

2024  
2025



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DES LETTRES

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# LICENCE LLCER ANGLAIS

Parcours Anglais - Arts et cultures  
du monde anglophone



INSTITUT CATHOLIQUE DE PARIS

# Faculté des Lettres

LICENCE LLCER

MENTION : LLCER

PARCOURS : **Anglais - Arts et Cultures  
du Monde Anglophone**

**Autorité de diplomation**  
Diplôme d'état sous Jury rectoral

**2024-2025**

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## PRÉSENTATION GÉNÉRALE DE LA FORMATION

La licence **LLCER parcours Anglais – Arts et cultures du monde anglophone** apporte une ouverture sur les **cultures** et une connaissance approfondie des **littératures** et des **civilisations** anglophones (Grande Bretagne, Amérique du Nord, Anglosphère), ouvrant notamment sur les métiers de l'enseignement, de la traduction, de l'interprétariat, du journalisme ou de l'édition.

La licence LLCER Anglais conduit les étudiants à acquérir une série de **compétences** disciplinaires mais aussi transversales et préprofessionnelles. La principale est la maîtrise des formes orales et écrites du discours pour s'exprimer avec aisance et pertinence dans la langue cible comme en français.

**Dispensés en anglais dès la première année**, les cours renforcent avant tout la compréhension et l'expression orale et écrite. Outre l'enseignement de la grammaire, de la linguistique, de la phonétique (en laboratoire), de l'expression orale et de la traduction de textes littéraires (thème et version), les cours magistraux (CM) et travaux dirigés (TD) abordent les mondes anglophones au travers des domaines artistiques (littérature, cinéma, musique, arts plastiques) mais aussi historiques et socio-politiques (politiques culturelles, culture populaire, théories critiques).

Aux deux composantes principales (enseignements « Anglais » et enseignements « Arts et cultures du monde anglophone ») s'ajoutent des enseignements obligatoires mais au choix de l'étudiant. Il s'agit, d'une part, de l'étude **d'autres langues vivantes ou anciennes** au travers des cours du **Pôle Langues**, et d'autre part, d'un **élément transversal** à sélectionner parmi les unités ouvertes à nos étudiants au sein d'autres départements ou facultés. Au premier semestre, il s'agit d'un cours de méthodologie universitaire ; au second semestre, le choix porte sur les « **Grands Cours ICP** » (cours magistraux thématiques assurés par les enseignants de la FDL et d'autres facultés).

De plus – à partir du second semestre de la première année –, le module obligatoire du programme de préprofessionnalisation **Habitus** permet à l'étudiant de construire son projet professionnel par l'exploration des métiers liés à sa licence et l'acquisition des compétences et outils nécessaires à l'insertion.

Les enseignements représentent en moyenne **25 heures par semaine** mais les étudiants doivent prévoir un temps de travail personnel équivalent ou supérieur à ce volume.

La Faculté des Lettres et la Délégation aux Affaires Internationales encouragent aussi **les étudiants de 3<sup>ème</sup> année (L3)** à effectuer un séjour dans une université étrangère. L'ICP est signataire des principaux accords d'échanges internationaux (ERASMUS, MICEFA, Assistant de langues) et de nombreux accords bilatéraux. Ce séjour permet à l'étudiant de valider sur place un semestre complet au sein d'une autre institution dont il suit les cours et passe les examens.

La 3<sup>ème</sup> année est aussi l'année d'un stage obligatoire de 70 h (semestre 6) pour lequel un rapport doit être remis. Pour la Licence LLCER Parcours Anglais – Arts et cultures du monde anglophone il est bien entendu demandé que ce stage donne lieu à la pratique active de l'anglais.

### Validation

L'enseignement est organisé en semestres de 12 semaines. La Licence s'obtient en validant 6 semestres, soit 180 ECTS.

Les examens du contrôle terminal ont lieu en janvier (1<sup>er</sup> semestre) et en juin (2<sup>ème</sup> semestre). Une session d'examens dite de rattrapage est organisée pour chaque semestre à la fin de l'année universitaire (fin juin, après les examens du 2<sup>ème</sup> semestre). Le Règlement Pédagogique de la Faculté des Lettres - communiqué à chaque étudiant lors de son inscription - détaille les modalités d'évaluation et de compensation des notes.

## L'ÉQUIPE DE DIRECTION DE LA FORMATION

Directrices du département Langues : - Mme Estelle MURAIL  
- Mme Alexandra TESTINO – ZAFIROPOULOS

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### Campus de Paris :

Responsable de cursus de la formation : Mme Silvia FREMDER

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Permanence : sur RDV

Assistante du cursus au Pôle Scolarité : Mme Chloé VILLERONCE

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Bureau : Ze204

Permanence : sur RVD

## LE CORPS ENSEIGNANT PERMANENT



M. Arnaud DEMAEGD, MCF en Études Anglophones

**Spécialités** : Phonologie, Traduction

**Principales publications** : Cthulhu : Le Mythe, T.2, T.3, T.4, (H.P. Lovecraft ; éditions Bragelonne)

**Liste de sujets possibles** : Sujets de linguistique ou sur la traduction

**Lien vers une autre page personnelle** :

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M. Jonathan DENTLER, MCF en civilisation américaine

**Spécialités** : Histoire des États-Unis ; histoire de la technologie ; histoire de l'art américain ; histoire de la presse et des médias ; histoire intellectuelle et culturelle ; histoire transnationale, mondiale et impériale.

**Principales publications** :

Jonathan Dentler, Lise Jaillant, Daniel Foliard, Julien Schuh, "Sensitivity and Access: Unlocking the Colonial Visual Archive with Machine Learning," Digital Humanities Quarterly, Special Issue on Visual AI, Vol. 18, No. 3, 2024.

Jonathan Dentler, "Broken Bridges and Breathless Images: Circulating Wirephotos in Midcentury America," History of Photography, Vol. 45, Issue 1, 2022.

"Techniques of Transmission: Wire Service Photography and the Digital Image," in Olga Moskatova, ed., Images on the Move: Materiality, Networks, Formats, Transcript Verlag/Columbia University Press, 2021.

« Images câblées: La téléphotographie à l'ère de la mondialisation de la presse illustrée », Transbordeur: Photographie Histoire Société, No. 3., Câble, copie, code. Photographie et technologies de l'information, 2019.

**Liste de sujets possibles** : Histoire des États-Unis ; histoire de la technologie ; histoire de l'art américain ; histoire de la presse et des médias ; histoire intellectuelle et culturelle ; histoire transnationale, mondiale et impériale.

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M. Mel Fearon, MCF en Civilisation du monde anglophone

**Spécialités** : Irlande, patriotisme, 18<sup>e</sup> siècle, Royaume-Uni, Etats-Unis, relations internationales

**Principales publications** : Réinventer l'Irlande au 18<sup>e</sup> siècle : une identité irlandaise et/ou britannique, in Nicole Ollier (ed.), *Réinventer l'Irlande*, Pessac : Maison des sciences de l'Homme d'Aquitaine, 2011

**Liste de sujets possibles** : Irlande, nationalisme, sciences politique, révolutions

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Mme Claire Hostalier, MCF, enseignante en linguistique anglaise

**Spécialités** : phonétique et phonologie anglaises, histoire de la langue anglaise

**Principales publications** : Cours de Phonétique et Phonologie Anglaises (en préparation)

**Liste de sujets possibles** : linguistique historique de l'anglais

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M. Robert IVERMEE, MCF en civilisation britannique

**Spécialités** : Histoire britannique, histoire de l'empire britannique, histoire environnementale, histoire de l'Inde

**Principales publications** : *Hooghly: The Global History of a River* (London: Hurst, 2020; paperback 2024); *Secularism, Islam and Éducation in India, 1830-1910* (London: Pickering & Chatto, 2015)

**Liste de sujets possibles** : L'empire britannique, le Commonwealth, le Royaume-Uni, l'Inde, colonialisme européen

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Mme Delphine LOUIS-DIMITROV, MCF en littérature américaine

**Spécialités :** littérature américaine (XIXe et début du XXe siècle )

Mark Twain ; littérature anti-esclavagiste ; récits d'esclaves ; représentations historiques et politiques ; dialogues transatlantiques

**Principales publications :**

-Mark Twain et l'histoire : poétique et politique de la trace, à paraître aux Presses Universitaires de Rennes.

-The Persistence of the Soul in Literature, Art and Politics, en co-édition avec Estelle Murail. London : Palgrave, 2024.

**Liste de sujets possibles :**

Sujets portant sur les rapports entre la littérature américaine et l'histoire, l'esclavage (récits d'esclaves et roman anti-esclavagistes), la démocratie, les identités régionales, les représentations nationales ainsi que les dialogues culturels transatlantiques.

**Lien vers la page Hal-ICP :**

[https://hal.science/search/index/q/\\*/authIdHal\\_s/delphine-louis-dimitrov](https://hal.science/search/index/q/*/authIdHal_s/delphine-louis-dimitrov)

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Mme Estelle Murail, MCF en littérature britannique

**Spécialités :** littérature britannique, littérature victorienne, humanités environnementales

**Principales publications :**

- *Dickens and the Virtual City* (Palgrave Macmillan, 2017)

- *The Persistence of the Soul in Literature, Art and Politics* (Palgrave Macmillan, 2024)

**Liste de sujets possibles :** (uniquement pour les Masters)

- Littérature britannique
- Littérature victorienne
- Persistance
- La ville et ses représentations
- Humanités environnementales

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M. Thomas Newman, MCF en Etudes anglophones

**Spécialités** : La littérature des dix-neuvième et vingtième siècles, le théâtre, la traduction

**Liste de sujets possibles** : Le Modernisme et ses précurseurs, l'influence de Dostoïevski, littérature et philosophie, le théâtre et la performance, les romanciers E. M. Forster, Ian McEwan, William Golding et Aldous Huxley, le régionalisme et le vernaculaire, et la chanson populaire (surtout le calypso)

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M. Jean-Baptiste PICY, MCF en études anglophones

Docteur en études anglophones de l'université Paris-IV Sorbonne (1997)

**Spécialités** : traduction, études victoriennes, mythe arthurien

**Principales publications** :

1. Jonas Champion, Laurent Lopez, Guillaume Payen, eds. *European Police Forces and Law Enforcement in the First World War* – London : Palgrave Macmillan (ISBN 978-3-030-26101-6) – mars 2020. Traduction vers l'anglais et relecture de 12+ contributions (110+ pages).
2. Communication "*The Good Queen* : Shakespeare, Henry VIII et la figure de Catherine d'Aragon" - Colloque International *Cervantès et Shakespeare : regards croisés* – Paris ICP, avril 2016 – Actes publiés : Paris, Classiques Garnier, 2019 (ISBN\_978-2-406-07965-1).
3. Communication "Approaching Dionysus: Yeats and Pater's Instinctive Differences" – Colloque international *European Paths & Voices in the Poetry of Yeats and Hill* – Paris ICP, septembre 2013. Actes publiés (Berne : Peter Lang, 2015, pp. 31-45). ISBN 978-3-0343-1689-7
4. *Spellbound*. Traduction et annotation en langue anglaise du roman de Jules Barbey d'Aureville, *L'ensorcelée* (1854). 294 pages (+ notes et annexes) – Publié par Amazon USA. ISBN : 9781718172104.
5. Article "Pater's Poikilia : autoréférences, métaphores et impressions dans *Plato and Platonism* (1893)" – N°68 – octobre 2008 - placé sous la direction de Bénédicte Coste des *Cahiers Edouardiens et Victoriens* (ISSN 0220-5610).
6. Article "An Epoch of Rest: News from Nowhere as a Pleasure Quest" pour l'ouvrage collectif de préparation au CAPES "*News from Nowhere - William Morris*" placé sous la direction d'Isabelle Gadoin, Ed., Paris : Editions Ellipses, 2004. ISBN 2-7298-2078-7, pp. 141-151.
7. Walter Pater, *Platon et le Platonisme*. (*Plato and Platonism*. London, Macmillan : 1893). Traduction, introduction et notes. 220 pages. Paris : Editions Vrin, 1998. ISBN 2-7116-1369-0

8. Thèse : L'imaginaire de Tennyson, 1820-1892. 2 tomes, 767 pages / Soutenue en Sorbonne, octobre 1997. Lille : Presses Universitaires du Septentrion, 1999. ISBN 2-284-00825-9.

**Liste de sujets possibles :** (uniquement pour les Masters)

Tout sujet lié à l'ère victorienne (littérature et civilisation) – littérature romantique – littérature comparée (domaine allemand) - littérature médiévale et mythe arthurien – traduction.

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Mme Cathy PARC, MCF en Etudes anglophones à l'ICP

**Spécialités :** Littérature anglaise (poésie moderne notamment), traduction et linguistique

**Principales publications :**

- Calvin et Hobbes de Bill Watterson La philosophie du quotidien, (132 p.), Paris : L'Harmattan, 2013. ISBN 978-2-343-00054-1. Sélectionné pour la conférence « Revue de littérature des Ouvrages sur la Bande dessinée » (14h30-16h) lors du Salon SoBD des 29-30/11 et 1/12/2013 à Paris où il a été commenté par M. Christian Wahl, alias Harry Morgan, dir. Centre d'étude de l'écriture et de l'image, U. Paris 7-Denis Diderot.
- L'anglais du monde politique, Volume I : les élections, le gouvernement, les commentaires politiques (280 p.), Paris : Technip et Ophrys Éditions, Collection anglais de spécialité, 25/4/2014. ISBN 978-2-7080-1401-5.
- L'anglais du monde politique, Volume II : l'immigration et les négociations, la sécurité, la guerre (224 p.), Paris : Technip et Ophrys Éditions, Collection anglais de spécialité, 25/4/2014. ISBN 978-2-7080-1402-2.
- Traduction française de plus de 300 poèmes du recueil Collected Poems 1953-1985 d'Elizabeth Jennings sous forme d'édition bilingue (640 p.), Paris : L'Harmattan, 20/11/2014. ISBN 978-2-343-04434-7, EAN 9782343044347.
- English words for Economics Vocabulaire anglais contemporain de l'économie (384 p.), Paris : Éditions Ellipses, 10/11/2015. ISBN 9782340-008373.

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Mme Kristianna POLDER, MCF en civilisation britannique et américaine

**Spécialités** : l'histoire des dissidents religieux transatlantiques de l'époque moderne

**Principales publications** :

*Matrimony in the True Church: The Seventeenth-Century Quaker Marriage Approbation Discipline*. London: Routledge, 2015.

“Quakers and Marriage”, *The Quaker World*. Edited by C. Wess Daniels and Rhiannon Grant. Abington, Oxfordshire: Taylor and Francis/Routledge, 2023.

“Mistress and Minister: Margaret Fell, her estate, and conflict with ‘the powers that be’”, *Religion and Conflict in Medieval and Early Modern Worlds: Identities, Communities, and Authorities*. Edited by Natasha Hodgson, Amy Fuller, John McCallum, Nicholas Morton. London: Routledge, 2020

“Margaret Fell: The Mother of the New Jerusalem”, *New Critical Studies on Early Quaker Women, 1650-1800*. Edited by Michele Lise Tarter and Catie Gill. Oxford: Oxford University Press, 2018.

