

# GUIDE DE L'ÉTUDIANT·E Master 1 LLCER Anglais

Les informations contenues dans le livret sont aussi exactes que possible à date de parution (voir en bas de page).

Attention celles-ci ne sont pas contractuelles.

Seules font foi les décisions des instances de l'université.

Année universitaire 2021/2022

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## CONTACTS

### Responsable pédagogique du Master

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69007 LYON

Bureau ouvert au public de 13 h 30 à 16 h 30 du lundi au jeudi

## INFORMATIONS UTILES

Réunion de rentrée : mercredi 8 septembre 2021, 10h-12 h, CLIO 006, Berges du Rhône.

### Organisation générale

#### Conditions d'admission

Les étudiants titulaires d'une Licence de Langues, Littératures et Civilisations étrangères - anglais ou d'une Licence de Langues et Cultures étrangères, spécialité Etudes Anglophones, soumettent un dossier de candidature à l'inscription en 1<sup>ère</sup> année de Master LLCER « Etudes Anglophones ». Les étudiants justifiant d'un titre français ou étranger, sanctionnant une formation comparable par le contenu, le niveau et la durée des études, à celle qui conduit à l'obtention de la licence LLCER - anglais, ou LCE études anglophones, peuvent également candidater à la première année du Master.

Une première vague d'examen des dossiers par la commission pédagogique a lieu fin juin. Les étudiants admis lors de cette première vague reçoivent par mail une notification et, par courrier, une autorisation d'inscription en master 1 LLCER « Etudes Anglophones ». Ils sont informés de la date de la réunion obligatoire d'information de pré-rentrée ainsi que de la date de début des cours.

Une deuxième vague de candidatures, notamment destinée aux étudiants dont les dossiers étaient incomplets à la première vague et à ceux qui n'auraient pas pu candidater lors de celle-ci, est examinée par la commission pédagogique début septembre. Après que la commission a statué, les étudiants sont informés de la décision de la commission selon les mêmes modalités que celles de la première vague.

Les décisions de la commission pédagogique sont souveraines.

Les étudiants admissibles au CAPES peuvent être dispensés d'UE de 1<sup>ère</sup> année de master par la commission pédagogique, après examen de leur dossier et des notes obtenues au CAPES.

#### Inscription pédagogique

En plus de l'inscription administrative, l'étudiant doit effectuer une inscription pédagogique (indiquer notamment les choix de séminaires dans les unités d'enseignement B1 et C1 au 1<sup>er</sup> semestre et B2 et C2 au 2<sup>ème</sup> semestre), soit le jour de la réunion d'information des Masters, soit au secrétariat (porte G217) avant le début des cours.

- ◇ La première année de Master reste un diplôme intermédiaire appelé « Maîtrise de LCE, spécialité études anglophones ».
- ◇ La participation aux travaux des séminaires est obligatoire, sauf dérogation accordée par les responsables d'UE semestrielles.
- ◇ Tous les séminaires sont donnés en anglais.
- ◇ Les étudiants qui envisagent de préparer la 2<sup>e</sup> année du Master LLCER Etudes Anglophones doivent impérativement, **au cours du second semestre de M1**, prendre contact avec un directeur de recherche et définir avec celui-ci le sujet sur lequel ils rédigeront leur mémoire au cours de l'année de M2. Ils peuvent contacter le Directeur du Master LLCER Etudes Anglophones dès septembre pour plus de renseignements à ce sujet.

## Calendrier universitaire 2021/2022

[Disponible en suivant ce lien](#)

### PREMIER SEMESTRE

**Semaine intégration : 6 au 10 septembre 2021**

**Début des cours : le 13 septembre 2021**

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### DEUXIEME SEMESTRE

**Début des cours : le 24 janvier 2022**

## MASTER 1 SEMESTRE 1

### UE A1 (9 ECTS) : Langue et outils de recherche

#### Traduction (6 ECTS)

3h30 par semaine (1h45 thème ; 1h45 version)

**Responsable** : Pascal Bataillard

#### **Descriptif du cours**

Entraînement à la traduction de haut niveau ; amélioration de la maîtrise de l'anglais et du français et des capacités d'analyse fine. Travail sur des textes essentiellement littéraires.

