (but does not have to be) related to the students’ personal research being carried out for the Master 2.

2. THE UNITED KINGDOM FROM HAROLD WILSON TO TONY BLAIR

Course leader : Richard **DAVIS**.

This course, taught over six weeks, will consider the ways in which the United Kingdom evolved over the course of the thirty years between Harold Wilson coming to office in 1964 and the years of Tony Blair’s premiership (1997-2007). It will consider various aspects of the evolution of the country during these years: the transformation of the economy from declining traditional heavy industries and the

growth of the service sector; social policy and the welfare state; the unity of the United Kingdom and the growing strains it was under; the decline in social solidarity and the emergence of a more fractured society. It will also look at the ways in which the economic, social and political philosophies at the heart of successive governments have changed over time, with the collapse of the so-called post-war corporatist and welfarist consensus and the onset of the free-market and laissez-faire thinking most frequently associated with Margaret Thatcher. The focus will be on the long-term changes in Britain and on the continuities (for example between the youthful dynamism of Harold Wilson and Tony Blair on coming into office, which ended in both cases with a deep sense of disillusion and disappointment) and the breaks with the past (for example Margaret Thatcher's claim that on coming to power she 'changed everything').

Bibliography

- Tony BLAIR, *New Britain. My Vision of a Young Country* (1996).
Tony BLAIR, *A Journey* (2010).
Monica CHARLOT, *L'Angleterre 1945-1980. Le Temps des incertitudes* (1981).
David CHILDS, *Britain since 1945* (1986).
Peter CLARKE, *Hope and Glory: Britain, 1900-1990* (1996).
Howard GLENNISTER, *British Social Policy. 1945 to the Present* (1995).
Brian HARRISON, *Finding a Role. The United Kingdom 1970-1990* (2010).
Peter HENNESSY, *The Prime Minister. The Office and its Holders Since 1945* (2000).
Peter JENKINS, *Mrs Thatcher's Revolution: The Ending of the Socialist Era* (1987)
Denis KAVANAGH and Anthony SELDON (eds), *The Thatcher Effect. A Decade of Change* (1989)
Arthur MARWICK, *British Society since 1945* (1982).
Kenneth O. MORGAN, *The People's Peace. British History 1945-1990* (1990).
Martin PUGH, *State and Society: A Social and Political History of Britain 1870-1997* (1999)
Anthony SELDON (ed.), *Blair's Britain, 1997-2007* (2007).
Margaret THATCHER, *The Downing Street Years* (1993).

Objectives

Students following this course will be expected to show an understanding of the ways in which Britain and British society have evolved during these years and how they relate to the situation today. The participation in the classes in the form of oral presentations will allow the students to improve their ability to talk in front of others and to develop a well-argued case based on their own personal research.

Assessment

Students will be evaluated in class on their oral presentation on a subject of their choice relating to any of the aspects of the course subject (subject to be defined after consultation with the teacher). This will be backed by a written dossier including a bibliography of the sources used for the presentation/dossier. The subject chosen could be related to the students' personal research dissertations being carried out for the masters 2. Those students unable to attend classes in person will be evaluated on the written dossier only.

Organisation: Weekly 2 hour seminar

Course instructors : Jean-Rémi LAPAIRE – Jean ALBRESPIT

Course description

Pragmatics studies language in use, i.e. what speakers concretely ‘do’ or avoid doing with words and utterances as they enter the presence of others and engage in communicative interaction. Some notions or processes will receive special attention like *speech acts*, *Grice’s conversational maxims*, *inference*, *entailment*, *presupposition*, *negative and positive face*, *linguistic politeness and impoliteness (greeting rituals, compliment strategies, coarseness vs. refinement)*, *interpersonal manipulation*, *verbal violence*, *interruption*, *directness vs. indirectness*, *status vs. connection*, *pragmatic inference*, *conversational implicature*, *expressing or concealing emotion*, *gendered conversational styles*.

Examples will be taken from film, drama, TV shows, and real life. You will gradually become aware of the subtleties and complexities of social interaction. This seminar is likely to have a concrete impact on your own life: the theories you will learn will help you cater to other people’s face needs and develop your own successful communication strategies.

Students with little or no formal training in linguistics should feel free to enroll. Key notions and categories are systematically defined and exemplified. The practical usefulness of this new course for prospective *agrégation* students should be stressed. Students with general research interests in the field of discourse analysis (in literature or social studies) should also find this seminar useful.