**Liste de sujets possibles** : (uniquement pour les Masters)

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## L'ORGANISATION DE LA FORMATION

### Semestre 1

Code	Intitulé cours	Langue du cours	Format (CM/TD)	Liés	MCC (CC/CCI/CT)	Volume horaire	ECTS	Coefficient
<b>UE 1 : Enseignements fondamentaux - Anglais</b>						<b>156</b>		<b>8</b>
Module 1 : Anglais - Civilisation						36		5
AN_L1_S1_CM_CIVI_GB	Anglais - Civilisation GB (CM)	AN	CM	O	CT	24	3	3
AN_L1_S1_TD_CIVI_GB	Anglais - Civilisation GB (TD)	AN	TD	O	CC	12	2	2
Module 2 : Anglais - Littérature						36		5
AN_L1_S1_CM_LITTE_GB	Anglais - Littérature GB (CM)	AN	CM	O	CT	24	3	3
AN_L1_S1_TD_LITTE_GB	Anglais - Littérature GB (TD)	AN	TD	O	CC	12	2	2
Module 3 : Anglais - Langue						84		6
AN_L1_S1_CM_GRAM	Anglais - Grammaire (CM)	FR/AN	CM	N	CT	24	1	1
AN_L1_S1_TD_TRAD	Anglais - Traduction : thème et version (TD)	FR/AN	TD	N	CCI	24	2	2
AN_L1_S1_TD_LABO	Anglais - Laboratoire de phonétique et phonologie (TD)	AN	TD	N	CCI	24	2	2
AN_L1_S1_TD_EXP_ORALE_PRAT_DEB	Anglais - Expression orale et pratique du débat (TD)	AN	TD	N	CCI	12	1	1
<b>UE2 : Arts et cultures du monde anglophone</b>						<b>72</b>		<b>4</b>
Module 1 : Anglais - Histoire culturelle et artistique du monde anglophone						36		4
AN_L1_S1_CM_HIST_ART_GB	Anglais - Histoire de l'art GB (CM)	AN	CM	O	CC	12	2	1
AN_L1_S1_TD_ARTS_VIS	Anglais - Arts visuels - images et représentations (TD)	AN	TD	O	CC	24	2	1
Module 2 : Anglais - Théâtre et cinéma du monde anglophone						36		4
AN_L1_S1_TD_THEATRE_ANGLO	Anglais - Théâtre anglophone (TD)	AN	TD	N	CCI	12	1	1
AN_L1_S1_CM_CINE_ANGLO	Anglais - Cinéma anglophone (CM)	AN	CM	O	CC	12	2	2
AN_L1_S1_TD_ANALYSE_FILMIQUE	Anglais - Analyse filmique (TD)	AN	TD	O	CC	12	1	1

<b>UE3 : Transversales</b>						<b>72</b>	<b>3</b>
Module 1 : Langues vivantes - Pôle langues						48	4
	LV2 Espagnol		TD	N	CCI	24	2
	LV3 au choix (sauf Anglais/Espagnol) ou CEL Anglais ou Latin/Grec		TD	N	CCI	24	2
Module 2 : Culture universitaire ICP						24	2
AN_L1_S1_TD_METHODO_UNIV	Méthodologie universitaire (TD)	AN	TD	N	CCI	24	2

### Semestre 2

Code	Intitulé cours	Langue du cours	Format (CM/TD)	Liés	MCC (CC/CCI/CT)	Volume horaire	ECTS	Coefficient
<b>UE1 : Enseignements Fondamentaux - Anglais</b>						<b>156</b>	<b>8</b>	
Module 1 : Anglais - Civilisation						36	5	
AN_L1_S2_CM_CIVI_US	Anglais - Civilisation US (CM)	AN	CM	O	CT	24	3	
AN_L1_S2_TD_CIVI_US	Anglais - Civilisation US (TD)	AN	TD	O	CC	12	2	
Module 2 : Anglais - Littérature						36	5	
AN_L1_S2_CM_LITTE_US	Anglais - Littérature US (CM)	AN	CM	O	CT	24	3	
AN_L1_S2_TD_LITTE_US	Anglais - Littérature US (TD)	AN	TD	O	CC	12	2	
Module 3 : Anglais - Langue						84	6	
AN_L1_S2_CM_GRAM	Anglais - Grammaire (CM)	AN	CM	N	CT	24	1	
AN_L1_S2_TD_TRAD	Anglais - Traduction : thème et version (TD)	AN/FR	TD	N	CCI	24	2	
AN_L1_S2_TD_LABO	Anglais - Laboratoire de phonétique et phonologie (TD)	AN	TD	N	CCI	24	2	
AN_L1_S2_TD_EXP_ORALE_PRAT_DEB	Anglais - Expression orale et pratique du débat (TD)	AN	TD	N	CCI	12	1	
<b>UE2 : Arts et cultures du monde anglophone</b>						<b>72</b>	<b>4</b>	
Module 1 : Anglais - Histoire culturelle et artistique du monde anglophone						36	4	

AN_L1_S2_CM_HIST_ART_US	Anglais - Histoire de l'art US (CM)	AN	CM	O	CT	12	1	1
AN_L1_S2_TD_ARTS_VIS	Anglais - Arts visuels - images et représentations (TD)	AN	TD	O	CC	24	2	2
Module 2 : Anglais - Théâtre et cinéma du monde anglophone						36		4
AN_L1_S2_TD_THEATRE_ANGLO	Anglais - Théâtre anglophone (TD)	AN	TD	N	CCI	12	1	1
AN_L1_S2_CM_CINE_ANGLO	Anglais - Cinéma anglophone (CM)	AN	CM	O	CC	12	2	2
AN_L1_S2_TD_ANALYSE_FILMIQUE	Anglais - Analyse filmique (TD)	AN	TD	O	CC	12	1	1
<b>UE3 : Transversales</b>						<b>72</b>		<b>3</b>
Module 1 : Langues vivantes - Pôle langues						48		4
	LV2 Espagnol		TD	N	CCI	24	2	1
	LV3 au choix (sauf Anglais/Espagnol) ou CEL Anglais ou Latin/Grec		TD	N	CCI	24	2	1
Module 2 : Outils						12		1
AN_L1_S2_TD_HABITUS	Habitus (TD)	AN	TD	N	CC	12	1	1
Module 2 : Culture universitaire ICP						12		1
	Grand cours ICP		CM	N	CC/CT	12	1	1

### Semestre 3

Code	Intitulé cours	Langue du cours	Format (CM/TD)	Liés	MCC (CC/CCI/CT)	Volume horaire <small>coefficient</small>	ECTS	Coefficient
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<b>UE1 : Enseignements Fondamentaux - Anglais</b>						<b>12</b>	<b>144</b>	<b>8</b>
Module 1 : Anglais - Civilisation					3	36		5
AN_L2_S3_CM_CIVI_GB	Anglais - Civilisation GB (CM)	AN	CM	O	CT	24	3	3
AN_L2_S3_TD_CIVI_GB	Anglais - Civilisation GB (TD)	AN	TD	O	CC	12	2	2
Module 2 : Anglais - Littérature						36		5
AN_L2_S3_CM_LITTE_GB	Anglais - Littérature GB (CM)	AN	CM	O	CT	24	3	3
2425_FDL_AN_L2_S3_TD_LITTE_GB	Anglais - Littérature GB (TD)	AN	TD	O	CC	12	2	2
Module 3 : Anglais - Langue						72		6
AN_L2_S3_CM_GRAM	Anglais - Grammaire (CM)	AN	CM	O	CT	12	1	1
AN_L2_S3_TD_TH_GRAM	Anglais - Thème grammatical (TD)	AN	TD	O	CC	12	1	1
AN_L2_S3_TD_TRAD	Anglais - Traduction : thème et version (TD)	AN/FR	TD	N	CCI	24	2	2
AN_L2_S3_TD_PHONO	Anglais - Phonologie (TD)	AN	TD	N	CCI	12	1	1
AN_L2_S3_TD_LABO	Anglais - Laboratoire de phonétique (TD)	AN	TD	N	CCI	12	1	1
<b>UE2 : Arts et cultures du monde anglophone</b>							<b>84</b>	<b>4</b>
Module 1 : Anglais - Histoire culturelle et artistique du monde anglophone						48		4
AN_L2_S3_CM_HIST_ART_GB	Anglais - Histoire de l'art GB (CM)	AN	CM	O	CC	24	2	2
AN_L2_S3_TD_ARTS_VIS	Anglais - Arts visuels - images et représentations (TD)	AN	TD	O	CC	12	1	1
AN_L2_S3_CM_HIST_CULT_GB	Anglais - Histoire culturelle GB (CM)	AN	CM	N	CC	12	1	1
Module 2 : Anglais - Théâtre et cinéma du monde anglophone						36		4
AN_L2_S3_TD_THEATRE_ANGLO	Anglais - Théâtre anglophone (TD)	AN	TD	N	CCI	12	1	1
AN_L2_S3_CM_CINE	Anglais – Cinéma (CM)	AN	CM	O	CC	12	2	2
AN_L2_S3_TD_ANALYSE_FILMIQUE	Anglais - Analyse filmique (TD)	AN	TD	O	CC	12	1	1
<b>UE3 : Transversales</b>							<b>72</b>	<b>3</b>
Module 1 : Langues vivantes - Pôle langues						48		4
	LV2 Espagnol		TD	N	CCI	24	2	1
	LV3 au choix (sauf Anglais/Espagnol) ou CEL Anglais ou Latin/Grec		TD	N	CCI	24	2	1
Module 2 : Outils						12	1	1
AN_L2_S3_TD_HABITUS	Habitus (TD)	AN	TD	N	CC	12	1	1
Module 3 : Culture universitaire ICP						12	1	1
AN_L2_S3_TD_METHODO_UNIV	Méthodologie universitaire (TD)	AN	TD	N	CCI	12	1	1

### Semestre 4

Code	Intitulé cours	Langue du cours	Format (CM/TD)	Liés	MCC (CC/CCI/CT)	Volume horaire <small>comptabil</small>	ECTS	Coefficient
<b>UE1 : Enseignements Fondamentaux - Anglais</b>						<b>144</b>		<b>8</b>
Module 1 : Anglais - Civilisation						36		5
AN_L2_S4_CM_CIVI_US	Anglais - Civilisation US (CM)	AN	CM	O	CT	24	3	3
AN_L2_S4_TD_CIVI_US	Anglais - Civilisation US (TD)	AN	TD	O	CC	12	2	2
Module 2 : Anglais - Littérature						36		5
AN_L2_S4_CM_LITTE_US	Anglais - Littérature US (CM)	AN	CM	O	CT	24	3	3
AN_L2_S4_TD_LITTE_US	Anglais - Littérature US (TD)	AN	TD	O	CC	12	2	2
Module 3 : Anglais - Langue						72		6
AN_L2_S4_CM_GRAM	Anglais - Grammaire (CM)	AN	CM	N	CT	12	1	1
AN_L2_S4_TD_TH_GRAM	Anglais - Thème grammatical (TD)	AN	TD	O	CC	12	1	1
AN_L2_S4_TD_TRAD	Anglais - Traduction : thème et version (TD)	AN	TD	N	CCI	24	2	2
AN_L2_S4_TD_PHONO	Anglais - Phonologie (TD)	AN	TD	N	CCI	12	1	1
AN_L2_S4_TD_LABO	Anglais - Laboratoire de phonétique (TD)	AN	TD	N	CCI	12	1	1
<b>UE2 : Anglais - Arts et cultures du monde anglophone</b>						<b>84</b>		<b>4</b>
Module 1 : Anglais - Histoire culturelle et artistique du monde anglophone						48		4
AN_L2_S4_CM_HIST_ART_US	Anglais - Histoire de l'art US (CM)	AN	CM	O	CC	24	2	2
AN_L2_S4_TD_ARTS_VIS	Anglais - Arts visuels : images et représentations (TD)	AN	TD	O	CC	12	1	1
AN_L2_S4_CM_HIST_CULT_US	Anglais - Histoire culturelle US (CM)	AN	CM	N	CC	12	1	1
Module 2 : Anglais - Théâtre et cinéma du monde anglophone						36		4
AN_L2_S4_TD_THEATRE_ANGLO	Anglais - Théâtre anglophone (TD)	AN	TD	N	CCI	12	1	1
FDL_AN_L2_S4_CM_CINE	Anglais - Cinéma (CM)	AN	CM	O	CC	12	2	2
AN_L2_S4_TD_ANALYSE_FILMIQUE	Anglais - Analyse filmique (TD)	AN	TD	O	CC	12	1	1
<b>UE3 : Transversales</b>						<b>72</b>		<b>3</b>
Module 1 : Langues vivantes - Pôle langues						48		4
	LV2 Espagnol		TD	N	CCI	24	2	1
	L LV3 au choix (sauf Anglais/Espagnol) ou CEL Anglais ou Latin/Grec		TD	N	CCI	24	2	1

Module 2 : Outils						12		1
AN_L2_S4_TD_HABITUS	Habitus (TD)	AN	TD	N	CC	12	1	1
Module 3 : Culture universitaire ICP						12		1
	Grand cours ICP		CM	N	CC/CT	12	1	1

### Semestre 5

Code	Intitulé cours	Langue du cours	Format (CM/TD)	Liés	MCC (CC/CCI/CT)	Volume horaire	ECTS	Coefficient
<b>UE1 : Enseignements Fondamentaux - Anglais</b>						<b>144</b>	<b>8</b>	
Module 1 : Anglais - Civilisation						48		6
AN_L3_S5_CM_CIVI_GB_US	Anglais - Civilisation du monde anglophone (CM)	AN	CM	O	CC	24	2	1
AN_L3_S5_CM_CIVI_GB	Anglais - Civilisation britannique (CM)	AN	CM	O	CC	12	2	1
AN_L3_S5_CM_APPRO_CULT_GB_US	Anglais - Approches culturelles GB / US (CM)	AN	CM	N	CC	12	2	1
Module 2 : Anglais - Littérature						48		4
AN_L3_S5_CM_LITTE_GB_US	Anglais - Littérature GB / US (CM)	AN	CM	O	CT	24	2	1
AN_L3_S5_CM_LITTE_POSTCO	Anglais - Littérature postcoloniale (CM)	AN	CM	O	CC	24	2	1
Module 3 : Anglais - Langue						48		6
AN_L3_S5_CM_HIST_LANG	Anglais - Histoire de la langue (CM)	AN	CM	O	CT	12	2	1
AN_L3_S5_CM_LINGUIST	Anglais - Linguistique (CM)	AN	CM	O	CT	12	2	1
AN_L3_S5_TD_TRAD	Anglais - Traduction : thème et version (TD)	AN	TD	N	CCI	24	2	1
<b>UE2 : Anglais - Arts et cultures du monde anglophone</b>						<b>72</b>	<b>4</b>	
Module 1 : Anglais - Histoire culturelle et artistique du monde anglophone						36		2
AN_L3_S5_CM_POL_CULT	Anglais - Politiques culturelles (CM)	AN	CM	N	CC	12	2	1
AN_L3_S5_CM_HIST_CULT_IRL	Anglais - Histoire culturelle irlandaise (CM)	AN	CM	N	CC	24	2	1
Module 2 : Anglais - Théâtre et cinéma du monde anglophone						36		2
AN_L3_S5_TD_THEATRE_ANGLO	Anglais - Théâtre anglophone	AN	TD	N	CCI	12	2	1

AN_L3_S5_CM_CINE_ANGLO_ANALYSE_FILM	Anglais - Cinéma anglophone et analyse filmique (CM)	AN	CM	N	CC	24	2	1
<b>UE3 : Transversales</b>						<b>72</b>	<b>3</b>	
Module 1 : Langues vivantes - Pôle langues						48		4
	LV2 Espagnol		TD	N	CCI	24	2	1
	LV3 au choix (sauf Anglais/Espagnol) ou CEL Anglais ou Latin/Grec		TD	N	CCI	24	2	1
Module 2 : Outils		Module 2 : Outils				12		1
AN_L3_S5_TD_HABITUS	Habitus (TD)	AN	TD	N	CC	12	1	1
Module 3 : Culture universitaire ICP						12		1
AN_L3_S5_TD_METHODO_UNIV	Méthodologie universitaire	AN	TD	N	CCI	12	1	1

### Semestre 6

Code	Intitulé cours	Langue du cours	Format (CM/TD)	Liés	MCC (CC/CCI/CT)	Volume horaire	ECTS	Coefficient
<b>UE1 : Enseignements Fondamentaux - Anglais</b>						<b>12</b>	<b>144</b>	<b>8</b>
Module 1 : Anglais - Civilisation					4	48		6
AN_L3_S6_CM_CIVI_GB_US	Anglais - Civilisation GB / US (CM)	A N	C M	O	CC	24	2	1
AN_L3_S6_CM_HIST_IDEES_US	Anglais - Histoire des idées US (CM)	A N	C M	O	CT	12	2	1
AN_L3_S6_CM_APPRO_CULT_GB_US	Anglais - Approches culturelles GB / US (CM)	A N	C M	N	CC	12	2	1
Module 2 : Anglais - Littérature						48		4
AN_L3_S6_CM_LITTE_GB_US	Anglais - Littérature GB / US (CM)	A N	C M	N	CT	24	2	1
AN_L3_S6_CM_THEO_CRITIQUES	Anglais - Théories critiques (CM)	A N	C M	N	CC	24	2	1
Module 3 : Anglais - Langue						48		6

