



**ARTS ET  
HUMANITÉS**

ÉCOLE UNIVERSITAIRE DE RECHERCHE



**UNIVERSITÉ  
CÔTE D'AZUR**

**3LLCER ANGLAIS  
3LLCER ANGLAIS 2D  
3LLCER ANGLAIS 1D**

**LIVRET DES ENSEIGNEMENTS  
2024-2025**

**RESPONSABLE**

**Mme PERNELLE**

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**Les informations données dans ce livret sont indicatives  
et susceptibles d'être modifiées à tout moment.**

*Les questions relatives aux inscriptions administratives et pédagogiques sont à adresser au  
bureau de la scolarité, et en particulier*

Mme Caruso : [marisa.caruso@univ-cotedazur.fr](mailto:marisa.caruso@univ-cotedazur.fr)

## **3LLCER ANGLAIS – 3LLCER ANGLAIS 2D – 3LLCER ANGLAIS 1D**

Les étudiants doivent choisir UN parcours parmi les trois suivants :

- LLCER anglais
- LLCER anglais 2D
- LLCER anglais 1D

### **PARCOURS LLCER anglais**

#### **SEM5**

- + UE1 disciplinaire : HLUCGA5- Langue
- + UE2 disciplinaire : HLUCRA5- Littérature
- + UE3 disciplinaire : HLUCVA5- Civilisation
- + UE4 disciplinaire : HLUCRA5- Arts et images
- + UE5 : Mineure

+ UE transversale

#### **SEM6 :**

- + UE1 disciplinaire : HLUCGA5- Langue
- + UE2 disciplinaire : HLUCTA6- Littérature
- + UE3 disciplinaire : HLUCVA6- Civilisation
- + UE4 disciplinaire : HLUCRA6- Arts et images
- + UE5 : Mineure

+ UE transversale

## **PARCOURS LLCER anglais 2D**

4 UE disciplinaires + 2 UE transversales :

### **SEM 5 :**

- + UE1 disciplinaire : HLUCGA5- Langue
  - + UE2 disciplinaire : HLUCRA5- Littérature
  - + UE3 disciplinaire : HLUCVA5- Civilisation
  - + UE4 disciplinaire : HLUCRA5- Arts et images
  - + UE5 : Mineure méthodologie du concours et didactique 2D
- + UE transversale

### **SEM6 :**

- + UE1 disciplinaire : HLUCGA5- Langue
  - + UE2 disciplinaire : HLUCTA6- Littérature
  - + UE3 disciplinaire : HLUCVA6- Civilisation
  - + UE4 disciplinaire : HLUCRA6- Arts et images
  - + UE5 Mineure: méthodologie du concours et didactique 2D
- + UE transversale

## PARCOURS LLCER anglais 1D

4 UE disciplinaires + 2 UE transversales

### SEM 5 :

- + UE1 disciplinaire : HLUCGA5- Langue
- + UE2 disciplinaire : HLUCRA5- Littérature
- + UE3 disciplinaire : HLUCVA5- Civilisation
- + UE4 disciplinaire : HLUCRA5- Arts et images

+ UE5 : Mineure: méthodologie du concours et didactique 1D

+ UE transversale

### SEM6 :

- + UE1 disciplinaire : HLUCGA5- Langue
- + UE2 disciplinaire : HLUCTA6- Littérature
- + UE3 disciplinaire : HLUCVA6- Civilisation
- + UE4 disciplinaire : HLUCRA6- Arts et images

+ UE5 : Mineure: méthodologie du concours et didactique 1D

+ UE transversale

### Précisions sur les parcours 2D et 1D :

Le parcours licence 3 LLCER 2D est destiné aux étudiants qui souhaitent préparer le CAPES d'anglais par la voie du Master MEEF anglais 2D, suite à l'obtention de la licence d'anglais, afin d'enseigner l'anglais en collège et parfois en lycée (attention : le MEEF est un Master sélectif, pour lequel il faut candidater et être sélectionné par une commission même si on a validé le continuum 2D). Il peut également intéresser les étudiants se destinant au concours de l'Agrégation d'anglais, qui débouche sur l'enseignement de l'anglais en lycée et parfois dans l'Enseignement supérieur.

Les étudiants qui choisiront ce parcours suivront les 4 UE disciplinaires, plus l'UE5 Mineure « méthodologie du concours et didactique 2D » au S5 et au S6, ainsi que l'UE transversale., pour un total de 36 ECTS.