Bibliographical references

A selection of research papers, book excerpts, filmed lectures and interviews will be made available to students. Additional reading may include the following:

AUSTIN, J. 1962. *How to Do Things with Words*. Oxford : Oxford Paperbacks - COATES, Edition. 1993. *Women, Men and Language*. London / New York: Longman - CRAWFORD, Mary. 1995. *Talking Difference. On Gender and Language*. London: Sage Publications- FAIRCLOUGH, Norman. 2003. *Analysing Discourse*. London: Routledge - GIVÓN, Talmy. 2001. *Syntax*. Volumes 1 & 2. Amsterdam : John Benjamins - HOLMES, Janet. 1995. *Women, Men and Politeness*. London: Longman - LAKOFF, Robin. 1989 (1975). *Language and Woman’s Place*. New York: Harper & Row - LEECH, Geoffrey and Jan SVARTVIK. 1994. *A communicative Grammar of English*. Second Edition. London: Longman - LEVINSON, S. 2005 [1983]. *Pragmatics*. Cambridge: Cambridge University Press- SEARLE, J. 1979. *A taxonomy of illocutionary acts. Expression and Meaning*. Cambridge : Cambridge University Press - SWEETSER, Eve. 1990. *From Etymology to Pragmatics*. Cambridge: CUP - TRUDGILL, Peter. 1995. *Sociolinguistics. An Introduction to Language and Society*. London: Penguin- VERSCHUEREN, Jef. 1999. *Understanding Pragmatics*. London : Edward Arnold - Wierzbicka, Anna. 1999. *Emotions across Languages and Cultures. Diversity and Universals*. Cambridge : CUP.

Evaluation

Assidus : 1 évaluation avec chaque intervenant

Non assidus : 1 présentation orale portant sur un article scientifique suivi d’une discussion portant sur les principaux concepts étudiés (cf. descriptif du séminaire).

Ce séminaire est mutualisé avec le Master Etudes de Genre**Responsable : Stéphanie DURRANS.****Programme**

This seminar aims at stimulating new readings of American literature through the lens of theories that have developed in the field of gender and women's studies over the last decades. The students will be introduced to a wide array of critical perspectives, ranging from early advocates of gynocriticism and theoreticians of *écriture féminine* to champions of intersectionality, queer studies, masculinity studies, and ecofeminism. Special attention will be paid to the development of Black and Chicana feminist discourse and to their contribution to gender politics. Such key concepts as revision, *mestizaje*, silence, queering, performance, empowerment, resistance, embodiment, margin and center will be used to foster a reevaluation of certain canonical or lesser-known texts and, sometimes, to uncover hidden layers of meaning beneath more conventional readings.

The literary texts included will be drawn from different periods and from a variety of genres (novel, short fiction, poetry). Extracts from works by Charlotte Perkins Gilman, Emily Dickinson, Edith Wharton, Willa Cather, Alice Walker, Sylvia Plath, Adrienne Rich, Toni Morrison, Carmen Tafolla, Paula Gunn Allen, Chimamanda Ngozi Adichie, and many more will be analysed and discussed in class but the students are also invited to offer reading suggestions of their own if they wish to do so.

This seminar will be conducted in French and in English.

The final grade for regular students (*régime assidu*) will be based upon class participation (20% of the grade), oral presentations and/or written assignments (depending on the number of students in this seminar) throughout the semester (80% of the grade).

Students who benefit from *régime spécial* and cannot attend the seminar for various reasons must hand in their home assignments (50% of the grade) by the end of the semester before sitting for an oral exam (50% of the grade) in early January.

Feel free to ask me questions by sending an email to stephanie.durrans@u-bordeaux-montaigne.fr

All the students who have signed up for this seminar must contact me by email in early September to register on my mailing list.

Selective Bibliography :

- ADAMS, Rachel and David SAVRAN, eds. *The Masculinity Studies Reader*. Malden, MA: Blackwell Publishers, 2002.
- BELSEY, Catherine & MOORE, Jane, ed. *The Feminist Reader, Essays on Gender and the Politics of Literary Criticism*. London: Macmillan Press Ltd., 1997.
- BUTLER, Judith. *Gender Trouble: Feminism and the Subversion of Identity*. New York: Routledge, 1990.
- CARBY, Hazel V. *Reconstructing Womanhood: The Emergence of the Afro-American Woman Novelist*. New York, Oxford: Oxford UP, 1987.
- CASTILLO, Debra A. *Talking Back: Toward a Latin American Feminist Literary Criticism*. Ithaca and London: Cornell UP, 1992.
- CHO, Sumi, Kimberlé Williams CRENSHAW & Leslie MCCALL. "Toward a Field of Intersectionality Studies: Theory, Applications, and Praxis," in *Signs*, 2013, Vol.38 (4), pp. 785-810.
- CIXOUS, Hélène. « Le Rire de la Méduse », in *Simone de Beauvoir et la lutte des femmes*, L'Arc, 61, mai 1975.
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Organisation des enseignements