AN_L3_S6_CM_HIST_LANG	Anglais - Histoire de la langue (CM)	A N	C M	N	CT	12	2	1
AN_L3_S6_CM_LINGUIST	Anglais - Linguistique (CM)	A N	C M	N	CT	12	2	1
AN_L3_S6_TD_TRAD	Anglais - Traduction : thème et version (TD)	A N		TD	N I	CC	24	2 1
<b>UE2 : Anglais - Arts et cultures du monde anglophone</b>								<b>72 4</b>
Module 1 : Anglais - Histoire culturelle et artistique du monde anglophone								36 4
AN_L3_S6_CM_POL_CULT_GB_US	Anglais - Politiques culturelles GB / US (CM)	A N	C M	N	CC	12	2	1
AN_L3_S6_CM_MUS_SOCIETE_COMEDIE_MUS	Anglais - Musique et société / Comédie musicale (CM)	A N	C M	N	CC	24	2	1
Module 2 : Anglais - Théâtre et cinéma du monde anglophone								36 2
AN_L3_S6_TD_THEATRE_ANGLO	Anglais - Théâtre anglophone (TD)	A N		TD	N I	CC	12	2 1
AN_L3_S6_CM_CINE_ANGLO_ANALYSE_FILM	Anglais - Cinéma anglophone et analyse filmique (CM)	A N	C M	N	CC	24	2	1
<b>UE3 : Transversales</b>								<b>48 3</b>
Module 1 : Langues vivantes - Pôle langues								48 4
	LV2 Espagnol			TD	N I	CC	24	2 1
	LV3 au choix (sauf Anglais/Espagnol) ou CEL Anglais ou Latin/Grec			TD	N I	CC	24	2 1
Module 2 : Outils								2
AN_L3_S6_TD_HABITUS	Habitus : Stage de 70h avec rendu de rapport			TD		CC	-	2 1

## LES SYLLABI DE COURS

Habitus TD L1S2 L2S4 L3S6

**Année/Year :** L1 L2 L3

**Semestre/Semester :** 2-4-6

**Heures/Hours :** 12

**ECTS :** L1 1 / L2 1/ L3 2

**CM ou TD :** CM

**Code cours/Course Code :**

2425\_FDL\_AN\_L1\_S2\_TD\_HABITUS

2425\_FDL\_AN\_L2\_S4\_TD\_HABITUS

2425\_FDL\_AN\_L3\_S6\_TD\_HABITUS

### **Description du cours/Course Description:**

Habitus est un module de préprofessionnalisation qui s'inscrit dans l'ambition d'accompagnement personnalisé et de réussite de l'étudiant, propre à l'ICP, tout au long de sa scolarité au sein de la Faculté des Lettres. L'étudiant, grâce à ce parcours, deviendra acteur de sa réussite et construira, année après année, son projet professionnel grâce à des TD, des rencontres, des conférences, des ateliers, des stages. Un stage obligatoire de 70h est requis en L3S6, faisant l'objet d'un rapport.

## British civilisation CM + TD L1S1

**Year :** L1

**Semester :** S1

**Hours :** 24 hours CM + 12h TD

**ECTS :** 3 CM + 2 TD

**CM ou TD :** CM

**Course code :** FDL\_AN\_L1\_S1\_CM\_CIVI\_GB / 2425\_FDL\_AN\_L1\_S1\_TD\_CIVI\_GB

**Course description :** This course provides an introduction to British history up to 1900, examining key themes and developments through different ages. Emphasis is placed on the formation of the United Kingdom and the development of national identity, religious and social change, and the global expansion of the British Empire. You will be encouraged to think critically about key concepts such as British civilisation and national history. Alongside the study of British history, the course considers how particular historical moments are remembered or forgotten in Britain today.

### **Learning objectives :**

1. Understand key events and processes in the history of the British Isles before the twentieth century
2. Become familiar with the main institutions of the United Kingdom and their development, e.g. the Parliament
3. Understand and interrogate key concepts such as “civilisation” and “nation”
4. Improve your language skills by taking a course and writing an exam in English

**Course prerequisites :** None beyond the prerequisites of the programme.

### **Methods of instruction :**

Twelve two-hour lectures (CM) combining teacher-led delivery with questions and discussion. The lectures are accompanied by a related seminar (TD) course.

### **Assessment and Final Grade :**

A two-hour exam during the exam period. Students write three short essays on subjects studied during the semester.

### **Course requirements :**

Essential preparatory reading for each class will be indicated on the course page. Classes will be interactive. The active participation of students is required.

## British Literature CM L1S1

**Year:** L1

**Semester:** 1

**Hours:** 24 hours

**ECTS:** 3 credits

**Lecture or seminar:** lecture

**Course Code:**FDL\_AN\_L1\_S1\_CM\_LITTE\_GB

**Course Description:** This survey course presents the development of British literature from the Anglo-Saxon period to the beginning of the Victorian era (1837). Relying on excerpts from selected works and the chronological study of literary movements, weekly lectures focus on the main problematics and writers of each age, as well as on the development of literary genres.

**Learning objectives:**

By the end of the course, students will be able to:

- Map out key landmarks and periods in the history of English Literature;
- Understand key literary genres and concepts up to Victorian times;
- Appreciate major authors and works in relation to minor ones;
- Master basic notions in the diachronic changes of English;
- Master basic notions in English prose writing, poetics and rhetoric;
- Connect literary knowledge with other subjects, prominently civilization.

**Course Prerequisites:**

This course is open to all undergraduate students but prior knowledge of and interest for British culture, history and civilization – not to mention literature itself – will obviously help. Initial curiosity for the language and its past is also an advantage.

**Methods of instruction:**

Weekly sessions of two hours are built around magisterial contents delivered with permanent reference to excerpts and illustrations—from paintings and fac-similes to film and TV productions. A reading list, viewing advice and a revision quiz are systematically provided—together with lecture notes posted on our university platform.

**Assessment and Final Grade:**

Validation requires a final grade equal to at least 10 out of 20 awarded for the final written examination lasting 2 hours. This is based on a series of 8 questions: 6 related to course knowledge (60%) and 2 related to a short literary excerpt (40%).

**Course Requirements:**

This course mainly requires concentration and efficient note taking—and serious revisions ahead of its final examination. Parallel reading of GREENBLATT, Stephen, ed. *The Norton Anthology of English Literature* (W.W. Norton, 2018) is also recommended.



## British Literature TD L1S1

**Year :** 1

**Semester:** 1

**Hours:** 12 hours

**ECTS:** 2

**Lecture or seminar:** Seminar

**Course Code:** 2425\_FDL\_AN\_L1\_S1\_TD\_LITTE\_GB

### **Course Description:**

The tutorial focuses on works of literature published during the period covered in the British literature lecture. Students will study 17<sup>th</sup>- and 18<sup>th</sup>-century Metaphysical poetry, the early 19<sup>th</sup> century Romantics, as well as a novel, whether that be Mary Shelley's *Frankenstein* (1818) or Jane Austen's *Northanger Abbey* (1803, 1818) or *Sense and Sensibility* (1811), or, finally, Caroline Lamb's *Glenarvon*, a satirical treatment of Lord Byron.

### **Learning Objectives:**

Students will be introduced to the methodology of textual commentary and hone their skills in reading, textual analysis, note-taking and essay writing.

### **Course**

### **Prerequisites:**

Students should have a B2 or above level in English, follow the corresponding lecture course assiduously, and complete all assigned reading ahead of the classes. Texts should be annotated and focus questions answered. The poetry will be handed out in booklet form, whereas the novel will need to be purchased in the designated critical edition.

### **Methods**

**of**

### **instruction:**

Recitation and discussion will be followed by more focused comprehension questions than those given for homework. Students will learn to contextualise extracts, explaining their importance within longer works, as well as literary movements.

### **Assessment**

**and**

### **Final**

### **Grade:**

The assessment will be the average of two in-class essay assignments, written in exam conditions.

### **Course**

### **Requirements:**

Careful reading of the texts with annotation, note-taking and reflection around key themes are necessary to tackle the course.

## Grammaire CM L1S1

**Année/Year** : 2024-2025

**Semestre/Semester** : 1

**Heures/Hours** : 24 par semestre

**ECTS** : 2

**CM ou TD** : CM

**Code cours/Course Code** : 2425\_FDL\_AN\_L1\_S1\_CM\_GRAM

### **Description du cours/Course Description :**

Ces cours magistraux constituent une introduction aux concepts fondamentaux de la grammaire anglaise et une initiation progressive à la linguistique.

### **Objectifs/Learning objectives :**

Ces cours magistraux visent à la maîtrise des temps grammaticaux anglais, des aspects et des phrases exclamatives. Dans une optique transversale, l'objectif est d'atteindre une meilleure pratique de la langue écrite et orale.

### **Pré-requis/Course Prerequisites :**

La connaissance des termes utilisés en grammaire française et en grammaire anglaise pour identifier les temps grammaticaux et les différentes parties du discours constitue un prérequis indispensable.

### **Approches pédagogiques/Methods of instruction :**

Le cours est dispensé en français pour faciliter la compréhension et divisé en une partie théorique illustrée par de nombreux exemples anglais, suivie d'une partie pratique dont l'objectif est de rendre plus aisées les applications lors de la traduction ou de la rédaction.

### **Évaluation et barèmes/Assessment and Final Grade :**

Un examen final a lieu pendant la session plénière. Il se présente sous la forme de questions de cours basées sur l'analyse détaillée d'exemples de phrases anglaises complètes (sur 15 points) et d'un exercice d'application fondé sur le commentaire de faits linguistiques étudiés en cours (sur 5 points).

### **Exercices demandés/Course Requirements :**

De nombreux exercices sont proposés durant chaque séance et d'une semaine sur l'autre dans le cadre des devoirs à la maison.

## Grammaire CM L1S2

**Année/Year** : 2024-2025

**Semestre/Semester** : 2

**Heures/Hours** : 24 par semestre

**ECTS : 2**

**CM ou TD : CM**

**Code cours/Course Code : 2425\_FDL\_AN\_L1\_S2\_CM\_GRAM**

**Description du cours/Course Description :**

Ces cours magistraux constituent une introduction aux concepts fondamentaux de la grammaire anglaise et une initiation progressive à la linguistique.

**Objectifs/Learning objectives :**

Ces cours magistraux visent à la maîtrise de la voix passive et de la modalité, notamment des auxiliaires modaux de l'anglais. Dans une optique transversale, l'objectif est d'atteindre une meilleure pratique de la langue écrite et orale.

**Pré-requis/Course Prerequisites :**

La connaissance des termes utilisés en grammaire française et en grammaire anglaise pour identifier les temps grammaticaux et les différentes parties du discours constitue un prérequis indispensable.

**Approches pédagogiques/Methods of instruction :**

Le cours est dispensé en français pour faciliter la compréhension et divisé en une partie théorique illustrée par de nombreux exemples anglais, suivie d'une partie pratique dont l'objectif est de rendre plus aisées les applications lors de la traduction ou de la rédaction.

**Évaluation et barèmes/Assessment and Final Grade :**

Un examen final a lieu pendant la session plénière. Il se présente sous la forme de questions de cours basées sur l'analyse détaillée d'exemples de phrases anglaises complètes (sur 15 points) et d'un exercice d'application fondé sur le commentaire de faits linguistiques étudiés en cours (sur 5 points).

**Exercices demandés/Course Requirements :**

De nombreux exercices sont proposés durant chaque séance et d'une semaine sur l'autre dans le cadre des devoirs à la maison.

## Traduction TD L1 L2 L3

**Années** : 3 années des licences

**Semestres** : 6 semestres

**Heures** : 48 heures chaque année (total = 144)

**ECTS** : 2 crédits chaque semestre (total = 12)

**CM ou TD** :TD

**Code cours/Course Code** : \*\*\_TD\_TRAD

### **Description des cours :**

Systématiquement présentes chaque semestre de chaque année, ces unités ont pour but l'enseignement de la compétence de traduction EN/FR (version) et FR/EN (thème). Dans le cadre LLCER (Langues Littératures et Civilisations Étrangères et Régionales) et Histoire de l'art (HDA), il s'agit bien entendu de traduction littéraire avec quelques extensions vers le domaine spécialisation pour HDA-AN.

Cette compétence comprend la méthodologie et les concepts de traduction, la stylistique comparée des deux langues, l'analyse textuelle et la lexicologie. La traductologie est également abordée en 3<sup>ème</sup> année.

Une progression de la difficulté fondée est respectée, fondée - outre la nature des sources - sur la longueur des sujets imposés pour les évaluations et le travail en classe.

Le choix de textes allant du début du XX<sup>e</sup> siècle au début du XXI<sup>e</sup> siècle convient à toutes les années, les "écarts possibles" se limitant à quelques auteurs abordables du XIX<sup>e</sup> siècle alors que la 3<sup>e</sup> année pourra explorer les auteurs plus exigeants, y compris contemporains.

Les unités proposées aux étudiant(e)s de la licence HDA-AN relèvent d'une mineure et non d'un double cursus (comme pour la licence Anglais-Espagnol) : une part importante des sources à traduire correspond donc à l'art, son histoire, ses métiers et son patrimoine critique ou même théorique, ceci jusqu'aux catalogues d'exposition.

### **Objectifs :**

Le transfert de la compétence de traduction comprend :

- la maîtrise des méthodes et concepts de traduction
- la maîtrise de l'analyse textuelle des sources
- la maîtrise de la stylistique comparée du français et de l'anglais
- l'acquisition des notions essentielles de lexicologie
- l'acquisition du vocabulaire littéraire, de même que celle de vocabulaire thématique ou vraiment spécialisé (HDA-AN)
- une initiation à la traductologie
- la capacité de relier la traduction aux domaines connexes : histoire de la langue, patrimoine littéraire et artistique, civilisation.

**Pré-requis :**

Un niveau minimum B2 en langue anglaise et langue française est évidemment indispensable. Si les enseignants peuvent procéder à des remédiations en grammaire, aborder ces unités si l'une ou l'autre langue n'est pas la langue maternelle présentera une difficulté considérable pour l'étudiant(e).

**Approches pédagogiques :**

Les TD de deux heures chaque semaine alternent entre les deux sens de traduction : EN/FR (version) et FR/EN (thème). Les cours comprennent pour l'essentiel l'analyse, la pré-traduction, la traduction et la post-traduction d'extraits littéraires, complétées par des exercices de traduction et de lexicologie. Des thèmes de vocabulaire spécifiques (par exemple le corps humain en 1<sup>ère</sup> année) guident le choix des textes. Bien qu'elles ne soient pas disponibles pour les évaluations, les ressources physiques et électroniques sont autorisées pour la préparation et seront utilisées comme référence.

**Évaluation et barèmes :**

Ces unités sont toutes évaluées sous la forme du contrôle continu, avec un minimum de deux évaluations par semestre (idéalement un thème et une version). En prenant pour référence supérieure absolue le sujet du concours d'agrégation pouvant dépasser les 400-450 mots, la longueur des sujets se répartit comme suit :

- 220 mots maximum en 1<sup>o</sup> année
- Entre 200 et 300 mots en 2<sup>o</sup> année
- Au-delà de 300 mots si nécessaire en 3<sup>o</sup> année.

Les ressources physiques et électroniques (notamment dictionnaires) ne sont pas autorisées.

Chaque enseignant est libre de son barème de notation, de l'attribution de coefficients aux diverses évaluations et l'organisation d'évaluations supplémentaires. Cependant, la norme de correction est le système dit du « point-faute » : des points négatifs sont attribués selon le type d'erreur de traduction et totalisés pour ramener la note sur 20 points en fonction d'une « valeur du texte » (90, 70, 60 points, etc.).