Dans le cadre de l'UE « méthodologie du concours et didactique 2D », des cours de didactique et de méthodologie seront dispensés par la section d'anglais (voir détail pp.23-24 de ce livret) ;12h au S5 et 12h au S6 (« Pré-professionnalisation aux métiers de l'éducation ») seront également dispensées par l'INSPE de Nice.

Aucun cours du continuum ne sera validé si l'ensemble des cours du continuum n'est pas présenté par l'étudiant, y compris cours à l'INSPE.

Pour toute demande de renseignements sur le parcours 2D, veuillez contacter :  
Isabelle SCHOENHENZ - Inspé Académie de Nice - Université Nice Sophia Antipolis  
[Isabelle.SCHOENHENZ@univ-cotedazur.fr](mailto:Isabelle.SCHOENHENZ@univ-cotedazur.fr)

**Le parcours licence 3 LLCER 1D** est destiné aux étudiants qui souhaitent présenter le concours de professeur des écoles par la voie du Master MEEF 1er degré.

Les étudiants qui choisiront ce parcours suivront les 4 UE disciplinaires, l'UE5 Mineure « enseignements fondamentaux à l'école primaire » au S5 et au S6 ainsi que l'UE transversale pour un total de 6 UE, soit 36 ECTS.

Aucun cours du continuum ne sera validé si l'ensemble des cours du continuum n'est pas présenté par l'étudiant, y compris cours à l'INSPE

Pour toute demande de renseignements sur le parcours 1D, se rapprocher de l'INSPE de Nice.  
[Isabelle.SCHOENHENZ@univ-cotedazur.fr](mailto:Isabelle.SCHOENHENZ@univ-cotedazur.fr)

## Détails des UE DISCIPLINAIRES par semestre

**ATTENTION : il n'est pas possible de faire un choix à l'intérieur d'une UE**

### SEMESTRE 5

**UE 1 disciplinaire – langue et linguistique (HLUCGA5) 6 ECTS**

HLECGA51 : Traduction - version et thème (2h TD)

HLECGA52 : Langue et linguistique – Grammaire et phonétique (1h CM + 1h TD + 2h TP)

**UE 2 disciplinaire – littérature (HLUCTA5) 6 ECTS**

HLECTA51 : Littérature A (1h CM + 1h TD)

HLECTA52 : Littérature B (1h CM + 1h TD)

**UE 3 disciplinaire – civilisation (HLUCVA5) 6 ECTS**

HLUCVA51 : Civilisation A (1h CM + 1h TD)

HLECV52 : Civilisation B (1h CM + 2h TD)

**UE 4 disciplinaire – arts et images (HLUCRA5) 6 ECTS**

HLECRA51 : Arts et images A (1h CM + 1h TD)

HLECRA52 : Arts et images B (1h CM + 1h TD)

### SEMESTRE 6

**UE 1 disciplinaire – langue et linguistique (HLUCGA6) 6 ECTS**

HLECGA61 : Traduction - version et thème (2h TD)

HLECGA62 : Langue et linguistique – Grammaire et phonétique (1h CM + 1h TD + 1h TP)

**UE 2 disciplinaire – littérature (HLUCTA6) 6 ECTS**

HLECTA61 : Littérature A (1h CM + 1h TD)

HLECTA62 : Littérature B (1h CM + 1h TD)

**UE 3 disciplinaire – civilisation (HLUCVA6) 6 ECTS**

HLUCVA61 : Civilisation A (1h CM + 1h TD)

HLECV62 : Civilisation B (1h CM + 1h TD)

**UE 4 disciplinaire – arts et images (HLUCRA6) 6 ECTS**

HLECRA61 : Arts et images A (1h CM + 1h TD)

HLECRA62 : Arts et images B (1h CM + 1h TD)

**Programme prévisionnel des UE DISCIPLINAIRES par semestre**

**ATTENTION : il n'est pas possible de faire un choix à l'intérieur d'une UE**

**SEMESTRE 5**

**UE 1 disciplinaire – HLUCGA5 – langue et linguistique – 6 ECTS**

UE (HLECGA51) – thème et version – Mme Berreby (thème) et M. Gutleben (version)

Cours de traduction fonctionnant sous forme de T.D. de thème (1h) et de version (1h). Les étudiants seront invités à prolonger les séances de T.D. par des lectures, en français et en anglais, et des explorations lexicales et syntaxiques diverses.