#### **Bibliographie**

Pas de références particulières pour les dictionnaires bilingues et unilingues puisque les étudiants sont supposés être familiers de leur utilisation... Sera simplement rappelée la nécessité de consulter plusieurs dictionnaires, ainsi que des dictionnaires analogiques, de synonymes... (le *Roget's Thesaurus* pour l'anglais). Les étudiants pourront utilement se reporter aux guides et manuels suivants :

Ballard, Michel. *Le Commentaire de traduction anglaise*. Nathan, Collection 128, 1992.

Chuquet, Hélène. *Approche linguistique des problèmes de traduction anglais-français*. Ophrys, 1987.

Chuquet, Hélène. *Pratique de la traduction*. Ophrys, 1990.

Grellet, Françoise. *Initiation au thème anglais*. The Mirrored Image. Hachette Sup., 1992.

Grellet, Françoise. *The World against the World, Initiation à la version anglaise*. Hachette Sup., 1993.

#### **Ouvrages de réflexion sur la traduction**

Bermann, Antoine. *L'épreuve de l'étranger*. Gallimard Essais, 1984.

Venuti, Lawrence. *The Scandal of Translation. Toward an Ethics of Difference*. Routledge, 1998.

#### **Contrôle des connaissances**

Modalités annoncées à la rentrée.

### **Méthodologie disciplinaire 1 (théories et pratique du texte littéraire) (3 ECTS)**

1h45 par semaine (CM)

**Responsables** : Pascale Tollance (séances 1-6) et Axel Nesme (séances 7-12)

#### **Descriptif du cours**

This class is intended as an introduction to the key concepts of literary criticism as well as to major texts in the field of critical theory.

The first part of the class will offer a broad approach of the notions of textuality and intertextuality. We will look into a number of seminal articles that invite us to consider the text not so much as product but as process in which the reader is involved as much as the writer. We will examine theories which stress the need to consider the power of language in terms of effect (such as Austin's performative) and affect (as in Roland Barthes's notions of pleasure and *jouissance*). We will dwell on the need to take into account the resistance of the text (as stressed by Barthes in his opposition between the readerly and the writerly, or later, between *studium* and *punctum*). The relevance of theory to the literary text will be illustrated by a number of examples drawn from poetry, fiction or drama.

The second part of the class will focus on authors who built on, revised, and ultimately deconstructed the Saussurian concept of the linguistic sign. After exploring the ramifications of the signifier/signified dualism in the genesis of literary significance, we will attempt to describe the semiotic processes underlying the production of the text. This will lead us to examine and question the philosophical

underpinnings of approaches that privilege voice as the vehicle of presence over writing as that process of (self-)difference/deferment which is always secretly at work in literary texts.

**Bibliographie**

- Barthes, Roland. *Le Plaisir du texte*, 1973. Paris: Points-Seuil, 2014.  
———. *La Chambre claire*, 1980. Paris: Gallimard, 1980.  
Derrida, Jacques. *De la grammatologie*. Paris: Minuit, 1967  
Deleuze, Gilles. *Critique et clinique*. Paris: Minuit, 1993  
Kristeva, Julia. *La Révolution du langage poétique*. Paris: Points-Seuil, 1985.  
Riffaterre, Michael. *Semiotics of Poetry*. Bloomington: Indiana U.P., 1978

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

## UE B1 - Enseignements de spécialité (16 ECTS)

**4 séminaires de civilisation/histoire, de littérature ou de linguistique  
à choisir dans l'offre du DEMA.**

### **1) Civilisation britannique : Crime and Punishment in Britain, 1800-1914**

Code Apogée : 4CLBB011

1h45 par semaine

**Responsable:** Neil Davie

**Descriptif du cours**

This course aims to provide the student with a detailed knowledge of crime and criminal justice policy in nineteenth- and early twentieth-century Britain. It will concentrate on the way in which Victorians and Edwardians sought to make sense of the apparent “crime wave” hitting their country, together with the policies put in place in an effort to bring crime under control. This discussion will be placed in a historiographical context and a varied selection of contemporary documents will be used to illustrate the themes of the course. Among the themes covered will be the “rise” of crime; transportation and the death penalty; Jeremy Bentham’s Panopticon and the penitentiary movement; Victorian attitudes to murder; women and crime; policing London; and the “scientific” study of the criminal (phrenology, physiognomy, criminal anthropology and criminology).