**Exercices demandés :**

Ces unités demandent principalement de la concentration et une prise de notes efficace, ainsi qu'une attention particulière à l'acquisition permanente du vocabulaire. La volonté d'utiliser des dictionnaires de référence mono- et bilingues au lieu d'une recherche rapide en ligne ; la volonté d'accorder une attention réelle aux textes en tant qu'actes créatifs/cognitifs et pas seulement en tant que chaînes de mots et suites de phrases ; la volonté d'apprécier la langue comme un art par le biais de la littérature – toutes ces attitudes comptent également beaucoup. La préparation régulière des textes et la contribution en classe par la traduction à l'oral, les commentaires, l'appréciation des variantes, les questions extensives sont enfin attendues de tous.

## French-to-English/English-to-French literary translation TD L1S1 – L1S2

**Year :** L1

**Semester :** 1-2

**Hours :** 24 hours

**ECTS :** 2 credits

**Lecture or seminar :** seminar

**Course Code :** FDL\_AN\_L1\_S1\_TD\_TRAD / FDL\_AN\_L1\_S2\_TD\_TRAD

**Course Description :** This seminar offers an introduction to literary translation; its weekly sessions focus on French and English literary texts published between the 1920s and 2000s. Students take their first steps in translation techniques, compared stylistics and textual analysis.

### **Learning objectives :**

By the end of the course, students will be able to:

- Master key translation concepts and methods
- Understand pre-translation textual analysis
- Differentiate French and English stylistics
- Master basic notions in lexicology
- Use skills in theme-based vocabulary acquisition

**Course Prerequisites:** This course is open to all undergraduate students – with or without previous experience of literary translation - but B2-level proficiency in both French and English is an obvious prerequisite.

### **Methods of instruction :**

Weekly sessions lasting two hours are built around the analysis, pre-translation, translation and post-translation of literary excerpts, supplemented by translation and lexicology exercises. Mainly from the 20<sup>th</sup> century, texts offer a moderate level of difficulty and correspond to specific vocabulary themes, e.g. the human body (1<sup>st</sup> semester) and human environments (2<sup>nd</sup> semester). Although unavailable for tests, physical and electronic resources are allowed for preparation and will be used for reference. A full PDF ‘corrigé’ with notes, draft version, fair copy version and – if available – published translation is provided to students on completion of each excerpt.

### **Assessment and Final Grade :**

End-of-semester validation requires a final grade equal to at least 10 out of 20 resulting from the average grade of two 1-hour written translation tests taken in class—without use of any dictionary or other help. The first test (worth 50%) is based on French-to-English translation while the second (also worth 50%) is based on English-to-French translation. Source texts will not exceed a maximum of 150 words.

### **Course Requirements :**

This course mainly requires concentration and efficient note taking—as well as a serious focus on permanent acquisition of new vocabulary. Readiness to use reference mono- and bi-lingual dictionaries instead of quick-fix online search; readiness to pay real attention to texts as creative/cognitive acts and not just word strings; readiness to enjoy language as art via literature—all of these attitudes also matter.

## English Phonetics & Phonology TD L1 S1-S2

**Year :** L1

**Semester :** S1 – S2

**Hours :** 24

**ECTS :** 2

**CM ou TD :** TD

**Course code :** 2425\_FDL\_AN\_L1\_S1\_TD\_LABO / 2425\_FDL\_AN\_L1\_S2\_TD\_LABO

**Course description :** This course introduces the basic codes of English Phonetics (the study of the physical sounds of English) and Phonology (the study of the relationship between the English graphemes and phonemes)

This course is an introduction to:

1) English Phonetics through articulatory study and oral practice both in class and at home. You will learn transcription using the IPA phonemes. In the first semester, the chapters are based on vocalic and consonantic phonemes through articulatory study (articulators, phonetic identities of phonemes), then, in the second semester, we will lengthen the word with affixes (prefixes and suffixes, including type-ion, -ed and -s endings) and finish with deep analysis of velarised <n> and dental <th>. Each week, the student receives recordings of specific phonemes to practice at home and in class.

2) English Phonology through grapheme-phoneme correspondences, representations and analysis of sound patterns (lexical stress patterns, tension rules, individual vocalic transformations, transformative <r>)

### **Learning objectives**

The aims of the course is to 1) refine one's dialect 2) learn a new written language (phonetic transcription) 3) identify key phonological correspondences in English 4) learn basic linguistic assimilations

### **Course prerequisites**

An intermediate level of English is required

Dedication to put in effort and energy to complete a course which is one of the most technical in the degree program

### **Methods of instruction**

The course is organised around several tasks

- Phonetics, based on recording practice in class and at home and completed with transcription, the chapters are phoneme-based, contrastive practice available at home
- Phonology, based on grapheme/phoneme correspondences, phonological demonstrations

### **Assessment and final grade**

2x2h tests in class per semester

Phonetics = dictation, phonetic transcription, deciphering and recording

Phonology = phonological demonstrations and lexical stress pattern demonstrations

### **Course requirements**

Regular homework and assiduity in class

## Oral expression and debating TD L1S1- L1S2

**Year :** L1

**Semester :** 1-2

**Hours :** 12 hours

**ECTS :** 1 credit

**Lecture or Seminar :** Seminar

**Course Code :** 2425\_FDL\_AN\_L1\_S1\_TD\_EXP\_ORALE\_PRAT\_DEB /  
2425\_FDL\_AN\_L1\_S2\_TD\_EXP\_ORALE\_PRAT\_DEB

**Course Description and learning objectives :**

In this seminar, students practice speaking in English through discussions and debates on topical subjects in the Anglophone world.

**Course Prerequisites :** The prerequisite would be to possess B2-level

**Assessment :** Assessment is continuous

## Histoire de l'art britannique CM- Arts visuels- images et représentations TD L1S1

**Year:** L1

**Semester:** 1

**Hours:** 24

**ECTS:** CM: 2 TD: 2

**CM & TD:** CM (1 hour per week), TD (tutorial) (2 hours per week)

**Course Code :** 2425\_FDL\_AN\_L1\_S1\_CM\_HIST\_ART\_GB/ 2425\_FDL\_AN\_L1\_S1\_TD\_ARTS\_VIS

**CM course description**

- Introduction, Hans Holbein and the Tudor Court, portraits of Elizabeth I
- Nathaniel Bacon, Van Dyck, Peter Lely, Mary Beale
- Portraiture: Van Dyck to Gainsborough
- Hogarth
- Sir Joshua Reynolds and the Royal Academy
- James Gillray and the art of caricature
- The Romantic Imagination: William Blake, Henry Fuseli
- The Romantic landscape: JMW Turner



- The evolution of landscape: John Constable, Samuel Palmer, John Martin
- France/UK relations - Parkes Bonnington, Edwin Landseer/Rosa Bonheur
- The Pre-Raphaelite brotherhood (PRB): for example, John Everett Millais, Dante Gabriel Rossetti
- William Morris

**Assessment:** continuous assessment: weekly attendance and participation, quiz before mid-term, group oral presentations, evaluated for the group and for individual work.

### **TD course description**

The tutorial for British art from the Tudor period to the 1850s-60s (mid Victorian era) is a small group class that accompanies the lecture class.

**Assessment:** continuous assessment: average of at least 2 grades

### **Learning objectives:**

CM: Acquire in-depth knowledge of the great movements that shaped British art history

TD: To apply the knowledge learned during the theoretical courses or to introduce a notion. TDs allow you to:

- Explore concepts covered in more depth
- Learn from others, sharing ideas and practice debate
- Getting different perspectives and viewpoints
- Clarify what you may not have understood
- Familiarize yourself with the vocabulary of image-analysis
- Improve your self-reflection

## Academic Skills and Methods TD L1

**Year :** L1

**Semester :** 1

**Hours :** 24 hours

**ECTS :** 2 credits

**Lecture or Seminar :** Seminar

**Course Code :** AN\_L1\_S1\_TD\_METHODO\_UNIV

**Course Description :** L1 Methodology examines: Forms of intelligence, Notetaking, Drafting and Supplementing an essay with information, the Difference between Anglophone and Francophone essay style (for example, Montaigne and Bacon), the Introduction (topic, linking sentences, thesis), Quoting, Using critics (e.g. the Cambridge Companion series), the Library (e.g. Jstor), Conclusions (synthesis, answer, clincher), MLA citation style, Summarising complex narratives in Literature and History, and the Analysis of narrative structure.

**Learning objectives :** This cross-disciplinary course develops key skills required for successful university study, most notably the development, structuring and expression of ideas.

**Course Prerequisites :** The prerequisite would be to possess B2-level or stronger English and to be motivated to develop a corpus of work.

**Methods of instruction :** By following the course booklet, we will discover the rules of Anglophone university English use in addition to extracts from some of the finest practitioners in the humanities. We will tackle written activities in different human sciences, revise work, often with a partner, and produce weekly homework.

**Assessment and Final Grade :** Assessment is continuous and will be the average of two in-class tests, which will combine activities combining knowledge of essay form and the ability to produce well-structured responses to essay-style questions.

**Course Requirements :**

The course will require memorisation of the rules of essay form in addition to the ability to apply them during composition activities. It is key, therefore, to come well-prepared and ready to compose during class time. Invitations will be made, at times, to structure material produced in other modules, so thoroughness of preparation will certainly be rewarded.

## Anglophone Theatre TD L1S1

**Year :** 1

**Semester :** 1

**Hours:** 12 hours

**ECTS :** 2

**Lecture or Seminar :** Seminar

**Course code :** 2425\_FDL\_AN\_L1\_S1\_TD\_THEATRE\_ANGLO

**Course description:**

This semester we will explore a Shakespearian tragedy, either *Romeo and Juliet* or *Othello*. The choice of text and edition will be announced by email before the start of classes.

**Learning objectives:**

We aim, first and foremost, to develop a personal analysis of the play, using the tools of literary criticism while paying attention to the specificities of drama as well as to language (recurring patterns, images and figures of speech). We then hone our skills in textual commentary and the critical treatment of theme.

**Course Prerequisites :** An English level of B2 or above will be required, in addition to the time investment necessary to read and annotate assigned plays and critical works in preparation for class activities. Students are also advised to buy and start reading the following chapters of *A Handbook of*

*Literary Terms* (2013) by Françoise Grellet: 'The Art of Drama', 'Describing Sentences and Paragraphs' and 'Imagery and Figurative Language'.

**Methods of Instruction:**

Sections of the text will be read in class. Tutors will give you guidance and methodological advice in building a textual commentary. We may open the discussion to film adaptations and painters' responses to key scenes and characters.

**Assessment and Final grade :**

Two continuous assessments will be organised : one mid-semester and the other in the penultimate class.

**Course requirements:**

The students will have read the play in English more than once and have taken notes about key events and characters, producing a scene and act chart. Choose the quotations you find interesting and be prepared to explain them in commentary form, or as part of an essay.

[English Theatre Seminar TD L1S2](#)

**Year :** 1

**Semester:** 2

**Hours:** 12 hours

**ECTS:** 2 credits

**Lecture or Seminar:** Seminar

**Course Code:** 2425\_FDL\_AN\_L1\_S2\_TD\_THEATRE\_ANGLO

**Course Description:**

After studying a Shakespeare tragedy in semester 1, this class will continue with his work, examining either *Twelfth Night* or *The Taming of the Shrew*, both comedies, or alternatively *The Tempest*, a romance.

**Learning objectives:**

Our learning objectives are to build a deep understanding of the play, alongside work developing note-taking, thesis-forming and essay-writing skills. The ability to grasp character development, soliloquies, conceits, elements of stagecraft and to place the above within genre will all be elaborated upon.

**Course Prerequisites:**

An English level of B2 or above will be needed, in addition to the time investment necessary to read and annotate assigned plays and critical works in preparation for class activities.

**Methods of instruction:**

Key play scenes will be read or, potentially, acted out during seminars with commentary from the tutor to promote understanding and critical engagement. Students will then be invited to supplement their notes and consider key thematic issues. The ability to engage with critical material will be a key marker of university-level engagement with the texts.

**Assessment and Final Grade:**

Evaluation will be in the form of two five-paragraph (or more) essays, in closed-book format, written in the middle and at the end of the course. A transition to full essay form may be made using textual commentary writing exercises, which are left sufficiently open-ended for the rest of the play's examination.

**Course Requirements:**

This course requires application, the building of coherent notes supported by quotations, the willingness to puzzle over what may be unfamiliar language using your purchased play text's critical apparatus, in addition to useful commentaries and essays, and the ability to think flexibly about theatrical art as the interaction of multiple individuals with competing viewpoints.

[English Language Cinema TD L1S1-L1S2](#)

**Year : L1**

**Semester : 1**

**Hours : 12 hours**

**ECTS : 2 credits**

**Lecture or Seminar : CM**

**Course Code : 2425\_FDL\_AN\_L1\_S1\_CM\_CINE / 2425\_FDL\_AN\_L1\_S2\_CM\_CINE**

**Course Description**

The Golden Age of classical Hollywood cinema (1930-1960) set a new standard for narrative clarity, visual elegance and the higher development of film genres. But, at the turn of the 1960s, American screens saw the emergence of unprecedented pictures. These films, directed by former Hollywood landmark directors such as Joseph L. Mankiewicz or Billy Wilder, as well as up-and-comers like Francis Ford Coppola, Brian De Palma or Martin Scorsese, challenge the recently established traditions. The "New Hollywood" directors engage in morally ambiguous stories while experimenting with the filmic form in unprecedented ways, embracing the documentary style of the French New Wave or the raw quality of Italian Neo-Realism or diving into surreal, dazzling imagery.

In this class, we will discuss the transition from one highly celebrated Hollywood era to the other. This discussion will focus both on the transformation of the industry (from highly standardised, studio-helmed ways of making films to the birth of American "auteurs") and on the social, political and cultural

transformations that mirrored, or were mirrored by, the metamorphosis of Hollywood cinema, including the Vietnam War, the emergence of psychoanalysis in popular culture, and the transformation of gender relationships.

### **Learning Objectives**

This course aims to familiarize students with Hollywood cinema as an art form, as a cultural practice and as an industry.

### **Course Prerequisites**

This course requires no prerequisites.

### **Methods of Instruction**

Each week, students are assigned readings and viewings. Key ideas from the readings are discussed in class and illustrated with film extracts.

### **Assessment and Final Grade**

Mid-term and final exam. Each assessment is worth 50% of the final grade.

### **Course Requirements**

There are no course requirements for this class.

[Film analysis art TD L1S1-L1S2](#)

**Year :** L1

**Semester :** 1-2

**Hours :** 12 hours

**ECTS :** 2 credits

**Lecture or Seminar :** TD

**Course Code :** 2425\_FDL\_AN\_L1\_S1\_TD\_ARTS\_VIS / 2425\_FDL\_AN\_L1\_S2\_TD\_ANALYSE\_FILMIQUE

### **Course description**

The seminar groups are an extension of the lecture course “English-language cinema”.

### **Learning Objectives**

This course aims to familiarize students with the New Hollywood cinema as an art form, as a cultural practice and as an industry. We read texts dealing with the shift from the Golden Age of Hollywood cinema to a more radical and politically-minded wave of filmmakers, from the early 1960s to the 1980s.

### **Course Prerequisites**

This course requires no prerequisites.

### **Method of Instruction**

Each week, students are assigned readings and viewings. Key ideas from the readings are discussed in class and illustrated with film extracts.

### **Assessment and Final Grade**

Mid-term and final exam. Each assessment is worth 50% of the final grade. In both exercises, students are expected to display a personal, in-depth take on the issues tackled in class.

### **Course Requirements**

There are no course requirements for this class.

## American civilisation CM L1S2

**Année/Year** : L1

**Semestre/Semester** : 2

**Heures/Hours** : 24

**ECTS** : 3

**CM ou TD** : CM

**Code cours/Course Code** : 2324\_FDL\_AN\_L1\_S2\_CM\_CIVI\_US

### **Description du cours/Course Description :**

The aims of this course are to familiarize students with the history and civilizations of the North American continent from the 15<sup>th</sup> century until the end of the American Civil War in 1865.