Il est conseillé d'acquérir l'ouvrage *Du Mot au Texte*, coll. Ellipses, Paris, 2006.

Pour le cours de thème, vous travaillerez sur des textes tirés d'œuvres de la littérature française des XXe et XXIe siècles. Vous serez confrontés à différents registres et genres afin de vous habituer à plusieurs types de texte, et d'acquérir un lexique littéraire varié. Nous reviendrons sur des points de grammaire française et anglaise, notamment en mettant l'accent sur l'importance de la concordance des temps. Vous apprendrez aussi à utiliser à bon escient les procédés de traduction pour rendre votre traduction aussi idiomatique que possible. Les textes à traduire seront regroupés dans un fascicule qui vous sera fourni à la rentrée.

**Bibliographie indicative :**

- AUTORES, Varios, *Oxford Dictionary of Synonyms and Antonyms*, Oxford, Oxford University Press, 2014.
- BACK, Martyn (ed.), *Le Robert & Collins : Vocabulaire anglais*, Paris, Editions Le Robert, 2007 ou 2014.
- DELAUNAY, Bénédicte, *Bescherelle: Bescherelle - La Conjugaison Pour Tous*, Paris, Hatier, 2012.
- FERGUSSON, R., *Dictionary of English Synonyms and Antonyms*, Londres, Penguin, 1993.
- GRELLET, Françoise, *Initiation au thème anglais*, Paris, Hachette, 2015.
- HINDS-HOWELL, David, *Dictionary of English Idioms*, Londres, Penguin, 2001.
- MAURY, Virginia, *Le thème anglais expliqué*, Paris, Ellipse, 2<sup>e</sup> édition, 2019.
- NARJOUX, Cécile, *Le Grévisse de l'étudiant : Grammaire graduelle du français*, Paris, De Boek Supérieur, 2018.



UE Langue et linguistique (HLECGA52) – Linguistique et langue orale –  
Responsable : Mme Whyte

Language identity – Mme Whyte  
- 1h CM

This course tackles the topic of language and identity, exploring the ways in which we express and interpret individual identity and group membership through language. Students will learn about the sociolinguistic concept of *face* (as in face-threatening versus face-enhancing acts), examine the problematic notion of *native speaker*, and consider the wider intercultural implications of Kramsch's *third space*.

Bucholtz, M., & Hall, K. (2005). Identity and interaction: A sociocultural linguistic approach. *Discourse studies*, 7(4-5), 585-614.

Dewaele, J. M., Bak, T., & Ortega, L. (2021). Why the mythical “native speaker” has mud on its face. In Slavkov, N., Melo-Pfeifer, S., & Kerschhofer-Puhalo, N. (Eds.). *The changing face of the “native speaker”: Perspectives from multilingualism and globalization*. de Gruyter: 23-43.

Kramsch, C., & Uryu, M. (2012). Intercultural contact, hybridity, and third space. In Jackson, J. (Ed.) *The Routledge handbook of language and intercultural communication*, 211-25.

Spencer-Oatey, H. (2007). Theories of identity and the analysis of face. *Journal of Pragmatics*, 39(4), 639-656.

- 1h TD :

Langue orale et Compréhension – (2h TP). Responsable : Mme Whyte

a. Compréhension de l'oral (1 h/ semaine)

b. Expression Orale (1 h/ semaine)

## UE 2 disciplinaire – HLUCTA5 – littérature – 6 ECTS

UE A (HLECTA51) Littérature A – Mme Pernelle (1h CM + 1h TD)  
Nathaniel Hawthorne. *Nathaniel Hawthorne's Tales*.

***Students are asked to buy the following edition as the course will be based on the selection of tales offered by the Norton Critical Edition :***

Nathaniel Hawthorne. *Nathaniel Hawthorne's Tales*. (Edited by James McIntosh). New York, Norton (Second Norton Critical Edition), 2013 [12 November 2012].

Please read the book during the summer, **before** attending the first session.