**A wide variety of documents and other resources will be made available on the Moodle page for this class.**

**Bibliographie**

Recommended textbook:

Barry Godfrey & Paul Lawrence, *Crime and Justice Since 1750*, London, Routledge, 2015.

Further reading:

Neil Davie, *Tracing the Criminal: The Rise of Scientific Criminology in Britain, 1860-1918*, Oxford, Bardwell Press, 2005.

Neil Davie, *The Penitentiary Ten: The Transformation of the English Prison, 1770-1850*, Oxford, Bardwell, 2017.

Clive Emsley, *Crime and Society in England 1750-1900*, 5th edn., London, Longmans, 2018.

Helen Johnston, *Crime in England 1815-1880: Experiencing the Criminal Justice System*, London: Routledge, 2015.

Martin J. Wiener, *Reconstructing the Criminal: Culture, Law and Policy in England, 1830-1914*, Cambridge, Cambridge University Press, 1990.

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

## 2) Littérature britannique : fiction moderniste

Code Apogée : 4CLBB021

1h45 par semaine

**Responsable** : Pascale Tollance

**Descriptif**

The course aims to look into the new type of fiction that emerged with Modernism, a period during which the short story became a privileged field of experimentation and the novel thoroughly reinvented itself. Katherine Mansfield found in the fragmentary art of the short story an ideal mode of expression. Turning away from the « plotty story », she developed a new type of short fiction, focused on the exploration of intense inner experiences, numinous moments, startling events. Like Mansfield, Virginia Woolf wrote a type of fiction that aspired to the condition of poetry. Moving further and further away from realist codes, Woolf's art redefines the very stuff of fiction and transforms the novel into a dazzling narrative, formal, and stylistic experience.

**Bibliographie**

- Virginia Woolf. *To the Lighthouse* (1927). (any edition)
- Katherine Mansfield. *Selected Short Stories*, edited by Vincent O' Sullivan. Norton Critical Edition, 2006. Critical material will be provided throughout the course of the seminar.

**Contrôle des connaissances :**

Modalités annoncées à la rentrée.

## 3) Civilisation des Etats-Unis : American historiography

Code Apogée : 4CLBB031

1h45 par semaine

**Responsable** : Jean Kempf

**Descriptif du cours**

This seminar introduces students to historiographical debates (the way history is written) and their links with the construction of the American nation. The first classes will deal with the early historians of the United States (18-19<sup>th</sup> century). We'll then study the emergence of professional history and the various interpretations of the American experience/experiment in the late 19<sup>th</sup> century and until the 1950s. Each topic will alternate a survey presentation (lecture) and the commentary of primary sources. As we go along we'll also explore how history is written in a broader way by reading Antoine Prost's *Douze leçons sur l'histoire*.

**Bibliographie**

Antoine Prost, *Douze leçons sur l'histoire*. Points, Seuil.

Les textes et documents nécessaires aux commentaires seront accessibles via la site personnel de M.

Kempf : <https://perso.univ-lyon2.fr/~jkempf/index.html>

**Contrôle des connaissances**

Modalités adaptées annoncées à la rentrée.



#### 4) Littérature américaine : du Puritanisme au XIXe siècle

Code Apogée : 4CLBB041

1h45 par semaine

**Responsable** : Axel Nesme

**Descriptif**

This class offers a survey of major early American texts that shaped the American literary heritage. After examining a number of significant works from the Puritan era and the 18th century, as well as major essays by Ralph Waldo Emerson, we will focus mainly on 19th-century authors whose works are associated with the American Renaissance, the era when American literature came into its own. The corpus will include a number of emblematic short stories and other prose writings by Washington Irving, Henry David Thoreau, Nathaniel Hawthorne and Herman Melville, as well as extracts from Emily Dickinson's poetry. Emphasis will be placed on close reading of individual texts as well as understanding of their philosophical and ideological background.

