

# Guide de l'étudiant Master d'études anglophones 2026-2027

**Etudiantes, étudiants entrant en M1 :  
lisez le guide attentivement.**

**Notez bien les codes des séminaires que vous  
demandez pour l'inscription pédagogique.**

**Contactez dès la rentrée un ou une  
enseignante pour direction de mémoire.**

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Bâtiment A  
1<sup>er</sup> 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.**

# Table des Matières

Organigramme administratif et responsabilités particulières.....	6
Liste nominative et domaine de spécialité des enseignants de l'ufr intervenant en master.....	7
Précisions sur le harcèlement et les violences sexistes, lesbophobes, homophobes et transphobes .....	14
Services universitaires.....	15
Organisation de la rentrée 2026.....	16
Plagiat.....	17
Mémoire de recherche.....	17
Note sur l'usage de logiciels d'intelligence artificielle.....	19
Précisions sur les modalités de contrôles de connaissances des étudiants dispensés d'assiduité.....	19

## **Master 1<sup>ère</sup> année ..... 20**

## **Semestre 1 ..... 21**

Liste des enseignements du Master 1 <sup>ère</sup> année – 1 <sup>er</sup> semestre .....	22
---	----

UE 1 – 1MIAY1 - Participation à la vie scientifique.....	24
--	----

UE2 – Méthodologie de la recherche.....	25
---	----

UE 3 – Axe Dimensions pragmatiques de la transmission.....	26
--	----

1MIAM31A – Histoire et théorie de la traduction .....	27
---	----

1MIAM32 – English Linguistics: Issues, Frameworks And Practical Applications .....	29
--	----

1MIAM34 – <i>Games Studies: An American Election</i> / Beyond the Melting Pot: The Politics of Diversity in English-Speaking Democracies .....	31
--	----

MIAM35A – <i>Feminism and Gay Rights Activism in the UK: Lessons from The Archives</i> .....	33
--	----

1MIAM36 – <i>Musical “Translation” in 18th And 19th Century Britain</i> / Beyond the Postcolonial: Narratives of Shifting Borders and Identities in Contemporary Pakistani Fiction and Cinema .....	34
---	----

1MIAM37 – <i>An Intermedial Approach to American Comic Books</i> / American Exceptionalism and Empire: Reassessing U.S. Foreign Policy through History and International Relations .....	37
--	----

<b>UE 4 - Axe - Intermédialité, mémoires et communautés.....</b>	<b>39</b>
1MIAM41A – Union and Disunion: the UK and the EU .....	40
1MIAM42 – The New Hollywood: Its Causes, Characteristics, and Consequences.....	42
1MIAM43A – 20 <sup>th</sup> -Century Irish and British Literature: Intermedial and Transgeneric Beckett .....	44
1MIAM44 – Variation and Change in Language.....	45
1MIAM45 – Alternative Cultures in the Nineteenth Century.....	48
1MIAM46A – Cultural Transfer.....	50
1MIAM47A – Postcolonial Literature: Writing Back to the Centre.....	53

<b>UE 5 – Axe - Puissances du Mode Mineur .....</b>	<b>54</b>
1MIAM51A – Emerging Voices: 19 <sup>th</sup> -century American Women Writers.....	55
1MIAM52 – Illness Narratives and Trauma Narratives in American Literature .....	56
1MIAM53 – Early-Modern Literature in the Face of Otherness .....	59
1MIAM54A - Britain: from Major to Minor Power?.....	61
1MIAM55 – Alternative Visions: An Introduction to, and Perspectives on, California Studies .....	62
1MIAM56A – American Literature (19 <sup>th</sup> -20 <sup>th</sup> Centuries) in the Light of the Grotesque.....	64
1MIAM57A – Landscape in 19 <sup>th</sup> -Century British Fiction.....	66

<b>UE 6 – 1MIAU6 – Compétences transversales.....</b>	<b>68</b>
1MIAE61 – ECUE Langue.....	68
1MCTM3 – Ouverture sur le Monde Professionnel S1-M1 .....	68
1MCTM2 – Documentation.....	69

<b>Semestre 2 .....</b>	<b>70</b>
-------------------------	-----------

<b>Liste des enseignements du Master 1ere année – 2e semestre .....</b>	<b>70</b>
---	-----------

<b>UE 1 - Dimensions pragmatiques de la transmission.....</b>	<b>72</b>
2MIAM11 – Shakespeare and the Fall of the Mask.....	73
2MIAM13 – Neo-Victorian Studies .....	75
2MIAM14A – Film Genres in the English-Speaking World .....	76
2MIAM15 – Writing, Reading and Translating Gender .....	78
2MIAM16 – Pragmatics .....	80

<b>UE 2 – Axe - Intermédialité, mémoires et communautés.....</b>	<b>81</b>
2MIAM22A – Native American Intellectuals and Activists .....	82
2MIAM23A - Scottish Studies .....	84
2MIAM24A - From British to American Modernism: Writing and/in Crisis in Literature and the Arts .....	87
2MIAM25 – Myths and Icons in Victorian Britain .....	89
2MIAM26A – Imagining, Exploring and Representing the North American Continent from Discovery to the Contemporary Period .....	90
2MIAM27 – Civilisation britannique et Commonwealth. Empire, Settler Colonialism and Indo-Pacific Strategies: Australia and New Zealand from Colonisation to the 21st Century.....	91

<b>UE 3 – Axe – Puissance du mode mineur.....</b>	<b>92</b>
2MIAM31 – Writing Gender.....	93
2MIAM32 – The Mutation of the British Adventure Novel at the End of the Victorian Era .....	96
2MIAM34A – Cinema in Britain and the Commonwealth: Filmmakers in Context .....	98
2MIAM35A – Britain 16-19. L’Angleterre de Shakespeare à la Révolution française : performance, représentations, mémoire .....	100

<b>UE 4 – 2MIAU4 – Séminaire d’ouverture.....</b>	<b>103</b>
---	------------

<b>UE 5 – 2MIAY5 – Traduction.....</b>	<b>104</b>
2MIAM53 – ECUE Langue.....	104

<b>Master 2<sup>ème</sup> année .....</b>	<b>106</b>
---	------------

<b>Semestre 3 .....</b>	<b>107</b>
-------------------------	------------

<b>Liste des enseignements du master 2e année - 1er semestre.....</b>	<b>107</b>
3MIAY1 – Bilan étape du mémoire.....	108
3MIAU3 – Participation à la vie scientifique.....	109

<b>Semestre 4 .....</b>	<b>110</b>
-------------------------	------------

**UE 1 - 4MIAU1 – Mémoire ..... 110**

Mobilité étudiante ..... 111

Assistants et lecteurs à l'étranger ..... 112

Référents mobilité étudiante, lectorat et assistanat ..... 113

La Documentation à l'Université ..... 114

Insertion professionnelle des étudiants et jeunes diplômés ..... 115

# Organigramme administratif et responsabilités particulières

Direction de l'UFR Langues et Civilisations : .....

Lidwine PORTES  
Maylis SANTA CRUZ

Direction de département « Etudes des mondes anglophones » : ..... Christophe CHAMBOST

## Responsables administratifs :

Pôle affaires générales : ..... Sandrine DEFFAYES

Bureau des masters : ..... Florence FROUIN

Master études anglophones : ..... Julie DESPUJOLS

## Responsabilités particulières :

### Licence :

L1 Hélène MARGERIE

L2 Philippe MULLER

L3 Magali FLEUROT

Licence bi-disciplinaire anglais infocom Laurence MACHET

### Master Études Anglophones :

Stéphanie DURRANS

Master MEEF : Flavien BARDET (M1)

Jean-Christophe COQUILHAT (M2)

Agrégation : Jean-Paul GABILLIET

Référentes handicap : Audrey BROUSSEAU (enseignante) / Alix BRASSEUR (référente administrative)

## Liste nominative et domaine de spécialité des enseignants de l'UFR intervenant en Master

**Attention :** Les enseignants reçoivent les étudiants dans leur bureau. Dans tous les cas, leur demander un rendez-vous par courriel.

### Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
ANTOLIN Pascale	<a href="mailto:pascale.antolin@u-bordeaux-montaigne.fr">pascale.antolin@u-bordeaux-montaigne.fr</a>	A 317	Littérature américaine : modernisme, naturalisme, mode grotesque. Maladie et littérature : autobiographie/fiction. Art américain (photographie notamment).
BAILLON Jean-François	<a href="mailto:jean-francois.baillon@u-bordeaux-montaigne.fr">jean-francois.baillon@u-bordeaux-montaigne.fr</a>	A 311	Cinéma anglophones : approches historiques, esthétiques et culturelles. Cultural Studies.
BARDET Flavien	<a href="mailto:flavien.bardet@u-bordeaux-montaigne.fr">flavien.bardet@u-bordeaux-montaigne.fr</a>	A 304	Civilisation britannique XX <sup>e</sup> siècle.
BARRETT Susan	<a href="mailto:Susan.Barrett@u-bordeaux-montaigne.fr">Susan.Barrett@u-bordeaux-montaigne.fr</a>	A 305	Littérature et civilisation : Afrique du Sud, Afrique anglophone, Australie, Nouvelle Zélande. Politique de santé mentale en Grande Bretagne.

## Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
BEGHAIN Véronique	<a href="mailto:veronique.beghain@u-bordeaux-montaigne.fr">veronique.beghain@u-bordeaux-montaigne.fr</a>	A 303	Littérature américaine XIX <sup>e</sup> et XX <sup>e</sup> siècles. Traduction, traductologie. Arts plastiques américains. Opéra américain.
BERTRAND Mathilde	<a href="mailto:mbertrand@u-bordeaux-montaigne.fr">mbertrand@u-bordeaux-montaigne.fr</a>	A 304	Civilisation britannique XX <sup>e</sup> siècle, photographie britannique, arts visuels.
CHAMBOST Christophe	<a href="mailto:Christophe.chambost@u-bordeaux-montaigne.fr">Christophe.chambost@u-bordeaux-montaigne.fr</a>	A 303	Civilisation américaine. Littérature américaine XIX <sup>e</sup> siècle. Cinéma américain.
CHAMPION Hannah	<a href="mailto:hannah.champion@u-bordeaux-montaigne.fr">hannah.champion@u-bordeaux-montaigne.fr</a>		19th-, 20th-Century Women Writers; Gender and Queer Studies; LGBTQ+ Literature; African-American Literature; Feminist Literature; Ghost Stories; Fairy Tales; New England Regionalism
DAVIS Richard	<a href="mailto:richard.davis@u-bordeaux-montaigne.fr">richard.davis@u-bordeaux-montaigne.fr</a>	E 207	Civilisation britannique XX <sup>e</sup> siècle.

## Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
DESAGULIER Guillaume	<a href="mailto:guillaume.desagulier@u-bordeaux-montaigne.fr">guillaume.desagulier@u-bordeaux-montaigne.fr</a>	A313	Linguistique cognitive, linguistique de corpus, sémantique, linguistique quantitative, sociolinguistique, diachronie.
DURRANS Stéphanie	<a href="mailto:stephanie.durrans@u-bordeaux-montaigne.fr">stephanie.durrans@u-bordeaux-montaigne.fr</a>	A 305	Littérature américaine XIX <sup>e</sup> et XX <sup>e</sup> siècles. Etudes féminines. Intertextualité. Echanges transatlantiques dans le monde littéraire.
DUTHILLE Rémy	<a href="mailto:remy.duthille@u-bordeaux-montaigne.fr">remy.duthille@u-bordeaux-montaigne.fr</a>	A 311	Civilisation britannique XVIII <sup>e</sup> -XIX <sup>e</sup> siècles. Discours politique. Sociabilité. Histoire des idées, pensée politique. Transferts culturels et intellectuels. Ecosse.
ERTLÉ Antoine	<a href="mailto:Antoine.ertle@u-bordeaux-montaigne.fr">Antoine.ertle@u-bordeaux-montaigne.fr</a>	C 206	Théâtre élisabéthain et jacobéen ; revenge tragedies ; city comedies ; Thomas Middleton ; traduction.
FLEUROT Magali	<a href="mailto:magalie.fleurot@u-bordeaux-montaigne.fr">magalie.fleurot@u-bordeaux-montaigne.fr</a>	A305	Civilisation britannique XIX <sup>e</sup> - XX <sup>e</sup> siècles. (mouvements socialistes, pédagogies libertaires, food studies).

## Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
FRANCHI Barbara	<a href="mailto:barbara.franchi@u-bordeaux-montaigne.fr">barbara.franchi@u-bordeaux-montaigne.fr</a>	A315	Civilisation états-unienne XIX <sup>e</sup> et XX <sup>e</sup> siècles: « colonisation » et émigration des Africains-Américains, diplomates Africains-Américains, histoire transnationale, relations internationales, Libéria.
GABILLIET Jean-Paul	<a href="mailto:jean-paul.gabilliet@u-bordeaux-montaigne.fr">jean-paul.gabilliet@u-bordeaux-montaigne.fr</a>	A 315	Histoire culturelle de l'Amérique du Nord, XIX <sup>e</sup> -XXI <sup>e</sup> siècles. Illustration et bande dessinée.
GRAHAM Lesley	<a href="mailto:lesley.graham@u-bordeaux.fr">lesley.graham@u-bordeaux.fr</a>	Université de Bordeaux	Etudes écossaises, littérature écossaise du XIX <sup>e</sup> siècle, littérature du voyage.
JAËCK Nathalie	<a href="mailto:nathalie.jaeck@u-bordeaux-montaigne.fr">nathalie.jaeck@u-bordeaux-montaigne.fr</a>	A 302	Littérature britannique XIX <sup>e</sup> siècle, pré-modernisme britannique, roman d'aventure, littérature populaire.
KOPPE Sophie	<a href="mailto:sophie.koppe@u-bordeaux-montaigne.fr">sophie.koppe@u-bordeaux-montaigne.fr</a>	B 104	Civilisation contemporaine XX <sup>e</sup> et XXI <sup>e</sup> siècles. Grande Bretagne et Australie. Sciences politiques.

## Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
LABARRE Nicolas	<a href="mailto:nicolas.labarre@u-bordeaux-montaigne.fr">nicolas.labarre@u-bordeaux-montaigne.fr</a>	D 103	Bande dessinée nord-américaine: histoire, genres, intermédialité. Politique des Etats-Unis. Culture populaire et culture de masse.
LARRÉ Lionel	<a href="mailto:llarre@u-bordeaux-montaigne.fr">llarre@u-bordeaux-montaigne.fr</a>		Études amérindiennes. Représentations de la nature.
LAURENT Béatrice	<a href="mailto:beatrice.laurent@u-bordeaux-montaigne.fr">beatrice.laurent@u-bordeaux-montaigne.fr</a>	A 315	Civilisation victorienne, études culturelles britanniques, relations texte-image, histoire des idées, histoire de l'art
LISAK Catherine	<a href="mailto:Catherine.Lisak@u-bordeaux-montaigne.fr">Catherine.Lisak@u-bordeaux-montaigne.fr</a>	A 317	Shakespeare. Théâtre et poésie XVI <sup>e</sup> -XVII <sup>e</sup> siècles. Histoire des idées et épistémologie (1485 – 1685). Philosophie morale XVI <sup>e</sup> -XXI <sup>e</sup> siècles.
MACHET Laurence	<a href="mailto:laurence.machet@u-bordeaux-montaigne.fr">laurence.machet@u-bordeaux-montaigne.fr</a>	C 206	Civilisation britannique XVIII <sup>e</sup> et XIX <sup>e</sup> siècles, récits de naturalistes britanniques et américains XVIII <sup>e</sup> et XIX <sup>e</sup> siècles.

## Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
MILNE Andrew	<a href="mailto:andrew.milne@u-bordeaux-montaigne.fr">andrew.milne@u-bordeaux-montaigne.fr</a>	D103	Sikhs, nation sans état, mémoire collective, diaspora, identité nationale.
PAOLI Marie-Lise	<a href="mailto:marie-lise.paoli@u-bordeaux-montaigne.fr">marie-lise.paoli@u-bordeaux-montaigne.fr</a>	A317	Littérature, musique, danse. Intermédialités artistiques. Études sur les femmes et le genre. Ecopoétique. GB et Canada.
RACHMUEHL Sophie	<a href="mailto:sophie.rachmuhl@u-bordeaux-montaigne.fr">sophie.rachmuhl@u-bordeaux-montaigne.fr</a>	A304	Le champ poétique/littéraire américain (sociologie de la littérature), la littérature/poésie de Los Angeles, la/les scène(s) poétique(s) américaine(s) contemporaine(s), la poésie/littérature des minorités (afro-américaine, chicana, asiatico-américaine), la performance poétique/le spoken word.
RAVEZ Stéphanie	<a href="mailto:stephanie.ravez@u-bordeaux-montaigne.fr">stephanie.ravez@u-bordeaux-montaigne.fr</a>	B 100	Littérature anglaise du XXe siècle, modernisme, autobiographie, théories de la représentation, vision et écriture, psychanalyse.
RICHARD Joël	<a href="mailto:joel.richard@u-bordeaux-montaigne.fr">joel.richard@u-bordeaux-montaigne.fr</a>	E 207	Civilisation britannique XVIII <sup>e</sup> siècle. Musique. Religion et Politique. Identité nationale.

## Professeurs – enseignants-chercheurs

Nom – prénom	Mail	bureau	spécialité
SARDIN Pascale	<a href="mailto:Pascale.Sardin@u-bordeaux-montaigne.fr">Pascale.Sardin@u-bordeaux-montaigne.fr</a>	E 213	Littérature britannique et anglo-irlandaise des XX <sup>e</sup> et XXI <sup>e</sup> siècles. Théâtre. Traductologie. Féminisme et études de genre.
SWARTWOOD Jeffrey	<a href="mailto:jeffrey.swartwood@u-bordeaux-montaigne.fr">jeffrey.swartwood@u-bordeaux-montaigne.fr</a>	A315	Civilisation américaine des XIX <sup>e</sup> et XX <sup>e</sup> siècles. Études Californiennes et Frontalières. Surf Studies. Traduction.
VEYRET Paul	<a href="mailto:paul.veyret@u-bordeaux-montaigne.fr">paul.veyret@u-bordeaux-montaigne.fr</a>		Littérature britannique, Inde, Pakistan, diaspora

## Précisions sur le harcèlement et les violences sexistes, lesbophobes, homophobes et transphobes

**Les étudiant.e.s victimes ou témoins** *d'actes ou de paroles sexistes, lesbophobes, homophobes ou transphobes*, 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**

[anne.strazielle @ u-bordeaux-montaigne.fr](mailto:anne.strazielle@u-bordeaux-montaigne.fr)

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

## SERVICES UNIVERSITAIRES

Vous trouverez toutes les informations détaillées sur l'ensemble des services universitaires sur le site étudiant de l'Université Bordeaux-Montaigne.