Évaluation

Responsables : Virginia **RICARD** et Joseph **URBAS**

Seminar 1 (weeks 1-6)

Political Transcendentalism: Emerson, Thoreau, and Their Contemporaries.
Joseph Urbas

This first half-seminar is intended to complete the spring 2020 M1 seminar on Emerson and Thoreau by examining their writings on politics and contemporary reforms, and in particular on the antislavery and women's rights movements. We shall also be examining some of the political writings of contemporaries such as William Ellery Channing, Orestes Brownson, Theodore Parker, Margaret Fuller, and George Bancroft. The texts used will be the same as for the M1 seminar, *Emerson's Prose and Poetry* and *Walden, Civil Disobedience, and Other Writings*, Norton Critical Editions. Photocopies will be provided of the other writings. Students will be evaluated based on their class participation—which is expected of all students, no exceptions—and on a final oral exam.

Seminar 2 (weeks 7-12)

America and its Discontents
Virginia Ricard

In the second half of the semester we will look at the United States from outside, and more specifically through the lens of the young nation's critics in Europe. We will examine nineteenth- and early twentieth-century travel accounts by Fanny Trollope, Charles Dickens, Paul Bourget and G. K. Chesterton, as well as the writings on America of Stendhal and others who had much to say on the subject although they had never crossed the Atlantic. Again, we will pay close attention to political questions such as the meaning of democracy, slavery, and the condition of women. The texts used will be available on the digital platform (BV). Students will be expected to download the relevant documents before each class. Assessment will be based on both class participation and a final oral exam. As in the first part of the semester, oral participation is compulsory for students who wish to obtain a mark.

U.E. obligatoires (hors séminaires)

Responsable : Jean-François **BAILLON**.

Le mémoire de recherche, préparé sur deux ans, constitue l'une des bases principales de la formation de l'étudiant.e de master. Le thème de recherche, choisi en concertation avec un enseignant-chercheur du département des études des mondes anglophones, aura été posé au plus tard en fin de M1. L'année de M2 est consacrée à l'approfondissement de la recherche et à la rédaction du mémoire. En fin de S3, une étape de bilan donne lieu à une série de vérifications destinées à soutenir l'étudiant.e dans sa recherche et à ajuster ses efforts avant les dernières étapes préalables à la rédaction puis à la soutenance. Cette étape n'exclut naturellement pas d'autres entrevues avec le directeur ou la directrice de mémoire à d'autres moments du M1 ou du M2.

La soutenance doit avoir lieu au plus tard le 30 juin de l'année de M2. Une dérogation peut être demandée par l'étudiant.e pour report de soutenance (au plus tard le 15 septembre de l'année universitaire suivante). Les motifs de dérogation sont définis de façon très rigoureuse : recherche de terrain (par exemple recherche en bibliothèque à l'étranger ou conduite d'entretiens nécessitant un traitement particulier), problèmes de santé. **Les dérogations sont accordées par le VP CFVU**. Les demandes de dérogation doivent donc être adressées directement au VP CFVU et envoyées au bureau de M. Frédéric Cerf (Bureau des Masters, Bâtiment d'accueil), accompagnées d'une lettre du directeur / de la directrice de mémoire.

Évaluation : les étudiants remettront à leur directeur ou directrice de mémoire des éléments permettant d'attester du progrès effectif de leur recherche en fonction des objectifs définis lors du dépôt du sujet et des demandes spécifiques qui leur seront adressées. Ces éléments inclueront au minimum : une bibliographie, un plan détaillé et des parties rédigées.

La validation de cette U.E., attestée par un document remis au secrétariat des masters, sera indispensable pour pouvoir organiser la soutenance du mémoire en fin de deuxième semestre.

Responsable : Nathalie JAECK.

Il est recommandé à tous les étudiants d'assister à un maximum de manifestations scientifiques relatives au champ anglophone (civilisation, littérature, cinéma, traduction, traductologie, linguistique). Il pourra s'agir de conférences, colloques, journées d'étude, séminaires) organisés par les Équipes d'Accueil, UMR, École Doctorale ou par d'autres instances, en fonction du projet de recherche ou professionnel ou des centres d'intérêt de chaque étudiant. Les manifestations organisées par l'E. A. CLIMAS (<http://climas.u-bordeaux3.fr>) pourront être considérées en priorité dans la mesure où le MASTER d'Études Anglophones est adossé à cette équipe d'accueil qui rassemble la majorité des enseignants chercheurs du département des Pays anglophones.