**Bibliographie**

Baym, Nina, Wayne Franklin, Philip F. Gura, Arnold Krupat, Robert S. Levine, eds. *The Norton Anthology of American Literature, Package 1: Volumes A and B*

———. *The Norton Anthology of American Literature: Volume C: 1865-1914*

Reynolds, David S. *Beneath the American Renaissance: The Subversive Imagination in the Age of Emerson and Melville*. (Oxford UP, 2011).

**Contrôle des connaissances :**

Modalités adaptées annoncées à la rentrée.

#### 5) Rueful, Restless, Ruthless, Rootless: the Power of Denial in 19<sup>th</sup> century British Literature

Code Apogée : 4CLBB022

1h45 par semaine

**Responsable** : Didier Girard

**Descriptif du cours**

The 19<sup>th</sup> century literary tradition in Great-Britain is often reduced to the conflicts between Faith in Progress (and the emergence of so-called "Victorian values") on the one hand and rational scientific investigations that buttress or debunk such a spiritual progress, on the other. Whereas many scientists strove at establishing new criteria and groundbreaking new theories (Darwin's *Origins of Species* published in 1859 usually serving as a milestone), artists never hesitated to flout the Laws of Nature from the beginning to the very end of that chaotic century. Subversion is never too far under the pens of writers and novelists of the period, although the medium (the published text and the novel format) remains intact. This course will consider what the term Nature encompasses in the 19<sup>th</sup> century (very different from the idea of Nature in the 18<sup>th</sup> century) and how men and women of Letters challenged, probed, deconstructed, uprooted and sometimes denied what is at one particular time or space considered as natural. We will also see how towards the *fin de siècle* the medium (black letters forming words and sentences printed on a white page to tell a linear story) enriched itself with iconographical and other semiotic ploys.

**Bibliographie**

The seminar will feed on examples and extracts from:

- Charlotte Dacre, *Zofloya, or the Moor* (1806)
- Thomas Love Peacock, *Nightmare Abbey* (1818)
- Charles Robert Maturin, *Melmoth the Wanderer* (1820)
- Thomas de Quincey, *Confessions of an Opium-Eater* (1821)
- Wordsworth and Shelley, "Selected poems and prose"
- James Hogg, *The Private Memoirs and Confessions of a Justified Sinner* (1824)

- Charlotte Brontë, *Villette* (1853)
- George Meredith, *Diana of the Crossways* (1885)
- Thomas Hardy, *Jude the Obscure* (1895)
- James Mc Neill Whistler, *The Gentle Art of Making Enemies* (1890)
- Oscar Wilde, *De Profundis and The Ballad of Reading Gaol* (1898 & 1905)
- Frederick Rolfe, *The Desire and Pursuit of the Whole* (1910-13)
- Ronald Firbank, *Concerning the Eccentricities of Cardinal Pirelli* (1926)

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

## 6) Théâtre : Théâtre anglais contemporain [Séminaire non ouvert en 2021-2022]

Code Apogée : 4CLBB061

1h45 par semaine

**Responsable** : Christine Kiehl

**Descriptif**

From text to performance in two plays programmed at the Théâtre des Célestins (special student price): William Shakespeare, *Othello* and Arthur Miller, *The Crucible* (*Les Sorcières de Salem*). The class will focus on the modern adaptation of two classics addressing universal issues transposed to our contemporary world. From the page to the stage, the study will propose an initiation to the specific tools of performance and lead to a comparative approach of cinema versions of the plays.

**Programme**

pièces anglophones programmées dans les théâtres lyonnais.

**Bibliographie**

William Shakespeare, *Othello*, The Oxford Shakespeare, Oxford University Press, 2008.