An outline of the course is as follows: to discover the numerous Native American tribes and cultures, to learn about the institution of slavery, and the eventual development of British colonial presence in North America, including the distinct 13 colonies and their individual self-identities and cultures; to understand the reasons for the eventual unified colonial agreement to launch a war of independence from Great Britain and the gradual formation of a republic, eventually known as the United States; to grasp the main principles of the American Constitution and federalism; to understand the various stages of territorial Anglophone expansion to the West and finally, the development and resolution of the American Civil War.

### **Objectifs/Learning objectives :**

1. Analyze US history in multiple dimensions – cultural, political, economic, social – and grasp concepts of US civilization from different points of view in primary sources
2. Develop reading skills, critical assessment of historiography, and writing skills in English
3. Improve oral expression and comprehension through both lecture, questions, and discussion of complex subjects

**Pré-requis/Course Prerequisites** : English Level B2

**Approches pédagogiques/Methods of instruction** : Lecture

**Évaluation et barèmes/Assessment and Final Grade** : Final exam

**Exercices demandés/Course Requirements** : Consistent attendance and notetaking

### American Civilisation TD L1S2

**Year** : L1

**Semester** : 2

**Hours** : 12

**ECTS** : 2

**CM ou TD** : TD

**Course Code** :

2425\_FDL\_AN\_L1\_S2\_TD\_CIVI\_US

**Course Description** : In this seminar students will work on texts that illuminate the historical period studied in the related CM lectures. They are also trained to comment on the texts.

**Learning objectives** : To identify types of historical sources, to differentiate between primary and secondary sources, to understand texts within the historical context, and to improve and understand English from various time periods

**Course Prerequisites** :

**Methods of instruction** : Read and assess primary texts in class ; lecture

**Assessment and Final Grade** : Continual assessment ; oral presentation ; in-class test

**Course Requirements** : The students will have read the play in English more than once and have taken notes about key events and characters, producing a scene and act chart. Choose the quotations you find interesting and be prepared to explain them in commentary form, or as part of an essay.

### American Literature CM L1S2

**Year** : L1

**Semester** : 2

**Hours :** 2

**ECTS :** 3

**Lecturer or Seminar :** Lecture

**Course Code :** 2425\_FDL\_AN\_L1\_S2\_CM\_LITTE\_US

**Course Description :** This lecture course deals with the maturation of American literature, from its origins in colonial America to its accomplishment with the major writers of the first half of the nineteenth century. It explores the paradoxical relationship of American literature to European models, marked by a tension between imitation and a desire for emancipation. Focusing on major works, it highlights the specific issues at stake in American writings.

**Learning Objectives :** This course is an introduction to early American literature with a focus on the American Literary Renaissance.

**Course Prerequisites :** An English level of B2 or above

**Methods of Instruction :** Lecture course based on PowerPoint presentations.  
Discussion of extracts from a selection of major works.  
All course documents will be posted on the e-learning platform.

**Assessment and Final Grade :** Final exam consisting in 4 questions about various authors studied in class and a short excerpt to analyze.

**Course Requirements :** Steady attendance and regular study of the course material.  
Students must not only be familiar with the writers and their works, but also acquire a good grasp of the historical context and be able to compare various works.

## American Literature TD L1S2

**Year :** L1

**Semester :** 2

**Hours :** 1h

**ECTS :** 2

**Lecturer or Seminar :** Seminar

**Course code:** 2425\_FDL\_AN\_L1\_S2\_TD\_LITTE\_US

**Course Description :** This tutorial course functions with the American literature lecture course (CM). It focuses on the works of two major authors of the American Literary Renaissance: Nathaniel



Hawthorne and Edgar Allan Poe. We will study *The Scarlet Letter* by Hawthorne and some of the *Collected Stories* by Edgar Allan Poe.

**Course Prerequisites :** An English level of B2 or above

**Methods of Instruction :** Each lesson will focus on an excerpt from the work under study with specific questions given one week in advance. The students are requested to read and prepare thoroughly the extract to be studied for the next session and the questions related to it.

**Assessment and Final Grade :** Continuous assessment: midterm and final exam in class.  
Text analysis and essay writing.

### **Course Requirements**

Regular attendance and participation in class.

## American Art History CM L1S2 + TD L1S2

**Year :** L1

**Semester :** S2

**Hours :** 12 + 24

**ECTS :** 1 CM + 2 TD

**CM ou TD :** CM + TD

**Course Code :** 2425\_FDL\_AN\_L1\_S2\_CM\_HIST\_ART\_US / 2425\_FDL\_AN\_L1\_S2\_TD\_ARTS\_VIS

### **Course Description :**

This class will examine the beginnings of American art from the colonial period to the Civil War. From the second half of the 18th century, the art of painting blossomed considerably, especially portraiture and history painting, to record the events and the heroes of the American War of Independence. Numerous artists were trained in Great Britain, particularly in the workshop of Benjamin West, a painter born in North America who succeeded Joshua Reynolds at the head of the British Royal Academy. His influence was tremendous on artists such as John Singleton Copley, Gilbert Stuart or Charles Willson Peale.

American art gained its independence from Europe with the representation of great landscapes such as the ones created by the Hudson River School and its followers, for instance luminist painters such as Albert Bierstadt. The representation of the American West and Native Americans is another specificity of American art in the 19th century, with painting as well as photography. The last part of the class will be devoted to the development of American realism led by Thomas Eakins and the representation of the Civil War.

### **Course Prerequisites:**

A fairly good level of English (B2).

**Assessment** : final exam at the end of term.

## Grammaire linguistique anglaise L2 S3

**Année/Year** : 2024-2025

**Semestre/Semester** : 3

**Heures/Hours** : 12 par semestre

**ECTS** : 2

**CM ou TD** : CM

**Code cours/Course Code** : 2425\_FDL\_AN et AN-ES\_L2\_S3\_CM\_GRAM

### **Description du cours/Course Description :**

Ce cours magistral constitue la suite de l'introduction aux concepts fondamentaux de la grammaire linguistique anglaise étudiée en L1. Il est centré sur la phrase simple et la phrase complexe. Au semestre 3, nous nous intéressons aux catégories de noms, aux procédés de formation du nom, à l'infinitif et aux nominalisations en -ING, à la détermination ainsi qu'aux adjectifs qualificatifs.

### **Objectifs/Learning objectives :**

Ce cours vise à une connaissance approfondie du groupe nominal. Dans une optique transversale, l'objectif est d'atteindre une meilleure pratique de la langue écrite et orale.

### **Prérequis/Course Prerequisites :**

La connaissance des termes utilisés en grammaire française et en grammaire anglaise pour identifier les différentes parties du discours constitue un prérequis indispensable. Il est impératif de savoir distinguer un nom, un adjectif, un adverbe, un déterminant, un infinitif ou un gérondif et de procéder correctement à l'analyse syntaxique.

### **Approches pédagogiques/Methods of instruction :**

Le cours est dispensé en français pour faciliter la compréhension et divisé en une partie théorique illustrée par de nombreux exemples anglais, suivie d'une partie pratique afin de rendre plus aisées les applications lors de la traduction ou de la rédaction.

### **Évaluation et barèmes/Assessment and Final Grade :**

Un examen final a lieu pendant la session plénière. Il se présente sous la forme de questions de cours basées sur l'analyse détaillée d'exemples de phrases anglaises complètes (sur 15 points) et d'un exercice d'application fondé sur le commentaire de faits linguistiques étudiés (sur 5 points).

**Exercices demandés/Course Requirements** : De nombreux exercices sont proposés durant chaque séance et d'une semaine sur l'autre dans le cadre des devoirs à la maison.

## British civilisation CM L2S3

**Year :** L2

**Semester :** S3

**Hours :** 24

**ECTS :** 3

**CM ou TD :** CM

**Course code :** FDL\_AN\_L2\_S3\_CM\_CIVI\_GB

**Course description :**

This course is a deep dive into the history of twentieth century Britain: its politics, economy, society and culture. A selection of themes will be considered in detail, including the changing role and rights of women; immigration and xenophobia; developments in popular culture; and the rise and fall of British social democracy. By the end of the semester, you will have a good understanding of the different political ideas and economic approaches that have shaped modern Britain, and of its most influential people, parties and social movements. Cherished national myths will be exposed and a critical eye will be cast on some of the darker moments in the country's recent past.

**Learning objectives :**

1. Understand key events and processes in twentieth century Britain
2. Become familiar with the main institutions of the United Kingdom and their development, e.g. the Welfare State, the political parties
3. Critically reflect on accepted ideas and myths about Britain
4. Improve your language skills by taking a course and writing an exam in English

**Course prerequisites :**

None beyond the prerequisites of the programme.

**Methods of instruction :**

Twelve two-hour lectures (CM) combining teacher-led delivery with questions and discussion. The lectures are accompanied by a related seminar (TD) course.

**Assessment and Final Grade :**

A two-hour exam during the exam period. Students write three short essays on subjects covered during the semester.

**Course requirements :**

Essential preparatory reading for each class will be indicated on the course page. Classes will be interactive. The active participation of students is required.

## British civilisation TD L2S3

**Year :** L2

**Semester :** S3

**Hours :** 12

**ECTS :** 2

**Format :** Seminar

**Course Code :** FDL\_AN\_L2\_S3\_TD\_CIVI\_GB

**Description du cours/Course description :**

An in-depth study of some significant moments and events of Britain in the 20<sup>th</sup> century through the analysis of primary sources. The seminars aim to help students to develop their analytical skills and use knowledge acquired from the lectures.

**Learning objectives :**

1. Explore in depth a variety of themes related to British history
2. Deepen knowledge of the culture, society, politics and economy of the United Kingdom
3. Critically reflect on key trends and interpret relevant data
4. Develop academic research and writing skills

**Course prerequisites :**

See the prerequisites of the programme.

**Methods of instruction :**

Twelve one-hour classes. The classes will combine lecture-style delivery by the teacher with some student interaction

**Assessment and Final Grade :**

Continual assessment based on two pieces of written work

**Course requirements :**

Essential preparatory reading for each class will be indicated on the course page

## Thème grammatical TD L2S3

**Year :** L2

**Semester :** 3

**Hours :** 12 par semestre

**ECTS : 2**

**CM ou TD : TD**

**Course Code : 2425\_FDL\_AN\_L2\_S3\_TD\_TH\_GRAM**

**Course Description :**

Ce TD fonctionne en parallèle avec le cours de grammaire magistral de grammaire linguistique.

**Learning objectives :**

Ce TD vise à une connaissance approfondie du groupe nominal. Dans une optique transversale, l'objectif est d'atteindre une meilleure pratique de la langue écrite et orale.

**Prerequisites :**

La connaissance des termes utilisés en grammaire française et en grammaire anglaise pour identifier les différentes parties du discours constitue un prérequis indispensable. Il est impératif de savoir distinguer un nom, un adjectif, un adverbe, un déterminant, un infinitif ou un gérondif et de procéder correctement à l'analyse syntaxique.

**Methods of instruction :**

Le cours est dispensé en français afin de faciliter la compréhension des explications grammaticales.

**Assessment and Final Grade :**

Deux épreuves de contrôle continu, sur 20 points chacune, ont lieu pendant le semestre. Elles se présentent sous la forme de vingt phrases en français à traduire en anglais. L'apprentissage du vocabulaire des chapitres indiqués dans le manuel recommandé est obligatoirement évalué simultanément même si de courts tests supplémentaires peuvent être organisés pendant le semestre.

**Course Requirements :**

De nombreux exercices de traduction sont proposés durant chaque séance. Un chapitre de vocabulaire est à apprendre toutes les deux semaines dans le manuel à acheter obligatoirement : *L'anglais contemporain, vocabulaire thématique*, des auteurs FROMONOT Jacqueline, FONTANE, Gilbert et LEGUY, Isabelle (Paris : Robert & Nathan, 2018). Programme d'apprentissage du S3 : chapitres 12 à 18 inclus ; du S4 : chapitres 20, 25, 26, 27, 28 et 29.

[British theatre TD L2S3](#)

**Year : L2**

**Semester : S3**

**Hours : 12**

**ECTS : 2**

**CM ou TD: TD**

**Course code : 2425\_FDL\_AN\_L2\_S3\_TD\_THEATRE\_ANGLO**

**Course description :** This class studies in detail two British plays from the late eighteenth century, the late nineteenth century or the early twentieth century, examining them as literary works created and performed in a specific historic, political, and social context. *The Rivals* (1775) and *The School for Scandal* (1777) are comedies of manners, by Richard Brinsley Sheridan. *The Importance of Being Earnest* (1895) or *An Ideal Husband* (1895) by Oscar Wilde, and *Pygmalion* (1912) or *Mrs. Warren's Profession* (1893) by George Bernard Shaw, are all plays that build on the literary legacy of the preceding century while at the same time exploring Victorian society, criticizing its class structure and highlighting its social ills.

**Learning objectives :** The aim is to build an understanding of the play based on elements from the author's life and times, the literary legacy the play continues and/or confronts, literary analysis of key passages, and performance as viewed in different stage and cinematic versions.

**Course prerequisites:** An English level of at least B2 will be needed. It is essential to invest the time necessary to work on a regular basis, so as, firstly, to become well acquainted with the text, and, secondly, to do assignments every week which will facilitate class activities.

**Methods of instruction :** Our approach will be to study key scenes, in the text and on screen, and to become familiar with key elements of literature, including: the use of theme, character development, or the lack thereof, the relation between stage and house, as in dramatic irony, as well as the comedy of manners and comedy of errors genres. In their second year of university studies, students should certainly be able to read between the lines, and approach a text or performance with a critical eye.

**Assessment and final grade :** There will be two one-hour long tests, the first in the middle and the second at the end of the semester, in class. These written evaluations may test literary definitions, a text's historical or literary context, or aspects of plot; they may require analysis of short passages (not necessarily those studied in class) and some may be in essay form. Class participation will also be assessed.

**Course requirements:** The first requirement is to have the two plays, in the format requested by the teacher (ISBN given at the beginning of the course, and sent by email before classes start). It is also essential to do the assignments given for each class, to progress both in English and in understanding the play in particular and drama in general. Learning class material by heart (definitions, background or key aspects of the plot, for instance) is equally important.

## Grammaire linguistique anglaise L2 S4

**Année/Year :** 2024-2025

**Semestre/Semester :** 4

**Heures/Hours :** 12 par semestre

**ECTS :** 2

**CM ou TD :** CM

**Code cours/Course Code :** 2425\_FDL\_AN et AN-ES\_L2\_S4\_CM\_GRAM

**Description du cours/Course Description :**

Ce cours magistral constitue la suite de l'introduction aux concepts fondamentaux de la grammaire linguistique anglaise étudiée en L1. Il est centré sur la phrase simple et la phrase complexe. Au

semestre 4, nous nous intéressons au comparatif et au superlatif de l'adjectif qualificatif, aux subordonnées relatives, au génitif, ainsi qu'aux constructions causatives ou résultatives.

**Objectifs/Learning objectives :**

Ce cours vise à une connaissance approfondie du groupe nominal. Dans une optique transversale, l'objectif est d'atteindre une meilleure pratique de la langue écrite et orale.

**Prérequis/Course Prerequisites :**

La connaissance des termes utilisés en grammaire française et en grammaire anglaise pour identifier les différentes parties du discours est un prérequis indispensable. Il est impératif de savoir distinguer un adjectif, un comparatif, un superlatif, une subordonnée relative, un génitif, une construction causative ou résultative et de procéder correctement à l'analyse syntaxique.

**Approches pédagogiques/Methods of instruction :**

Le cours est dispensé en français pour faciliter la compréhension et divisé en une partie théorique illustrée par de nombreux exemples anglais, suivie d'une partie pratique afin de rendre plus aisées les applications lors de la traduction ou de la rédaction.