UE B (HLECTA52) Littérature – Mme Galland (1h CM + 1h TD)  
Early Modern Literature: Gender Fluidity in John Lyly's *Gallathea* &  
Shakespeare's *Twelfth Night*

**Please buy these editions of the plays and read them before the course starts:**

SHAKESPEARE, William, *Twelfth Night*, Arden Shakespeare 3, ed. Keir Elam

LYLY, John, *Galatea*, Revels Student Edition, ed. Leah Scragg

**UE 3 disciplinaire – HLUCVA5 – civilisation – 6 ECTS**

UE A (HLECVA51) Civilisation A : M. Storey (1h CM + 1h TD)

**Images of Destruction: From Bush Sr. to Bush Jr. 1992-2001**

**'Say hello to my little friend' - The 2<sup>nd</sup> amendment and the rise of the militia movement, eroding public confidence, and war on American soil: from Columbine to 9/11**

After nearly a decade of unprecedented erosion of public confidence in the integrity of the White House, culminating in Richard Nixon's resignation from the presidency in 1973, America knew a period of relative peace in that regard as Gerald Ford and Jimmy Carter in particular, restored some of America's erstwhile faith. The consecutive mandates of Ronald Reagan in the 1980s ushered in a new era of suspicion as Americans discovered and then dealt with the realities of America's murky foreign policy in the middle East and central America with the infamous Iran-Contra scandal. While relatively 'calm' by comparison, the Bush administration that followed continued to suffer and bat clean-up for the Reagan years, with its own set of middle-East crises, notably the first Gulf War, which ultimately ushered in a growing public distrust and disfavour of American foreign policy, previously exacerbated by the shooting down of an Iranian passenger flight (Flight 655) by the American military in 1988. Perhaps the greatest, or at least most notorious 'lie' of the Bush administration was the phrase 'read my lips, no new taxes', undoubtedly the most famous broken campaign promise of any democracy anywhere ever. What followed can only be described as a circus as America was once again invited into the White House to inspect America's dirty laundry, this time as Clinton's presidency was marred by the Monica Lewinsky scandal. At the same time however, a growing sentiment of public distrust and anger was fuelling certain extremist anti-federalist and militia groups, not to mention the NRA and more legitimate 2<sup>nd</sup> amendment militants. Certain events in this context, famous for their tragic (some would say 'botched') outcomes, will serve as the introductory unit of this course.

This course will also consider the associated and often well-known photojournalism as we focus on a series of dramatic events which took place on American soil in the period 1992 – 2001. These events are either the direct product of, or will be seen to have contributed to, the continued erosion of public confidence in the U.S. Federal government and in particular its agencies (ATF, DEA, FBI, CIA...) or in the case of the 2<sup>nd</sup> amendment, the Supreme Court's protean reevaluation of the Bill of Rights.

Study topics will include but not be limited to **Columbine** (the first major public-school shooting to garner national attention and mourning), **Ruby Ridge**, **Waco**, the **Oklahoma City Bombing** and **9/11**. Themes which recur and pervade each of these events chosen for study include the evolving

interpretations of the **2<sup>nd</sup> Amendment** and tangential questions such as **open carry**, the **NRA**, the (dys)function of the **Supreme Court** and the question of alleged government malfeasance, cover-up and conspiracy when appropriate (Waco, 9/11). Our final stop will be an introspection on current wisdom concerning the 9/11 incidents, media representation, interpretations and theories concerning these events (+ **WT7 and Flight 93**), and their continuing impact on public confidence.

Selected readings will be provided by the instructor as the semester progresses.

## UE B (HLUCVA52) Civilisation B : M. Revest (1h CM + 1h TD) : Post-1945 Britain (Social aspects)

### Post-1945 Britain (Social ideologies)

The lecture will address the following issues:

1/ \* The so-called 'post-war consensus' (or: 'compromise'), i.e. a social democratic model apparently shared by the Conservative Party and the Labour Party over the late 1940s-late 1970s period;

\* Thatcherism and 'New Labour' (1980s-2000s), which provided new approaches in order to reform the above-mentioned model;

2/ The question of immigration (from the late 1940s), as seen by the successive governments and the British people more generally.

In both cases, emphasis will be laid primarily (though not exclusively) on the ideological dimension.

#### Select bibliography:

Abercrombie, Nicholas and Warde, Alan, *Contemporary British Society* (Polity Press, 2000)

Hammond Parry, Kenetta, *London is the Place for Me: Black Britons, Citizenship and the Politics of Race* (Oxford University Press, 2016)

Marwick, Arthur, *British Society since 1945* (Penguin Books, 1996)

Olusoga, David, *Black and British: A Forgotten History* (Picador, 2016)

Seldon, Anthony, *Blair's Britain, 1997-2007* (Cambridge University Press, 2007)