Cette participation donnera lieu à **deux comptes rendus minimum, rédigés en anglais, au cours du semestre**. Les étudiants remettront leur travail à deux responsables de séminaires dans lesquels ils sont inscrits (un CR par enseignant-chercheur), et se verront octroyer une note pour chaque CR.

Étudiants assidus : deux comptes rendus dactylographiés en anglais d'au moins 500 mots pouvant porter, au choix, sur un séminaire, un colloque ou une conférence dans le domaine des études anglophones. Les étudiants devront faire signer une attestation de présence par l'organisateur ou le conférencier. Les comptes rendus seront remis à un responsable de séminaire au choix de l'étudiant trois semaines avant la fin du semestre.

Étudiants à distance : deux comptes rendus dactylographiés en anglais d'au moins 500 mots pouvant porter, au choix, sur un séminaire, un colloque ou une conférence en ligne (le cas échéant) ou dans leur université d'accueil dans le domaine des Pays anglophones, à remettre à un responsable de séminaire au choix de l'étudiant trois semaines avant la fin du semestre.

A la rentrée universitaire, les étudiants seront renvoyés à un calendrier des diverses manifestations suggérées, sans que cette liste soit exhaustive.

Responsable : Jean-François **BAILLON**.

Dans le cadre des séminaires, les étudiants recevront une note de langue qui atteste de leur niveau d'anglais (compréhension et expression écrite et orale) qui sera validée au titre de l'UE Langue. Cette UE ne donne pas lieu à un enseignement spécifique.

SEMESTRE 4

MIA4U1 – MÉMOIRE

Responsable : Jean-François **BAILLON**.

Le semestre 4 est entièrement consacré au mémoire. La soutenance a lieu au plus tard le 30 juin. Une demande de dérogation pour soutenance tardive (pendant la première quinzaine de septembre) peut être adressée au Bureau des Masters de la Scolarité centrale (M. Frédéric Cerf) par l'étudiant.e concerné.e, accompagnée d'une lettre du directeur / de la directrice de mémoire, attestant des raisons du report de la soutenance. Les dérogations sont accordées de façon exceptionnelles pour les motifs suivants : incidents de santé, recherche de terrain (notamment déplacement à l'étranger pour recherches en bibliothèque). Des circonstances exceptionnelles, telles que la crise sanitaire de la COVID-19, peuvent entraîner un aménagement de ces règles, comme de l'ensemble des règles et procédures exposées dans le présent Guide.

Dès la deuxième année et surtout ensuite, vous devez songer à effectuer un semestre ou deux dans un pays étranger. Vous conservez votre inscription à Bordeaux Montaigne et vous pouvez valider vos acquis dans l'université d'accueil pour compléter vos diplômes.

Deux cadres sont proposés :

1- Pour l'Europe : accords bilatéraux SOCRATES/ERASMUS

Nous avons des accords avec diverses universités du Royaume-Uni, mais celles-ci sont très demandées.

Sachez que nous avons aussi des conventions avec d'autres universités européennes qui possèdent d'excellents départements d'anglais (Roumanie et Hongrie notamment) où vous pouvez étudier même si vous ne parlez pas encore la langue du pays. Le coût de la vie y est très bas et l'accueil très chaleureux.

Une expérience dans des pays autres que la frange ouest de l'Europe est irremplaçable. Les étudiants Erasmus venant de l'ancienne Europe de l'Est sont de niveau remarquable.

2- Conventions avec des universités de différents pays

- *Pour la zone Pacifique* : Nouvelle Zélande, Australie.
- *Pour l'Amérique du Nord*, nous avons diverses conventions :

a) Programme CREPUQ :

Avec les universités du Québec ;
+ Université de Sherbrooke (Québec)

b) Canada anglophone :

Université York à Toronto

c) USA :

- Université de Californie
(*gérée intégralement par le Centre de Californie, bât. E, 1^{er} étage, porte E 109*)
- Université d'Oklahoma à Norman
- Bryn Athyn College (Pennsylvanie)
- St Mary's College (Maryland)
- Université du Texas à San Marcos
- Montclair State University (New Jersey)
- Monterey Institute of International Studies (California)
- Kent State University (Ohio)

Pour tout renseignement, consulter la Direction des Relations Internationales, bât. « Accueil des Etudiants »

Assistants

Lorsque vous êtes en année de licence vous devez faire acte de candidature pour passer une année au Royaume-Uni, en Irlande ou en Australie en tant qu'assistant de français. Vous enseignez le français et êtes rémunéré. Il est impératif de séjourner longuement dans un pays anglophone pour continuer vos études en anglais. Nous avons aussi quelques postes aux USA et au Canada.