**Évaluation et barèmes/Assessment and Final Grade :**

Un examen final a lieu pendant la session plénière. Il se présente sous la forme de questions de cours basées sur l'analyse détaillée d'exemples de phrases anglaises complètes (sur 15 points) et d'un commentaire de faits linguistiques étudiés (sur 5 points).

**Exercices demandés/Course Requirements :**

De nombreux exercices sont proposés durant chaque séance et d'une semaine sur l'autre dans le cadre des devoirs à la maison.

[Anglais- Histoire de l'art US CM L2S4](#)

**Année/Year :** L2

**Semestre/Semester :** 4

**Heures/Hours :** 2

**ECTS :** 2

**CM ou TD :** CM

**Code cours/Course Code :** 2425\_FDL\_AN\_L2\_S4\_CM\_HIST\_ART\_US

**Description du cours/Course Description :**

In this class we will associate the history of the USA and the history of its arts in order to understand not only how art represented the American society and its most iconic events and figures, but also how art contributed to shaping an American identity, even sometimes protested against American institutions.

**Objectifs/Learning objectives :**

A thorough knowledge and understanding of American history from the 1860s to today, and how the different artistic movements of the period resonate with the society they were born in.

**Pré-requis/Course Prerequisites :**

American art history class of L1

Good level of oral and written English (B2 or more)

Curiosity about art and politics

**Approches pédagogiques/Methods of instruction :**

Survey of the historical events, descriptions and analyses of paintings, photographs, and other objects of visual culture

**Évaluation et barèmes/Assessment and Final Grade :**

Final exam : one essay to demonstrate a general understanding of the classes of the semester. The grade will depend both on the quality of the written English and on the knowledge of American art

Midterm exam : a quizz and/or a picture analysis

**Exercices demandés/Course Requirements :**

Taking notes, doing follow-up research, describing and analyzing paintings and other art forms, writing an essay

## American Theatre TD L2S4

**Year :** 2

**Semester :** 4

**Hours :** 12 hours

**ECTS :** 2 Credits

**Lecture or Seminar :** Seminar

**Course code :** 2425\_FDL\_AN\_L2\_S4\_TD\_THEATRE\_ANGLO

**Course description :** This semester we will study two giants of twentieth century American theatre, Tennessee Williams and Arthur Miller. We may choose one of the following Williams plays: *A Streetcar Named Desire* (1947) and its film adaptation by Elia Kazan starring Vivien Leigh and Marlon Brando, or *Suddenly Last Summer* (1958), *Cat on a Hot Tin Roof* (1955), or *The Glass Menagerie* (1944). The Miller play may be: *Death of a Salesman* (1949), *All My Sons* (1946) or *The Crucible* (1953).



**Learning objectives :** Our learning objectives are to build a deep understanding of the plays, while also developing out note-taking, thesis-forming and essay-writing skills.

**Course Prerequisites :** The chosen pair of texts and the critical edition will be announced by email before the start of classes. Students are expected to have read them, as well as watched recommended film adaptations. During the first reading, highlight the key quotations and take notes for each scene, including: characters present, place and time, key events, and possible symbolism. When reading the play for the second time, look for echoes and parallels between the scenes. Can you find echoes with other literary works, or perhaps even Shakespearean or biblical resonances.

**Methods of Instruction :** Each week, we study a section of the play or consider an essay topic in order to develop skills in commentary and essay writing. Over the semester, we will pay close attention to the specificities of dramatic genre, especially the key role played by language and stage directions, which, naturally, provide cues for gesture. Whether it be a commentary or an essay, you will also have to back up your arguments with precise references to the text and, where relevant, film adaptation.

**Assessment and Final Grade :**

A mid-semester test (week 6 or 7) and a final test (week 11) will be organised, either in the form of a commentary or an essay.

**Course Requirements :**

The students will have read the play in English more than once and have taken notes about key events and characters, producing a scene and act chart.

## Phonology TD L2S3- L2S4

**Year :** 2

**Semester :** 3-4

**Hours :** 12 hours (each semester)

**ECTS :** 2 credits

**Lecture or seminar:** seminar

**Course Code :** FDL\_AN\_L2\_S3\_TD\_PHONO

**Course Description :**

This seminar, taught in French and English, offers an in-depth study of the rules and structures that govern the pronunciation of English (especially received pronunciation). 1<sup>st</sup> semester is about vowels and consonants, 2<sup>nd</sup> semester is about word stress. Our approach is based on phonographematics.

**Learning objectives :**

By the end of the course, students will be able to pronounce and transcribe words in English and, more importantly, will understand *why* they are pronounced

**Course Prerequisites :**

Students should have a taste for linguistic analysis, and a capacity to understand abstraction and theoretical thinking. A knowledge of British English is necessary, since the rules are mainly for received pronunciation. Likewise, students need to be able to transcribe words using the phonetic alphabet.

**Methods of instruction :**

Weekly sessions are built around the learning of rules and their practical application in pronunciation and transcription.

**Assessment and Final Grade :**

Ongoing assessment: end-of-semester validation requires a final grade equal to at least 10 out of 20 resulting from the average grade of two 1-hour written tests taken in class.

**Course Requirements :**

This course mainly requires concentration and efficient note taking. Phonology being an unusual subject for most people, students will be required to check the phonological transcription of words in a dictionary on a regular basis. Learning new rules each week is essential.

[Phonetics Laboratory TD L2S3-L2S4](#)

**Year:** L2

**Semester:** 3-4

**Hours:** 12 hours

**ECTS :** 2 credits (yearly total = 4 credits)

**Seminar or Lecture:** Seminar

**Course Codes:** AN\_L2\_S3\_TD\_LABO and AN\_L2\_S4\_TD\_LABO

**Course Description:**

This course is intended for students who have a working knowledge of English phoneme transcription using the International Phonetic Alphabet, and who understand the basics of word stress covered in Semesters 1 and 2. In Semester 3 we will use the IPA as a tool, but the emphasis will be on developing a more detailed understanding of rhythmic (sentence) stress and vowel reductions in connected speech, before then, in Semester 4, introducing the essential skill of contextual intonation.

**Learning objectives:**

The objectives are for the student to gain an understanding of the importance of intonation and to learn to recognise and reproduce the different intonations, to use them in everyday speech and be able to interpret their associated meanings in a variety of situations.

**Course Prerequisites:**

Familiarity with the International Phonetic Alphabet consistent with having completed first-year-level studies is required.

**Methods of instruction:**

Weekly practice of appropriate, well-articulated and comprehensible interventions in contextualised situations of speech will form the methods of instruction.

**Assessment and Final Grade:**

Two continuous assessment marks will be averaged to produce the final grade. Students will be tested on their powers of recognition, transcription and oral reproduction.

**Course Requirements:**

Good faculties of concentration and the ability to work consistently to master these powerful techniques for language acquisition will be needed.

[American literature CM L2S4](#)

**Year :** 2

**Semester :** 4

**Hours :** 24

**ECTS :** 3

**CM**

**Course Code :** 2425\_FDL\_AN\_L2\_S4\_CM\_LITTE\_US

**Course Description :**

***American literature from the Civil War to the Second World War***

This survey course explores the development of American literature from the end of the Civil War to the Second World War. It focuses on the major writers and literary movements of the period (realism, naturalism, modernism, the Lost Generation) and highlights the blossoming of a national literature dealing with everyday life, regional identities, as well as historical issues while taking part in a transnational aesthetic dialogue.

**Learning objectives :**

- In-depth knowledge of American literary history for the period under study
- Ability to discuss central issues related to the program, define literary movements through precise examples, and demonstrate an appropriate use of specific terms referring to literary forms and movements.

**Course Prerequisites :**

At least a B2 level in English

**Methods of instruction :**

- Lecturing with Powerpoint presentations
- Literary history combined with textual analysis
- Use of the e-learning platform for reading material, including excerpts studied in class and complementary documents
- Assigned reading

**Assessment and Final Grade :**

Final exam: essay in the exam session

**Course Requirements :**

- reading
- essay writing

## American Literature TD L2S4

**Year:** 2

**Semester:** 4

**Hours:** 12 hours

**ECTS:** 2 credits

**Lecture or seminar:** Seminar

**Course Code:** AN\_L2\_S3\_TD\_LITT\_US

**Course Description:**

This tutorial course examines American literature from the end of the Civil War (1865) to the Second World War, focusing on the interwar period, which encompasses the Roaring Twenties up to the Great Depression. The interchange and play of influence between the US and Europe will be brought out, in addition to a regionalism witnessing to a uniquely American literary identity.

**Bibliography**

Modernism and the Lost Generation

- T.S. Eliot, 'The Hollow Men' (1925)
- F. Scott Fitzgerald, *The Great Gatsby* (1925) or *Tender is the Night* (1934)

The Harlem Renaissance and other users of the vernacular:

- Zora Neale Hurston, *Their Eyes Were Watching God* (1937) or *Jonah's Gourd Vine* (1934) or *Dust Tracks on a Road* (1943), or Langston Hughes, *The Ways of White Folks* (1934), or Carson McCullers, *The Heart is a Lonely Hunter* (1940)
-

**Learning Objectives :**

Students improve their skills in textual analysis, essay writing (observing good methodology), and oral presentation.

**Course Prerequisites:**

Students should have an increasingly advanced English level, follow the corresponding lecture course assiduously, and complete all assigned reading ahead of the classes. Texts should be annotated and focus questions answered.

**Methods of instruction :**

Recitation and discussion will be followed by more focused comprehension questions than those given for homework. Students will learn to contextualise extracts, critically analyse key themes and use critics in support of their theses.

**Assessment and Final Grade :**

The assessment will be the average of two in-class essay assignments.

**Course Requirements:**

Careful reading of the texts with annotation, note-taking and reflection around key themes are necessary to tackle the course.

[French-to-English/English-to-French Literary Translation TD L2S3-L2S4](#)

**Year :** 2

**Semester :** 3-4

**Hours :** 24 hours (each semester)

**ECTS :** 2 credits (yearly total = 4 credits)

**Lecture or seminar :** seminar

**Course Code:** FDL\_AN\_L2\_S3\_TD\_TRAD and FDL\_AN\_L2\_S4\_TD\_TRAD

**Course Description :**

This seminar offers continued study of literary translation; its weekly sessions focus on French and English literary texts published between the 1920s and 2000s, with certain extracts from the 19th century, whose analogues may be found in the lecture course. Students deepen their study of translation techniques, comparative stylistics and textual analysis.

**Learning objectives:**

By the end of the course, students will have:

- improved their ability to reproduce tone and register;
- deepened their pre-translation textual analysis;
- better engaged in the discussion of and feeling for French and English stylistics;
- improved their grasp of how words behave;
- built a powerful vocabulary allowing flexible expression.

**Course Prerequisites:** This course is open to undergraduate students who are transitioning to C1-level in their non-native language.

**Methods of instruction:** Weekly sessions lasting two hours, built around the analysis, pre-translation, translation and post-translation of literary excerpts, are supplemented by translation and lexicology exercises.

**Assessment and Final Grade:** End-of-semester validation requires a final grade equal to at least 10 out of 20 resulting from the average grade of two 1-hour written translation tests taken in class - without dictionary use or other outside help. The first test (worth 50%) is based on French-to-English translation while the second (also worth 50%) is based on English-to-French translation. Alternatively, a double task could be assigned in both continuous assessments, combining the translation of a literary extract from its original language and the translation of a critical reaction to this text from the partner language. Translated textual material will not exceed 300 words.

#### **Course Requirements :**

This course requires concentration, efficient note-taking and a constantly expanding vocabulary, which can only come from dictionary use. Attention paid to context, authorial intention and tone will open interesting constellations of vocabulary, which should represent milestones in language acquisition.

#### [Cinéma CM L2S4](#)

**Year :** 2

**Semestre :** 4

**Hours :** 12 hours

**ECTS :** 2

**Lecture or seminar:** CM

**Course Code:** 2425\_FDL\_AN\_L2\_S4\_CM\_CINE

**Course description :** This class will be a survey of film adaptations of several major British, Irish and American authors such as, for instance, Charles Dickens, Jane Austen, Oscar Wilde, Bram Stoker, William Shakespeare, Washington Irving, Nathaniel Hawthorne, Edgar Allan Poe, John Steinbeck and the filmmakers they have inspired. The emphasis will involve the issue of adaptation, screenwriting as well as the production code and its requirements as far as film is concerned. The role of Dramatization vs. Narration. Filmmakers such as David Lean, Kenneth Branagh, Alfred Hitchcock will figure as examples. The role of companies such as the Rank organization or Gainsborough as leaders of the trend will be given as representative elements. The conflict between literary authorship and the Cinema will be another concern.

#### [Analyse filmique TD L2S4](#)

**Year :** 2

**Semestre :** 4

**Hours :** 12 hours

**ECTS :** 1

**Lecture or seminar:** TD

**Course Code:** 2425\_FDL\_AN\_L2\_S4\_TD\_ANALYSE\_FILMIQUE

**Film Analysis : Genres in the Cinema**

**Course description :**

This discussion class on film analysis will examine the evolution of genre film and the auteur theory focusing on specific filmmakers whose work will be examined in its entirety in relationship with the model of the industry which has fostered the body of the work. The TD will focus on the projects chosen by the students with a short oral presentation as their work is in progress. It will serve to target and develop the different concepts already acquired in the previous two semesters.

For their final project, students will have to analyse a film sequence and give an oral presentation to explain the analysis strategy they intend to develop.

[British Literature CM L2S3](#)

**Year :** 2

**Semester:** 3

**Hours:** 24 hours

**ECTS:** 3 credits

**Lecture or seminar:** Lecture

**Course Code:** 2425\_FDL\_AN\_L2\_S3\_CM\_LITTE\_GB

**Course Description:** The lecture course examines 19th and 20th-century British literature as much through artistic movements (linking Romanticism, Realism, Naturalism, Modernism, and its successors) as through the period's socio-cultural contexts. Moving across the genres, we explore the recurring themes of: industrialisation, urbanisation, the state of civil society, colonialism, anarchism, the class system, the impact of war, stream of consciousness, allegory, dystopia, theatre as confrontation, conformism, regionalism, vernacular speech, and politics. We will look at the work of authors such as Dickens, Charlotte Brontë, Wells, Wilde, Conrad, A. Bennett, Shaw, the First-World-War poets, West, Eliot, Woolf, Orwell, Golding, Sillitoe, K. Amis, Beckett, Pinter, Orton, Welsh, and McEwan.

**Learning Objectives:** This survey course seeks to plot historical development against the developing literatures of its periods to enable students to understand the literary innovations of writers, who are often keenly aware of one another.

Students will be introduced to the methodology of textual commentary and hone their skills in reading, textual analysis, note-taking and essay writing.

**Course Prerequisites:** Students should have an increasingly advanced English level, have read extracts in the course booklet ahead of the lectures, take copious notes, and be ready to read, annotate and weigh up secondary material on at least five of the authors in order to be prepared for the exam.

**Methods of instruction:**

Lectures will cover key periods with authors' reactions to these contexts. There will be some recitation and acting, and the use of primary and secondary sources, including cinema. By contextualising the authors, students will learn to critically discuss shared themes and the differing approaches of literary movements.

**Assessment and Final Grade:**

The assessment will be by final exam, lasting two hours.

**Course Requirements:**

Regular attendance, constant reading from the bibliography, and judicious note-taking are the requirements of the course. Once a corpus of notes is built on an author, students will be able to deploy them in argument on shared themes for use in the exam room.

British Literature TD L2S3

<b>Year:</b>	2
<b>Semester:</b>	3
<b>Hours:</b>	12 hours
<b>ECTS:</b>	2 credits
<b>Lecture or seminar:</b>	Seminar
<b>Course Code:</b>	2425_FDL_AN_L2_S3_TD_LITTE_GB

**Course Description:**

This literature seminar addresses questions of society, politics and class through the reading of three works, explored in relation to the lecture course, covering key moments in the nineteenth and twentieth centuries, which correspond to the early modern, the modern and the near-contemporary periods. Other subjects discussed are technology and social evolution, class, and the memory of war.