## UE 4 disciplinaire – HLUCRA5 – arts et images – 6 ECTS

### UE A (HLECRA51) Arts et images A – M. Storey (1h CM + 1h TD)

#### Evolving representations of the Viet Nam Experience in American Cinema and photojournalism: 1968 to 1994

The Vietnam war provided a partial backdrop to what was arguably the most divisive and revolutionary period in contemporary American history and as such was and remains a poignant subject of American cinema. This course proposes a study of selected films which address, both directly and in veiled form,

this troubled moment in American history. More specifically, this course will address the iconographic aspects of the Viet Nam experience which has been described as an “audio-visual war”:

[...] les images ont le pouvoir de frapper les esprits ; ainsi, de la guerre du Vietnam restent dans les mémoires des images, fixes ou animées, réelles ou de fiction, mais toujours des images. Que ce soit le bandeau rouge de Rambo ou la photographie en noir et blanc de la petite fille brûlée au napalm, l’arrivée d’hélicoptères sur fond de la *Chevauchée des Walkyries* de Wagner dans *Apocalypse Now* ou bien le reportage montrant un GI mettant le feu à une hutte avec son *zippo*, la guerre du Vietnam est devenue une guerre audiovisuelle. [Hermes, 2008](#)

The list of films under study includes, but will not be restricted to -

**The Green Berets, M\*A\*S\*H, Deliverance, Harold and Maude, Apocalypse Now, The Deer Hunter, Born on the 4<sup>th</sup> of July, Platoon, Full Metal Jacket, Forrest Gump**

The course will give consideration to the ways in which public perception and opinion have modified how Hollywood has represented the VietNam war over the decades. As alluded to in the embedded citation, ‘real life’ images and their impact will also be reflected upon and as such students are encouraged to familiarize themselves with the [general landscape of the Viet Nam war](#) and have at least a rudimentary understanding of the architecture of this war before the course begins. As a war which was characterized by the unprecedented photographic coverage which accompanied it, consideration will also necessarily be given to the nebulous boundaries between photojournalism and Hollywood cinema.

Lectures (CM) will focus on the individual questions raised by the films under study. The films will be treated as legitimate artworks and will thus be studied thematically and for their artistic impact and reputation. Consideration will be given to the ‘making of’ dimension of each film studied before we turn our attention to understanding and analyzing precisely how each film/director chooses to represent the Viet Nam war. Tutorials (TD) will study selected still shots from the films under study as well as iconic photographs from the period. Theme, composition, significance etc will all be addressed, and students will be expected to be able to identify and discuss pertinent aspects of these photos at semester’s end. In the case of still shots taken from films, our focus will also include identifying key players (actor, director etc) as well as placing the still within the larger context of the film and analyzing how the still is thematically representative of specific issues treated in the film as a whole.

## UE B (HLECRA52) Arts et images B – Mme Fuchs (1h CM + 1h TD)

TV Seriality:

The lecture (“CM”) of this course will help you understand:

- the specificities of serial narration vs filmic narration.
- the different types of serial narratives and formats.
- the construction of serial diegeses and characters.
- the role of TV series in building/reflecting US identity/identities.
- the part played by the audiences and fandoms in shaping the development of a series.

The tutorial (“TD”) will help you:

- learn and use filmic concepts and theories.
- apply them to analyse a US series from the “Third Golden of Television” (from the 2000s).
- construct the storyline of your own series.
- build and develop characters for this series.

## SEMESTRE 6

### UE 1 disciplinaire – HLUCLA6 – langue et linguistique – 6 ECTS

Langue et linguistique A (HLECGA61) – Linguistique, grammaire et langue orale  
– **Mme Edmonds** (1h CM + 1h TD)

#### CM (1h) & TD (1h)

This course will be devoted to the topic of lexis and has two main objectives: to significantly increase students’ personal vocabulary in English and to familiarize students with linguistic research focusing on lexis. To do so, the course will be organized around three topics:

- Structuring of lexis: how do linguists describe lexis? How do we create new words?
- Phraseology: what is a phraseological unit? What does phraseology tell us about the mental lexicon?
- Psycholinguistic approaches to lexis: How are words and phraseological units stored and accessed in the mind? What does psycholinguistic evidence tell us about word learning (and word retention)?

During the TD, students will complete hands-on activities illustrating the different notions discussed during the CM, including:

- Neologisms (word creation)
- Complex derivations
- Phraseological patterns in corpus linguistics (data-driven approaches to language studies)
- Word learning activities based on psycholinguistic evidence

You will have the opportunity to make use of some of the skills developed in this class (connected, in particular, to the first theme) for one of the evaluations planned in Professor Souyri’s course Cyphering and Deciphering English-language rap.