Arthur Miller, *The Crucible*, New York, N.Y. : Penguin Books, 1996.

Keir Elam, *The Semiotics of Theatre and Drama*, London: Routledge, 2002.

Simon Shepherd, Mick Wallis, *Drama/Theatre/Performance, The New Critical Idiom*, Routledge, 2004.

**Contrôle des connaissances**

## 7) Linguistique 1 : French-English Contrastive Word-Formation

1h45 par semaine

**Responsable** : Vincent Renner

**Descriptif**

This class aims to equip students with an awareness and understanding of the ways in which new words are coined and of the extent to which French and English show contrasts and similarities. It offers a detailed overview of the main processes of word-formation (affixation, compounding, morphostasis, clipping, desuffixation, initialization, blending, replication) and introduces the core concepts of morphology both through weekly reading assignments and through the hands-on analysis of linguistic data.

**Bibliographie**

Apothéloz, Denis. 2002. *La construction du lexique français*. Paris : Ophrys.

Bauer, Laurie, Rochelle Lieber & Ingo Plag. 2013. *The Oxford Reference Guide to English Morphology*. Oxford : OUP.

Paillard, Michel. 2000. *Lexicologie contrastive anglais-français*. Paris : Ophrys.

Plag, Ingo. 2018. *Word-formation in English*, 2<sup>nd</sup> edition. Cambridge : CUP.

Schmid, Hans-Jörg. 2016. *English Morphology and Word-formation: An Introduction*, 3<sup>rd</sup> edition. Berlin: Schmidt.

**Contrôle des connaissances :**

Modalités annoncées à la rentrée.

## **UE C1 - Compétence numérique et option (5 ECTS)**

### **Numérique : Humanités numériques 1 (2 ECTS) : Digital Humanities: Theories, Issues and Methodologies**

1h45 par semaine

**Responsables :** Samuel Baudry (littérature), Neil Davie (civilisation), Véronique Lacoste (linguistics)

**Descriptif du cours**

This class, in the form of a lecture, introduces students to the fundamental issues and challenges raised by Digital Humanities in the three fields of Literature, Linguistics and Civilisation. Four of the twelve sessions will be devoted to each of these disciplines, and taught by a specialist in the field. These twelve lectures aim to provide students with the conceptual framework for the study of Digital Humanities, allowing them in the second semester to turn (in the speciality they choose) to exploring concrete applications in smaller seminar groups.

**Bibliographie**

The bibliography for this class will be made available at the beginning of the semester.

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

### **Option : Enseignement optionnel hors parcours (3 ECTS)**

Séminaire optionnel (3 ECTS) : Un séminaire à choisir :

(1) dans la liste des cours proposés par le DEMA ci-dessus ;

OU

(2) parmi l'offre globale de Lyon 2 (hors DEMA dont les autres départements de la Faculté des Langues de Lyon 2 (LEA, Etudes allemandes et scandinaves, Etudes Arabes, Etudes des Mondes Hispanique et Lusophone) ;

OU

(3) parmi l'offre proposée par l'un des établissements co-habilités (ENS de Lyon, Université Lyon 3, Université Saint-Etienne).

Pour les cours choisis hors DEMA ou hors Lyon 2, l'étudiant doit obligatoirement obtenir en amont l'accord du Directeur du Master LLCER Etudes Anglophones. Ces cours porteront sur des sujets en lien avec les thématiques des cours du Master LLCER Etudes Anglophones (littérature, civilisation, linguistique, histoire, sciences de l'éducation, sciences politiques...).

*A noter : les cours de M1 dispensés par les établissements co-habilités (Lyon 3, l'ENS de Lyon, Saint-Etienne) en S1 et S2 ne suivent pas forcément le même calendrier que ceux ayant lieu à Lyon 2.*

## MASTER 1 SEMESTRE 2

### UE A2: Langue et outils de recherche (9 ECTS)

#### Traduction (6 ECTS)

3h30 par semaine (1h45 thème ; 1h45 version)

**Responsable** : Pascal Bataillard

#### **Descriptif du cours**

Entraînement à la traduction de haut niveau ; amélioration de la maîtrise de l'anglais et du français et des capacités d'analyse fine. Travail sur des textes essentiellement littéraires.

