

M1 S1 (36h)

Agnès Collier: The UK and the European Union: The Road to Brexit (9h)

The UK has traditionally been considered, on the continent, as a difficult, "reluctant", "awkward" partner in the EEC/EU. It became a member in 1973, 16 years after the Rome treaty was signed, and since then has always seemed reluctant to deepen integration. Debates about the EU have always been heated among political parties and in the press. Numerous examples, including the budget crisis in the early 1980s or the difficulty to negotiate and ratify the Maastricht treaty in 1991-93, etc., have culminated in the UK leaving the EU on 1st January 2021 after a transition year of difficult negotiations. Yet it was also the UK which encouraged the creation of the Single Market in the 1980s and supported the EU enlargement.

So the aim of this course will be to understand British attitudes and policies towards Europe and this apparent paradox, why the British were traditionally seen as "Eurosceptic" and how this Euroscepticism turned into sharp opposition to the EU. But the purpose is also to analyse Brexit as a "critical juncture" produced by a wide range of political, economic, social and cultural factors which go far beyond the European issue and reveal a deeper identity crisis in British society and politics.

Bibliography :

- Agnès Alexandre-Collier, *La Grande-Bretagne eurosceptique ? L'enjeu européen dans le débat politique britannique*, Paris, Editions du Temps, 2002.
- Patrick Diamond, Peter Nedergaard, Ben Rosamond, *The Routledge Handbook of the Politics of Brexit*, Routledge, 2019
- Kevin O'Rourke, *A Short History of Brexit: from Bentry to Backstop*, Pelican, 2019.
- Pauline Schnapper et Emmanuelle Avril, *Mais Où va le Royaume-Uni?*, Odile Jacob, 2019.
- Maria Sobolewska, Robert Ford, *Brexitland. Identity, Diversity and the Reshaping of British Politics*, Cambridge University Press, 2020.

Bénédicte Coste: Photography, Immersivity, and Forms of Subjectivity in the Victorian Era (9h)

This seminar explores visual technologies characterizing the Victorian Era such as stereoscopy that provide their users with an immersive experience heralding our own 'virtual reality'.

Relying on a concise history of photography and stereoscopy, it also seeks to study forms of subjectivity developed by and from those technologies. In a time when different disciplines were redefining what it meant to be a subject, the visual and immersive arts provided their own answers and offered different experiences of subjectivity.

Students are expected to engage with copies or original artworks, as well as stereoscopic devices. A session will enable them to engage with virtual reality (after passing an eye test).

Reading material and bibliography will be posted on Plubel.

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Shannon Wells-Lassagne: Analyzing American TV : *Community* (9h)

In this class, we'll be using a specific case study to talk about a much more general phenomenon: *Community*, a sitcom that appeared on American broadcast network NBC from 2009-2014, and then on Yahoo! in 2015, is in many ways a classic sitcom, but it is also a show that tells us much about its medium (i.e. television), both in its constant references to popular culture, its references to television traditions and tropes, and even in its broadcast history (as one of the first series to be picked up on cancellation by an early streaming network). As such, it's a useful example to study the broader phenomenon of television (notably, but not only, in an American context), and how the landscape of television is constantly changing.

- *Community* (NBC, 2009-2015), (available on Netflix)
- Jason Mittell, *Complex TV*
- Kristin Thompson, *Storytelling in Film and Television*
- Sarah Sepulchre, *Décoder les séries télévisées*
- Jean-Pierre Esquenazi, *Les séries Télévisées* (quatrième partie, "L'art (narratif) des séries")

Mark Niemeyer: 'Cultural Nationalism and American History in Nathaniel Hawthorne's Tales' (9h)

This course will focus on the development of American literature and American identity in the first half of the nineteenth-century, primarily through a study of a selection of Nathaniel Hawthorne's tales. It will examine questions related to cultural (and more specifically literary) nationalism, Americanness, and the use of history (the search for "a useable past"), as well as the relationship between Romanticism and cultural nationalism.

The course will begin with a brief consideration of the concept of "nation" and literary and cultural nationalism, both in general and in the context of nineteenth-century America. This introduction will include reference to Ernest Renan ("*Qu'est-ce qu'une Nation?*") and Benedict Anderson (*Imagined Communities: Reflections on the Origin and Spread of Nationalism*) and will be followed by a brief study of nineteenth-century American literary manifestos by Edward Tyrrel Channing, Ralph Waldo Emerson, and Herman Melville. Then, a selection of tales by Nathaniel Hawthorne will be examined in the light of the preceding considerations. Students will present very brief oral reports and are expected to participate in class discussions.

Required Texts:

- *Nineteenth-Century America Literary Manifestos* [brochure distributed by the professor]
- Hawthorne, Nathaniel. *Nathaniel Hawthorne's Tales*. Ed. James McIntosh. 2nd ed. Norton Critical Edition. New York: Norton, 2013.