### ★ DOSIP

Vous y trouverez :

Un espace d'auto-documentation sur les formations, les concours, les professions et les secteurs professionnels :

- Un lieu d'accueil et de conseil
- Un dispositif d'orientation et d'aide à la recherche d'emploi
- Pour plus d'information sur les services offerts par la DOSIP visitez le site :

<http://www.u-bordeaux-montaigne.fr/formations/orientation-et-insertion.html>

### ★ Pôle HANDICAP

Le pôle Handicap s'inscrit dans le cadre de la politique définie par le Ministère de l'Education Nationale qui est la volonté de valoriser l'insertion des étudiants handicapés dans l'enseignement supérieur.

Pour toute information visitez le site :

[https://www.u-bordeaux-montaigne.fr/fr/universite/organisation/liste\\_services/pole-handicap.html](https://www.u-bordeaux-montaigne.fr/fr/universite/organisation/liste_services/pole-handicap.html)

contactez le pôle Handicap :

par mail : [handicap@u-bordeaux-montaigne.fr](mailto:handicap@u-bordeaux-montaigne.fr)

par tél 05.57.12.47.34, par Fax : 05.57.12.62.46

## Organisation de la rentrée 2026

**La réunion de rentrée est prévue le vendredi 4 septembre 2026 à 11h00. Il est très vivement recommandé d'y assister.** Les modalités d'organisation du master ainsi que des consignes spécifiques à certaines U.E. et séminaires y seront notamment présentées. **La première séance de l'UE de Méthodologie sera assurée le même jour par Mme Lisak de 14h00 à 15h30.**

**Les séminaires commencent la semaine du 14 septembre**, sauf exception dûment notifiée. Les étudiantes et étudiants ayant prévu de demander une **dispense d'assiduité** devront se faire connaître dès la réunion de rentrée, demander l'autorisation auprès du secrétariat et prendre contact immédiatement avec les responsables d'U.E. afin de connaître les dispositions les concernant, en particulier en ce qui concerne les modalités d'évaluation.

Certains cours sont dispensés **en ligne**. Ils sont ouverts à tout le monde, aux étudiants dispensés d'assiduité comme à ceux qui peuvent se rendre en cours.

Pour toute question de nature administrative, les étudiantes et étudiants doivent s'adresser en priorité à Mme Julie DESPUJOLS, gestionnaire **administrative** du master d'études anglophones ([julie.despujols@u-bordeaux-montaigne.fr](mailto:julie.despujols@u-bordeaux-montaigne.fr)).

Pour toute question d'ordre pédagogique de nature générale, il convient de s'adresser à Mme Stéphanie Durrans, responsable **pédagogique** du master d'études anglophones.

Toute correspondance électronique doit être effectuée en utilisant l'adresse **professionnelle** et non l'adresse personnelle des destinataires et en respectant la charte de la déconnexion de l'Université : **privilégier les envois de messages en semaine et en journée**. Les enseignants et le personnel administratif ne sont pas tenus de répondre le soir, en fin de semaine et pendant les périodes de vacances ou de jours fériés.

La **charte de la déconnexion** s'applique à tout le monde : étudiants, personnels enseignants et administratifs.

# PLAGIAT

Il est rappelé que le terme de plagiat renvoie 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. **Chaque année des étudiantes et étudiants 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, l'inscription n'est plus possible lorsque la limite est atteinte, 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 alors noté « défaillant » — et sa validation. Il en est de même en cas d'inscription dans un nombre de séminaires inférieur à 3 par semestre en M1S1, 4 en M1S2 et 2 en M2S3. **Les changements de séminaire, dûment motivés, ne sont possibles que pendant 2 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 l'enseignement supérieur se fait difficilement sans ce double cursus : thèse de doctorat et agrégation, même si le Capes peut remplacer cette dernière. 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 l'enseignant. 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 avant le 30 septembre, de préférence courant juin. C'est pourquoi le deuxième semestre de cette deuxième année lui sera entièrement consacré. Pour autant, il faudra préparer le terrain en amont dès la première année afin que la rédaction soit efficace au deuxième semestre du M2. **Il faut identifier un ou une directrice de recherche le plus tôt possible**, dès l'été précédant la rentrée en M1 idéalement, et travailler son sujet de mémoire dès le M1. 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 spécialité.

## **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 ne 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.

Un document sera désormais exigé avant ou au moment de la soutenance, signé par l'étudiant, comme suit :

### **Déclaration sur l'honneur**

Je, soussigné(e) \_\_\_\_\_, déclare avoir rédigé sans aides extérieures ni sources autres que celles qui sont citées. Toutes les utilisations de textes préexistants, publiés ou non, y compris en version électronique, sont signalées comme telles. Ce travail n'a été soumis à aucun autre jury d'examen sous une forme identique ou similaire, que ce soit en France ou à l'étranger, à l'université ou dans une autre institution, par moi-même ou par autrui.

Date

Signature de l'étudiant

# NOTE SUR L'USAGE DE LOGICIELS D'INTELLIGENCE ARTIFICIELLE

La disponibilité de ChatGPT et d'autres générateurs de textes utilisant l'intelligence artificielle pose la question de l'utilisation éthique et scientifiquement fondée de ces nouveaux outils.

Il est formellement interdit d'utiliser à l'identique des textes générés par ces moteurs, pratique qui s'assimile à du plagiat (appropriation de contenu produit par 'autrui' sans citation ni mention de l'origine du texte).

De façon générale, l'intelligence artificielle (IA) n'est pas à bannir mais son usage doit se fonder sur les principes de déontologie et de respect du droit d'auteur, et se justifier par un apport scientifique pertinent. L'IA, comme des sites généralistes comme Wikipedia, peut se révéler souvent une porte d'entrée pertinente sur un sujet, une première approche qui est un préalable à la recherche et non une alternative à celle-ci. Elle peut aussi générer des synthèses de la littérature existante, à ceci (et ce n'est pas un détail) près qu'elle ne cite pas ses sources ou que les sources citées peuvent être mal référencées, peu ou pas pertinentes, voire inventées de toutes pièces. Il convient donc d'adopter la plus grande méfiance par rapport aux informations générées par IA et d'en vérifier la réalité auprès de sources fiables. En tout état de cause, si vous utilisez l'IA, par exemple pour vous aider à structurer votre discours, vous êtes tenus de le signaler à l'enseignante ou l'enseignant selon les modalités définies dans le cadre du cours ou du séminaire. Tout travail soupçonné d'avoir été généré par IA fera l'objet d'une vérification par le biais d'outils dédiés, et donnera lieu à sanction si le plagiat est avéré.

Un document visant à poser quelques principes de base sur le recours aux intelligences artificielles dans le domaine de la recherche a été élaboré par la Commission de la Recherche de l'Université Bordeaux Montaigne en mars 2026. Vous le trouverez sur l'espace ecampus du Master Etudes Anglophones ainsi que sur le site de l'université : <https://www.u-bordeaux-montaigne.fr/fr/universite/nos-engagements/usage-de-l-intelligence-artificielle.html>

Précisions sur les modalités de contrôle des 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.

# Master 1<sup>ère</sup> année

# SEMESTRE 1

## Liste des enseignements du master 1<sup>ère</sup> année - 1<sup>er</sup> semestre

Chaque étudiant devra choisir 1 séminaire dans chaque axe de la liste suivante :

	Code	Intitulé	Responsable pédagogique
U.E.3 Axe Dimensions pragmatiques de la transmission			
	ECUE 3.1	Histoire et théorie de la traduction	V. Béghain
	ECUE 3.2	English Linguistics: Issues, Frameworks and Practical Applications	G. Desagulier
	ECUE 3.3	<b>Non enseigné en 2026-2027</b>	
	ECUE 3.4	Beyond the Melting Pot: The Politics of Diversity in English-Speaking Democracies	A. Milne
	ECUE 3.5	<del>Feminism and Gay Rights Activism in the UK</del> <b>Non enseigné en 2026-2027</b>	M. Bertrand
	ECUE 3.6	Beyond the Postcolonial: Narratives of Shifting Borders and Identities in Contemporary Pakistani Fiction and Cinema	P. Veyret
	ECUE 3.7	American Exceptionalism and Empire: Reassessing U.S. Foreign Policy through History and International Relations	B. Franchi
U.E. 4 Axe Intermédialité, mémoires et communautés			
	ECUE 4.1	Union and Disunion: the UK and the EU	R. Davis
	ECUE 4.2	The New Hollywood	C. Chambost
	ECUE 4.3	20th-Century Irish and British Literature	S. Ravez ; P. Sardin
	ECUE 4.4	Variation and Change in Language	G. Desagulier

	ECUE 4.5	Alternative Cultures in the Nineteenth Century	B. Laurent / H. Champion
	ECUE 4.6	Cultural Transfer	R. Duthille
	ECUE 4.7	Postcolonial Literature: Writing Back to the Centre	S. Barrett
U.E. 5 Axe Puissance du Mode Mineur			
	ECUE 5.1	Emerging Voices: American Women Writers	S. Durrans
	ECUE 5.2	Illness Narratives and Trauma Narratives in American Literature	P. Antolin, S. Durrans / <b>en ligne</b>
	ECUE 5.3	Early-Modern Literature in the Face of Otherness	C. Lisak / <b>en ligne</b>
	ECUE 5.4	Britain: From Major to Minor Power	R. Davis
	ECUE 5.5	<del>The American Essay</del> Introduction to California Studies	J. Swartwood
	ECUE 5.6	American Literature (19th-20th Centuries) in the Light of the Grotesque	P. Antolin
	ECUE 5.7	Landscape or territory? The political turn of the rhetoric of landscape in 19 <sup>th</sup> - century British fiction: Austen, Dickens, Stevenson & Co	N. Jaëck

### Autres U.E.

Outre l'inscription pédagogique aux séminaires, l'inscription à chacune des U.E. suivantes est obligatoire et leur validation nécessaire pour l'obtention de votre semestre :

	Code	Intitulé	Responsable pédagogique
<b>U.E. 1</b>		<b>Participation à la vie scientifique</b>	Pascale Antolin
<b>U.E. 2</b>		<b>Méthodologie de la Recherche</b>	Catherine Lisak
<b>U.E. 6</b>		<b>Compétences transversales</b>	

ECUE. 6.1	1MIAE61	Langue	J.-F. Baillon
ECUE. 6.2	1MCTM3	Ouverture sur le monde professionnel	Émilie Bournigault
ECUE. 6.3	1MCTM2	Documentation	Franck Duthoit

## U.E. 1 / 1MIAY1 - Participation à la vie scientifique

**Responsable** : Pascale ANTOLIN

Il est recommandé à tous les étudiants inscrits dans le Master Recherche 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 Unités de recherche, UMR ou l'École Doctorale de l'Université Bordeaux Montaigne, ou encore par d'autres instances, en fonction du projet de recherche, de l'objectif professionnel ou des centres d'intérêt de chaque étudiant. Cependant les manifestations organisées par l'U.R. CLIMAS (Cultures et Littératures des Mondes AnglophoneS) (<https://climas.u-bordeaux-montaigne.fr/>), et notamment le séminaire mensuel Intersections, devront être considérés en priorité dans la mesure où le Master Études Anglophones est adossé à cette unité de recherche, qui rassemble la majorité des enseignants-chercheurs du département des Mondes anglophones.

Les étudiants devront assister à trois manifestations scientifiques au moins dans le domaine des études anglophones au cours du semestre, dont deux relevant de l'UR CLIMAS (séminaire mensuel Intersections ou colloque). Ils devront soit signer une feuille de présence (séminaire Intersections) soit faire signer une attestation de présence en format papier (à trouver sur e-campus) par un des responsables du colloque ou de la conférence choisis. Ces attestations seront à téléverser sur e-campus avant le 17 décembre 17h.

A la rentrée universitaire, les étudiants seront renvoyés à un calendrier des diverses manifestations suggérées, sans que cette liste soit exhaustive. Ils seront aussi régulièrement informés des manifestations organisées par l'UR CLIMAS via la Lettre d'information hebdomadaire de l'université et la messagerie e-campus.

## U.E. 2 Méthodologie de la Recherche

**Responsable** : Catherine LISAK

Cours magistral : 12h.

Travaux dirigés : 8h.

Les étudiants seront répartis en quatre groupes qui suivront chacun 8h de travaux dirigés. Chaque groupe de travaux dirigés sera encadré par deux enseignants-chercheurs.

Une présentation de l'UE aura lieu lors du premier cours magistral à la rentrée de septembre.

Cette UE a pour but d'entraîner les étudiants à la pratique de l'écriture scientifique, de maîtriser les normes de présentation, d'apprendre à exploiter les acquis dans un esprit de perfectionnement.

### **Modalités d'évaluation :**

Régime normal (assidus) : contrôle continu (devoir sur table) 30% + contrôle terminal (oral) 70%.

Régime spécial (dispensés) : contrôle terminal : écrit (30%) + oral (70%)

## **U.E. 3**

**\*\*\***

### **Axe**

# **Dimensions pragmatiques de la transmission**

# 1MIAM31A - Histoire et théorie de la traduction

**Instructor:** 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<sup>ème</sup> 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](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.
- Histoire des traductions en langue française, XXe siècle*, dir. B. Banoun et I. Poulin, Lagrasse, Verdier, 2019.
- 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.

# 1MIAM32 – English Linguistics: Issues, Frameworks and Practical Applications

**Instructor:** Guillaume DESAGULIER

*Enrollment is open to all students, irrespective of their background in linguistics. 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 covered. Students who are inexperienced in English linguistics are welcome to enroll. The seminar is interactive, and intellectually stimulating.*

Linguistics is frequently misconceived as “abstract”, “dry and technical”, “removed from real life situations and classroom settings”. This seminar demonstrates that, contrary to popular belief, linguistics has strong connections with other fields in academia, encompassing both the hard sciences and the humanities. Formal instruction is integrated with hands-on activities and theoretical insights are systematically correlated with applied work.

Topics to be covered in this seminar include the following:

## **An overview of the main theoretical frameworks in linguistics.**

After introducing these approaches and providing an overview of their key principles and concepts, we will seek to understand the underlying mechanisms and assumptions of these approaches and how they shape our understanding of language.

## **Corpus linguistics and corpus-based approaches to grammar**

We will develop a data-driven and usage-based approach to language – designing and exploring large collections of machine-readable texts. We will also collect and analyze data on a smaller scale for special teaching and specific research purposes (e.g., the digital humanities).

## **Language, cognition, and creativity**

We will see that language is not a separate cognitive faculty and that it plays a central part in human creativity. We shall use some tools from cognitive linguistics (conceptual metaphor, conceptual metonymy, blending) to account for creativity in the arts, advertising, and politics.

## **Grammar and language teaching**

We will assess the role of grammar and grammatical description in the action-based and-task-based approaches promoted by the Common European Framework of Reference – looking at new strategies for “teaching grammar” or “reflecting on language use”.

## **Language and artificial intelligence**

We will explore the intersection between artificial intelligence and language-related domains, including natural language processing, machine translation, and language generation. You will learn the linguistic foundations of AI through engaging, hands-on, mini in-class experiments.

The first two topics are mandatory, following which students will have the opportunity to choose an additional two topics from the above list.

## **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.

Ce séminaire est remplacé en 2025-2026 par le séminaire suivant sur le multiculturalisme

## **Beyond the Melting Pot: The Politics of Diversity in English-Speaking Democracies**

**Instructor:** Andrew MILNE

### **Course Description**

Multiculturalism is the form of co-existence of different groups of people who live in the same society, taking into consideration their specific identities, ethnic origins, and religious beliefs. It became the post-WWII standard for diversity management for English-speaking democracies. This course offers an exploration of multiculturalism, examining its historical emergence and philosophical foundations, as well as the socio-political debates it has always generated, and continues to do so. The course begins by defining multiculturalism as a demographic reality, a normative, and yet difficult-to-define political project in liberal democracies (Kymlicka, 1995). It will be seen how multiculturalism grew out of earlier notions of the ‘melting pot’ (St. John de Crevecoeur, 1782) and the ‘salad bowl’, or ‘cultural mosaic’. Multiculturalism developed in the post-war period, particularly in **the United Kingdom, Canada, Australia**, and the United States, in response to increased migration and demands for cultural recognition. The course will deal with policies of Australia and Canada which were the first to embrace what were considered as the virtues of multicultural (in the contemporary sense of the word) immigration in the 1970s, juxtaposing against the USA’s original understanding of the term, related to education only. It shall also be seen (through the case study of the Sikhs) how the Sikh diaspora shaped the Race Relations Acts in the United Kingdom, a founding element in multicultural policies. A comparative outline will be drawn with the Republic of France’s manner of controlling immigration and cultural diversity in a vastly different way throughout the same period.

The course critically engages with key theorists, including Bhikhu Parekh’s (2000) advocacy for intercultural dialogue, and Will Kymlicka’s (1995) liberal defence of group-differentiated rights. Notions of national identity will be examined in order to understand how multiculturalism has affected the ‘imagined community’ (Anderson 1991) of the nation, all-too-often confused with the nation-state itself. These perspectives will be juxtaposed with critiques from scholars such as Brian Barry (2001), who challenge multiculturalism’s compatibility with liberal egalitarianism, since it removes the focus on what some believe to be the real issue, socio-economic disparity. Kenan Malik (2015) argues that multicultural policies have often reified communities and, thus, contributed to causing what it was intended to curb, social fragmentation.

In recent decades, there has been growing public and, consequently, political disillusionment with multiculturalism, exacerbated by the polarisation of society. Political actors, such as Angela Merkel, David Cameron, and Nicolas Sarkozy, all stated that multiculturalism has not only failed, but that it is dead, declaring that it fosters segregation, and that it weakens national acceptance of cohesion to what is seen as a collective identity (Billig 1995). The course will look at these claims, therefore, with regard to notions of integration and belonging (Modood, 2013; Vertovec & Wessendorf, 2010).

Students will examine alternative models (interculturalism, cosmopolitanism, for example), as possible solutions to these critiques for the future of diversity governance. The intention of the course is to provide students with the tools and knowledge to have a nuanced understanding of multiculturalism and its complex legacy, as well as the possibility of critically engaging with contemporary ethnic-diversity debates.

## Bibliography

- \*Anderson, Benedict, *Imagined Communities: Reflections on the Origin and Spread of Nationalism*, London: Verso, 1991.
- \*Barry, Brian, *Culture and Equality: An Egalitarian Critique of Multiculturalism*, Cambridge: Polity Press, 2001.
- \*Billig, Michael, *Banal Nationalism*, London: Sage, 1995.
- \*Guibernau, Montserrat and Rex, John (eds.), *The Ethnicity Reader: Nationalism, Multiculturalism and Migration*, Oxford: Polity Press, 1997.
- \*Kymlicka, Will, *Multicultural Citizens: A Liberal Theory of Minority Rights*, Oxford: Oxford University Press, 1995.
- \*Kymlicka, Will, *The Rights of Minority Cultures*, Oxford: Oxford University Press, 1995.
- \*Parekh Bhikhu, *Rethinking Multiculturalism: Cultural Diversity and Political Theory*, London: MacMillan, 2000.
- from [http://avalon.law.yale.edu/18th\\_century/letter\\_03.asp](http://avalon.law.yale.edu/18th_century/letter_03.asp)
- \*Vertovec, Steven and Wessendorf, Susanne (eds.), *The Multiculturalism Backlash: European Discourses, Policies, and Practices*, London: Routledge, 2010.
- Malik, Kenan, *Multiculturalism and its Discontents: Rethinking Diversity After 9/11*, London: Seagull Books, 2014.