#### **Bibliographie recommandée :**

Hilton, H. (2019). *Sciences cognitives et apprentissage des langues*. Paris: Cnesco.

#### **Langue orale et Compréhension – (1h TP)**

In this TP, students will concentrate less-studied dialects of English. In-class work will focus on comprehension of various dialects, as well as lexical specificities of the dialects studied.

## UE B : Langue et linguistique (HLECGA62) – version et thème –M. Storey

Cet enseignement fait suite à l'enseignement dispensé au premier semestre.

## UE 2 disciplinaire – HLUCTA6 – littérature – 6 ECTS

### UE A (HLECTA61) Littérature A – Mme Liénard- Yétérian (1h CM + 1h TD) Readings in American drama

The course will give you a chance to explore the relatively uncharted territory of American drama, and explore what theatre is/involves in the context of the American stage.

We will read canonical authors Eugene O'Neill and Tennessee Williams. The plays will be studied as entries into American culture and literature, and attention will be paid to their political and social contexts. They will also be analyzed in terms of their contribution to American art, and their place in the American imagination (in CM and TD).

In addition, we will study the film versions of the plays, both as theatrical adaptations and as independent cinematic works (in CM and TD).

Last but not least: we will explore the difference between cinema and theatre. Mamet, describing the difference between writing for films and writing for the stage, wrote: "in a movie you're trying to show what the characters did, and in a play you're trying to convey what they want". (in CM and TD)

Selected articles and documents will be added to the required reading material. (in CM and TD)

Weekly reading and viewing will be expected (in CM and TD).

#### **REQUIRED READING (in CM and TD):**

- Eugene O'Neill. *Long Day's Journey into Night*
- Tennessee Williams. *A Streetcar Named Desire*

#### **FILMS STUDIED (in CM and TD)**

- Sydney Lumet. *Long Day's Journey into Night*
- Elia Kazan. *A Streetcar Named Desire*

#### **MANDATORY TEXTBOOK (in CM and TD)**

Marie Liénard-Yétérian and Aleki Diaz-Kostakis. *A Streetcar Named Desire: From Pen to Prop (Play and Film)*. Palaiseau, Editions de l'Ecole Polytechnique, 2012

#### **SUGGESTED READING for the course**

- Bentley, Eric. *Thinking about the Playwright*. Northwestern UP, 1987.
- Bigsby, Christopher. *Contemporary American Playwrights*. Cambridge UP, 1999.
- Bigsby, Christopher. *Modern American Drama*. Cambridge UP, 1992.
- Londré, Felicia and Daniel J. Watermeier. *The History of North American Theater*. New York and London: Continuum Press, 2000.

-Spoto, Donald. *The Kindness of Strangers: The Life of Tennessee Williams*. New York: Da Capo Press, 1997.

-Ubersfeld, Anne. *Lire le theatre*. Paris: Belin, 1996.

## UE B (HLECTA62) Littérature – Mme Oliva – (1h CM + 1h TD)

### Introduction to postcolonial literature

This course will explore the impact of colonialism on literary texts with particular focus on the forms of resistance and counter-discourse but also cultural, linguistic and aesthetic hybridity and re-creation.

#### Required reading:

- Rushdie Salman, *Midnight's Children*, Vintage Classics, 1981.

#### Suggested reading:

- Ashcroft, Griffiths, Tiffin, *The Empire Writes Back: Theory and Practice in Post-Colonial Literatures*, Taylor & Francis Group, 1989.
- Bhabha Homi K., *The Location of Culture*, Routledge, 1994.
- Rushdie Salman, "Commonwealth Literature Does Not Exist", *Imaginary Homelands: Essays and Criticism, 1981-1991*, Penguin, 1991. 61-70.
- Said Edward W., *Orientalism*, Pantheon Books, 1978.
- Young Robert, *Postcolonialism: An Historical Introduction*, Wiley-Blackwell, 2001.

## UE 3 disciplinaire – HLUCVA6 – civilisation – 6 ECTS

### UE A (HLECVA61) - Civilisation – Mme Pavelchievici (1h CM +1h TD)

#### Understanding the contemporary US economy

This lecture will analyse the developments of the post-war US economy. We will study economic policy and identify its social consequences as well as its political and philosophical underpinnings. We will also see how, after a period of hegemony during which it modelled globalisation to a large extent, the US economy came to be increasingly challenged on the international scene.