**Learning Objectives:**

Students improve their skills in textual analysis, essay writing, observing good methodology, and oral presentation.

**Course Prerequisites:**

Students should have an increasingly advanced English level, follow the corresponding lecture course assiduously, and complete all assigned reading ahead of classes. Texts should be annotated and focus questions answered.

**Methods of instruction:**

Recitation and discussion will be followed by more focused comprehension questions than those given for homework. Students will learn to contextualise extracts, critically analyse key themes and cite critics with which to strengthen their own arguments.



**Assessment and Final Grade:**

The assessment will be the average of two in-class essay assignments.

**Course Requirements:**

Careful reading of the texts with annotation, note-taking and reflection around key themes are necessary to tackle the course.

## Academic Skills and Methods TD L2S3

**Year :** 2

**Semester :** 3

**Hours :** 12 hours

**ECTS :** 2 credits

**Lecture or Seminar :** Seminar

**Course Code :** AN\_L2\_S3\_TD\_METHODO\_UNIV

**Course Description :** L2 Methodology includes: a Notetaking refresher (diagrams and Q/E/C), Asking relevant questions of CM and TD activities to consolidate notes, the Introduction (making sure the thesis contains an assertion), Classic theses from literary criticism and psychology (for example: T.S. Eliot, Esslin, Bakhtin or Freud), Library work to find relevant critical material, MLA citation style with a bibliography containing multiple texts, How to identify shared themes and write broader theses on more than one literary text at a time, Stylistics (clarity, elegance and academic register), Conclusions, and how to negotiate contradictory positions.

**Learning objectives :**

This cross-disciplinary course develops key skills required for successful university study, most notably the development, structuring and expression of ideas. A particular emphasis will be placed on noticing shared themes and techniques to allow comparative work to be pursued with greater confidence.

**Course Prerequisites :**

The prerequisite would be to strengthen one's English level through a commitment to completing class activities and homework, intended to allow the student to build a corpus of work.

**Methods of instruction :**

The rules of English typical of an Anglophone university will be studied in the way they have been

used by some of the finest practitioners in the humanities. Textual commentary exercises will be given to allow students to further develop familiarity with the themes and techniques of the term's lectures. The re-editing of texts, as well as review by one's peers, will each play an important role.

**Assessment and Final Grade :**

Assessment is continuous and will be the average of two in-class tests, which will combine knowledge of essay form and the ability to produce well-structured responses to essay-style questions.

**Course Requirements :**

The course will require application of the rules of essay form in addition to the ability to produce and defend a thesis. It is key, therefore, to come well-prepared with homework compositions completed, and notes organised from other classes that could be the source of extracts assigned for textual commentary.

[American History CM L2S4](#)

**Year :** L2

**Semester :** S4

**Hours :** 24 CM + 12 TD

**ECTS :** 3 + 2

**Format :** Lecture

**Course Code :** 2425\_FDL\_AN\_L2\_S4\_CM\_CIVI\_US/ 2425\_FDL\_AN\_L2\_S4\_TD\_CIVI\_US

**Description du cours/Course description :**

This class studies the evolution of American history from the Civil War to the attack on Pearl Harbor and American entry into WW II with a focus on Presidential politics and the idea of an American Century.

**Learning objectives :**

1. Explore in depth a variety of themes related to United States History & Politics
2. Deepen knowledge of the culture, society, politics and economy of the U.S.
3. Critically reflect on key trends and interpret relevant data
4. Develop academic research and writing skills

**Course prerequisites :**

See the prerequisites of the programme.

**Methods of instruction :**

Twelve two-hour classes. The classes will combine lecture-style delivery by the teacher with some student interaction

**Assessment and Final Grade :**

Final exam based on a written essay

**Course requirements :**

Essential preparatory reading for each class will be indicated on the course page

**U.S. Cultural History L2S4**

**Year :** L2

**Semester :** S4

**Hours :** 12

**ECTS :** 2

**CM ou TD:** CM

**Course code :** 2425\_FDL\_AN\_L2\_S4\_CM\_HIST\_CULT\_US

**Course description :** We will consider the term “culture” in its multiple meanings: “high culture,” “cultural productions” in general; and the “imaginary ties between individuals creating a group.” Crucially, we will examine the *multiple* cultures that characterize U.S. history, and how they overlap in a complex and fractured cultural landscape. This means understanding divisions between “high” and “low” culture, “popular” vs. “mass” culture, the cultures of different groups defined by race, ethnicity, gender, etc., as well as how culture evolved as it mediated changing economic, technological, and social conditions. We will examine what a “national” culture has meant in a geographically vast and sociologically diverse nation, from frontier society to world power. American culture will be presented through both its singularity and its apparent paradoxes: segregation and multiculturalism, urbanism and open spaces, commercial dynamism and institutional inertia, isolationism and global power.

**Learning objectives :**

1. Analyze US cultural history in multiple dimensions
2. Critically examine historical documents and primary sources including texts, images, music, films, etc.
3. Develop academic research, reading, and writing skills
4. Improve oral expression and comprehension through discussion of complex subjects

**Course prerequisites :** See the prerequisites of the programme.

**Methods of instruction :**

Twelve one-hour classes. The classes will be focused on lecture-style delivery but will also include class-wide interaction and discussion.

**Assessment and Final Grade :**

A quiz and a set of short essays responding to a list of possible questions discussed in advance.

**Course requirements :**

Essential preparatory reading for each class will be indicated on the course page. The attendance and active participation of students is required.

Linguistics CM L3S5

**Year :** L3

**Semester :** S5

**Hours :** 12h

**ECTS :** 2

**CM ou TD :** CM

**Course Code :** 2425\_FDL\_AN\_L3\_S5\_CM\_LINGUIST

**Course Description :**

The course addresses the functions of language, some topics in linguistic pragmatics (speech acts) and the notion of the point of view in texts (utterance, focalization) through the analysis of texts in English.

**Learning objectives :**

The primary aim of the course is to train students to analyze narrative and argumentative texts and dialogues using notions of linguistic pragmatics and notions of enunciative linguistics.

**Course Prerequisites :**

- intermediate level in reading texts in English.

**Methods of instruction :**

The notions are seen in class in a brochure online. These notions are developed through the analysis of texts in English.

**Assessment and Final Grade :**

The final assessment is about analyzing linguistic structures in texts in English using the notions and methods seen in class.

**Course Requirements :**

The exam is about commenting on linguistic structures in texts in English.

## Linguistics CM L3S6

**Year :** L3

**Semester :** S6

**Hours :** 12h

**ECTS :** 2 ECTS

**CM ou TD :** CM

**Course Code :** 2425\_FDL\_AN\_L3\_S6\_CM\_LINGUIST

**Course Description :**

The course develops some topics in text grammar (text cohesion, information processing linked with sentence structures) through the analysis of texts in English.

**Learning objectives :**

The primary aim of the course is to focus on text constructions using syntactic structures.

**Course Prerequisites :**

- intermediate proficiency in reading texts.

**Methods of instruction :**

The notions are seen in class in a brochure online. These notions are developed through the analysis of texts in English.

**Assessment and Final Grade :**

The final assessment is about analyzing linguistic structures in texts in English using the notions and methods seen in class.

**Course Requirements :**

The exam is about commenting on linguistic structures in texts in English that gives indication about the information structure of a text.

## History of the English Language CM L3S5- L3S6

**Year:** 3

**Semester:** 5 - 6

**Hours:** 12 hours (each semester)

**ECTS:** 4 credits

**Lecture or seminar:** Lecture

**Course Code:** FDL\_AN\_L3\_S5\_CM\_HIST\_LANG

### **Course Description:**

This lecture course aims at describing the evolution of the English language from the Indo-European origins to the Germanic tribes' first invasion of England to the late 16<sup>th</sup> century. In other words, it spans Indo-European, Germanic, Old English and Middle English, and ends with elements of Early Modern English. A part of the course is devoted to the historical and cultural aspects that influenced the evolution of English.

### **Learning objectives:**

By the end of the course, students will be able to:

- See similarities between words of Indo-European languages thanks to Grimm's Law
- Retrace the history of today's words thanks to a study of the evolution of grammar, spelling, pronunciation and lexicon
- Understand the contributions of other languages (especially French) to English
- Understand the historical and cultural factors that influenced the transformations of English
- Pronounce Old English, Middle English and Early Modern English

### **Course Prerequisites:**

An interest in history and linguistics is required. A basic level in one or several Indo-European languages can be useful. French and Latin are often used for comparison; it is therefore preferable to have a good grasp of French and at least a passing knowledge of Latin.

### **Methods of instruction:**

Lecture. Sessions are built around comparisons between languages, or different states of the English language. A PDF with maps, illustrations and charts is provided.

### **Assessment and Final Grade:**

Final exam.

### **Course Requirements:**

This course requires concentration and precise note taking. Students will be asked to find examples of their own when we draw comparisons between languages.

## English-language cinema and film analysis CM L3S5- L3S6

**Year :** 3

**Semestre :** 5-6

**Hours :** 24 hours

**ECTS :** 2

**Lecture or seminar:** CM

**Course Code:** 2425\_FDL\_AN\_L3\_S5\_CM\_CINE\_ANGLO\_ANALYSE\_FILM

### **Course description :**

The fifth and sixth semester cinema class will focus on the analysis of two films which both are representative of the Hollywood film industry: Birth of a Nation (1915) and Gone with the Wind (1939). Gone with the Wind has been regarded as the quintessential Hollywood Film. We will analyze the film most important sequences and examine the modes of production involved. As for Birth of a Nation we will look at the different themes and techniques which have led to its production as well as the context of the time. The students will be invited to interact as those two major works focus on what has led to the contemporary association between the cinema and the United States. Silent filmmaking and its modalities will also be studied.

### **Learning Objectives**

This course aims to examine the most representative aspects of Hollywood cinema and the industrial models it conveys. Silent Hollywood cinema and its production methods will also be covered.

### **Course Prerequisites**

B2

### **Method of Instruction**

Lectures

### **Assessment and Final Grade**

CC

### **Course Requirements**

## British Literature CM L3S5

**Year :** 3

**Semestre :** 5

**Hours :** 24 hours

**ECTS :** 5

**Lecture or seminar:** lecture

**Course Code:** 2425\_FDL\_AN\_L3\_S5\_CM\_LITTE\_GB\_US

### **Course description**

*Modernism's Reinvention of Reading; Woolf, Mansfield, Joyce and the Literary Palimpsest*

We shall study Woolf's *Jacob's Room*, extracts from *Mrs Dalloway*, Mansfield's "Indiscrete Journey", Joyce's "The Dead" and extracts from *Ulysses* in the context of Modernity, whereby modernist poetics responds to post-war estrangement through a dislocation in style which not only registers a change in how we think about temporality and memory, but reinvents the way we read. We shall then consider Elmear MacBride's contemporary writing as echoing the modernist breakdown of language in a response to the question of memory and the unspoken.

### **Learning Objectives**

Learning to read the Modernist text.

An understanding of Modernism in terms of a break in style which changes reading.

Situating Modernism in its historical context.

An understanding of the relationship between Modernism and other art forms of Modernity: cinema, photography, Post-Impressionism, which operate inter-medially in the text.

### **Course Prerequisites**

Bachelor Year 2 completed

### **Method of Instruction**

Lectures

### **Assessment and Final Grade**

Exam 2h

### **Course Requirements**

Students will be assigned a series of critical questions to guide their reading of each text and lead them to draw links between the set texts. They will be invited to respond to these questions in class presentations.



## History of the English Language CM L3S5- L3S6

**Year:** 3

**Semester:** 5-6

**Hours:** 12 hours (each semester)

**ECTS:**4 credits

**Lecture or seminar:** lecture

**Course Code:** FDL\_AN\_L3\_S5\_CM\_HIST\_LANG

### **Course Description:**

This lecture course aims at describing the evolution of the English language from the Indo-European origins to the Germanic tribes' first invasion of England to the late 16<sup>th</sup> century. In other words, it spans Indo-European, Germanic, Old English and Middle English, and ends with elements of Early Modern English. A part of the course is devoted to the historical and cultural aspects that influenced the evolution of English.

### **Learning objectives:**

By the end of the course, students will be able to:

- See similarities between words of Indo-European languages thanks to Grimm's Law
- Retrace the history of today's words thanks to a study of the evolution of grammar, spelling, pronunciation and lexicon
- Understand the contributions of other languages (especially French) to English
- Understand the historical and cultural factors that influenced the transformations of English
- Pronounce Old English, Middle English and Early Modern English

### **Course Prerequisites:**

An interest in history and linguistics is required. A basic level in one or several Indo-European languages can be useful. French and Latin are often used for comparison; it is therefore preferable to have a good grasp of French and at least a passing knowledge of Latin.

### **Methods of instruction:**

Lecture. Sessions are built around comparisons between languages, or different states of the English language. A PDF with maps, illustrations and charts is provided.

### **Assessment and Final Grade:**

Final exam.

### **Course Requirements:**

This course requires concentration and precise note taking. Students will be asked to find examples of their own when we draw comparisons between languages.

## Critical theory CM L3S6

**Year: 3**

**Semester :6**

**Hours : 24**

**ECTS: 2**

**CM**

**Course Code:** 2425\_FDL\_AN\_L3\_S6\_CM\_THEO\_CRITIQUES

**Course Description:** This class has as its objective to make students understand how and why we use critical theory. We will go over the history of literary critical theory from the 19<sup>th</sup> century to the present day, and in each class, students will learn how to manipulate the technical language of each critical approach. Using prose and poetry texts belonging to the canon, we will successively study traditional approaches (historical, autobiographical and moral-philosophical) as well as other approaches which have shaped the way we read and understand texts: formalism, structuralism, narratology, psychoanalysis, Marxism, feminism, postcolonialism, decolonialism, ecocriticism and posthumanism. The texts with which we will be working with will be posted on the platform throughout the semester.

*Further reading:*

Barry, Peter. *An Introduction to Literary and Cultural Theory*. 4<sup>th</sup> ed., Manchester University Press, 2017.

**Learning objectives:**

By the end of the course, students will be able to:

- Understand why and how academics, students and critics use critical theory
- Know about the history of literary theory from the 19<sup>th</sup> century to the present
- Be familiar with the tools that each critical approach tends to favour
- Choose pertinent critical approaches and tools to analyse texts

**Course Prerequisites:**

B2 level of English

**Methods of instruction:**

Lectures

*Contact hours per week: 2h*

**Assessment and Final Grade:**

One assessment on week 6

One in-class essay on week 11.

**Course Requirements:**

Attendance every week

## U.S. History CM L3S6

**Year :** 3

**Semester :** 6

**Hours :** 24

**ECTS :** 2

**CM ou TD:** CM

**Course code :** 2425\_FDL\_AN\_L3\_S6\_CM\_CIVI\_GB\_US

**Course description :** This course examines post-1945 US history from multiple perspectives: political, cultural, and social. We will explore ways in which these different perspectives can be related to one another, as well as overarching frameworks or narratives that help make sense of this period as a whole. Particular themes include Fordism and the welfare state, suburbanization, the Cold War, the Civil Rights Movement, youth culture, mass culture, the crisis of the 1960s-70s, conservative backlash and the New Right, "neoliberalism," the tech industry, the War on Terror, the financial crisis, and the rise of rightwing populism.

### **Learning objectives :**

1. Analyze post-1945 US history in multiple dimensions – cultural, political, economic, social, technological – and explore how these different dimensions are related.
2. Critically examine historical documents and primary sources including texts, images, music, etc. concerning key elements of US history from the period
3. Develop academic research, reading, and writing skills
4. Improve oral expression and comprehension through discussion of complex subjects

### **Course prerequisites :**

See the prerequisites of the programme.

### **Methods of instruction :**

Twelve two-hour classes. The classes will be focused on lecture-style delivery by the teacher but include class-wide interaction and discussion.

### **Assessment and Final Grade :**

A quiz and a 1,000-word research essay on one of the topics studied. A list of possible essay questions will be discussed in class. The essay is awarded a mark out of 20.