#### **Bibliographie**

Identique à celle du premier semestre.

#### **Contrôle des connaissances**

Modalités adaptées annoncées à la rentrée.

### Méthodologie disciplinaire 2 (civilisation) (3 ECTS)

1h45 par semaine

**Responsable** : Neil Davie

#### **Descriptif**

This course aims to introduce students to the theories and methodology of the social sciences, as used in civilisation studies. The theoretical and methodological questions faced by all social researchers (which, to some degree, are those faced by **all** researchers) will be raised. These issues will be explored by looking in detail at how the traditions inspired by the pioneering work of Emile Durkheim, Karl Marx and Max Weber in the nineteenth and early twentieth centuries. The practical problems involved in fieldwork in the social sciences will also be considered, through a study of how sociologists, historians and anthropologists approach their chosen field of inquiry. Finally, a range of recent approaches to social research will be examined, including postmodernism and feminism.

**Students will be required to prepare a set of documents each week linked to the theme to be discussed in class. All of these documents, along with a wide range of supplementary resources, will be made available to students at the beginning of the semester on the Moodle page devoted to this class.**

#### **Bibliographie:**

Recommended textbook:

Pip Jones & Liz Bradbury, *Introducing Social Theory*, 3rd edn., Cambridge: Polity Press, 2018.

Further reading:

Alex Callinicos, *Social Theory: A Historical Introduction*, 2nd edn., Cambridge, Polity, 2007.

Charles H. Powers, *Making Sense of Social Theory: A Practical Introduction*, Oxford, Rowman & Littlefield, 2nd edn., 2010.

#### **Contrôle des connaissances :**

Modalités annoncées à la rentrée.

## UE B2 - Enseignements de spécialité (16 ECTS)

4 séminaires de civilisation/histoire, de littérature ou de linguistique  
à choisir dans l'offre du DEMA.

### 1) Civilisation britannique : Feminist critical theory (20<sup>th</sup>-21<sup>st</sup> centuries)

Code Apogée : 4CLBB012

1h45 par semaine

**Responsable** : Françoise Orazi

**Descriptif du cours**

Based on a variety of excerpts and articles this seminar focuses on new and revised notions that appeared with feminist thought since the Second wave.

**Bibliographie**

A set of texts will be handed out at the beginning of the semester.

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

### 2) Civilisation des Etats-Unis : A cultural history of the 1930s in the United States

Code Apogée : 4CLBB032

1h45 par semaine

**Responsable** : Jean Kempf

**Descriptif du cours**

This class will be conducted with a parallel class taught at the University of Wyoming American Studies Center by Prof. Rachel Sailor. It will alternate online lectures by both professors and guests and specific seminar sessions with the Lyon 2 students (« présentiel »).

Further information will be published in November.

**Bibliographie**

More info in November at <https://perso.univ-lyon2.fr/~jkempf/index.html>.

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

### 3) Littérature anglophone : Place and Placelessness in Postcolonial Fiction

Code Apogée : 4CLBB052

1h45 par semaine

**Responsable :** Pascale Tollance

#### **Descriptif du cours**

Marked by a history of colonial appropriation and forced displacement whilst being faced with the growing development of “non-places” (as described, famously, by Marc Augé), postcolonial fiction can be regarded as a site of resistance against the threat of erasure not just of certain historical events but of places themselves. This seminar aims at showing how the desire to reclaim place and the need to inscribe oneself in specific locations does not prevent the fictional text from foregrounding its own problematic inscription and connection with a supposedly stable referential system. Placelessness is not necessarily to be conceived as the negation of place, but as a disruptive force that challenges fixed identities and locations – a “making it strange” of place that posits it as the product of constantly shifting relations.