\*Available on campus, at libraries of UBM, or the network of libraries.

## Articles (on-line)

- Johansson, Thomas Roland, 'In Defence of Multiculturalism – Theoretical Challenges.' *International Review of Sociology* 34 (1): 75–89. 2022. doi:10.1080/03906701.2022.2045141. Accessed 21 May 2025.
- Modood, Tariq, 'The Strange Non-Death of Multiculturalism', *Max Weber Lecture Series*, 2013. <https://cadmus.eui.eu/server/api/core/bitstreams/3e85a67e-dbed-5840-8a43-1e6edc62288f/content>. Accessed on 21 May 2025.
- Christensen, Erik, 'Revisiting Multiculturalism and Its Critics.' *The Monist*, vol. 95, no. 1, 2012, pp. 33–48. *JSTOR*, <http://www.jstor.org/stable/41419013>. Accessed 21 May 2025.
- Raud, Rein, 'Zygmunt Bauman's Critique of Multiculturalism: a Polemical Reading.' *Revue internationale de philosophie*, 2016/3 n° 277, 2016. p.381-397. [shs.cairn.info/revue-internationale-de-philosophie-2016-3-page-381?lang=en](http://shs.cairn.info/revue-internationale-de-philosophie-2016-3-page-381?lang=en). Accessed on 21 May 2025.
- St. John de Crevecoeur, Hector, *What is an American? Letters from an American farmer: Letter III*. 1782. [http://avalon.law.yale.edu/18th\\_century/letter\\_03.asp](http://avalon.law.yale.edu/18th_century/letter_03.asp). Accessed on 21 May 2025.

## Assessment

- Each student will give an oral presentation (60% of the final grade).
- A short written exam (40%) will also take place in class at the end of the semester.
- Active participation in discussions will be taken into account and will act as a bonus for the final grade.

# **1MIAM35A - Feminism and Gay Rights Activism in the UK: Lessons from the Archives**

**Instructor:** Mathilde **BERTRAND**

Séminaire non enseigné en 2026-2027.

# 1MIAM36 - Beyond the Postcolonial: Narratives of Shifting Borders and Identities in Contemporary Pakistani Fiction and Cinema

**Instructor:** Paul VEYRET

The seminar “Beyond the Postcolonial: Narratives of Shifting Borders and Identities in Contemporary Pakistani Fiction and Cinema” aims to explore the rich tapestry of literary and cinematic narratives emerging from Pakistan. Through a close study of selected novels and films, students will engage with the complex intersections of history, politics, memory, and identity in a region marked by colonial legacies and contemporary global pressures. The course provides a critical exploration of contemporary Pakistan through its literary and cinematic narratives, questioning notions of border, trauma, and transnationalism. The selected texts and films serve as prisms for analyzing identity tensions and social transformations in a multifaceted and evolving nation.

The seminar is structured around four main objectives:

1. Explore literary and cinematic narratives from contemporary Pakistan

The course focuses on four major contemporary authors: Daniyal Mueenuddin, Mohsin Hamid, and Mohammed Hanif, whose works depict fragmented identities, shifting borders, and the scars of political turmoil. The following collection of short stories and novels will be explored:

- *In Other Rooms, Other Wonders* (2009) by Daniyal Mueenuddin, a collection of interconnected stories that portray the lives of rural and urban Pakistanis under feudal and economic pressures.
- *Moth Smoke*, *The Reluctant Fundamentalist* (2007) and *How to Get Filthy Rich in Rising Asia* (2013), by Mohsin Hamid novels that explore themes of social inequality, capitalist ambition, and transnational identity.
- *A Case of Exploding Mangoes* (2008) and *Red Birds* (2018) by Mohammed Hanif, sharp political satires that critique military power, global interventions, and absurdity in times of conflict.
- *All three novels and the collection of short stories in bold are compulsory reading and, together with the two films, will be part of the assessment at the end of the semester*

2. Analyze borders (physical, social, cultural) and their effects on Pakistani society

- The seminar considers the notion of borders not only as physical boundaries but also as cultural, social, and psychological barriers.
- Films such as *Khamosh Pani* by Sabiha Sumar and *Joyland* by Saim Sadiq are used to visualize the impact of Partition and the role of gender in a society marked by both tradition and modernity.

3. Examine the notions of memory, collective trauma, gender, and transnationalism

- Drawing on critical theories of trauma (Cathy Caruth, Stef Craps), postmemory (Marianne Hirsch), the seminar interrogates how memory and trauma are represented in Pakistani fiction and film.

4. Consider these works as examples that contemporary Pakistani storytelling is not merely a reaction to colonial history but an active engagement with modernity's global flows, economic

disparities, and transnational connections. This “post postcolonial” perspective allows for a richer understanding of Pakistan as a site of global interaction, economic ambition, and social transformation.

- Through the juxtaposition of literature and cinema, the seminar encourages a critical understanding of how Pakistani narratives challenge monolithic representations, offering instead complex, hybridized identities that speak to both local specificity and global connectivity.
- *The Reluctant Fundamentalist* serves as a critical exploration of post-9/11 transnationalism, addressing themes of suspicion, belonging, and the fractures of identity for South Asian diasporas in the West.

### Course structure

#### I- Mapping Pakistan: postcolonial fractures

##### **1. Introduction: History and Context of Modern Pakistan**

- **Historical Context:** Partition (1947), civil war, Zia years (1977–1988), fragile democracy.
- **Key Concepts:** Postcolonialism, borders, trauma, transnationalism, gender, “unlabelling Pakistan”, marketing “brand Pakistan”.

##### **2. Mapping Pakistan through Cinema I – *Khamosh Pani* (Sabiha Sumar, 2003)**

- **Objectives:** Understand the effects of Partition on female identities and Islamization under Zia.
- **Main Themes:** Silent violence, erasure of memory, religious repression, Partition trauma, Islamization of Pakistani society.

##### **3. Fiction I – Daniyal Mueenuddin's *In Other Rooms, Other Wonders***

- **Objectives:** Examine the social divides between Lahore and rural areas.
- **Main Themes:** Modern feudalism, economic dependence, invisible power, the inscription of power in rural areas, social invisibility, patriarchal domination, ecology of exploitation.

##### **4. Fiction II – Mohammed Hanif's *A Case of Exploding Mangoes: Satire and Historical Rewriting***

- **Objectives:** Decode political satire and narrative irony.
- **Main Themes:** Dictatorship, historical rewriting, political satire.

#### II- Unlabelling Pakistan: post postcolonial narratives

##### **5. Fiction III – Mohsin Hamid's *How to Get Filthy Rich in Rising Asia: Globalization and the (Trans)National Subject***

- **Objectives:** Analyze transnational capitalism and the erasure of individual identity in megacities.
- **Main Themes:** Urbanization, economic globalization, anonymity, liberalism.

##### **6. Fiction IV – Mohsin Hamid's *The Reluctant Fundamentalist: Transnationalism and the Post-9/11 Era***

- **Pedagogical Objectives:** Understand the impact of 9/11 on transnational identities and the concept of suspicion.
- **Main Themes:** Post-9/11 identity crises, transnationalism, alienation, belonging, and cultural negotiation, dramatic monologue as a device to explore fractured identities; unreliable narration to create ambiguity and tension.

##### **7. Cinema II – *Joyland* (Saim Sadiq, 2022)**

- **Objectives:** Explore new social and gender dynamics in urban Pakistan.
- **Main Themes:** Gender fluidity, emancipation.

## **Bibliography**

### **1. Political and Social History of Pakistan**

- Christophe Jaffrelot, *The Pakistan Paradox, Instability and Resilience*, Hurst, 2014
- Ayesha Jalal, *The Struggle for Pakistan: A Muslim Homeland and Global Politics*, Harvard University Press, 2014.
- Ian Talbot, *Pakistan: A Modern History*, Hurst & Co., 2009.

### **2. Pakistani Literature and Postcolonial Representations**

- David Waterman, *Where Worlds Collide: Pakistani Fiction in the New Millennium*, Oxford University Press, 2015.
- Cara Cilano, *Contemporary Pakistani Fiction in English: Idea, Nation, State*, Routledge, 2013.

### **3. Memory and Postcolonial Trauma**

- Cathy Caruth, *Unclaimed Experience: Trauma, Narrative, and History*, Johns Hopkins University Press, 1996.
- Stef Craps, *Postcolonial Witnessing: Trauma Out of Bounds*, Palgrave Macmillan, 2013.
- Paul Ricoeur, *La Mémoire, l'Histoire, l'Oubli*, Seuil, 2000.

# 1MIAM37 – American Exceptionalism and Empire: Reassessing U.S. Foreign Policy through History and International Relations

**Instructor:** Barbara FRANCHI

Did the United States really wait until 1898 to enter the international arena? Who are the actors shaping U.S. foreign relations? How have expansionist ambitions and anti-imperial rhetoric coexisted over time? How have U.S. interventions been perceived by both domestic and international audiences? How has a nation that proclaims an anti-colonial tradition justified its repeated foreign interventions? How have these justifications—whether religious, moral, strategic, or economic—evolved over time? Beyond the practice of U.S. foreign policy, how can the enduring global perception of the United States as an indispensable ally be explained despite repeated strategic failures? How have domestic inequalities undermined U.S. diplomacy, both in the eyes of foreign observers and in the reflections of its own actors?

In an attempt to address some of these questions, this seminar explores the foundations, evolution, and contradictions of U.S. foreign policy from the 19th to the 21st century through the combined lenses of history and international relations. In doing so, it tackles the central idea of American exceptionalism and examines how this national self-perception has shaped the country's international actions and discourse over time.

For methodological reasons, the seminar does not aim to provide an exhaustive overview of U.S. foreign policy issues. Instead, sessions will focus on specific case studies, interventions, or representations of U.S. external actions. They will also tackle more theoretical aspects such as the foreign policy decision-making process, the actors in international relations, the role of perception in diplomacy, and the doctrines of U.S. foreign relations.

Students are expected to be active participants in the course and are required to read the documents posted on the e-campus page before each week's session.

## **Bibliography :**

- Battistella, Dario. *Théories des relations internationales*. 3<sup>ème</sup> édition (ou éditions ultérieures). Paris: Presses de Sciences Po, 2009.
- Bemis, Samuel Flagg. *A Short History of American Foreign Policy and Diplomacy*. New York: Henry Holt and Company, 1959.
- Bourhis-Mariotti, Claire. *L'union fait la force : Les Noirs américains et Haïti, 1804-1893*. Rennes : Presses universitaires de Rennes, 2016.
- Chittick, William O. and Pingel, Lee Ann. *American foreign policy: A Framework for Analysis*. Washington, D.C. : CQ Press, 2006
- Cohen, Warren I., *The New Cambridge History of American Foreign Relations*, Volume IV: « Challenged to American Primacy, 1945 to the Present. » Cambridge: Cambridge University Press, 2013.
- Conroy-Krutz, Emily. *Christian Imperialism: Converting the World in the Early American Republic*. Ithaca, NY: Cornell University Press, 2015.
- David, Charles-Philippe, and Frédérick Gagnon, eds. *Théories de La Politique Étrangère Américaine : Auteurs, Concepts et Approches. Deuxième Édition Revue et Augmentée*. Montréal : Presses de l'Université de Montréal, 2018.
- Droz-Vincent, Philippe. *Vertiges de la Puissance : Le « moment » américain au Moyen-Orient*. Paris : La Découverte, 2007.
- Getachew, Adom. *Worldmaking After empire: The Rise and Fall of Self-Determination*. Princeton, NJ: Princeton University Press, 2019.
- Gleijeses, Piero. *America's Road to Empire: Foreign Policy from Independence to World War One*. New York: Bloomsbury Academic, 2021.
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- Hunt, Michael H. *Ideology and U.S Foreign Policy*. Yale University Press, 1987.  
<http://www.jstor.org/stable/j.ctt5vkct7>.

- Iriye, Akira. *The New Cambridge History of American Foreign Relations*, Volume III : « The Globalization of America 1913-1945. » Cambridge: Cambridge University Press, 2013.
- Kandel, Maya. *Les Etats-Unis et le Monde, de Georges Washington à Donald Trump*. Paris : Editions Perrin, 2018.
- LaFeber, Walter. *The New Cambridge History of American Foreign Relations*, Volume II : « The American Search for Opportunity, 1865-1913. » Cambridge: Cambridge University Press, 2013.
- Marienstras, Elise. *Les mythes fondateurs de la nation américaine. Essai sur les discours idéologiques aux Etats-Unis à l'époque de l'indépendance 1763-1800*. Paris: F. Maspero, 1976.
- Plummer, Brenda Gayle. *Rising Wind: Black Americans and U.S. Foreign Affairs, 1935-1960*. Chapel Hill, NC: University of North Carolina Press, 1996.
- Restad, Hilde Eliassen. « Old Paradigms in History Die Hard in Political Science: U.S. Foreign Policy and American Exceptionalism. » *American Political Thought* 1, no. 1 (2012): 53–76. <https://doi.org/10.1086/664586>.
- . « The Isolationist/Internationalist Dichotomy. » In *U.S. Foreign Policy Traditions: Multilateralism vs. Unilateralism since 1776*. Norwegian Institute for Defence Studies (2010): 11-34. <https://www.jstor.org/stable/resrep20319.4>.
- . *American Exceptionalism: An Idea that Made a Nation and Remade the World*. London: Routledge, 2015.
- Tyrrell, Ian R. *Transnational Nation: United States History in Global Perspective since 1789*. Basingstoke: Palgrave Macmillan, 2007.
- Weeks, William Earl. *The New Cambridge History of American Foreign Relations*, Volume I : « Dimensions of the Early American Empire, 1754-1865. » Cambridge: Cambridge University Press, 2013.
- Williams, William Appleman. *The Tragedy of United States Diplomacy*. New York: Dell Publishing Co., Inc., 1959. <https://babel.hathitrust.org/cgi/pt?id=uc1.31822003198348&view=1up&seq=35>.

### **Assessment/Modalités d'évaluation :**

**Régime général :** contrôle continu. Evaluations écrites et/ou orales.

**Régime spécial :** dossier de recherche à rendre en fin de semestre et soutenance orale. Les étudiants concernés doivent me contacter avant le début du semestre : [barbara.franchi@u-bordeaux-montaigne.fr](mailto:barbara.franchi@u-bordeaux-montaigne.fr)

## **U.E. 4**

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### **Axe**

# **Intermédialité, mémoires et communautés**

# 1MIAM41A – Union and Disunion: the UK and the EU

**Instructor:** Richard DAVIS

The vote in favour of leaving the European Union in June 2016, a move finally introduced only in 2020, marks a turning point for the United Kingdom not only in its relations with the rest of Europe, with which it remains closely tied in numerous ways but also in its own nature. Indeed, the deep divisions in the United Kingdom that the 2016 vote revealed – along lines of social class, levels of education, age etc. – have placed enormous strains on the cohesion of British society. British politics has also become increasingly divided and confrontational. One of the most significant dividing lines that was shown by the 2016 referendum was that between voters in England and Wales, where a majority voted in favour of ‘leave’, and those in Scotland and Northern Ireland, where a clear majority voted ‘remain’. This has led many observers to argue that Brexit is a phenomenon of English nationalism. For many Scots the fact that their choice, to remain in the EU, has been overridden by English votes has reinforced their support for Scottish independence. Although Scottish voters voted against independence in a referendum held in 2014 the question is now (2021) very much back on the political agenda (*Indyref 2*).

The questions of Brexit and the future of the relationship between the various nations of Great Britain – Wales, Scotland and England – are, therefore closely interrelated. Uncertainty over the future of Northern Ireland – continuing within the United Kingdom or reunited with the Republic of Ireland - has also been increased as a result of Brexit.

This course will begin by taking a brief historical perspective in an attempt to see how all these fundamental questions came to such prominence in the last decade. The roots of many of them are to be found in the history of the British Isles and this course will go back to the formations of separate national identities across the British Isles, how the relations between them evolved, and how the various ‘unions’ came about: by conquest, by assimilation or by unification. Conquest and occupation of Wales and of Ireland from the 12<sup>th</sup> century onwards, followed by Acts of Union with Wales (1536) and Scotland (1707), created Great Britain. The Act of Union (1800) between Great Britain and Ireland created the United Kingdom. Throughout this long period, opposing forces operated, some working towards unification and unity, others in favour of the separation and the disintegration of the unions.

The main focus of the course will then move onto the more contemporary debates, from the post-second world war period up to the present day. The end of Empire and the steady decline in Britain’s industrial and economic strength after 1945 transformed both its position in the world and began to question its internal cohesion. The decision in the 1960s to seek entry into the emerging European Community, later the European Union, suggested that the country was rethinking its national identity along more European lines. At the same time both Scotland and Wales saw the emergence of well-organised, and increasingly popular, nationalist movements that were challenging the very existence of the United Kingdom. These two parallel developments from the 1960s onwards will constitute the main part of this programme.

Today, many supporters of Brexit see a bright future for the United Kingdom: freed from what they see as the chains of the EU, they argue in favour of a ‘global Britain’, one able to forge new links with partners around the world. On the other side of the Brexit divide this is seen as no more than an idle dream, based on imperial nostalgia. For them Brexit threatens the break-up of the Union and the victory of a ‘little England’ outlook. Although it is not possible to foresee which of these two visions will prove correct this course will attempt to understand how the present situation came about.

## **Bibliography**

ALEXANDRE-COLLIER, Agnès, *La Grande-Bretagne eurosceptique? L'Europe dans le débat politique britannique (1945-2001)*, Editions du Temps 2002.

COLLEY, Linda, ‘Britishness and otherness’, *Journal of British Studies*, October 1992.

COLLEY, Linda, *Britons. Forging the Nation 1707-1837* (London, Pimlico, 1992).

- D'ANCONA, Matthew (ed) *Being British. The Search for the Values that Bind the Nation*. London and Edinburgh, Mainstream Publishing, 2009.
- 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.
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- GIRARD, Gaïd, GRAVES, Matthew (dir). *Europe Unie, le Royaume Désuni? Les enjeux de la dévolution* (Brest, UBO, 2000).
- GRANT, Alexander and STRINGER, Keith J. (eds). *Uniting the Kingdom? The Making of British History* (London, Routledge, 1995).
- HASELER, Stephen. *The English Tribe. Identity, Nation and Europe* (1996).
- JONES, Moya. *Le royaume désuni: Angleterre, Ecosse, Pays de Galles*. Paris: Ellipses, 2004.
- KEARNEY, Hugh. *The British Isles. A History of Four Nations* (London, Cambridge University Press, 1989).
- KENNY, Michael and SHELDON, Jack. *When Planets Collide: The British Conservative Party and the Discordant Goals of Delivering Brexit and Preserving the Domestic Union, 2016–2019*, Political Studies, 2020.
- KUMAR, Krishan. *The Making of English National Identity* (Cambridge, 2003).
- MARQUAND, David. 'How United is the Modern United Kingdom?' in Grant and Stinger (eds) *Uniting the Kingdom?* (London, Routledge, 1995).
- MUNRO-LANDI, Morag J and CONNIL, Damien (dirs). *From Devolution to Brexit. Triggering Uncertainty and Upheaval*. 2018.
- NAIRN, Tom. *The Break-up of Britain: Crisis and Neo-Nationalism* (2nd ed, 1981).
- PERRYMAN, Mark (ed). *Breaking Up Britain. Four Nations after a Union*. Laurence and Wishart, 2009.
- SCHNAPPER, Pauline, *La Grande-Bretagne et l'Europe. Le grand malentendu* (Presses de Sciences Po, 2000).

