



**ARTS ET
HUMANITÉS**

ÉCOLE UNIVERSITAIRE DE RECHERCHE



**UNIVERSITÉ
CÔTE D'AZUR**

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

**LIVRET DES ENSEIGNEMENTS
2026-2027**

RESPONSABLE

Mme PERNELLE

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Room A210

**Les informations données dans ce livret sont indicatives
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*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

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 : HLUCTA5- 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 + 1 UE transversale:

SEM 5 :

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

SEM6 :

- + UE1 disciplinaire : HLUCGA5- Langue MPC
- + UE2 disciplinaire : HLUCTA6- Littérature MPC
- + UE3 disciplinaire : HLUCVA6- Civilisation MPC
- + UE4 disciplinaire : HLUCRA6- Arts et images
- + 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
- 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. dès la session 2026 le concours du CAPES et de professeur des écoles seront accessibles à bac + 3 .

Les lauréats du concours externe bénéficieront d'une formation de niveau master en deux ans en institut national supérieur du professorat et de l'éducation (Inspé) pour les concours de l'enseignement public. .

Par conséquent, une partie de la préparation à ces deux concours sera également assurée par l'INSPE.

Les étudiants qui choisiront ce parcours suivront les 4 UE disciplinaires, ainsi que les modules Préparation concours (MPC) spécifiques au parcours CLE2D.

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

Le parcours licence 3 LLCER 1D est destiné aux étudiants qui souhaitent présenter le concours de professeur des écoles .

Les étudiants qui choisiront ce parcours suivront les 4 UE disciplinaires ainsi que les UE MPC 1D assurées par l'INSPE.

Aucun cours du CLE1D ne sera validé si l'ensemble des cours du parcours MPC 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

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**

- - (Thème et version (HLECGA51–) – M. Storey (thème) et Mme Fuchs 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^e 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**

- HLECTA51 Littérature A: (Mme Pernelle) : “Edgar Allan Poe: Parody, Gothic and Literary Self-Consciousness”

This course focuses on Poe’s tales and studies parody in his texts as a formal and thematic strategy. It examines Poe’s reshaping of Gothic, detective, and romantic conventions through exaggeration, irony, grotesque effects, and self-conscious style.

We will focus on the following tales : “The Fall of the House of Usher,” “The Murders in the Rue Morgue,” “The Gold-Bug,” “The Black Cat,” “The Masque of the Red Death,” “The Cask of Amontillado,” “The Tell-Tale Heart”—alongside *The Raven*.

While the close reading remains centered on the original works, we will often refer to the parallel course about “**TV Seriality, the Gothic, and Book to Screen Adaptation**” (**HLECRAS2**), so that students may see how Poe’s texts generate the larger Gothic world shown in today’s adaptation.

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

- Define parody, satire, burlesque, hoax, and grotesque in relation to Poe.
- Analyze how Poe reworks Gothic, detective, confessional, and lyric conventions.
- Conduct close readings of narrative voice, tone, and structure.
- Compare prose and poetry in Poe’s treatment of repetition and excess.
- Write a sustained argument using primary and secondary sources.

Mandatory book *:

Poe, E. A., and G. R. Thompson (Ed) . *The Selected Writings of Edgar Allan Poe: Authoritative Texts, Backgrounds and Contexts, Criticism*. W.W. Norton & Company, 2004.

Students must have read at least the texts listed above prior to the start of the first class. They are highly encouraged to read the other works included in this book. A more detailed syllabus will be provided during the first session

(* easily available online , for example :

<https://wnorton.co.uk/books/9780393972856-the-selected-writings-of-edgar-allan-poe>

<https://www.amazon.fr/Selected-Writings-Edgar-Allen-Poe/dp/0393972852#>

<https://www.fnac.com/a7699868/Edgar-Allan-Poe-The-selected-writings-of-Edgar-Allan-Poe>

<https://www.abebooks.co.uk/9780393972856/Selected-Writings-Edgar-Allen-Poe-0393972852/plp>

- HLECTA52 Littérature – “Introduction to postcolonial literature ” (Mme Oliva)

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 – HLUCVA5 – civilisation – 6 ECTS**

- HLECVA51 Civilisation A : M. Storey (1h CM + 1h TD) :
“Vietnam: the audiovisual war” : Evolving representations of the
Viet Nam Experience in American Cinema and photo journalism -
1968 to the present

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 4th 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 photo journalism 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.