Three works of fiction will be examined in this course: South-African writer J. Coetzee’s novel *Waiting for the Barbarians* (1980) is a case in point when looking at the need both to inscribe and challenge place: a powerful exposure of the evils of colonisation and of the apartheid regime, the novel is at the same time a pure piece of fiction that blurs the contours of both time and place. More recently, Jhumpa Lahiri’s second collection of short stories, *Unaccustomed Earth* (2008), deals with questions of belonging and displacement in a fairly realistic manner. Yet, the fractures to be found in the fiction of this American writer of Bengali descent inevitably make us touch upon the limits of what can be named and placed. Another example of writing across places can be found in the fiction of Black British writer Caryl Phillips. Although Phillips chooses to build his 2015 novel *The Lost Child* in one location (the wild moors of Northern England), his narrative, as usual, takes us all over the place – not least inside Bronte’s fiction, which he revisits in his own manner.

#### **Bibliographie**

Coetzee, J.M., *Waiting for the Barbarians* (1980), London: Vintage, 2004.

Lahiri, Jhumpa. *Unaccustomed Earth* (2008), London: Bloomsbury, 2009.

Phillips, Caryl. *The Lost Child* (2015), London: Vintage, 2019.

#### **Contrôle des connaissances**

Modalités annoncées à la rentrée.

### 4) Littérature américaine : Ecritures modernistes américaines

Code Apogée : 4CLBB042

1h45 par semaine

**Responsable:** Axel Nesme

#### **Descriptif du cours**

By examining how American modernist practices defy our reading habits we will attempt to delineate what new hermeneutic strategies those texts urge us to explore. The high modernist tradition coincides with major changes in the writing of poetry. The analysis of individual works and styles will reveal the innovative, disruptive and lyrical nature of modernist poetics as well as the political and theoretical challenges at stake. American poetry questions and unravels the very notion of literature and writing present throughout the Western tradition. Post-structuralist critical notions may thus prove central to our understanding of American modernism.

**Bibliographie**

- Baym, Nina, Klinkowitz, Jerome et al. *The Norton Anthology of American Literature*, Package 2 : Volumes C, D, and E.
- Blasing, Mutlu. *Lyric Poetry. The Pain and Pleasure of Words*. Princeton & Oxford : Princeton U.P., 2007.
- —. *American Poetry. The Rhetoric of Its Form*. New Haven & London : Yale U.P., 1987.
- Hosek, Chaviva & Parker, Patricia, eds. *Lyric Poetry. Beyond New Criticism*. Ithaca & London : Cornell U.P., 1985.
- Jakobson, Roman. *Language in Literature*. Cambridge, Mass & London : Harvard U.P., 1987.
- Nesme, Axel. *L'Autre sans visage. Lectures de l'élégie américaine*. Paris : Honoré Champion, 2012.
- Preminger, Alex, et al. *The New Princeton Encyclopedia of Poetry and Poetics*. Princeton : Princeton U.P., 1993.
- Riffaterre, Michael. *Semiotics of Poetry*. London : Methuen, 1978.

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

## 5) Théâtre : Shakespeare in the postmodern era – Texts and contexts

Code Apogée : 4CLBB062

1h45 par semaine

**Responsable:** Michèle Vignaux

**Descriptif du cours**

This seminar will focus on Shakespeare's *Macbeth* and David Greig's sequel *Dunsinane*. We will examine how the contemporary playwright, taking up where Shakespeare left off, engages in a creative dialogue, characteristic of postmodern aesthetics, with Shakespeare's tragedy. Taking its cue from Malcolm's self-deprecating speech in a notoriously puzzling scene, and building on hints from Shakespeare's text to fill in ellipses, *Dunsinane* explores the consequences of the tyrant's death in terms of contemporary political, social, and cultural issues.

Approfondissement des connaissances acquises en Licence et initiation aux méthodes de recherche.

**Bibliographie**

- William Shakespeare, *Macbeth*, eds. William C. Carroll & Jean E. Howard, Bedford Saint Martin's "Texts and Contexts", 1999.
- David Greig, *Dunsinane*, ed. bilingue, trad. Pascale Drouet, Presses Universitaires du Midi, 2016.