### **Course requirements :**

Essential preparatory reading for each class will be indicated on the course page. The attendance and active participation of students is required.

## English Theatre TD L3S5

**Year :** 3

**Semester :** 5

**Hours :** 1 hour

**ECTS :** 2 credits

**Lecture or Seminar :** Seminar

**Course Code :** 2425\_FDL\_AN\_L3\_S5\_TD\_THEATRE\_ANGLO

**Course Description :** We will study two twentieth century Irish plays, one from the Irish literary Renaissance, a movement which drew upon the mythical past of Ireland, and another from later in the century. Of the Renaissance texts, we may read *On Bailey's Strand* (1903) or *Purgatory* (1938) by W. B. Yeats, or instead a play by John Millington Synge, *The Playboy of the Western World* (1907) or, indeed, *Deirdre of the Sorrows* (1909), completely posthumously with the help of Yeats. A more realistic and openly political play of this movement is Sean O'Casey's, *The Plough and the Stars* (1926) set in 1915 and 1916 with the Easter Rising. Later in the century we propose to choose from: Molly Keane's *Spring Meeting* (1938), a comedy of manners which sees a fortune-seeking suitor attempt to marry into the Anglo-Irish aristocracy; Brian Friel's, *Translations* (1980), which is set at the time of the Great Famine and explores the predominance of language as a tool for British imperialism, while his *Freedom of the City* (1973) examines tensions in Derry immediately preceding its time of performance; or, finally, Brendan Behan's *The Quare Fellow* (1954), a prison drama written in Hiberno-English. The playwrights create around the rich themes of myth, cultural and family legacies, and communication with its unique characteristics and difficulties.

**Learning Objectives :** This is an introduction to the Irish Theatre set in Ireland which covers different authors and periods, but draws upon Irish history and cultural evolution in its different aspects. Some knowledge of Irish history will naturally be required, but the course mostly targets considerations of staging and theatrical technique, in particular the ability to grasp character development and identify the rhetoric constituting the theatrical genre.

**Course Prerequisites :** An English level of B2 or above will be needed, in addition to the time investment necessary to read and annotate assigned plays and critical works in preparation for class activities.

**Methods of Instruction :** Each lesson will focus on an excerpt from the play with specific questions given one week in advance, such that the students will be expected to engage in thorough preparation before each lesson.

**Assessment and Final Grade :** Two written tests must be passed: one midterm, the other at the term's end. The tests consist in a few questions regarding an extract, or a short essay tackling a major issue in the play.

**Course Requirements :**

The two selected plays should be read before the course so the students can effectively answer questions and participate in the activities of each lesson.

## American literature CM L3S6

**Year : 3**

**Semester : 6**

**Hours : 24**

**ECTS : 2**

**CM**

**Course Code : 2425\_FDL\_AN\_L3\_S6\_CM\_LITTE\_GB\_US**

**Course Description :**

### ***American literature from 1945 to the present***

This survey course explores the development of American Literature from the end of the Second World War to the present in the fields of prose, poetry and drama. Focusing on the major movements and writers of the period, it highlights the far-reaching renewal taking place in their works while also identifying elements of continuity with previous times.

**Learning objectives :**

- In-depth knowledge of American literary history for the period under study
- Ability to interpret and compare literary works
- Ability to identify elements of renewal and continuity in American literature since 1945

**Course Prerequisites :**

At least a B2 level in English

**Methods of instruction :**

- lecturing
- assigned reading

**Assessment and Final Grade :**

Final exam: essay in the exam session

**Course Requirements :**

- reading
- essay writing

**Year:** 3

**Semester:** 6

**Hours:** 12 hours

**ECTS:** 2 credits

**Lecture or Seminar:** Seminar

**Course Code:** 2425\_FDL\_AN\_L3\_S6\_TD\_THEATRE\_ANGLO

**Course Description :** By examining Shakespeare plays that have provoked particular critical and theoretical attention, notably *King Lear* (1606) or *Hamlet* (1601), we will look at moments of key innovation that have equally fascinated playwrights and critics of the 20th and 21st centuries. We will then look at pieces of contemporary theatre, for example, Beth Steel in her plays *Wonderland* (2014) or *The House of Shades* ( 2022), in order to observe innovations in the present.

We will note the way modes of aestheticisation affect identification between audience and character, something which would play out further in cinema. Finally, subgenres will be examined, e.g. comedy, tragedy, the grotesque, and epic.

Theorists and their schools will include: Kott's view of the contemporaneity of the past, Dryden on the unities and rhyme, Naturalism, Brecht's thinking on identification, and exemplars of the New Theatre of the 1960s.

**Learning objectives:** Our learning objectives are to master the plays, and the way in which critical reactions alter throughout time, inspiring new stagings and, indeed, other plays. Special attention will be paid to critics and theorists, in addition to the directorial challenges that certain plays produce.

**Course Prerequisites:** An advanced level of English will be needed to cope with the sometimes intricate juxtapositions of different theatres in the critical material, in addition to the time investment necessary to read and annotate the plays in assigned editions alongside the critical works.

**Methods of instruction:** Key scenes will be read or acted in class. Relevant articles will then be discussed to enable discernment through writing; How do the critics agree, differ or even displace one another?

**Assessment and Final Grade:** Evaluation will be in the form of two five-paragraph (or more) essays, in closed-book format, written in the middle and at the end of the course. Critical quotations may be included in some essay titles to promote argument and discussion.

**Course Requirements:** This course requires application, the building of coherent notes supported by quotations, both of the plays and of the critics. The level of flexibility of thought required will be increased as we think about theatre as a tradition with playwrights, as it were, bringing their predecessors onto the stage and critics also treading the boards with their own words to say.

## Civilisation britannique CM L3S5

**Year :** L3

**Semester :** S5

**Hours :** 12

**ECTS :** 3

**Format :** Lecture

**Course Code :** 2425\_FDL\_AN\_L3\_S5\_CM\_CIVI\_GB

### **Description du cours/Course description :**

This module will focus on twenty-first century Britain, with an emphasis on recent political and economic history. Topics include the New Labour governments; the Conservative Party in government since 2010; the rise of Scottish and Welsh nationalism; and Brexit. The most influential political and economic ideas of contemporary Britain will be explored, along with the key elements of the UK's "post-industrial" economy. The nature and influence of the UK media may also be examined. The module follows chronologically from the study of twentieth century Britain in L2. It will be studied in parallel to "Approches culturelles", which focuses on British culture and society in the twenty-first century.

### **Learning objectives :**

1. Explore in depth a variety of themes related to British history
2. Deepen knowledge of the culture, society, politics and economy of the United Kingdom
3. Critically reflect on key trends and interpret relevant data
4. Develop academic research and writing skills

### **Course prerequisites :**

See the prerequisites of the programme.

### **Methods of instruction :**

Twelve two-hour classes. The classes will combine lecture-style delivery by the teacher with some student interaction

### **Assessment and Final Grade :**

Continual assessment based on two pieces of written work

### **Course requirements :**

Essential preparatory reading for each class will be indicated on the course page

## Histoire culturelle irlandaise- Irish Cultural History CM L3S5

**Year :** L3

**Semester :** S5

**Hours :** 24

**ECTS :** 3

**Format :** Lecture

**Course Code :** 2425\_FDL\_AN\_L3\_S5\_CM\_HIST\_CULT\_IRL

### **Description du cours/Course description :**

This course invites third-year students to explore Irish contemporary civilisation and examine the political and social changes that made modern Ireland. By engaging with authentic sources, textual, iconographical, oral and visual, students will learn about the contradicting and kaleidoscopic nature of Irish history.

### **Learning objectives :**

1. Explore in depth a variety of themes related to Irish cultural history
2. Deepen knowledge of the culture, society, politics and economy of Ireland
3. Critically reflect on key trends and interpret relevant data
4. Develop academic research and writing skills

### **Course prerequisites :**

See the prerequisites of the programme.

### **Methods of instruction :**

Twelve two-hour classes. The classes will combine lecture-style delivery by the teacher with some student interaction

### **Assessment and Final Grade :**

Continual assessment based on two pieces of written work

### **Course requirements :**

Essential preparatory reading for each class will be indicated on the course page



Musique et société, Comédie musicale / Music and society, musical comedy CM L3S6

**Year** : L3

**Semester** : S6

**Hours** : 24

**ECTS** : 2

**Format** : Lecture

**Course Code** : 2425\_FDL\_AN\_L3\_S6\_CM\_MUS\_SOCIETE\_COMEDIE\_MUS

**Description du cours/Course description** : This course is designed as an introduction to an idiosyncratic American genre, the musical. We will first focus on the transatlantic roots of the musical and the cross-fertilizing process at work in the development of the genre in America. We will then tackle a series of issues at stake in canonic stage and screen works, such as the musical's formal hybridity and the much-debated notion of "integration", the genre's problematic cultural status and ambiguous ideological stance, the constant tension between standardization and creativity during the classical era, and the role of directors (Minnelli), choreographers (Busby Berkeley) and stars (Judy Garland, Fred Astaire) in redefining gender roles and gender relations on screen.

**Course prerequisites** : There is no pre-requisite for this course, but it is recommended to have watched one or two musicals before attending (Singin' in the Rain and West Side Story in particular).

**Assessment and Final Grade** : CC

## Academic skills and methods TD L3S5

**Year : L3**

**Semester S5**

**Hours : 1h**

**ECTS : 1**

**CM ou TD : TD**

### **Course Description**

L3 Methodology is an introduction to the three types of academic exercises required in university exams or *concours*: the commentary, the essay with problematizing (*dissertation*), and the comparison between three types of documents (literary, historical and iconographical).

### **Learning Objectives**

This course aims to prepare students for academic requirements.

### **Course Prerequisites**

An English level of B2 or above will be needed.

### **Methods of Instruction**

The course will be divided into three parts, following the three types of exercises enumerated above. Various exercises will be done in class and the students will be asked to prepare a similar type of work for the next lesson.

### **Assessment and Final Grade**

Two written tests: one midterm, one final exam. Each text will include two questions in keeping with the different skills required to tackle the major points studied in class.

### **Course Requirements**

A regular attendance and participation in the given exercises are essential to pass the course.

## History of Ideas (US) CM L3S6

**Year : L3**

**Semester S6**

**Hours : 1h**

**ECTS : 2**

**CM ou TD : CM**

**Course code:** 2425\_FDL\_AN\_L3\_S6\_CM\_HIST\_IDEES\_US

### **Course description :**

Together we explore and study words that trigger meanings particular to America and Americans. They resonate. They last. They predict. They promise. They endure. Taken together they are not a list of traits, but a process of relationships that weaves the fabric that's American civilization. These words alone are not unique to the United States. For example, many nations have been shaped by *work* or *constitution*. The *frontier* is not unique to America. Yet significant words within a culture and society stem from significant, indigenous experiences. They assemble. They provide a sense of place, a genius loci. They are building blocks for individuals and groups alike. Generations build anew by using given traditions.

### **Learning objectives :**

By the end of the course, hopefully students will be able to understand that American civilization's key ideas are not fluffy clouds or pompous ideologies that assert what should be explained. They live. "The truth of an idea is not a stagnant property inherent in it. Truth happens to an idea," as pioneering US psychologist and philosopher William James (1842-1910) wrote in *Pragmatism* (1907). "It becomes true, is made true by events. Its verity is in fact an event, a process." For there are "no ideas but in things," as US physician and poet William Carlos Williams (1883-1963) wrote.

### **Course prerequisites :**

A B2 English language level is required.

### **Methods of instruction :**

Class lectures and discussions, and assigned workbook readings.

### **Assessment and final grade :**

Course grade is derived from a written final exam based on class lectures and discussions, and assigned workbook readings.

**Course requirements :** Class attendance, plus a class workbook is provided – and required reading – all explicitly based on course subjects.

## Approches culturelles GB / US CM L3S6

**Year : L3**

**Semester S6**

**Hours : 1h**

**ECTS : 2**

**CM ou TD : CM**

**Course code : 2425\_FDL\_AN\_L3\_S6\_CM\_APPRO\_CULT\_GB\_US**

**Course description :** Culture is the human process of growth and development. Cultural Studies exposes and analyzes the various forms of this process. It extends from the popular culture produced by mass media through the various forms of human relations and political influence within a nation. All of which are deeply infused with the popular culture as interpreter and arbitrator of what is commodified.

In the United States cultural studies has primarily focused on race and gender. British cultural studies adds a distinct focus on class. There is a third way, which we shall pursue in this course. That is, to consider culture as an economic and social force that connects all the dots. In our case it's about what is, isn't, or maybe should not be for sale.

Copper and coffee, oil and natural gas, fruit, vegetables and clothing are freely traded as commodities. Some commodifications are otherwise hotly contested. What about water, stories, love, history? Who or what does sports belong to? Or a politician? Education, health care, and other essential goods? Can everything — should everything — be bought and sold?

To commodify or not to commodify, that is the question. The answer to which depends on the civilization in which it happens..

### **Learning objectives :**

By the end of the course, students will be able to explore and explain What's for sale? What isn't for sale in American civilization? And the crucial factors involved.

### **Course prerequisites :**

A a B2 level is Required.

### **Methods of instruction :**

Lectures and class discussions, obligatory oral presentations and one final exam.

### **Assessment and final grade :**

This will come from obligatory oral presentations and one final exam.

**Course requirements :** Class attendance, plus obligatory oral presentations and one final exam.

## LES SPECIALISTES INTERVENANT DANS LA FORMATION

Outre les enseignants-chercheurs permanents du département de Langues (LLCER Anglais), enseignent également les spécialistes suivants :

Annalise BOSNJAK, artiste et éducatrice artistique de Melbourne, Australie avec spécialisation en théories et à la pratique de l'image reproductible. Ancienne élève de l'Université de Melbourne, éducatrice à la National Gallery of Victoria et enseignante à l'école d'art de l'Université RMIT. Chargée d'enseignement.

Laurence CHAMLOU, docteur en études anglophones de l'Université Paris 3 – Sorbonne Nouvelle, agrégée d'anglais, maître de conférences à l'Université de Reims, chargé d'enseignement.

Cédric COURTOIS, MCF en études anglophones, Université de Lille

John DEAN, Professeur Émérite de l'Université de Versailles Saint-Quentin-en-Yvelines, spécialiste de civilisation américaine, chargé de cours.

Gérard DESSERE, diplômé de UCLA (School of Theatre, Film, Television and Advanced Technologies), anciennement professeur à UCLA, UC Davis, The Monterey Institute, the University of Colorado Boulder, the University of Montana, et PRAG à l'Université de Versailles ; chercheur en études filmiques. Spécialisé aussi dans la production et la restauration de films. Chargé d'enseignement à l'ICP.

Catherine GIRODET, MCF en civilisation anglophone (CIRLEP - EA 4299) - Université de Reims Champagne-Ardenne (France)

Nicolas LAKOMICKI, professeur d'anglais agrégé, doctorant en études théâtrales anglophones à Sorbonne Universités.

Rémi LAUVIN, docteur en études cinématographiques de l'Université de Paris, chargé d'enseignement.

Olivier LITVINE, Professeur agrégé d'anglais classe exceptionnelle, chargé de cours ICP.

Anne MARTINA, Professeure agrégée d'anglais (PRAG), UFR de Littérature française et comparée, Faculté des Lettres, Sorbonne Universités

Caroline MAGNIN, Normalienne/ Agrégée/ Docteure en littérature américaine

Gérard MELIS, docteur en Linguistique anglaise Université Paris VII, agrégé, maître de conférences HDR à l'Université Paris VII, chargé d'enseignement.

Elizabeth MULLER, docteur en Etudes britanniques de University College Cork en Irlande et de l'Université de Rennes 2, Associate Professor Emeritus de l'Université de Nantes, agrégée, chargée d'enseignement.

Don Pierre PERALDI, Master de civilisation britannique. Professeur d'anglais au lycée Arago. Chargé de cours à Sciences Po Paris, chargé d'enseignement.

Caroline ROSSITER est diplômée en Histoire de l'art de Sorbonne Universités, guide conférencière et traductrice, chargée d'enseignement

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