- HLECVA52 Civilisation B : M. Revest (1h CM + 1h TD) : “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**

- HLECRA51 Arts et images A – Mme Cathelain 1h CM + 1h TD) : “Between Revelation and Apocalypse: the Ethics of Seeing”

This course will focus on the ways different texts of fiction frame the ethics of seeing: can visual revelations trigger empathy and understanding? We will question the relation between visibility, revelation/disclosure and empathy in various works by Joseph Conrad, Susan Sontag, Ridley Scott or Alfred Hitchcock, by attending to questions of form, composition, perspective and character.

In the TD, we will work on close reading and textual/filmic analysis, and we will study theoretical approaches to the ethics of seeing in narrative fiction and film.

- HLECRA52 Arts et images B – Mme Fuchs (1h CM + 1h TD): “TV Seriality, the Gothic, and Book to Screen Adaptation”

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

- the specificities of serial narration vs filmic narration.
- the construction of serial diegeses and characters.
- the popularity of Gothicism in TV shows today.
- the transmedial adaptation of Gothic literature in TV shows.

The first example studied will be the Netflix series *The Fall of the House of Usher* (which you will be studying in Mme Pernelle’s course **HLECTA51 LITERATURE** on Edgar Allan Poe’s tales).

The tutorial (“TD”) will help you:

- learn and use filmic concepts and theories.
- apply them to analyse different US series of Gothic inspiration.
- analyse TV serial adaptation of Gothic works of literature.
- 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**

- HLECGA61 Traduction – version et thème:
Mme Fuchs (version) Mme Dallinges (thème)

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

- HLECGA62 Langue et linguistique– M. Trapateau (1h CM + 1h TD + 1h TP)

- **CM (1h) History of the English Language - Nicolas Trapateau**

This course provides a chronological overview of the development of the English language from its Indo-European roots to its diffusion to other parts of the world as a result of the expansion of the British Empire. It examines a selection of key phenomena that have profoundly changed not only the sound system of English, but also the order, spelling and meaning of English words. It also introduces students to the concepts of diachronic linguistics and language change. The aim is to give students the keys to understanding the complexity of the current state of the English language.

Assessment: 1 final written in-class test (1h).

- **TD (1h) M. Domange**

This TD offers an introduction to the theories and methods used in the study of language change. We will begin with an overview of key areas that have shaped recent research in the field, including sociophonetic variation, grammaticalization and lexicalization, language contact, and other related topics. Building on this foundation, students will take part in hands-on activities designed to guide them through each stage of a small-scale empirical study. Using corpus data, each group will select a linguistic phenomenon of interest and develop a research project from start to finish — from formulating a research question and designing the study to analyzing the data and

presenting the results.
Assessment will be based on a group research report (approx. 2,000 words, groups of four) on the topic developed during the semester.

- **TP (1h) Langue orale et Compréhension - responsable : Nicolas Trapateau**

In this TP, students will concentrate on 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 2 disciplinaire – HLUCTA6 – littérature – 6 ECTS**

- HLECTA61 Littérature A – Mme Liénard- Yétérián (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 Lienard-Yeterian 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.
- Londre, 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.

○ HLECTA62 Littérature B — (1h CM + 1h TD)—M. Storey :
Shakespeare Studies

This course will propose an introduction to Shakespeare studies, beginning with contextualizing Elizabethan dramatic forms and theatrical conventions. Students will be introduced to the renaissance mind and given an historical overview which will prepare them to explore fundamental issues in the excerpts and play to be considered. We will also introduce Shakespeare the poet, studying the sonnet form and its principal variants before looking at some of his best-known sonnets, notably n° 18 and n° 130.

An overview of the different classifications of plays (comedy, tragedy, history) will enable the students to encounter in an informed manner various selected scenes and readings from an array of plays, notably *Macbeth*, *Romeo and Juliet*, *A Midsummer Night's Dream*, *Twelfth Night*, *King Lear* and *Richard III*. Students will be required to read *Hamlet* in its entirety.