### **Modalités de contrôle des connaissances :**

Régime normal (assidus) : 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.

Pour les étudiants « dispensés » (régime spécial) la présentation orale se fera via zoom.

# 1MIAM42 – The New Hollywood: its causes, characteristics, and consequences

**Instructor:** 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.

## **Filmography**

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.

**Student assessment:**

Every student following the seminar will be requested to give an oral presentation on a film which reflects some aspects of the New Hollywood. The presentation will include a focus on the film's main themes and on its relation to the New Hollywood, as well as a filmic analysis of one of its scenes that is representative of the studied period.

Students in "régime spécial" are required to contact the instructor as soon as possible.

# 1MIAM43A – 20th-Century Irish and British Literature: Intermedial and Transgeneric Beckett

**Instructors:** Stéphanie RAVEZ & Pascale SARDIN

In this seminar we mean to reassess the works of Samuel Beckett (1906-1989) from the viewpoint of intermediality seen as a process of intersection between media, as well as of genericity, i.e. the conformity or non-conformity of a written text to specific literary genres. The texts on the syllabus are taken from a variety of works, usually categorised as prose or drama, by this multimedial artist who worked with text, theatre, radio, film and tv.

One part of the seminar will look at these works both in the contexts of their production in the second half of the twentieth century and in the context of more recent adaptations or interpretations. We will discuss interpretations of Beckett's works in light of recent research areas such as disability studies, transhumanism, feminist and queer studies, in order to question Beckett's representation of what it means to be human in an age of rapid technological, scientific, cultural and environmental evolution.

The other part of the seminar will examine *genre trouble* in Beckett's work, i.e. how his writing interrogates generic boundaries and norms. Indeed, Beckett's careerlong concern with the notion of representation led him to explore the possibilities offered by various genres and media to rethink the issue of literary mimesis and fertilise his own writing. Taking examples from some of his most radical prose and drama, we will look at how the need and/or the failure to *see* in/through/against the written word have fostered his cross-generic creation.

**The seminar will alternate between Mme Sardin's classes (odd weeks) and Mme Ravez' classes (even weeks).**

—Mandatory readings for odd weeks 1, 3, 5, 7, 9, 11 (Mme Sardin)

*Endgame* (Faber, 2010)

*Happy Days* (Faber, 2010)

*Waiting for Godot* (Faber, 2010)

*Krapp's Last Tape, Eh Joe, Come and Go, Not I* in *Collected Shorter Plays* (Faber, 2006)

(any other edition for these texts will do)

**One lecture will exceptionally take place on a Thursday September 26<sup>th</sup> from 8.30 to 10.30 am.** Attendance is mandatory as we will be welcoming Dr. Hannah Simpson from Edinburgh University who is a specialist of Beckett's theatre and disability studies.

—Mandatory readings for even weeks 2, 4, 6, 8, 10, 12 (Mme Ravez)

*The Unnamable* (1958)

*Film* (1963)

*A Piece of Monologue* (1979)

*Ill Seen Ill Said* (1982)

## **Bibliography**

**NB: Please you must have read the texts BEFORE the course starts.**

## **Modalités de contrôle des connaissances :**

### Étudiant.e.s en régime général

Contrôle continu. Exercices écrits et/ou oraux effectués dans le cadre du séminaire :  
M1 : exposé(s) et/ou rendu(s) écrit(s).

M2 : « Essay » rédigé en anglais portant sur un texte de Beckett ou une adaptation d'un texte de Beckett (non étudié en classe) vu du point de vue de son intermédialité ou de sa généricité (3000 mots minimum).

Il pourra être demandé à l'étudiant.e de présenter son *essay* devant la classe.

### Étudiant.e.s en régime spécial

Contrôle terminal. Devoir rédigé à la maison suivi d'un oral en janvier.

Merci de prendre contact **dès avant le début du semestre** avec les deux enseignantes.

# 1MIAM44 – Variation and Change in Language

**Instructor:** Guillaume **DESAGULIER**

*Enrollment is open to all students, irrespective of their background in linguistics. In this seminar clear definitions and illustrations are provided for each concept. Students are guided through accessible step-by-step tutorials. Students with a broader interest in discourse analysis, encompassing literature, history, and social studies, will reap significant benefits from attending this seminar.*

Language is a stable system of signs that allows us to communicate and collaborate. However, because language has a fundamentally social function, it is subject to variation and change, i.e., differences that occur across different geographical regions, social groups, historical periods, and individual speakers. The purpose of this seminar is therefore to help you solve the paradox that language is both a stable and unstable system.

When variation is observed at a specific moment in time, we refer to it as **synchronic variation**. When changes occur across successive periods, we use the term **diachrony**, or language change. The first part of the seminar will be dedicated to the study of synchronic variation within the framework of variationist sociolinguistics, in the wake of Labov (1972). Our primary objective will be to ascertain the degree to which language usage is influenced and shaped by various social factors, including gender, age, social class, ethnicity, and education. You will discover the fascinating interplay between social structures and language structure by extracting linguistic data from corpora (vast collections of naturally-occurring language for the purpose of linguistic study). You will not only gain proficiency in conducting basic statistical analyses and visualizing data on a map (see Fig. 1), but also develop the skills to design effective questionnaires for elicitation research.

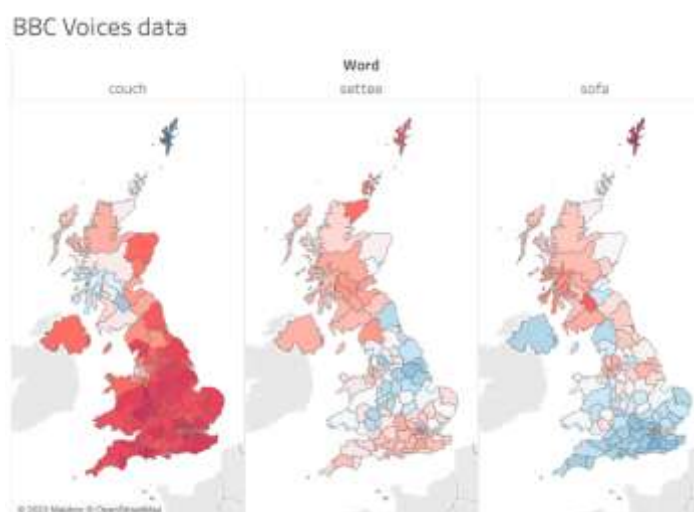


Figure 1. The geographic distribution of couch/settee/sofa in the BBC Voices dataset (maps made with Tableau Software)

One direct consequence of language's inherent variation is its ability to change over time. The second half of the seminar will therefore be dedicated to the study of diachrony. Our main objective will be to explore the laws of language change, its causes (language-internal vs. language-external), and its manifestations. We shall look at these questions through some very concrete case studies, one of which concerns the evolution of Captain Kirk's split infinitive (*to boldly go where no man (sic) has gone before*), see Fig. 2. Naturally, you are encouraged to suggest specific examples of language change that you wish to explore.

You will need access to a computer at some point. You will need the following programs, which are all cross-platform and free:

- [AntConc](#)
- [Tableau Software](#) (free, student edition)
- [RStudio](#)
- [Open Office Calc](#)

Also, make sure you have a free account on the Corpora database at <http://corpus.byu.edu/>.

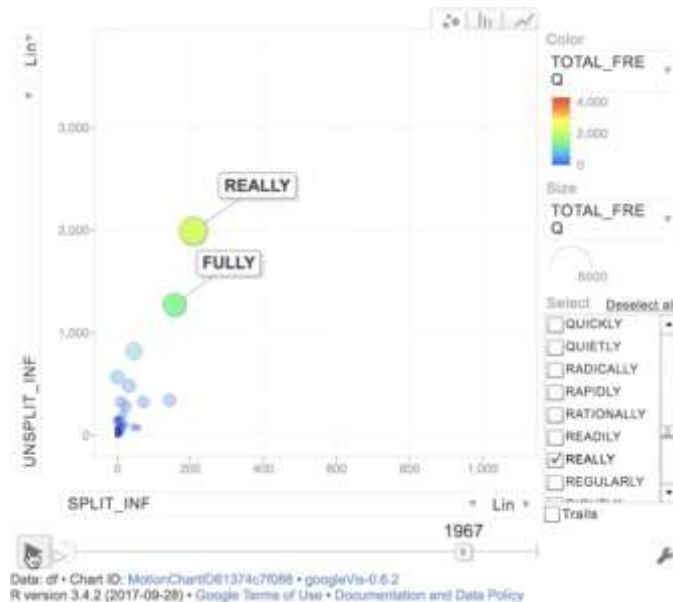


Figure 2. Keeping track of Captain Kirk's split infinitive in a corpus of historical American English

## Bibliography

*A comprehensive reading list and course material (academic papers, book excerpts, etc.) will be supplied in the opening weeks.*

Desagulier, G. (2017). *Corpus Linguistics and Statistics with R: Introduction to Quantitative Methods in Linguistics*. New York: Springer.

Desagulier, G. (2017). "The split infinitive: the final frontier," in *Around the word*, <https://corpling.hypotheses.org/30>

Desagulier, G. (2019) "Mapping lexical variation with Tableau software," in *Around the word*, <https://corpling.hypotheses.org/2853>

Labov, W. (1972). *Sociolinguistic patterns*. Philadelphia: University of Pennsylvania press.

The "Five Graces Group", Clay Beckner, Richard Blythe, Joan Bybee, Morten H. Christiansen, William Croft, Nick C. Ellis, John Holland, Jinyun Ke, Diane Larsen-Freeman, Tom Schoenemann. (2009). Language Is a Complex Adaptive System: Position Paper. *Language Learning* 59(1). DOI: [10.1111/j.1467-9922.2009.00533.x](https://doi.org/10.1111/j.1467-9922.2009.00533.x)

## Évaluation

**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 l'enseignant pour des instructions précises.

# 1MIA1Y45 – Alternative Cultures in the Nineteenth Century

**Instructors:** Béatrice LAURENT & Hannah CHAMPION

The subject of this seminar is the history of radicalism in the United States and Great Britain in the nineteenth century. The first six weeks will explore the cultural imagining of female and feminist utopias in the United States, while the second six weeks will focus on the intellectual, artistic and material production of William Morris and his circle in Great Britain.

## **1<sup>st</sup> 6 weeks: Hannah Champion**

“Only women there—and children” ... “—why, this is a CIVILIZED country!” I protested. “There must be men.”  
— Charlotte Perkins Gilman, *Herland* (1915)

Charlotte Perkins Gilman’s novel *Herland* (1915) imagines a utopian society of women living without men, and in doing so serves to question the gender roles and restrictive societal structures of nineteenth-century America. Gilman’s writing has enjoyed considerable popularity in recent years as examples of proto-feminist literature, yet she was not the only woman writer in the nineteenth century to radically dream of an alternative society, one in which marriage might be equal, where women might be properly educated, or where men might help with the housework. The first half of this seminar will offer an introduction to feminist utopian ideals in the United States, and how these were dreamed into being in various published speculative narratives by lesser-known women writers.

Please note: this is a seminar, not a lecture course, which means that oral participation is mandatory for all students. Please come prepared for a class that takes the form of a discussion circle.

## **Bibliography for the first part of the seminar:**

*Daring to Dream: Utopian Stories by United States Women 1836-1919*, edited by Carol Farley Kessler, Pandora Press, 1984, pp. 205-211.

If you are unable to access the book, a PDF of all mandatory primary sources will be supplied via E-campus.

## **Selected Critical References:**

Barr, Marleen and Nicholas Smith, eds, *Women and Utopia: Critical Interpretations*, UP of America, 1983.

Rohrlich, Ruby and Elaine Hoffman Baruch, eds, *Women in Search of Utopia: Mavericks and Mythmakers*, Schocken Books, 1984.

## **2<sup>nd</sup> 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 2d part of the seminar:

Goodway, David. *Anarchist Seeds Beneath the Snow: Left-Libertarian Thought and British Writers from William Morris to Colin Ward*, 2<sup>nd</sup> 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).**

### **Modalités d’évaluation:**

#### **Régime normal:**

- Une note d’écrit (50%) – examen écrit en sixième semaine (CHAMPION)
- Une note d’oral (50%) – exposé présenté en séminaire (LAURENT)

**Régime spécial** (étudiants dispensés) : dossier de recherche avec soutenance.

# 1MIAM46A – Cultural Transfer

**Instructor:** Rémy DUTHILLE

This seminar considers cultural exchanges between Britain, France and the American colonies / United States. We shall examine various objects – books, music, discourses, practices... – travelling from one country to another, in the course of which they take on new meaning and enrich the host country.

After a short introduction about methodology, the seminar will bear on the American Revolution and the French Revolution and their impact on Britain.

## **A- Cultural transfer methodology:**

The course starts with a short introduction based on the reading of a articles on cultural transfer methodology, which asks questions about translation, the adaptation of texts, images, methods, objects, from one country to the other. Examples of cultural transfer include some everyday customs, like toasting (raising your glass to someone or something), the Christmas tree (an English “borrowing” from a German custom), food and drink (new recipes adapted in new contexts) as well as more formal, intellectual exchanges (translations, literary adaptation, the acceptance, rejection or subversion of philosophical ideas, etc.).

## **B- The American Revolution and cultural transfer**

2026 is the year of the 250<sup>th</sup> anniversary celebrations of the American Revolution (specifically the Declaration of Independence, proclaimed on July 4) and the programme will take those celebrations into account. A Franco-German, symposium (Lapasec) takes place at Université Bordeaux Montaigne on 1-3 October. It is coorganized with colleagues for the University of Duisburg-Essen (Germany) and financed by the Franco-German University. This symposium specifically addresses early-career researchers, including masters’ students like you. Attending the symposium will give you opportunity to meet with doctoral students and researchers who recently obtained their PhD, as well as more senior researchers from France, Britain, Germany, and other countries. On Monday, October 5, two sessions of the “Cultural Transfer” seminar will take place just after the symposium: they will be taught in co-teaching by staff from UBM and from Duisburg-Essen staying on in Bordeaux after the symposium.

The American Revolution is of particular interest for Bordeaux because as the main French Atlantic seaport, it hosted Thomas Jefferson and other leaders of the American Revolution on their arrival in France. The seminar will look at cultural and ideological exchange between France, Britain and the American colonies/United States, with a glance at Germany.

## **C- Britain and the French Revolution**

This section of the course looks at a major example of Anglo-French “exchange”: the repercussions of the French Revolution in Britain from 1790 and well into the 1790s, through intellectual discussion, political opposition, and the “French Wars” (1793-1815). With the example of France across the Channel, te British elites, and increasingly, the common people agitated fundamental questions in politics, economics and society: the legitimacy of obedience and resistance, the normative value of traditions, the primacy of individual rights, including gender hiercharchy, marriage, family life and gender roles. Notions of “dialogue”, “controversy”, “pamphlet wars” and other ways of characterizing Anglo-French exchanges are important. The study of various types of sources (pamphlets, history books, travel narratives, iconography...) will show how this period of intense politicization and discussion shaped France’s image in the eyes of the British to our days, imposing stereotypes of the French as a revolutionary people.

### Topics of study include:

- politics (absolute monarchy, human rights, revolution)
- conservative defenders of the status quo and various strands of radicals (republicans, “Jacobins”, defenders of economic equality)
- caricature and visual culture
- women and gender: British feminism and the example of France (Mary Wollstonecraft and other, female and male, early feminist figures), gendered representations of the French Revolution (Marie Antoinette, Parisian marketwomen and sans-culottes...)
- chroniclers, historians of the Revolution, including Helen Maria Williams (who reported from Paris and wrote letters blurring genres: sentimentalism, journalism, autobiography).

The French Revolution mattered as a massive, rapidly shifting, passionate, discussion, then as a sharp conflict over many aspects of life including freedom (personal and collective), economics, gender roles, nationality, Britishness. Reporting from Paris to a British audience was exciting but perilous!

### Language:

The discussions will be conducted **in English**. Student assignments, whether oral or written, will be in English.

Students will work on sources in the languages they master, usually English and French. Students in the Etudes anglophones et germanophones course will work on sources in English and German.

### Bibliography :

#### A- Cultural transfer methodology

BETHMONT, Rémy, and Aude de MEZERAC-ZANETTI, ‘Introduction - Cultural Transfers in Religion: Circulating the Book of Common Prayer in Europe’, *Revue Française de Civilisation Britannique*, 22.1 (2016), doi:10.4000/rfcb.1255

DUTHILLE, Rémy, ‘Cultural Transfer Theory and Exchanges between Britain and the Baltic in the Eighteenth Century’, in *Medien der Aufklärung – Aufklärung der Medien: Die baltische Aufklärung im europäischen Kontext*, ed. by Liina Lukas, and others (De Gruyter Oldenbourg, 2021), pp. 303–15

ESPAGNE, Michel, *Les transferts culturels franco-allemands*, Perspectives germaniques (Presses universitaires de France, 1999)

MIDDELL, Matthias, ‘Kulturtransfer, Transferts culturels’, *Docupedia-Zeitgeschichte*, 2016, doi:http://dx.doi.org/10.14765/zzf.dok.2.702.v1

#### B- Britain and the American Revolution

Biographical guidance will be given in September, in relation with the visit of colleagues from Germany.

#### C- Britain and the French Revolution

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

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

WILLIAMS, Helen Maria. *Letters Written in France: in the Summer 1790, to a Friend in England, Containing Various Anecdotes Relative to the French Revolution*. 1790. Peterborough, Canada: Broadview, 2011.

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.

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

## **Modalités d'évaluation :**

### **Régime normal (« assidus ») : contrôle continu.**

2 exercices :

- une note écrite (50%)
- un exposé oral (normalement en groupe), accompagné d'un support écrit de type Powerpoint et d'une bibliographie.

Les étudiants en régime spécial (dispensés d'assiduité) doivent prendre contact avec l'enseignant dès leur inscription, avant le début du séminaire et convenir d'un travail écrit, qui sera remis en fin de semestre ; un oral sera organisé pendant la période des examens en janvier.

Students benefiting from a "régime spécial" ("dispense d'assiduité") are evaluated during the end-of-term exam period (January) on the basis of a written assignment followed by an oral exam.

Students abroad or under "regime special" status should **contact the course instructor as soon as possible**, ideally before the beginning of classes, to agree on evaluation.