### UE B (HLUCVA62) Civilisation B – M. Revest (1h CM + 1h TD)

#### Post-1945 Britain (Economic and diplomatic aspects)

The lecture is intended to complement the first semester lecture (see above: HLECVA52).

Thus, it will address the following questions:

- 1/ The whys and wherefores of the economic choices made by the successive UK governments (Conservative and Labour);
- 2/ The relationship between Britain and Europe up until the late 2010s, when 'Brexit' happened.

Emphasis will again be laid mainly on the ideological dimension.

**Select bibliography:**

Black, Jeremy, *Britain and Europe: A Short History* (C. Hurst &Co., 2019)

Martin, Francis and Zweiniger-Bargielowska, Ina, *The Conservatives and British society, 1880-1990* (University of Wales Press, 1996)

May, Alex, *Britain and Europe since 1945* (Routledge, 2014)

Pugh, Martin, *State and Society: A Social and Political History of Britain since 1870* (Bloomsbury Academic, 2022)

Rubinstein, David, *The Labour Party and British Society 1880-2005* (Liverpool University Press, 2005)

Turner, Alwyn W., *A Classless Society: Britain in the 1990s* (Aurum, 2014)

## UE 4 disciplinaire – HLUCRA6 – arts et images – 6 ECTS

UE A (HLECRA61) Arts et images– Mme Souyri (1h CM+1 h TD)

### Cyphering and Deciphering English-language rap

Le hip hop a eu 50 ans en 2023. Au cours du semestre que nous passerons ensemble, nous aborderons -en anglais- des sons qui ont marqué l'histoire du rap états-unien depuis sa création jusqu'à aujourd'hui. Provocateurs ou engagés, sexistes ou humanistes, ces sons nous permettront d'envisager la société américaine et son histoire politique et culturelle à travers les voix des populations noires, Latinx et LGBTQ+.

En TD, vous serez amenés réaliser une exposition collective audio-visuelle sur le hip hop en Afrique du Sud. Chaque groupe de 4-5 étudiant choisira un.e artiste et analysera un vidéo-clip rap Sud-africain. Vous apprendrez à chercher les références historiques et sociales nécessaires pour présenter l'artiste et et l'œuvre choisie et déconstruire certains stéréotypes souvent appliqués à cette culture. Dans le cours de Mme Edmonds vous aborderez certaines compétences de traduction et d'analyse de la langue qui vous seront utiles pour ce podcast.

### Bibliographie

CHANG, Jeff, 2011. *Can't stop won't stop: a history of the hip-hop generation / Jeff Chang*. London : Ebury Digital.

EMDIN, Christopher et ADJAPONG, Edmund (éd.), 2018. *#HipHopEd: the compilation on hip-hop education*. Leiden, Pays-Bas.

ROSE, Tricia. *The hip hop wars: what we talk about when we talk about hip hop--and why it matters*. BasicCivitas, 2008.



Souyri, Émilie. « "Young M.A: queering blackness in the classroom » ». *Popular Culture Studies Journal*, édité par Anne Cremieux et Yannick Blec, vol. 12, n° 1, 2024, p. 120-35.

<https://www.mpcaaca.org/pcsj-volume-12-number-1>

## UE B (HLECRA62) Arts et images – Mme Pernelle (1h CM + 1h TD) Painting the American Renaissance : landscape, texts and ideology in XIX<sup>th</sup> century America

Starting from a brief presentation and introduction of the major painters of the American Renaissance, the course will focus on the relationship between the representation of a culturally organized space and the texts of major writers of midcentury American Literature. We will focus on the quintessential concept of *wilderness* as it appears in the works of iconic painters of the Hudson River School; at the same time, we will analyze the literary dimension of the American sense of landscape, which will be studied through excerpts from the major writers of the American Renaissance.

A list of the texts to be read will be given beforehand and posted online, but students can start reading:

- Nathaniel Hawthorne : *The Scarlet Letter*; "Young Goodman Brown"
- Herman Melville : "The Piazza"; *Pierre ; or, the Ambiguities*.
- Henry David Thoreau : *Walden*; "Walking", in *Excursions*.