Some consideration will also be given to Shakespeare in contemporary culture and English studies. In this context, will we consider modern adaptations (*West Side Story*, *The Lion King*) as well as some contemporary critiques in revisionist studies, for example feminist criticism of *The Taming of the Shrew* or racist arguments that have tainted modern-day interpretations of *The Merchant of Venice*.

Selected readings will be provided by the instructor. Students will be required to have their own copy of *Hamlet*.

Compulsory edition:

Thompson, Ann, and Neil Taylor. "Hamlet, Revised Edition." *The Arden Shakespeare (London, Bloomsbury, 2016)*, xxii (2016).

Available here :

<https://www.amazon.fr/Hamlet-William-Shakespeare/dp/1472518381>

- **UE 3 disciplinaire – HLUCVA6 – civilisation – 6 ECTS**

- HLECVA61- Civilisation A – 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.

- 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**

- HLECRA61 Arts et images A– 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 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>

- HLECRA62 Arts et images B – Mme Pernelle (1h CM + 1h TD) : “Painting the American Renaissance : landscape, texts and ideology in XIXth 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
- 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.

Parcours – L3 LLCER Préparation au CAPES LVE Anglais

SEMESTRE 5

UE 1 disciplinaire – langue (HLUCAL5) 6 ECTS

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

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

HLECAF5: MPC Analyse des faits de langue— 1h CM

UE 2 disciplinaire – littérature (HLUCAT5) 6 ECTS

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

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

HLECPA5 : MPC Littérature et civilisation (1hCM + 1h TD)

UE 3 disciplinaire – civilisation (HLUCVA5) 6 ECTS

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

HLECVA52 : Civilisation B (1h CM + 2h TD)

HLECPO5 : MPC préparation à l'oral (1h 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 (HLUCAL6) 6 ECTS

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

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

HLECAF6: MPC Analyse des faits de langue— 1h CM

UE 2 disciplinaire – littérature (HLUCAT6) 6 ECTS

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

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

HLECPA6 : MPC Littérature et civilisation (1hCM + 1h TD)

UE 3 disciplinaire – civilisation (HLUCAC6) 6 ECTS

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

HLECVA62 : Civilisation B (1h CM + 1h TD)

HLECPO6 : MPC préparation L3 LLCER Preparation au CAPES LVE Anglaisà l'oral (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)

Le parcours 2D inclut, en plus des cours prévus dans le parcours classique, des modules spécifiques modules de préparation aux concours :

S5 :

- **HLECPA5** Littérature et civilisation prépa CAPES :
 - o Littérature : *The Great Gatsby* (1h CM +1hTD), Mme Pernelle
 - o Civilisation : *La société des années 1920 aux États-Unis*, 1hCM +1hTD , Mme Pavelchievici
- **HLECAF5** Analyse des faits de Langue : 1h CM (Mme Edmonds/ M. Trapateau)
- **HLECPO5** Préparation à l'oral (Carlone) : 1h30 TD (Mme Oliva)

S6 :

- **HLECPA6** Littérature et civilisation prépa CAPES :
 - o Littérature : *The Great Gatsby* (1h CM +1hTD), M.Littérature : *The Great Gatsby* (1h CM +1hTD), M. Storey
 - o Civilisation : *La société des années 1920 aux États-Unis*, 1hCM +1hTD Mme Pavelchievici
- **HLECAF6** Analyse des faits de Langue : 1h CM (Mme Edmonds)
- **HLECPO6** Préparation à l'oral : 1h30 TD (Mme Oliva)

Les cours de traduction sont communs à toute la LCE3.

• CAPES externe ANGLAIS - Programme de la session 2027 (partie disciplinaire)

Épreuves d'admissibilité:

Littérature

The Great Gatsby, de Francis Scott Fitzgerald, 1925 (Mme Pernelle)

Mandatory edition :

Fitzgerald, F Scott. *Great Gatsby: A Norton Critical Edition*. W. W. Norton & Company, 2021.

Civilisation

La société des années 1920 aux États-Unis, de la mise en œuvre du National Prohibition Act au krach boursier de 1929 (Mme Pavelchievici)