## **1MIAM47A – Postcolonial Literature: Writing Back to the Centre**

**Instructor: Susan BARRETT**

Postcolonialism first emerged as a discipline in the United States in the 1980s, but it has its roots in the work of anticolonial writers from the first half of the twentieth century. Postcolonial theory looks at the interaction between European nations and the societies they colonised and, in doing so, raises questions about concepts such as power, race, language and identity. Literature plays a key role in the anti-colonial struggle as it can offer an alternative vision to the official history of colonisation. The aim of this seminar is to introduce students to some of the key concepts in postcolonial theory through the study of two novels, *The Secret River* (2005) by the white Australian author Kate Grenville and *The Whale Rider* (1987) by the Maori writer Witi Ihimaera.

This course is taught entirely in English.

**Assessment**

An oral presentation during the course, and a written assignment to be handed in after the end of the semester.

**Required reading before the start of the course**

Grenville, Kate. *The Secret River* (2005). Edinburgh: Canongate, 2018.

Ihimaera, Witi. *The Whale Rider* (1987). London: Heinemann, 2005.

**Recommended reading**

A detailed bibliography will be provided during the first class

Ashcroft, Bill, et.al. *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, London: Routledge, 1989.

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

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

Gandhi, Leela. *Postcolonial Theory: An Introduction*. New York: Columbia University Press, 1998.

Grenville, Kate. *Searching For The Secret River* (2006). Edinburgh: Canongate, 2007.

Young, Robert J. C. *Postcolonial Theory: A Very Short Introduction*. Oxford: Oxford University Press, 2003.

## **U.E. 5**

**\*\*\***

**Axe**

# **Puissances du Mode Mineur**

# 1MIAM51A – Emerging Voices: 19<sup>th</sup>-century American Women Writers

**Instructor:** Stéphanie DURRANS.

## Course description

The time separating the Declaration of Sentiments (1848) from the 19<sup>th</sup> 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 19<sup>th</sup> 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

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

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). Please note that this exam will take place on campus (no videoconferencing).

# 1MIAM52 – Illness Narratives and Trauma Narratives in American Literature

**Instructors:** Pascale ANTOLIN & Stéphanie DURRANS

**Ce séminaire est un séminaire en ligne. Il est ouvert à tous.  
This seminar is only available in distance teaching. It is open to all.**

« 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 (roman, 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'écrivains 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.uqac.ca/classiques/freud\\_sigmund/le\\_mot\\_d\\_esprit/le\\_mot\\_d\\_esprit.html](http://classiques.uqac.ca/classiques/freud_sigmund/le_mot_d_esprit/le_mot_d_esprit.html)

(English version « Humor »: a pdf file available on e-campus)

Godin, Philippe. *Asphyxiante santé*. Paris : L’Harmattan, 2008.

Hunsaker Hawkins, Anne. *Reconstructing Illness. Studies in Pathography*. West Lafayette, Ind.: Purdue UP, 1993.

Lecerle, Jean-Jacques. « Fous littéraires ». <https://www.universalis.fr/encyclopedie/fous-litteraires/3-folie-et-langage/>

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 [https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjcsdu-t6P4AhULExoKHbRrAN8QFnoECAMQAQ&url=https%3A%2F%2Fwww.libraryofsocialscience.com%2Fassets%2Fpdf%2Ffreud\\_beyond\\_the\\_pleasure\\_principle.pdf&usg=AOvVaw2ryDgbqroXx1jYhBCrTE4h](https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwjcsdu-t6P4AhULExoKHbRrAN8QFnoECAMQAQ&url=https%3A%2F%2Fwww.libraryofsocialscience.com%2Fassets%2Fpdf%2Ffreud_beyond_the_pleasure_principle.pdf&usg=AOvVaw2ryDgbqroXx1jYhBCrTE4h)
- . *Moses and Monotheism*, disponible en ligne sur <https://www.google.com/url?sa=t&rct=j&q=&esrc=s&source=web&cd=&ved=2ahUKEwiQoqmZuKP4AhVC0RoKHSrvCroQFnoECACQAQ&url=https%3A%2F%2Farchive.org%2Fdownload%2Fmosesandmonothei032233mbp%2Fmosesandmonothei032233mbp.pdf&usg=AOvVaw1vOiR-yrtgAD7ff4zDcMYp>
- 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](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 :**

**Régimes normal (assidus) et spécial (dispensés): mêmes modalités.**

Contrôle continu (30%) et examen terminal (70%).

La note finale tiendra compte à la fois du travail produit par l'étudiant.e tout au long du semestre sur la plateforme ecampus (forums de discussion, fiches de lecture) et de la prestation orale de l'étudiant.e après la fin du semestre (commentaire de texte sur un extrait d'un des ouvrages au programme).

# 1MIAM53 – Early-Modern Literature in the Face of Otherness

**Ce séminaire est un séminaire en ligne. Il est ouvert à tous.  
This seminar is only available in distance teaching. It is open to all.**

**Instructor:** Catherine LISAK

## Early-Modern Literature in the Face of Otherness

“Otherness” is a concept we handle with relatively fluidity – in our XXI<sup>st</sup> 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 1<sup>st</sup> 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 1<sup>st</sup> 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.**

### 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.

## **Modalités de contrôle des connaissances/student assessment :**

### **Contrôle continu (30%) et examen terminal (70%)**

La note finale tiendra compte à la fois du travail produit par l'étudiant.e tout au long du semestre (contrôle continu) sur la plateforme ecampus (forums de discussion, entraînements à la rédaction) et l'examen terminal (prestation orale de l'étudiant.e en fin de semestre (commentaire de texte sur un extrait d'un des ouvrages au programme).

### **Continual assessment (30%) and final oral exam (70%)**

The final grade will include both the students' regular work on eCampus throughout the semester (forums, written exercises) and their performance in the final oral exam (close reading of an extract from one of the books on the curriculum).

# 1MIAM54A - Britain: from major to minor power?

**Instructor:** Richard DAVIS

The history of Britain since the last decades of the nineteenth century, appears to plot an inexorable decline: from global 'superpower', sure of its identity and its international mission, to a medium-sized, regional power, hovering between reluctant proximity to, and temporary involvement with, successive European projects and attempts to rekindle global ambitions.

The economic realities of Britain's altered position in the international hierarchy of nations seem very clear. Less clear are the relationships between: a) the changing geopolitical role played by the British state within an evolving international concert of nations and the different crises which affect this; b) the desire of some in Britain to see change as necessarily reductive and to try to halt and even reverse national decline; c) the political and historiographical battles which have taken place around a) and b). The position of Britain in Europe and beyond, its relationships with its key foreign partners, also have important implications for Britain itself, for the British state and for British society, and for how the British see themselves and how others see them. The changes that have occurred in these issues over the course of the past 150 years will form another important aspect of this course.

This course aims to better understand these relationships and to give students a nuanced view of the changing role of Britain since 1870: attitudes of British observers to the changes, and of foreign observers as well. The broader aim is to discuss the nature and effect of concepts such as « decline » and national « identity » or « mission » and how they in turn affect changes to the operation of the international system.

## **Recommended background reading:**

- Bernstein, George L. *The Myth of Decline. The Rise of Britain Since 1945*. Pimlico, 2004.
- Coates, David and John Hillard. *UK Economic Decline: Key Texts*. Harvester Wheatsheaf, 1995.
- Childs, David. *Britain since 1945* (1986). Routledge, 2001.
- Clarke, Peter. *Hope and Glory: Britain, 1900-1990*. Penguin Books, 1997.
- Esposito, Marie-Claude et al. *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*. St. Martin's Press, 1994.
- Harrison, Brian. *Finding a Role? The United Kingdom, 1970-1990*. Clarendon Press, 2010.
- Marwick, Arthur. *British Society since 1945*. Penguin Books, 2003.
- Morgan, Kenneth O. *Britain since 1945: the People's Peace*. OUP, 2001.
- 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. Hermann, 2013.

## **Modalités de contrôle des connaissances :**

Régime normal (assidus) : 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.

Pour les étudiants « dispensés » (régime spécial) la présentation orale se fera via zoom.

# 1MIAM55 – Alternative Visions: An Introduction to, and Perspectives on, California Studies

**Instructor:** Jeffrey SWARTWOOD

## **Course description**

This seminar will introduce the field of California Studies in its plurality, combining elements of literary and film studies, notions and texts from civilization studies, as well as cultural studies. Starting from the question of what constitutes a “Studies” discipline, we’ll then examine specific works and documents – literature, film, essays and poetry – that will give an insight to the specificities of California culture and its representation. Sometimes trivialized, California has a significant place in the spheres of cultural, artistic, and economic development which has had a vast impact on not only American but also Western and global cultures. Californian representations and themes are often a perfect paradox of dominant and subcultural elements and we will explore several works and aspects of this construction. As such it is a perfect laboratory through which to ask broader questions about culture and cultural productions. Authors studied will range from Richard Henry Dana to Kem Nunn to Frederick Kohner, and films will include titles such as the independent film *Humboldt County* (2008). In keeping with the *Puissance du mode minor* thematic, not only will we explore this smaller Studies discipline but we will also look at alternative positions in the examination of the works examined. Students will also be encouraged to explore works or concepts linked to the topic and to relate them to their own fields of emerging specialization.

This class is intended to be a seminar and not a lecture – students will be expected to actively participate in discussions and to take part in the various activities. Works studied will be made available at the beginning of the semester, and students will be trusted to have read/viewed the required works prior to each week’s session.

The final syllabus and references will be decided with the students during the first class.

## **Required reading and viewing**

All the works on the syllabus will be made available on the *Bureau Virtuel* as well as in a dedicated Dropbox in the first weeks of the semester, with periodic additions as our voyage into California Studies will take into account our ongoing discussions, questions, and their resulting thematics and issues.

## **Selected Bibliography**

Henry, Richard, et al. *Two Years before the Mast: A Personal Narrative*. New York, New American Library, 2009.

Nunn, Kem. *The Dogs of Winter*. Simon and Schuster, 17 Sept. 2013.

Fante, John. *Ask the Dust*. Harper Collins, 18 May 2010.

Kohner, Frederick. *Gidget*. New York, Berkley Books, 2001.

Starr, Kevin. *Americans and the California Dream, 1850-1915*. New York, Oxford University Press, 1986.

*Humboldt County*. Directed by Darren Grodsky, Magnolia Pictures, 2008.

*Gidget*. Directed by Paul Wendkos, Columbia Pictures, 1959.

*Sons of Anarchy*. Series. The Linson Company, FX Productions, 2008-2015.

### **Assessment**

Students are responsible for weekly readings/viewings. An individual oral presentation with a written component will be given by each student based on a work/thematic of their choice; a schedule for presentations will be established by the second week of class. Periodic in-class work will also be assigned. Active participation in discussion will also be taken into account for the final grade.

Students who benefit from *régime spécial* will be evaluated based on a final report/project with an in-person oral defense at the end of the semester. Students concerned by this disposition must contact Mr. Swartwood at the beginning of the semester via e-mail ([jeffrey.swartwood@u-bordeaux-montaigne.fr](mailto:jeffrey.swartwood@u-bordeaux-montaigne.fr)) or arrange an in-person meeting.

# 1MIAM56A – American Literature (19th-20th Centuries) in the Light of the Grotesque

**Instructor** : Pascale ANTOLIN

[pascale.antolin@u-bordeaux-montaigne.fr](mailto:pascale.antolin@u-bordeaux-montaigne.fr)

This seminar will examine the grotesque mode, a recurrent feature of American literature, by focusing on fiction works from the 19<sup>th</sup> and the 20<sup>th</sup> 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 Rigoberta Menchú 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.

# 1MIAM57 – Landscape or territory?

## The political turn of the rhetoric of landscape in XIX<sup>th</sup> century British fiction: Austen, Dickens, Stevenson & Co

**Instructor:** Nathalie JAECK

The purpose of the seminar is to analyse what can be called ‘the rhetoric of landscape’, to highlight the fact that a landscape is always a representation, from a viewpoint, with a motive, and not an objective reproduction of the neutral land. Depicting the landscape is a political gesture, and literature plays its part in that gesture.

The critical frame of the analysis could be double – the awareness that in XIX<sup>th</sup> century Britain, the landscape becomes what Jacques Rancière called “un objet de pensée spécifique” (Rancière 9) and the seminal quote from Simon Pugh that “landscape imagery is contested political terrain” (Pugh 2). In the seminar, through close reading of relevant extracts from canonical British novels (these extracts are available on ecampus), we will see how, from the middle of the XIX<sup>th</sup> century, arguably from Dickens, the representation of landscape in British literature literally changed hands – and thus changed ideas and purposes. **The shift from naturalized landscape to contested, lived-in, fought-for territory** will thus be the object of our analysis.

In Jane Austen’s novels, the landscape is presented like a national monument, it celebrates England and its land-owning elite, and the rule is the panoramic representation of enclosed, well-ordered and empty landscapes, sketched from the heights of their mansions by entitled landowners.

Dickens, the first author not to be a land-owning gentleman, and better known for his depictions of the city, played a very important political role in the evolution of the representation of landscape. He certainly brought trouble there, and turned *landscape* into a critical site of resistance and power struggle – a disputed *territory*. He introduced diversity and conflict into the landscape, populating it with the farmers who shaped it while they were previously invisibilised. In Dickens’s novels, the landscape is practiced and lived in by farmers who make themselves seen and heard, and who basically spoil the well-ordered picture.

A final turn of the rhetoric of landscape in British fiction will be analysed through Stevenson’s Scottish and South-Sea tales. Instead of using landscape to typically celebrate domestic harmony and imperial domination, Stevenson blurs the frontiers between home and abroad, and complexifies domestic landscape. He depicts a colonial situation at home – England colonizing Scotland: the Highlands are seen as occupied territory, reclaimed by their local inhabitants, and not as a Sublime landscape destined to aesthetic appreciation and appropriation.

The aim of the seminar will thus be to analyze landscape as a semiotic structure that needs to be historicized, as a cultural construct, and to highlight the part played in that process by XIX<sup>th</sup> century fiction.

### **Student Assessment**

A written account of another student’s presentation will have to be handed in.

An oral presentation will be expected, on one of the topics proposed in class, or on one of students’ own choices provided they are validated by the professor.

Class participation will also be taken into account.

For students in “régime dispensé”, please do contact me very early on in the semester so that I can explain precisely what will be expected of you in the exam: it will consist of a zoom oral presentation on the programme of the seminar, the final week of the semester.

### **Bibliography**

Bulson, Eric. *Novels, Maps, Modernity: The Spatial Imagination, 1850–2000*. New York: Routledge, 2017.

Collot, Michel. *Pour une Géographie littéraire*. Paris : Corti, 2014. (available « bibliothèque Lettres et sciences humaines, niveau 6, salle nord »)

Duffy, Cian. *The Landscapes of the Sublime, 1700–1830*. London: Palgrave Macmillan, 2013.

Ebbatson, Roger. *An Imaginary England: Nation, Landscape and Literature, 1840-1920*. Hampshire: Ashgate, 2005.

Fielding, Penny. *Scotland and the Fictions of Geography: North Britain 1760-1830*. Cambridge: Cambridge University Press. 2008.

Matless, David. *Landscape and Englishness*. London: Reaktion, 2005. (Available “Rigoberta Menchú”)

**Pugh, Simon (ed). *Reading Landscape. Country – city – capital. Manchester and New-York: Manchester University Press, 1990.***

**Rancière, Jacques. *Le Temps du paysage. Aux origines de la révolution esthétique. Paris : La Fabrique éditions, 2020.***

Readman, Paul. *Storied Ground: Landscape and the Shaping of English National Identity*. Cambridge University Press, 2018.

# UE 6 – 1MIAU6 – Compétences transversales

## 1MIAE61 – ECUE Langue

**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'ECUE Langue. Cette ECUE ne donne pas lieu à un enseignement spécifique.

## 1MCTM3 – Ouverture sur le Monde Professionnel S1-M1

**Responsable / Intervenante** : Emilie BOURNIGAULT (emilie.bournigault@u-bordeaux-montaigne.fr)

### **Objectifs généraux pour l'étudiant**

- Appréhender son parcours en termes d'acquis transférables
- Consolider ou ouvrir ses pistes professionnelles
- Savoir communiquer sur soi à des fins de positionnements professionnels ultérieurs.

### **Descriptif du contenu**

Travaux Dirigés (TD) : 12h  
Enseignement dispensé en français.

A partir de données fournies par l'Observatoire Des Etudiants (ODE) sur l'insertion professionnelle des étudiants en Master Etudes anglophones, nous développerons la réflexion sur les compétences. Nous nous appuyerons ainsi sur votre passé, tout comme sur votre présent, en nous arrêtant par exemple sur des compétences développées en Master Recherche. Cheminant dans notre raisonnement d'ouverture professionnelle, c'est-à-dire d'ouverture des perspectives métiers, ou de leur consolidation, une étape investigation de l'environnement socio-professionnel sera abordée. Enfin, pour que vous disposiez des bons outils de communication en recherche d'emploi, nous échangerons autour du message véhiculé dans une lettre de motivation ou un CV par exemple : pour qui, pour quoi, comment... ce qui nous permettra d'aborder conseils, astuces ou tout simplement techniques pour optimiser les futures candidatures s'inscrivant dans un positionnement professionnel.

Dans ce descriptif sommaire, l'usage du pronom « nous » n'est pas une simple formule de politesse. En effet, ce cours est co-construit avec vous. Ainsi, j'accorde une place importante aux échanges collectifs qui viennent nourrir les débats ; ceux-ci seront complétés par des activités, des exercices de réflexion et d'application, ainsi que de contenus plus descendants. Une implication bienveillante en séance et en inter-séances est attendue.

### **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
- 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 à l'oral dans différentes circonstances

### **Modalités d'évaluation**

Régime général : contrôle continu.

Régime spécial (Dispensés) : contrôle terminal.

Dans les 2 cas, la langue de production demandée est le français.

## **1MCTM2 - Documentation**

**Contact** : Franck DUTHOIT ([Franck.Duthoit@u-bordeaux-montaigne.fr](mailto:Franck.Duthoit@u-bordeaux-montaigne.fr))

# SEMESTRE 2

## Liste des enseignements du master 1<sup>ère</sup> année – 2<sup>ème</sup> semestre

Chaque étudiant devra choisir 1 séminaire dans chaque axe de la liste suivante :

	Code	Intitulé	Responsable pédagogique
U.E.1 Axe Dimensions pragmatiques de la transmission			
	ECUE 1.1	Shakespeare and the Fall of the Mask	C. Lisak
	ECUE 1.2	(Neo-)Victorian Studies	B. Laurent
	ECUE 1.3	Film Genres in the English-Speaking World	J.-F. Baillon / C. Chambost
	ECUE 1.4	Écrire, lire et traduire le genre/ Writing, reading and translating gender <b>Séminaire à distance</b>	P. Sardin
	ECUE 1.5	Pragmatics	G. Desagulier
U.E. 2 Axe Intermédialité, mémoires et communautés			
	ECUE 2.2	Native American Intellectuals and Activists	L. Larré
	ECUE 2.3	Scottish Studies	R. Duthille, M. Fleurot, L. Graham
	ECUE 2.4	From British to American Modernism: Writing and / in Crisis in Literature and the Arts	P. Antolin / S. Ravez
	ECUE 2.5	Myths and Icons in Victorian Britain	B. Laurent
	ECUE 2.6	Imagining, Exploring and Representing the North American Continent from Discovery to the Contemporary Period	L. Machet

	ECUE 2.7	Empire, Settler Colonialism and Indo-Pacific Strategies: Australia and New Zealand from Colonisation to the 21st Century	S. Koppe
U.E. 3 Axe Puissances du Mode Mineur			
	ECUE 3.1	Writing Gender	S. Durrans
	ECUE 3.3	The Mutation of the British Adventure Novel at the End of the Victorian Era.	N. Jaëck
	ECUE 3.4	Cinema in Britain and the Commonwealth: Filmmakers in Context	J.-F. Baillon
	ECUE 3.	Britain 16-19. L'Angleterre de Shakespeare à la Révolution française: performance, représentations, mémoire	R. Duthille
U.E. 4 Séminaire au choix /séminaire d'ouverture			J.-F. Baillon
		<b>UN</b> séminaire à choisir dans un autre master ouvert à la mutualisation (Master Études Culturelles, Master Études Germaniques, Master REEL, Master SDL) <b>ou</b> dans l'ensemble des axes des séminaires du master d'études anglophones.	