*Bibliography ( more details will be provided during the course):*

- Baigell , Matthew, *A history of American painting*. New York: Praeger Publishers 1971
- Barnes ,Trevor J. (Editor), James S. Duncan (Editor), *Writing Worlds: Discourse, Text and Metaphor in the Representation of Landscape* Reprint Edition Routledge 2011
- Born , Wolfgang, *American Landscape Painting : an Interpretation*. Westport, Conn.: Greenwood Press 1970, c1948
- Feidelson , Charles, *Symbolism and American literature*. Chicago Ill. London: University of Chicago Press cop. 1953
- Irwin , John T., *American hieroglyphics: the symbol of the Egyptian hieroglyphics in the American Renaissance* .The Johns Hopkins University Press; 1983 (New edition )
- Matthiessen, Francis Otto, *American Renaissance: Art and Expression in the Age of Emerson and Whitman*. London : Oxford University Press , 1941
- Nash, Roderick, *Wilderness and the American mind*. New Haven London: Yale university press, 1982, 2001.
- Powell , Timothy B., *Ruthless Democracy: A Multicultural Interpretation of the American*

*Renaissance*. Princeton University press, 2000.

## Programme prévisionnel de l'UE méthodologie du concours et didactique – parcours LLCER anglais 2D\*

### SEMESTRE 5

#### Méthodologie du concours et didactique

6 ECTS

Méthodologie (VLECME5) – Mme Smith (1h CM)

Didactique (VLECDI5) – Mme Oliva, Mme Whyte (1h TD + 1h TD)

- Sélectionner et exploiter des documents authentiques (Mme Oliva – 1h)

Ce module se propose de jeter les bases de l'exploitation pédagogique de supports authentiques (écrits, audio, vidéo, iconographiques, etc.) en adéquation avec les attentes institutionnelles. Dans un premier temps, les étudiants apprendront à porter un regard critique sur des documents authentiques afin de s'interroger sur leur portée culturelle et linguistique, d'en identifier le potentiel didactique et le niveau de complexité en vue de leur utilisation en classe. Ils seront ensuite amenés à proposer des activités de repérage et des stratégies transférables permettant l'accès au sens. La notion de différenciation sera également abordée.

- A history of FL teaching methods (Mme Whyte – 1h)

This course for third year students in English studies offers an overview of methods of foreign language teaching for future language teachers. It focuses on learning theories, pedagogical resources, and classroom activities in a range of different approaches to language teaching. The methods covered include grammar-translation, audiolingual methods, communicative language teaching, and task-based language teaching and links to the action-based approach, which underpins current curricula in most European schools, will be explored.

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\* Cours dispensés par la section d'anglais ; pour tout renseignement concernant la partie INSPE (« Préprofessionnalisation aux métiers de l'éducation »), se rapprocher de l'INSPE de Nice.

## SEMESTRE 6

### Méthodologie du concours et didactique

6 ECTS

Méthodologie (VLECME6) – **Mme Galland**(1h CM)

Didactique (VLECDI6) – **Mme Oliva, Mme Whyte** (1h TD + 1h TD)

- Concevoir une séquence d'apprentissage : du support à la tâche finale (Mme Oliva – 1h)

Dans le prolongement du travail effectué au premier semestre, il s'agira de réfléchir à l'élaboration de séquences pédagogiques s'inscrivant dans les programmes. En partant de la notion de tâche finale, les étudiants apprendront à formuler des objectifs pédagogiques adaptés, à définir les activités langagières entraînées, à mettre en œuvre un parcours d'apprentissage qui permettra d'atteindre les objectifs visés. Enfin, la cohérence de la démarche sous-tendra le tout.

- Communicative competence (Mme Whyte – 1h)

This second semester course for third year English majors follows a first semester course on foreign language methods and addresses a key concept in modern language teaching: communicative competence. Starting from the seminal paper by Dell Hymes (1972), we explore the meaning of this concept and how it has been operationalised in language teaching (Celce-Murcia 2008, Canale & Swain 1981, Widdowson 2007). We investigate ways in which communicative competence can be developed in the language classroom through a variety of teaching materials and learning activities, and how it can be evaluated.

Canale, M., & Swain, M. (1980). Theoretical bases of communicative approaches to second language teaching and testing. *Applied linguistics*, 1, 1.

Celce-Murcia, M. (2008). Rethinking the role of communicative competence in Language Teaching. In Alcón Soler, E., & M.P. Safont Jordà (Eds.), *Intercultural language use and language learning* (pp. 41–57). Springer.

Hymes, D. 1972. *On communicative competence*. In J.B. Pride and J. Holmes (eds.). *Sociolinguistics*. Harmondsworth: Penguin.

Widdowson, H. (2007). Un-applied linguistics and communicative language teaching. *International Journal of Applied Linguistics*, 17(2), 214-220