Une réunion est organisée vers le mois de novembre pour expliquer toutes les modalités de l'assistanat.

Lecteurs

A partir du Master 1, vous pouvez postuler pour un poste de lecteur de français dans une université étrangère :

- Royaume-Uni
- Irlande
- Australie
- Canada
- USA

Après avoir pris connaissance des différentes modalités de recrutement auprès du service des relations internationales vous pouvez prendre rendez-vous avec un des enseignants référents.

Erasmus	Cécile MARSHALL (LCE) Flavien BARDET (LEA)
Assistants en Grande-Bretagne	Flavien BARDET
Lecteurs en Grande-Bretagne et Irlande	Lucy EDWARDS
Assistants et lecteurs aux Etats-Unis	Jean-Paul GABILLIET Sophie RACHMUEHL (Scripps + coordinatrice mobilité LEA) Véronique BÉGHAIN (Middlebury / Kent State)
Lecteurs au Canada	Jean-Paul GABILLIET
Conventions Canada et Etats-Unis	Lisa VERONI Véronique BEGHAIN (Middlebury / Kent State / St Lawrence College)
Conventions Québec (CREPUQ)	Lionel LARRE
Programme d'assistanat Amity Institute (Etats-Unis)	Stéphanie DURRANS

Où trouver l'information ?

- Bibliothèque Inter-Universitaire de Lettres

4, Avenue Diderot - Domaine universitaire - 33607 Pessac

Tel. : 05 57 12 47 50

Documentation pluridisciplinaire.

- Bibliothèque Henri Guillemin – Lettres-Anglais

Rez-de-chaussée (Bât. A2)

Tel. : 05 57 12 45 80

Horaires d'ouverture :

8h30-17h30 du lundi au jeudi

8h30-17 h00 le vendredi

9h00-17h00 (de la fin du 2ème semestre à la rentrée universitaire)

Fermeture de fin juillet à fin août

Documentation :

- Langue, littérature et civilisation des pays anglophones
- Littérature française et francophone, littérature générale et comparée ,littératures classiques
- Sciences du langage
- Mémoires de maîtrise des UFR de lettres et des pays anglophones, périodiques en langue anglaise, prêt d'ordinateurs sur réservation.

Accès : ouvert à tous pour la consultation sur place

Contacts :

Brigitte.Figaredede@u-bordeaux-montaigne.fr

Alia.Benharrat@u-bordeaux-montaigne.fr

Comment trouver l'information ?

- 1) consultation du site internet de l'Université –(<http://www.u-bordeaux-montaigne.fr/>)
- 2) cliquez sur le lien Documentation.

Emprunter ?

Avec la carte d'étudiant qui sert aussi de carte de bibliothèque

Conditions d'emprunt :

- **étudiants de licence : 5 documents pour 3 semaines**
- **étudiants master, concours, doctorat : 7 documents pour 3 semaines**
- **enseignants de Bordeaux 3 : 10 documents pour 2 mois**

Cours de méthodologie de recherche documentaire :

Contact : Franck **Duthoit**, BUFR Henri Guillemin - Franck.Duthoit@u-bordeaux-montaigne.fr.

Le **POSIP** (Pôle Orientation Stages et Insertion Professionnelle) vous accueille et vous accompagne dans l'élaboration de votre projet professionnel et dans vos recherches d'emplois.

Services proposés :

• **Accès réservé étudiants et anciens étudiants de l'Université Bordeaux Montaigne**

- Rendez-vous individuel ponctuel
- Suivi personnalisé
- Ateliers pratiques
- Amphis d'information

Exemples de questionnements et conseils méthodologiques : bilan personnel, mise en valeur de votre parcours, stratégies de recherche d'emploi adaptées à votre situation, conseils personnalisés CV/ lettre de motivation, préparation à l'entretien de recrutement, etc.

• **Accès libre tout public**

- Accueil et renseignements
- Fonds et ressources documentaires consultables sur place (annuaires professionnels, fiches métiers, etc.)

Contact :

DOSIP – Pôle Orientation Stages et Insertion Professionnelle
<http://etu.u-bordeaux-montaigne.fr/fr/orientation-et-insertion.html>

Bâtiment « Accueil » (rez-de-chaussée/ entresol)
05-57-12-45-00 ; dosip@u-bordeaux-montaigne.fr