### Autres U.E.

Outre l'inscription pédagogique aux séminaires, l'inscription à chacune des ECUE suivantes est obligatoire et leur validation nécessaire pour l'obtention de votre semestre :

	Code	Intitulé	Responsable pédagogique
<b>U.E. 5</b>		<b>Traduction</b>	L. Edwards
ECUE 5.1	2MIAM51	Version	L. Edwards
ECUE 5.2	2MIAM52	Thème	L. Edwards
ECUE 5.3	2MIAM53	Langue	J.-F. Baillon

**U.E. 1**

**\*\*\***

**AXE**

**Dimensions pragmatiques de la transmission**

## 2MIAM11– Shakespeare and the Fall of The Mask

**Instructor:** Catherine LISAK

**Ce séminaire est un séminaire en ligne. Il est ouvert à tous.  
This seminar is only available in distance teaching. It is open to all.**

The use of masks in theatre has been extensively researched, but less attention has been given to the moment when the mask is removed or falls. This moment always elicits a strong reaction from the audience and the characters on stage. This seminar aims to explore the significance of this moment by examining what the character reveals when the mask is removed. By understanding the concept of the mask, we can interpret the consequences of this event, which can determine whether the play is categorized as a comedy or a tragedy. This seminar delves into the themes of character identity, audience response, and the representation of risk, immunity, disease, loss of self, and loss of life on stage. In this course, students are encouraged to focus not only on textual matters but also on critical theory, costumes, stage business, performances, productions, and theoretical approaches.

Students will have access to all primary sources and supporting critical materials for the course on the e-moodle platform. Video recordings will be available to guide students. Live Zoom sessions will be held after November 1st to assist with methodology.

### **Bibliography:**

#### **Primary Sources – Sources premières**

Nous étudierons, de William Shakespeare, *Twelfth Night*, *Measure for Measure*, *Richard II*, *Richard III* et *King Lear*.

The plays by Shakespeare to be explored include *Twelfth Night*, *Measure for Measure*, *Richard II*, *Richard III*, and *King Lear*.

Les étudiants privilégieront les éditions scientifiques *Arden 3* de ces pièces.

#### **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. 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.

### **Modalités de contrôle des connaissances/student assessment**

#### **Contrôle continu (30%) et examen terminal (70%)**

La note finale tiendra compte à la fois du travail produit par l’étudiant.e tout au long du semestre (contrôle continu) sur la plateforme ecampus (forums de discussion, entraînements à la rédaction) et l’examen terminal (prestation orale de l’étudiant.e en fin de semestre (commentaire de texte sur un extrait d’un des ouvrages au programme).

**Continual assessment (30%) and final oral exam (70%)**

The final grade will include both the students' regular work on eCampus throughout the semester (forums, written exercises) and their performance in the final oral exam (close reading of an extract from one of the books on the curriculum).

## 2MIAM13 – (Neo-)Victorian Studies

**Coordinator:** Béatrice LAURENT

**Instructors:** B. LAURENT, L. MACHET, F. BARDET, R. DUTHILLE, A. SOTROPA (histoire de l'art)

Ce séminaire structurant sur le 19<sup>ème</sup> siècle britannique est centré sur Londres et les ailleurs. Londres est le centre névralgique du 19<sup>ème</sup> siècle anglais, un objet incontournable des études d'anglicistes – elle se prête donc très bien à une approche pluridisciplinaire, civilisationnelle, artistique, historique, et littéraire. Des éclairages complémentaires donneront à voir la spécificité de la capitale, au 19<sup>ème</sup> siècle. Mais Londres est aussi une invitation au voyage, spatiale (les étrangers qui visitent Londres, mais également, à l'inverse, les ailleurs de l'Empire/Commonwealth, l'orientalisme qu'ils génèrent) mais aussi temporelle : Londres est aujourd'hui une figure, elle se prête à tous les engouements « néo », et le Londres victorien semble résolument moderne.

B. Laurent proposera une réflexion sur la Tamise comme lieu de passage, de pollution, de perte. De 1858, année de "la grande puanteur", aux titanesques travaux de construction des quais, la gestion de l'eau fluviale, et son assainissement furent au cœur des préoccupations des Londoniens. A travers l'analyse d'un corpus de textes et d'images, nous examinerons les faits et l'imagerie qui étaient associés au fleuve.

Laurence Machet s'intéressera au système carcéral à travers l'étude des hospices pour indigents (*workhouses*) et des asiles. Alors que le dix-neuvième siècle est marqué en Grande-Bretagne par une formidable expansion, les lieux emblématiques de l'époque sont des espaces de confinement, ce qui conduira à réexaminer la notion de 'care'.

A. Sotropa abordera la sculpture victorienne sous différents aspects : commandes publiques et commandes privées (du monument public à la statuette (dans une ville qui, sur le plan artistique, cherche à rivaliser avec Paris. La génération des sculpteurs actifs dans les années 1880-1900 semblent rejeter l'exemple rodinien, adopté par toute l'Europe, et forger une nouvelle esthétique : la New Sculpture.

### **Bibliographie:**

Des recueils de documents seront déposés sur l'espace e-campus en début de semestre.

MORAN, Maureen, *Victorian Literature and Culture*, London, Bloomsbury Academic, 2006.

### **Évaluation :**

Contrôle continu.

Dispensé en anglais et en français, le cours sera évalué de façon différenciée selon les publics. Les étudiants du master recherche en études anglophones seront évalués en langue anglaise, les étudiants des autres masters seront évalués en français.

## 2MIAM14A – FILM GENRES IN THE ENGLISH-SPEAKING WORLD

**Instructors:** Jean-François BAILLON & Christophe CHAMBOST

### New Folk Horror in British Cinema (J.-F. Baillon)

This seminar will offer a critical examination of the resurgence of “folk horror cinema” in British Cinema since the 2000s. Based on cultural references involving neo-pagan cults, witchcraft and a largely fantasised rewriting of the national past in terms of pre-Christian heritage, this profoundly ambiguous tradition has variously been re-appropriated by feminist as well as masculinist discourses and has given rise to a range of aesthetic propositions, from exploitation cinema to “elevated horror”.

### Filmography

1957 *Curse of the Demon* (dir. Jacques Tourneur) 1961 *The Innocents* (dir. Jack Clayton)  
1964 *Witchcraft* (dir. Don Sharp); *Night of the Eagle* (dir. Sidney Hayers) 1966 *The Witches* (dir. Cyril Frankel); *Eye of the Devil* (dir. J. Lee Thompson)  
1968 *Witchfinder General* (dir. Michael Reeves); *The Devil Rides Out* (dir. Terence Fisher) 1970 *The Ballad of Tam Lin* (dir. Roddy McDowall); *Cry of the Banshee* (dir. Gordon Hessler) 1971 *The Blood on Satan's Claw* (dir. Piers Haggard)  
1972 *Demons of the Mind* (dir. Peter Sykes) 1973 *The Wicker Man* (Robin Hardy)  
1974 *Penda's Fen* (Alan Clarke, tv) 2009 *Wake Wood* (dir. David Keating) 2011 *Kill List* (dir. Ben Wheatley)  
2013 *A Field in England* (dir. Ben Wheatley); *The Borderlands* (dir. Elliot Goldner) 2014 *The Falling* (dir. Carol Morley); *The Quiet Ones* (dir. John Pogue)  
2015 *The Witch* (dir. Robert Eggers) 2017 *The Ritual* (dir. David Bruckner)  
2019 *Fanny Lye Deliver'd* (Thomas Clay) 2022 *The Witchfinder* (tv series)

### Primary Sources

Blackwood, Algernon, *Ancient Sorceries and Other Tales*, ed. by S. T. Joshi, London, Penguin, 2002.  
Lee, Vernon, *Hauntings and Other Fantastic Tales*, ed. by Catherine Maxwell and Patricia Pulham, Peterborough, Broadview Press, 2006.  
Machen, Arthur, *The Great God Pan*, ed. by Aaron Worth, Oxford, 2019.

### Secondary Sources

Anderson, Benedict, *Imagined Communities*, London and New York, Verso, 1991 (1983)  
Federici, Silvia, *Caliban and the Witch. Women, the Body and Primitive Accumulation*, London, Penguin Books, 2021 (2004)  
Frazer, James George, *The Golden Bough. A Study in Magic and Religion*, a new abridgement, Oxford University Press, 2009.  
Halligan, Benjamin, *Michael Reeves*, Manchester UP, 2003.  
Hobsbawm, Eric & Terence Ranger, eds, *The Invention of Tradition*, Cambridge UP, 2006 (1983)  
Hutchings, Peter, *Terence Fisher*, Manchester, Manchester UP, 2002  
Hutchings, Peter, *The Horror Film*, London, Longman, 2004.  
Hutchings, Peter, *Hammer and Beyond : The British Horror Film*, Manchester, Manchester UP, 2021.  
Hutton, Ronald, *The Stations of the Sun : A History of the Ritual Year in England*, Oxford, OUP, 1996  
Hutton, Ronald, *The Rise and Fall of Merry England : The Ritual Year 1400-1700*, Oxford, OUP, 1996  
Krzywinska, Tanya, ‘Lurking beneath the skin : British pagan landscapes in popular cinema’, Robert Fish, ed, *Cinematic Countrysides*, Manchester, Manchester UP, 2007.

Newland, Paul, *Don't Look Now : British Cinema in the 1970s*, London, Intellect, 2010. Newland, Paul, ed., *British Rural Landscapes on Film*, Manchester, Manchester UP, 2016. Nietzsche, Friedrich, *La Naissance de la tragédie*, Paris, GF Flammarion, 2015 (1872) Otto, Rudolf, *Le sacré*, Paris, Payot, 1995. Peirse, Alison, ed., *Women Make Horror : Filmmaking, Feminism, Genre*, New Brunswick, Camden, and Newark, New Jersey, and London, Rutgers UP, 2020. Pirie, David, *A New Heritage of Horror. The English Gothic Cinema*, London I. B. Tauris, 2007. Thomas, Keith, *Religion and the Decline of Magic*, Penguin, 1980 (1971).

### New Folk Horror in American Cinema (C. Chambost)

#### **Course description**

From times immemorial, superstitions have been at the origins of horrific folk tales taking place in the wilderness or in rural areas and which were told either to restrict people's freedom, or to entertain them in some spellbinding manner.

This course analyzes how British and American horror cinemas have both developed a subgenre based on stories that resort to some folklore deeply engrained in a country's traditions. Using recurring themes like religion, hostile landscapes, supernatural creatures, these films rely on Man's deepest fears, and they may also be a means for some artists to criticize the human tendency to act in some superstitious and harmful ways.

The course will study British then American folk horror films, pinpointing the specificities of both cinemas.

#### Recommended reading:

Allbright, Brian, *Regional Horror Films, 1958-1990*. McFarland, 2008.

Blake, Linnie. *The Wounds of a Nation: Horror Cinema, Historical Trauma, and National Identity*. Manchester Univ Press, 2008.

Fry, Carol L. *Cinema of the Occult: New Age, Satanism, Wicca, and Spiritualism in Film*. Lehigh Univ Press, 2008.

Gambin, Lee. *Massacred by Mother Nature: Exploring the Natural Horror Film*. Midnight Marquee Press, 2012.

Ingham, Howard David. *We Don't Go Back: a Watcher's Guide to Folk Horror*. Room 207 Press, 2018.

Murphy, Bernice M. *The Rural Gothic in American Popular Culture: Backwoods Horror and Terror in the Wilderness*. Palgrave Macmillan, 2013.

Simmons, David. *American Horror Fiction and Class: from Poe to Twilight*. Palgrave Macmillan, 2017.

Scovell, Adam. *Folk Horror: Hours Dreadful and Things Strange*. Auteur, 2017.

Sisco King, Claire. *Washed in Blood: Male Sacrifice, Trauma, and the Cinema*. Rutgers Univ Press, 2012.

Smith Andrew & William Hughes, Eds. *EcoGothic*. Manchester Univ Press, 2013. Wright, Melanie J. *Religion and Film: an Introduction*. I.B. Tauris, 2007.

#### Assessment

Régime général: Each student will have to prepare an oral presentation on a film that can be considered as an example of folk horror cinema.

Students in "régime spécial" are required to contact the instructor as soon as possible.

## 2MIAM15 - WRITING, READING AND TRANSLATING GENDER

**Ce séminaire est un séminaire en ligne enseigné en mode asynchrone. Il est ouvert à tous.  
This seminar is only available in asynchronous distance teaching. It is open to all.**

**Instructor:** Pascale SARDIN

Partant du présupposé que les différences sexuées sont au fondement d'une structure inégalitaire Homme/Femme à laquelle se greffe d'autres formes de domination, notamment de race et de classe, et que cette inégalité résulte d'une construction sociale reposant sur des préjugés et des stéréotypes, nous explorerons comment ces mécanismes d'assignation de genre sont à la fois reflétés, construits mais aussi remis en cause dans la littérature. L'enjeu du séminaire est de réfléchir aux processus de construction et de déconstruction du genre dans un corpus de textes littéraires anglophones et francophones, et aussi dans les va-et-vient entre les langues et les cultures, dans la mesure où le déplacement géographique induit aussi, très souvent, un déplacement des enjeux sexués et textuels : comment le genre s'inscrit-il dans la littérature et comment se traduit-il ? Nous envisagerons l'espace littéraire comme un espace symbolique où les modèles genrés sont aptes à être transgressés et contestés. Nous alternerons pour ce faire cours théorique et analyse textuelle de textes littéraires proposés en langue anglaise et française. Ces textes seront systématiquement contextualisés et historicisés, afin de voir comment l'écriture et la traduction littéraires sont déterminées par l'idéologie. Enfin, nous nous demanderons quelles peuvent être les modalités d'une traduction littéraire dite « féministe » et quels sont les apports possibles de la théorie queer à l'analyse littéraire et traductologique.

Starting from the assumption that gendered differences are at the basis of an unequal gendered system, to which are added other forms of domination, such as race and class, and that this inequality results from a social construction based on prejudices and stereotypes, we will explore how these mechanisms of gender assignment are reflected, constructed but also challenged in literature. The aim of the seminar is to reflect upon the processes of construction and deconstruction of gender in a corpus of Anglophone and Francophone literary texts, and also in the back-and-forth movement between languages and cultures, insofar as geographical displacement very often induces a displacement of gendered and textual issues: how is gender inscribed in literature and how is it translated? We will consider the literary space as a symbolic space where gendered models can be transgressed and undermined. To do this, we will alternate theoretical readings and textual analysis of literary texts in English and French. These texts will be systematically contextualized and historicized in order to show how literary writing and translation are determined by ideology. Finally, we will try to define what "feminist" literary translation is and will investigate how queer theory has transformed literary and translation studies.

### **Bibliographie / Bibliography**

#### **Sources primaires / Primary sources**

Une sélection d'extraits de textes écrits par Richard Sheridan, Frances Burney, Ann Radcliffe, Charlotte Brontë, Lewis Carroll, Virginia Woolf, James Joyce, Samuel Beckett, Angela Carter, Hélène Cixous, Jeanne Hyvrard, Annie Ernaux, etc. sera proposée.

A selection of texts written by Richard Sheridan, Frances Burney, Ann Radcliffe, Charlotte Brontë, Lewis Carroll, Virginia Woolf, James Joyce, Samuel Beckett, Angela Carter, Hélène Cixous, Jeanne Hyvrard, Annie Ernaux, etc. will be provided online each week.

#### **Sources secondaires (sélection) / Select bibliography**

BENSTOCK Shari, FERRISS Suzanne & WOODS Susanne eds. (2002), *A Handbook of Literary Feminisms*. New York and Oxford: Oxford University Press.

- BAER Brian James & KAINDL Klaus eds. (2018). *Queering Translation, Translating the Queer, Theory, Practice, Activism*. London and New York: Routledge.
- HARVEY Keith (2003). *Intercultural Movements: American Gay in French Translation*, London & NY: Routledge. 2014.
- LINETT Maren Tova (2010). *The Cambridge Companion to Modernist Women Writers*. Cambridge: Cambridge UP.
- LOBTINIÈRE-HARWOOD de Suzanne (1991). *Re-belle et infidèle. La Traduction comme pratique de réécriture au féminin/The Body Bilingual : Translation as Rewriting in the Feminine*. Montreal & Toronto : Les éditions du remue-ménage & Women's Press.
- MORRIS Pam (1993). *Literature and Feminism*. Ed. 2000. Oxford: Blackwell.
- SARDIN Pascale (2009). Traduire le genre : femmes en traduction. Palimpsestes 22, Paris : PSN.
- SHOWALTER Elaine (1977). *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Rev. ed. 1999, Princeton UP.
- SIMON Sherry (1996). *Gender in Translation: Cultural Identity and the Politics of Transmission*. London and New York: Routledge.
- VON FLOTOW L. & KAMAL Hala eds. (2021). *The Routledge Handbook of Translation, Feminism and Gender*. London and New York: Routledge.

### **Modalités d'évaluation des connaissances :**

Exercices d'analyse textuelle réguliers sur eCampus et devoir écrit de fin de semestre qui consistera en un commentaire de texte littéraire ou un commentaire de comparaison de traductions littéraires à rédiger en anglais (Master Etudes anglophones) ou en français (Master Etudes de genre) suivi d'un oral sur zoom de 10 minutes.

Les dispensés.es ne sont pas tenus.es de faire les exercices réguliers sur eCampus.

## 2MIAM16 – PRAGMATICS

**Instructor:** Guillaume DESAGULIER

### **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, corpora 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 - 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 - VERSCHUEREN, Jef. 1999. *Understanding Pragmatics*. London : Edward Arnold - Wierzbicka, Anna. 1999. *Emotions across Languages and Cultures. Diversity and Universals*. Cambridge : CUP.

### **Evaluation**

Régime normal (assidus) : 2 évaluations (une en séminaire, l’autre sur la base d’un projet de recherche original)

Régime spécial (non assidus) : Un dossier écrit et une courte présentation orale. Prendre contact avec l’enseignant pour des instructions précises.