**Contrôle des connaissances**

Modalités adaptées annoncées à la rentrée.

## 6) Linguistique 2 : Approaches to Language Variation and Change

1h45 par semaine

**Responsable** : Jim Walker

### **Descriptif du cours**

The existence of an 'object' called Standard English seems uncontroversial - after all, it is what most students have been learning for many years, it is what all teachers refer to and impose as a model, it is the yardstick against which variation in English is measured. But... what is it? IS there really such a thing? If so, where does it come from, who decides, what purpose does it serve, should we be so willing to give it special status, is it a natural variety, are there parallels between standard English and other standard languages, how many standards are there and are some standards more equal than others, do standards change, are we living in the post-standard age, and does it really matter so much if you cannot spell...? These are the kinds of questions that we will address in this class, which is intended to offer a socio-historical perspective on the emergence of standard English(es), the linguistic and discursive tools needed to debunk claims of language superiority, and a new look at how norms (standards?) emerge in communities of practice: graffiti, fan fiction, computer-mediated language, etc. In short, why standard English is weird, and why spelling mistakes are cool.

### **Bibliographie**

Useful background reading (class reading given each week)

Mugglestone, Lynda. 2007. *Talking Proper: The Rise of Accent as Social Symbol*. Oxford University Press.  
Bex, Tony and Richard J. Watts (eds). 1999. *Standard English. The continuing debate*. London: Routledge)  
Milroy, James and Lesley Milroy. 1991. *Authority in language. Investigating language prescription and standardisation*.

### **Contrôle des connaissances**

The exam will take the form of an essay-type question. Details of time and length given in due course.

## UE C2 - Compétence numériques et option (5 ECTS)

### **Numérique : Humanités numériques 2**

1h45 par semaine **sur 8 semaines**

**Responsable** : Véronique Lacoste

### **Descriptif du cours**

Trois groupes au choix:

1) Literature and digital humanities (M. Baudry)

The class will deal with four aspects of digital literature (online resources, corpus analysis, online debates & criticism, digital creation) through a series of practical exercises.

2) History and Digital Humanities (M. Davie)

Students will be working in class, either singly or in small groups, during these sessions with one or several online databases relating to the history of the English-speaking world, and grappling with both the practical and methodological issues raised by these challenging resources. This work will form the basis for the research paper to be handed in at the end of the semester.

3) Corpus Linguistics (Mme Lacoste)

While recalling the basics of the field of Corpus Linguistics, this class offers hands-on exercises to learn how to handle large digital English corpora in order to study socio-linguistic phenomena across several varieties of English. We will see how useful corpora are for the description of these varieties, especially in terms of language use, variation and change over time.



**Bibliographie**

The bibliography will be made available in September.

**Contrôle des connaissances**

Modalités annoncées à la rentrée.

**Option : Enseignement optionnel hors parcours (3 ECTS)**

Séminaire optionnel (3 ECTS) : Un séminaire à choisir :

(1) dans la liste des cours proposés par le DEMA ci-dessus ;

OU

(2) parmi l'offre globale de Lyon 2 (hors DEMA dont les autres départements de la Faculté des Langues de Lyon 2 (LEA, Etudes allemandes et scandinaves, Etudes Arabes, Etudes des Mondes Hispanique et Lusophone) ;

OU

(3) parmi l'offre proposée par l'un des établissements co-habilités (ENS de Lyon, Université Lyon 3, Université Saint-Etienne).

Pour les cours choisis hors DEMA ou hors Lyon 2, l'étudiant doit obligatoirement obtenir en amont l'accord du Directeur du Master LLCER Etudes Anglophones. Ces cours porteront sur des sujets en lien avec les thématiques des cours du Master LLCER Etudes Anglophones (littérature, civilisation, linguistique, histoire, sciences de l'éducation, sciences politiques...).

*A noter : les cours de M1 dispensés par les établissements co-habilités (Lyon 3, l'ENS de Lyon, Saint-Etienne) en S1 et S2 ne suivent pas forcément le même calendrier que ceux ayant lieu à Lyon 2.*