## **U.E. 2**

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### **Axe**

# **Intermédialité, mémoires et communautés**

## 2MIAM22A – Native American Intellectuals and Activists

**Instructor:** Lionel LARRÉ

### **Course description**

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 20<sup>th</sup> century, after the end of the 19<sup>th</sup> century so-called Indian Wars (Wounded Knee Massacre in 1890) and before the Indian Reorganization Act (1934), or more specifically during what historians call 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 the preservation of Native cultures, 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 settler-colonial 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 Kellogg (or Laura M. Cornelius)
  - o 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.
- Carlos Montezuma
  - Hoxie, Frederick E., ed. *Talking Back to Civilization: Indian Voices from the Progressive Era*. Boston: Bedford, 2001.
- 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.

### **Secondary sources**

- 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. *The Great Confusion in Indian Affairs: Native Americans and Whites in the Progressive Era*. Austin: University of Texas Press, 2005.
- Katanski, Amelia V. *Learning to write "Indian." The Boarding-School Experience and American Indian Literature*. Norman: University of Oklahoma Press, 2005.
- Larré, Lionel. "John Milton Oskison and Assimilation." *American Indian Quarterly* 37.1-2 (2013), 3-33. <https://hal.science/hal-05565206v1>
- Larré, Lionel. « Les Amérindiens de l'ère progressiste à la reconquête de leur souveraineté intellectuelle ». *IdeAs : Idées d'Amérique* 16 (2020). <https://hal.science/hal-05290896v1>
- Larré, Lionel. « Avènement des lumières amérindiennes : la prise de parole des intellectuels amérindiens du début du XXème siècle ». *Leaves* 16 (2023), 32-47. <https://hal.science/hal-05290865v1>
- Maddox, Lucy. *Citizen Indians: Native American Intellectuals, Race, and Reform*. Ithaca: Cornell University Press, 2005.

### **Modalités de contrôle des connaissances**

Régime général : contrôle continu : exposé oral (30%), devoir de recherche écrit (entre 10 et 20 pages) (70%).

Régime dispensé : contrôle terminal : Devoir de recherche (entre 10 et 20 pages), avec soutenance orale.

## 2MIAM23A – Scottish Studies

**Coordinator:** Rémy DUTHILLE

**Instructors:** Rémy DUTHILLE, Magali FLEUROT & Lesley GRAHAM

This seminar serves as an introduction to Scottish studies, an interdisciplinary field combining history, literature, sociology, food studies and other approaches. The three parts are closely linked both chronologically (focusing on the 18<sup>th</sup> and 19<sup>th</sup> centuries) and thematically, all three intertwining themes of food, literature (or writing) and Scottish national identity.

Please note that the three sections may not be taught in the same order as they appear below. A few seminar sessions may be taught by a Scottish professor, on topics related to the general theme of the seminar.

General works on Scottish history and national identity may be used:

Anderson, Benedict, *Imagined Communities*, London and New York, Verso, 1991 (1983).

Colley, Britons, *Britons: Forging the Nation, 1707-1837*, New Haven, CT, Yale UP, 1992, ch.4 especially. Many reprints.

Devine, Tom, *The Scottish Nation 1700-1800*, London, Penguin, 1999.

### **Inventing the Scottish Nation around 1800: Rémy Duthille**

This section of the seminar looks at the ways in which Scotland was “invented” or reinvented in the late eighteenth and early nineteenth centuries. Perceived until the mid-eighteenth century as a backward land ridden with religious strife and tyrannical politics, Scotland emerged as a proud Romantic nation. At the same time, it became a site of theorization of modern economics, illustrated in particular by Adam Smith’s *Wealth of Nations* (1776).

This part of the seminar will examine those two contrasting aspects in short, two-week modules:

- the cult of the national ‘Bard’ Robert Burns, starting with the reading of a few poems and ending with the analysis of the ‘Burns Night’, a national celebration held on the poet’s birthday on 25 January? What social and political projects has Burns Night historically served, from the union of Scots abroad in the colonies to the celebration to tourism, nationalism and ideas of ‘fellowship’ or ‘brotherhood’, beyond Scotland?

- Sir John Sinclair’s *Statistical Account of Scotland* (22 volumes, 1791-1799, known as the ‘Old’ Statistical Account, OSE). Don’t be fooled by the word ‘statistical’! This massive collection of data has nothing to do with an excel spreadsheet: it consists of 300+ descriptions of Scottish parishes, from Edinburgh to the tiniest village. The *Account* is now fully digitized and accessible; working on this free digital resource we discuss topics such as from the agricultural and industrial development of Scotland, education, poverty and welfare, religion, language... The *Old Statistical Account* is a great source of information for original research, including in environmental history.

### **Select bibliography**

Mazé, Matthieu. *L’Invention de l’Écosse. Premiers touristes dans les Highlands*. Paris : Vendémiaire, 2017.

Burns, Robert. *Selected Poems and Songs*. Ed. Robert P. Irvine. Oxford: OUP, 2013.

Buettner, Elizabeth, “Haggis in the Raj: Private and Public Celebrations of Scottishness in Late Imperial India,” *Scottish Historical Review*, 81.2 (2002), pp. 212-239.

Carruthers, Gerard, and Don Martin, eds. *Thomas Muir of Huntershill: Essays for the Twenty First Century*. Edinburgh: Humming Earth, 2016.

Rigney, Ann, "Embodied Communities: Commemorating Robert Burns, 1859," *Representations* 115.1 (2011), pp.71-101.

The Statistical Accounts of Scotland 1791-1845. Edinburgh University Press.

<https://stataccscot.ed.ac.uk/static/statacc/dist/home>

The university library has several editions of Robert Burns's poetry.

Other bibliographical references will be provided during the seminar.

### **19<sup>th</sup>-Century Scottish Literature and its Afterlives: Lesley Graham**

This section of the seminar will examine writing by a selection of nineteenth century Scottish authors and the influence of their texts on cultural life and popular culture in Scotland and the wider world in ensuing centuries. The seminar will touch on the afterlives of Walter Scott and Robert Louis Stevenson as international authors; literary and cultural tourism in Scotland and elsewhere; Scottish food and drink as evolving literary tropes as well as the scholarly annotation of 19<sup>th</sup>-century Scottish texts for the needs of 21<sup>st</sup>-century readers.

#### **Bibliography:**

Walter Scott, *Waverley*, 1814, any edition.

Robert Louis Stevenson, *Kidnapped*, 1886, any edition.

Robert Louis Stevenson, 'The Education of an Engineer' (essay), any edition.

Alan Warner, *The Man Who Walks*, London, Vintage, 2017 (2002).

#### **Optional Background Reading**

Scotland and the 19th-Century World, SCROLL: Scottish Cultural Review of Language and Literature Series, Volume: 18, eds Gerard Carruthers, David Goldie, Alastair Renfrew, 2023.

*The International Companion to Nineteenth-Century Scottish Literature*, Eds. Sheila M. Kidd, Caroline McCracken-Flesher, and Kenneth McNeil, Scottish Literature International, 2022.

*The History of Scottish Literature Vol. III, Nineteenth Century*, ed. Douglas Gifford, (Aberdeen: Aberdeen University Press, 1988).

### **Witnessing history at work in family recipe books in the 18th and 19th centuries in Scotland: Magali Fleurot**

In England and Scotland, the tradition of the landowning gentry keeping recipe books began in the seventeenth century. By the eighteenth century, these accounts had become a way for the elite to establish their way of life as a continuum, a vital and enduring heritage passed down from generation to generation. The National Library of Scotland holds a large collection of cookery books, some of which come from the papers of one particular family: the Malcolm family of Burnfoot in Dumfriesshire. Readers can witness the evolution of these records from the first manuscript written in 1782 to the last one in 1892. Examining the family's recipe books gives us a glimpse into the food consumption habits of an upper-class Scottish family and serves as a valuable record of their ascension up the social ladder. The way cultural influences can be traced in these recipe books also tells us about history from a different, fascinating angle: that of food.

#### **Bibliography:**

Vogler, Pen. *Stuffed: A History of Good Food and Hard Times in Britain*. London, Atlantic Books, 2023.

Maciver, Susanna. *Cookery and Pastry*. Townsends. 2019 (1773).

McNeill, Marian. *Scottish Cooking, Its Traditions and Recipes*. Edinburgh, Birlinn, 2015 (1929).

**Modalités de contrôle des connaissances**

Régime général (assidus) : contrôle continu.

Régime général (dispensés) : contrôle terminal. Travail écrit à la maison, et oral 20 minutes.

# 2MIAM24A– From British to American Modernism—Writing and/in Crisis in Literature and the Arts

**Instructors:** 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 XX<sup>th</sup> 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 ecampus 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.

## 2MIAM25 - Myths and Icons in Victorian Britain

**Instructor:** Béatrice LAURENT

‘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.

### **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.

Pour les étudiants dispensés (**régime spécial**), un travail écrit sera remis en fin de semestre et donnera lieu à un courte présentation orale.

# 2MIAM26A - Imagining, Exploring and Representing the North American Continent – 16<sup>th</sup> Century to the Present

**Instructor:** Laurence MACHET

This course investigates the writings of many of the different men and women—explorers, naturalists, and nature writers—who are at the crossroads of civilization and literature, as demonstrated by the ways in which they respond to the land, the animals, the plants, and the people of what was to them the “New World,” more specifically, North America. From the first, the land was seen as both a place of great wealth and potential (that is, a sort of paradise on earth) and/or as a place of great dangers, whether from hostile Indigenous peoples or unknown animals and geological or climatic features: a land both alluring and potentially hostile; a land of milk and honey or a howling wilderness. From these beginnings, literature of the environment evolved from the descriptive writings of travelers and botanists (such as William Bartram) to literary artists (such as Thoreau and Emerson) to professional nature writers of the twentieth- and twenty-first centuries (such as Aldo Leopold and Annie Dillard).

This course thus examines the ways in which a broad, historical range of writers in English have engaged with the natural environment of what is now the United States, from the 1600s to the present day. The course considers how these writers have looked at the environment, specifically at ecosystems and the people interacting with and within those ecosystems. Throughout, we will be attentive both to the literary qualities of writings about the environment and to their historical and political contexts, as well as issues of self-reflection.

## **Modalité de contrôle des connaissances / Assessment**

### **Régime normal (étudiants assidus):**

Students attending the seminar will be asked to read in detail all the texts provided, as well as excerpts from critical works made available on E-Campus. The readings are mandatory and must be carried out before class. Students will be required to make an oral presentation +hand in a writing assignment. Oral participation will also be taken into account.

Compulsory reading: A selection of texts will be made available on E-Campus.

**Régime spécial (étudiants dispensés):** contrôle terminal oral.

## **Selected Bibliography**

Callicott, J. Baird, *The Great New Wilderness Debate*, University of Georgia Press, 1998.

Duban, François. *L'Écologisme aux États-Unis : histoire et aspects contemporains de l'environnementalisme américain*. Université de la Réunion, l'Harmattan, 2000.

Fiege, Mark. *The Republic of Nature: An Environmental History of the United States*. Seattle, University of Washington Press, 2012.

Nash, Roderick. *Wilderness & the American Mind*. New Haven, Yale University Press, 1967, 2001.

Petulla, Joseph. *American Environmentalism. Values, tactics, priorities*. Texas A&M University Press, 1980.

Steinberg, Ted. *Down to Earth: Nature's Role in American History*. New York, Oxford, Oxford University Press, 2002).

# 2MIAM27 - Empire, Settler Colonialism and Indo-Pacific Strategies: Australia and New Zealand from Colonisation to the 21<sup>st</sup> century

**Instructor:** Sophie KOPPE

This seminar examines the historical and contemporary role of Australia and New Zealand in the Indo-Pacific region. It begins by exploring British colonisation and settler colonialism, focusing on the experiences of Indigenous peoples, frontier conflicts, and colonial policies.

The course then analyses how both countries integrated economically within the British Empire and later achieved dominion status, an important step in their journey to nationhood. It also highlights the significance of the First World War and the ANZAC legend in forging national identity.

From there, we examine the shift from British influence to closer ties with the United States, particularly during the Cold War with the creation of the ANZUS alliance. Finally, we look at how Australia and New Zealand have adapted to a changing region, from decolonisation and their relationships in Asia-Pacific to their current strategies in the Indo-Pacific, including the rise of China.

## **Topics covered:**

British colonisation and settler colonialism in Australia and New Zealand  
Indigenous peoples, frontier conflicts and colonial policies  
Economic integration within the British Empire  
Nation-building and dominion status  
The First World War and the ANZAC myth  
From British world system to American alliance networks  
Cold War geopolitics and the ANZUS framework  
Decolonisation, Asia-Pacific relations and regional repositioning  
Indo-Pacific strategies and the rise of China  
Climate diplomacy, Pacific Islands and contemporary strategic competition

## **Evaluation / Assessment**

Régime normal: contrôle continu, dossier de recherche avec soutenance orale en présentiel.

Régime dispensé : contrôle continu, dossier de recherche avec soutenance orale en présentiel.

Soutenance orale en présentiel à l'université.

## **U.E. 3**

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**Axe**

# **Puissances du Mode Mineur**

## 2MIAM31 – Writing Gender

**Instructor:** Stéphanie DURRANS

### **Course description**

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, Gloria Anzaldúa 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.

Feel free to ask me questions by sending an email to [stephanie.durrans@u-bordeaux-montaigne.fr](mailto:stephanie.durrans@u-bordeaux-montaigne.fr)

Please note that this seminar will be mostly conducted in English and that everybody, including the students from other Master's courses, will be expected to use the same language for oral presentations and written exams.

### ***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.
- DIAMOND, Irene & Gloria Feman ORESTEIN. *Reweaving the World: The Emergence of Ecofeminism*, San Francisco: Sierra Club Books, 1990.
- DONOVAN Josephine. "Animal Rights and Feminist Theory," in *Signs* 15 (2): 350-375.
- EAGLETON, Mary, ed. *Feminist Literary Theory*. Oxford: Blackwell, 1986, reprt. 1996.
- GILBERT, Sandra M. & Susan GUBAR. *The Madwoman in the Attic: The Woman Writer and the Nineteenth-Century Literary Imagination*. New Haven: Yale UP, 1979.
- . *No Man's Land: The Place of the Woman Writer in the Twentieth Century*. New Haven: Yale UP, 1988.
- HARAWAY, Donna. *Simians, Cyborgs, and Women: The Reinvention of Nature*. London: Free Association Books, 1991.

- HEDGES, Elaine & FISHER FISHKIN, Shelley. *Listening to Silences, New Essays in Feminist Criticism*. New York, Oxford: Oxford UP, 1994.
- IRIGARAY, Luce. *Speculum de l'autre femme*. Paris: Editions de Minuit, 1974.
- JONES, Ann Rosalind. "Writing the Body: Toward an Understanding of l'écriture féminine," in *Feminist Studies*, 7, 2, Summer, 247-63.
- KOLODNY, Annette. "Dancing Through the Minefield: Some Observations on the Theory, Practice and Politics of a Feminist Literary Criticism," in *Feminist Studies*, 6, 1, 1980, 1-25.
- . *The Land Before Her: Fantasy and Experience of the American Frontiers, 1603-1860*. Chapel Hill: U of North Carolina P, 1984.
- KRISTEVA, Julia. *La Révolution du langage poétique*. Paris : Seuil, 1974.
- . *Polylogue*. Paris: Seuil, 1977.
- . "Women's Time", Trans. Alice Jardine and Harry Blake, *Signs*, 1 October 1981, Vol.7 (1), pp. 13-35.
- LE TALEC, Jean-Yves. « Des Men's Studies aux Masculinity Studies : du patriarcat à la pluralité des masculinités », *Sociologies* [En ligne], Dossiers, Sociétés en mouvement, sociologie en changement, mis en ligne le 07 mars 2016. URL : <http://journals.openedition.org/sociologies/5234>
- MOERS, Ellen. *Literary Women: The Great Writers*. New York: Doubleday. Reprinted (1977). London: The Women's Press, 1976.
- PRICE Janet and Margrit SHILDRICK. *Feminist Theory and the Body: A Reader*. New York: Routledge, 1999.
- RICH, Adrienne. *On Lies, Secrets, and Silence. Selected Prose 1966-1978*. Reprinted (1980). London: Virago, 1979.
- . *Of Woman Born: Motherhood as Experience and Institution*, New York, London: W. W. Norton & Co, 1995.
- SHAPIRO, Eve. *Gender Circuits: Bodies and Identities in a Technological Age*. Routledge: 2010.
- SHOWALTER, Elaine. *A Literature of Their Own: British Women Novelists from Brontë to Lessing*. Princeton UP, 1977.
- . "Feminist Criticism in the Wilderness," in *Writing and Sexual Difference* (ed. Elizabeth ABEL), U of Chicago P, 1982.
- . "Towards a Feminist Poetics," in *Women Writing and Writing about Women* (ed. Mary JACOBUS), London: Croom Helm, 1979.
- . *Sister's Choice*. Oxford: Clarendon Press, 1991.
- SHOWALTER, Elaine, ed. *The New Feminist Criticism, Essays on Women, Literature and Theory*. London: Virago Press, 1986.
- ORTNER, Sherry B. "Is Female to Male as Nature is to Culture?" in *Woman, Culture, and Society*, ed. Michelle Zimbalist Rosaldo and Louise Lamphere. Stanford, Calif.: Stanford UP, 1974.
- STURGEON, Noël. *Ecofeminist Natures: Race, Gender, Feminist Theory, and Political Action*. New York: Routledge, 1997.
- WALKER, Alice. *In Search of Our Mothers' Gardens, Womanist Prose*. London: The Women's Press Ltd., 1984, rpt. 1995.
- WOOLF, Virginia. *A Room of One's Own*. London: Granada, 1977 [1929].

## Evaluation

### Régime général

Each student will give an **oral presentation (50% of the final grade)** 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 before then).

A **written exam (50% of the final grade)** will also be scheduled at the end of the semester.

Lastly, **active participation in discussions** will be taken into account as a **bonus** for the final grade.

### *Régime spécial*

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](mailto:Stephanie.durrans@u-bordeaux-montaigne.fr)) as soon as possible. Please note that **this oral exam will be organized on campus (no videoconferencing)** at the end of the semester.

# The Mutation of the Adventure Novel at the End of the Victorian Era

**Instructor:** 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.

### **Course description**

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.

# 2MIAM34A - Cinema in Britain and the Commonwealth Filmmakers in Context

**Instructor:** Jean-François BAILLON

## **Course description**

This seminar will explore the emergence and transformations of women's cinema in Britain from the 1950s with a focus on the contemporary period. We will examine the position of women directors within the film industry (mainstream productions and art films) as well as their appropriation of genre and history.

## **Filmography**

*Riddles of the Sphinx* (Laura Mulvey, 1977)  
*The Gold Diggers* (Sally Potter, 1983)  
*Orlando* (Sally Potter, 1993)  
*Stella Does Tricks* (Coky Giedroyc, 1996)  
*Under the Skin* (Carine Adler, 1997)  
*The Tango Lesson* (Sally Potter, 1997)  
*Ratcatcher* (Lynne Ramsay, 1999)  
*The Alcohol Years* (Carol Morley, 2000)  
*Red Road* (Andrea Arnold, 2006)  
*Brick Lane* (Sarah Gavron, 2007)  
*Unrelated* (Joanna Hogg, 2007)  
*Fish Tank* (Andrea Arnold, 2009)  
*An Education* (Lone Scherfig, 2009)  
*Archipelago* (Joanna Hogg, 2010)  
*Dreams of a Life* (Carol Morley, 2011)  
*Ginger & Rosa* (Sally Potter, 2012)  
*Exhibition* (Joanna Hogg, 2013)  
*The Falling* (Carol Morley, 2014)  
*Suffragette* (Sarah Gavron, 2015)  
*Their Finest* (Lone Scherfig, 2016)  
*Out of Blue* (Carol Morley, coprod. USA, 2018)  
*Rocks* (Sarah Gavron, 2019)  
*Perfect 10* (Eva Riley, 2019)  
*Dirty God* (Sacha Polak, 2019)  
*The Souvenir* (Joanna Hogg, 2019)  
*Make Up* (Claire Oakley, 2019)  
*How to Build a Girl* (Coky Giedroyc, 2019)  
*Cow* (Andrea Arnold, 2020)  
*The Roads Not Taken* (Sally Potter, 2020)  
*The Souvenir, part II* (Joanna Hogg, 2021)

## **Bibliography**

Kuhn, Annette, *Women's Pictures: Feminism and Cinema*, second edition. London: Verso, 1994.  
Mulvey, Laura, *Visual and other pleasures (2nd Edition)*. Language, Discourse, Society. Basingstoke, UK: Palgrave Macmillan.  
Winterbottom, Michael, ed., *Dark Matter : Independent Filmmaking in the 21st century*, London, BFI, 2021.

Wood, Jason & Ian Haydn Smith, eds., *New British Cinema*, London, Faber & Faber, 2015.

### **Évaluation**

Régime général: une présentation orale de 20 minutes sera demandée en cours de séminaire.

Régime spécial: un dossier de presse sur un des films de la filmographie du cours remplacera la présentation orale en séminaire et devra être remise pendant le semestre (consignes détaillées sur e-campus).

## 2MIAM35A – Britain 16-19

### L'Angleterre de Shakespeare à la Révolution française : performance, représentations, mémoire

**Coordinator:** Rémy DUTHILLE

**Instructors:** Rémy DUTHILLE, Antoine ERTLÉ

#### **Part 1 (Weeks 1-7) : Revolution, utopia and gender**

**Instructor:** Rémy DUTHILLE

Published in 1516, Thomas More's *Utopia* created a genre of writing and a mode of thought that was to have a longstanding fortune in Britain (and beyond). Besides a strong tradition of utopian writing, revolutionary moments prompted attempts at realizing utopia on earth. Think of the French Revolution, or, in Britain, the Owenist communities in the early nineteenth century. Think also of the 'Diggers' of the 1640s English Revolution, who earned their nickname because they took their spades and dug up a wasteland in Surrey, establishing a short-lived communistic colony of Puritan saints. This seminar explores the intertwining of revolutionary junctures in Britain, utopian thought, and gender, examining moments when social and political upheaval threatened established gender hierarchies and encouraged an efflorescence of new thinking and lived experience. This part of the seminar examines this optimistic utopian upsurge, but also recognizes that utopias were also, in part, spaces for imagining *stricter* gender subordination for women: revolutions also entailed new forms of oppression and counter-revolutionary and nostalgic longing for allegedly purer, more authentic, strictly-defined gender roles.

How did utopias address issues of gender inequality and women's agency? How did the literary genre of utopia encourage reflection on gender norms and stereotypes? In early-modern utopias, were heterosexuality and patriarchy entrenched or destabilized? Were women empowered, or kept in some forms of subordination? How did revolutions (the English Revolution of the 1640s but also the French Revolution) destabilize gender norms and prompt the writing, and enacting, of utopias? What about the 'dystopian' obverse of utopian writing?

Topics will include:

- Thomas More's *Utopia* (1516) and gender
- The English Revolution of the mid-seventeenth century: a revolution in gender norms?
- The French Revolution: Mary Wollstonecraft and other lesser-known feminists in the 1790s

The material discussed will include pamphlets and extracts from writings of various genres written by women and men from 1516 to 1800.

Utopia and "radicalism" lend themselves to many kinds of approaches, including intellectual history, the history of political movements, translation, literary studies (utopia as a genre, wordplay, onomastics...) and linguistics (imagined languages, metalinguistic comments, eg Thomas Spence's phonetic alphabet).

Beside the list below, specific bibliographies on aspects of the question will be provided.

#### **Select Bibliography**

More, Thomas. *Utopia*, trans. and ed. Robert M. Adams. New York; London: Norton Critical Edition, 1992. You may use other scholarly editions.

Winstanley, Gerrard. *The Law of Freedom and Other Writings*, ed. Christopher Hill. Harmondsworth: Penguin, 1973.

Claeys, Gregory, ed. *Utopias of the British Enlightenment*. Cambridge: Cambridge University Press, 1994.

Dickinson, H. T., ed. *The Political Works of Thomas Spence*. Newcastle upon Tyne: Averro, 1982. Available at: <http://www.ditext.com/spence/dickinson.html>

Williams, Helen Maria. *Letters Written in France: in the Summer 1790, to a Friend in England, Containing Various Anecdotes Relative to the French Revolution*. 1790. Peterborough, Canada: Broadview, 2011.

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. Several other scholarly editions are available at Rigoberta Menchú library.

## **Secondary literature**

<https://laviedesidees.fr/Entretien-avec-Gregory-Claeys>

Connell, Raewyn. *Masculinités: enjeux sociaux de l'hégémonie*. Trad. et éd. Meïoïn Hagège, Arthur Vuattoux. Paris: Amsterdam, 2014.

Hill, Christopher. *The World Turned Upside Down: Radical Ideas during the English Revolution*. 1972. Harmondsworth: Penguin, 1975. Several reeditions.

Leduc, Guyonne, ed. *Inégalités femmes-hommes et utopie(s)*. Paris: L'Harmattan, 2017.

Riot-Sarcey, Michèle, Thomas Bouchet and Antoine Picon, eds. *Dictionnaire des utopies*. Paris: Larousse, 2002 (further editions in 2006, 2008).

Verjus, Anne. « Les critiques de l'ordre du genre à l'époque de la révolution française ». *Ethnologie française* 174.2 (2019), pp.229-242.

## **Part 2 (Weeks 8-12) : Shakespearean Biofiction on Screen (1998-2025)**

**Instructor:** Antoine ERTLÉ

*Description* : the seminar aims to assess recent depictions of Shakespeare and his contemporaries on film and television. *Shakespeare in Love* (John Madden, 1998) is still today a major landmark in the history of Shakespeare representations. Since then, numerous films, TV shows, pertaining to a variety of styles and genres, displaying a range of hagiographic shades, have kept Shakespeare very much in the public eye in the English-speaking world and to a lesser extent, elsewhere.

The discussion will bear on the following films and series (presented here in chronological order):

1. *Bill* (Richard Bracewell, 2015)
2. *Will* (Craig Pearce, 2017)
3. *All Is True* (Kenneth Branagh, 2018)
4. *Upstart Crow* (Ben Elton, 2016–2020)
5. *Shakespeare: Rise of a Genius* (2023)
6. *Hamnet* (Chloé Zhao, 2025)

### **Filmography**

*Shakespeare in Love* (John Madden, 1998),

*Bill* (Richard Bracewell, 2015)

*Will* (Craig Pearce, 2017)

*All Is True* (Kenneth Branagh, 2018)

*Upstart Crow* (Ben Elton, 2016–2020)

*Shakespeare: Rise of a Genius* (2023).  
*Hamnet* (Chloé Zhao, 2025)

In addition, students are expected to be familiar with several classic film adaptations of Shakespeare's works: *Macbeth* (Orson Welles, 1948); *Othello* (Orson Welles, 1951); *Chimes at Midnight* (Orson Welles, 1965); *Henry V* (Laurence Olivier, 1944); *Hamlet* (Laurence Olivier, 1948); *Richard III* (Laurence Olivier, 1955); *The Merchant of Venice* (John Sichel, Laurence Olivier, 1973); *Henry V* (Kenneth Branagh, 1989); *Much Ado About Nothing* (Kenneth Branagh, 1993); *Hamlet* (Kenneth Branagh, 1996); *Macbeth* (Justin Kurzel, 2015); *Macbeth* (Simon Godwin, 2024); *The Tragedy of Macbeth* (Ethan & Joel Coen, 2021); *Twelfth Night* (Trevor Nunn, 1996). More titles will be suggested and discussed in class.

## Bibliography

### Shakespearean Biofiction on the Contemporary Stage and Screen

Éd. Edel Sempé, Ronan Hatfull & Mark Thornton Burnett (The Arden Shakespeare, 2025) Couvre les représentations de 1998 à 2023, avec des contributions variées (acteurs, dramaturges, universitaires)

### The Cambridge Companion to Shakespeare on Screen

Éd. Russell Jackson et coll. (Cambridge University Press, 2024). Un guide savant sur l'histoire, les enjeux et les tendances (cinéma, télévision, "live") d'adaptations shakespeariennes, incluant une section sur les adaptations mondiales et numériques récentes.

### Shakespeare on Screen series:

<https://shakscreen.org/>

<https://shakscreen.org/analyses/>

<https://www.livres-cinema.info/livre/5402/shakespeare-on-screen-macbeth>

<https://www.cambridge.org/core/series/shakespeare-on-screen/ECDC07B6A5E0BF01E20D763960BB2F05>

### Evaluation :

#### Régime général :

- 1 exposé oral pendant la première ou la seconde partie du cours.
- Devoir sur table final portant sur les deux parties du cours.

#### Régime spécial (dispensés) :

Oral de 20 minutes. Les modalités seront précisées en cours de semestre.

## UE 4 – 2MIAU4 – Séminaire d'ouverture

**Responsable : J.-F. BAILLON.**

Chaque étudiant devra choisir un séminaire dans la liste des séminaires proposés à la mutualisation des masters suivants :

Master Études Culturelles

Master Sciences du Langage

Master d'Études Germaniques

Master REEL [Lettres modernes].

## UE 5 – 2MIAY5 – Traduction

### TRADUCTION : THEORIES, METHODOLOGIE ET PRATIQUE

**Instructor:** Lucy EDWARDS

#### 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 :**

**Régime normal** (Assidus) : contrôle continu (thème et version).

**Régime spécial** (Non assidus) : examen terminal sur table (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.

The examination is a written test taken onsite in the university.

## **2MIAM53 – ECUE Langue**

**Coordinator:** 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'ECUE Langue. Cette ECUE ne donne pas lieu à un enseignement spécifique.

# Master 2<sup>ème</sup> année

# SEMESTRE 3

## Liste des enseignements du Master 2<sup>ème</sup> année - 1<sup>er</sup> semestre

Chaque étudiant devra choisir 2 séminaires au choix parmi ceux enseignés en 1<sup>ère</sup> année 1<sup>er</sup> semestre. Les séminaires de S1 et S3 sont mutualisés : pour les descriptifs des séminaires, se reporter aux pages correspondantes du S1. Les séminaires déjà validés au S1 ne peuvent plus être choisis au S3.

Les codes d'ECUE sont les mêmes qu'au S1, à ceci près que le 1 initial est remplacé par un 3.

### Autres U.E.

Outre l'inscription pédagogique aux séminaires, l'inscription à chacune des U.E. suivantes est obligatoire et leur validation nécessaire pour l'obtention de votre semestre :

	Code	Intitulé	Responsable pédagogique
<b>U.E. 1</b>	3MIAY1	Bilan étape du mémoire	R. Duthille
<b>U.E. 3</b>	3MIAU3	Participation à la vie scientifique	P. Antolin

## **3MIAY1 – Bilan étape du mémoire**

**Responsable** : Rémy DUTHILLE.

Le mémoire de recherche, préparé sur deux ans, constitue l'une des bases principales de la formation de l'étudiant de master. Le thème de recherche, choisi en concertation avec un enseignant-chercheur du département des études des mondes anglophones (enseignant ou non dans le Master Etudes anglophones), aura idéalement 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 dans sa recherche et à ajuster ses efforts avant les dernières étapes préalables à la rédaction puis à la soutenance.

Les étudiants doivent rester en contact avec leur directeur ou directrice ; le bilan-étape du mémoire est un passage obligé mais ce n'est pas la seule entrevue, un suivi est mis en place, avec des rendez-vous réguliers et des envois de « pages » (rédaction, bibliographie...) de la part de l'étudiante.

**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.

## 3MIAU3 – Participation à la vie scientifique

**Responsable** : Pascale ANTOLIN

Il est recommandé à tous les étudiants inscrits dans le Master Recherche 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 Unités de recherche, UMR ou l'École Doctorale de l'Université Bordeaux Montaigne, ou encore par d'autres instances, en fonction du projet de recherche, de l'objectif professionnel ou des centres d'intérêt de chaque étudiant. Cependant les manifestations organisées par l'U.R. CLIMAS (Cultures et Littératures des Mondes AnglophoneS) (<https://climas.u-bordeaux-montaigne.fr/>), et notamment le séminaire mensuel Intersections, devront être considérés en priorité dans la mesure où le Master Études Anglophones est adossé à cette unité de recherche, qui rassemble la majorité des enseignants-chercheurs du département des Mondes anglophones.

Les étudiants devront assister à trois manifestations scientifiques au moins dans le domaine des études anglophones au cours du semestre, dont deux relevant de l'UR CLIMAS (séminaire mensuel Intersections ou colloque). Ils devront soit signer une feuille de présence (séminaire Intersections) soit faire signer une attestation de présence en format papier (à trouver sur e-campus) par un des responsables du colloque ou de la conférence choisis. Ces attestations seront à téléverser sur e-campus avant le 17 décembre 17h.

A la rentrée universitaire, les étudiants seront renvoyés à un calendrier des diverses manifestations suggérées, sans que cette liste soit exhaustive. Ils seront aussi régulièrement informés des manifestations organisées par l'UR CLIMAS via la Lettre d'information hebdomadaire de l'université et la messagerie e-campus.

## SEMESTRE 4

### UE 1 4MIAU1 – Mémoire

**Responsable** : Jean-François BAILLON

Le semestre 4 est entièrement consacré au mémoire. La soutenance a lieu au plus tard le 30 septembre. **La soutenance a normalement lieu au printemps**, avant la fermeture estivale de l'Université. Elle doit avoir lieu **avant le 30 septembre** suivant l'année de M2. Pour des soutenances à partir du 1<sup>er</sup> octobre inclus, des **dérogations** (dûment justifiées et avec l'accord du directeur ou de la directrice de recherche) peuvent être accordées par la Vice-Présidente de la Commission Formation et Vie Universitaire (CFVU). Les demandes de dérogation doivent donc être adressées directement à la Mme Sadran, Vice-Présidente CFVU, et envoyées au Bureau des Masters, Bâtiment d'accueil, accompagnées d'une lettre du directeur ou de la directrice de mémoire.

Les dérogations sont accordées de façon exceptionnelle 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.

## Mobilité étudiante

Dès la deuxième année de Licence, 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 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 (Allemagne, 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<sup>er</sup> 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)
- University of Cincinnati (Ohio)

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

# Assistants et lecteurs à l'étranger

## Assistants

À partir de la 3<sup>ème</sup> année de licence vous pouvez 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 longtemps 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'assistantat.

Le programme Amity vous offre aussi la possibilité de passer un an en tant qu'assistant de français dans une école américaine si vous remplissez les conditions requises telles que définies sur le site d'Amity (voir <https://amity.org/intern-program/> et/ou contacter [stephanie.durrans@u-bordeaux-montaigne.fr](mailto:stephanie.durrans@u-bordeaux-montaigne.fr), responsable du programme sur Bordeaux).

## Lecteurs

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

- Royaume-Uni
- Irlande
- Australie
- Canada
- États-Unis

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.

## Référents mobilité étudiante, lectorat et assistanat

<b>Erasmus</b>	Paul VEYRET (LLCE) Flavien BARDET (LEA)
<b>Assistants en Grande-Bretagne</b>	Flavien BARDET
<b>Lecteurs en Grande-Bretagne et Irlande</b>	Lucy EDWARDS
<b>Assistants et lecteurs aux États-Unis</b>	Jean-Paul GABILLIET Sophie RACHMUHL (Scripps) Véronique BÉGHAIN (Middlebury / Kent State) Pascale ANTOLIN (University of Cincinnati)
<b>Lecteurs au Canada</b>	Jean-Paul GABILLIET
<b>Conventions Canada et États-Unis</b>	Lisa VERONI Véronique BÉGHAIN (Middlebury / Kent State / St Lawrence College)
<b>Conventions Québec (CREPUQ)</b>	Lionel LARRÉ
<b>Programme d'assistanat Amity Institute (États-Unis)</b>	Stéphanie DURRANS

# La Documentation à l'Université

## 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 Rigoberta Menchú Rez-de-chaussée**

### Horaires d'ouverture :

Du lundi au vendredi : 8h30-19h (horaires d'été en juillet)

### Documentation :

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

**Accès :** ouvert à tous pour la consultation sur place

## Emprunter ?

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

### *Conditions d'emprunt :*

- mastérants : 15 documents pour 28 jours
- doctorants : 20 documents pour 60 jours

## Cours de méthodologie de recherche documentaire :

**Contact :** Franck Duthoit - [Franck.Duthoit@u-bordeaux-montaigne.fr](mailto:Franck.Duthoit@u-bordeaux-montaigne.fr).

## Insertion professionnelle des étudiants et jeunes diplômés

Au-delà des formations proposées à l'intérieur du master appréhendant ces questions, **l'université est dotée d'une DOSIP** (Direction Orientation Stages Insertion Professionnelle) pour accompagner individuellement celles et ceux qui le souhaiteraient pendant leur cursus et/ou après leur cursus. Ainsi les services de la DOSIP sont accessibles aussi bien aux étudiants qu'aux anciens étudiants de Bordeaux Montaigne.

Services proposés :

- Accueil et renseignement
- Rendez-vous individuel ponctuel
- Suivi personnalisé
- Rendez-vous CV/ lettres de motivation : en français, en anglais...
- Réunions d'information collective
- Fonds documentaire et ressources consultables sur place
- Gestion des conventions de stage
- Etc.

*Exemples de questionnements et conseils individualisés* : bilan personnel, dispositif césure, 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.

### **Coordonnées et heures d'ouverture** :

DOSIP – Direction Orientation Stages Insertion Professionnelle  
Bâtiment « Accueil » (rez-de-chaussée/ entresol)  
05 57 12 45 00 / [dosip@u-bordeaux-montaigne.fr](mailto:dosip@u-bordeaux-montaigne.fr)

Pages Web :

- Facebook : Dosip Université Bordeaux Montaigne
- Espace étudiant : <http://etu.u-bordeaux-montaigne.fr/fr/orientation-et-insertion.html>
- Alumni : <https://alumni.u-bordeaux-montaigne.fr/>

Pour contacter votre enseignant *Ouverture sur le monde professionnel*, s'adresser directement à :

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