Suggested Reading:

- Anderson, Benedict. *Imagined Communities: Reflections on the Origin and Spread of Nationalism*. 1983. Rev. ed. London: Verso, 2006.
- Ziff, Larzer. *Literary Democracy: The Declaration of Cultural Independence in America*. 1981. Harmondsworth: Penguin, 1982.

M1 S2 (36h)

Mélanie Joseph-Vilain: Literary journalism in South Africa (9h)

The goal of this course is to examine the relationship between reality and fiction through an example of “non-fiction”, literary journalism. After a general and theoretical introduction about non-fiction and literary journalism, the specificities of South African non-fiction will be analysed. We will read Antjie Krog’s hybrid text *A Change of Tongue* to try to understand the intricate relationship between poetry and prose, fiction and non-fiction, novel and journalism. Passages from her other works of literary journalism will also be provided to students.

Required text:

Krog, Antjie. *A Change of Tongue* (2009). Penguin/Random House (printed text). Also available in Kindle or e-book editions.

Select bibliography:

- Bak, John S. “Toward a Definition of Literary Journalism.” *Interférences littéraires/Literarie interferenties* vol. 7 (2011): 129-38.
- Brown, Duncan, and Antjie Krog. “Creative Non-fiction: A Conversation.” *Current Writing* vol. 22, no. 1 (2011): 57-70.
- Krog, Antjie. “Fact Bordering Fiction and the Honesty of ‘I.’” *River Teeth: A Journal of Nonfiction Narrative* vol. 8, no. 2 (Spring 2007): 34-43.
- Lejeune, Philippe. *Le Pacte autobiographique*. Paris : Points Seuil, 1996 [1975].
- Scott, Claire. *At the Fault Line: Writing White in South African Literary Journalism*. Pietermaritzburg: University of KwaZulu-Natal Press, 2018.
- Twidle, Hedley. *Experiments with Truth: Narrative Non-fiction and the Coming of Democracy in South Africa*. Woodbridge and Rochester: James Currey, 2019.
- _____. “In A Country Where You Couldn’t Make this Shit Up’?: Literary Non-Fiction in South Africa.” *Safundi* vol. 13, nos. 1-2 (2012): 5-28.
- Viart, Dominique. « Les littératures de terrain », *Revue critique de fixxion française contemporaine*, 18, 2019, <http://journals.openedition.org/fixxion/1275>

Mark Niemeyer: Cultural Identity and Vanishing Indians in American Early National and Romantic Literature (9h)

This seminar will focus on the early national and Romantic periods of American literature (1780s to 1830s), a time when writers were trying to define both the new nation and its literature as distinct from Europe (especially Great Britain) and its literature. The general context in which various works will be examined is thus that of cultural nationalism, and the course will begin with a brief examination of writings by Thomas Jefferson, Philip Freneau, Charles Brockden Brown, and William Tudor. More specifically (though not exclusively), the image of the American Indian in late eighteenth-century and early nineteenth-century American literature will be examined. The seminar will explore the various ways in which the Native American inhabitants were portrayed in different writings of the time, paying special attention to the trope of the “Vanishing Indian,” which was employed by a large number of authors. These images will be examined in selected poems, passages from longer works, essays, sketches by J. Hector St. John de Crèvecoeur, Thomas Jefferson, Philip Freneau, Benjamin Franklin, Washington Irving, William Cullen Bryant, Lydia Huntley Sigourney, Fitz-Greene Halleck, Josiah D. Canning,

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and Walt Whitman, and in excerpts from what is probably the most famous portrayal of the “Vanishing Indian” in all of American literature, James Fenimore Cooper’s *The Last of the Mohicans: A Narrative of 1757* (first published in 1826). Students will present very brief oral reports focusing on one of the texts or one passage from one of the texts being studied.

Required Texts:

- *Early Cultural Nationalism* [brochure distributed by the professor]
- *Native Americans in American Early National and Early Romantic Literature* [brochure distributed by the professor]

Suggested Reading:

- Berkhofer, Robert F., Jr. *The White Man’s Indian: Images of the American Indian from Columbus to the Present*. New York: Vintage, 1979.
- Brantlinger, Patrick. *Dark Vanishings: Discourse on the Extinction of Primitive Races, 1800-1930*. Ithaca: Cornell University Press, 2003
- Dippie, Brian W., *The Vanishing American: White Attitudes and U.S. Indian Policy*. Lawrence: University Press of Kansas, 1982.
- Fabian, Johannes. *Time and the Other: How Anthropology Makes Its Object*. New York: Columbia University Press, 2002.
- Perdue, Theda and Michael D. Green. *North American Indians: A Very Short Introduction*. Oxford: Oxford U P, 2010.

Jean Szlamowicz: “African-American sociolinguistics: the jazz lexicon” (9h)

This course intends to provide general elements in the methodology of sociolinguistics as well as explore the specific case of the jazz lexicon in relation to African-American culture, music and history.

Bibliography:

- Christian Baylon, *Sociolinguistique. Société, langue, discours*, Nathan Université, 1996
- Wynton Marsalis, *To a Young Jazz Musician: Letters from the Road*, Random House Publishing Group, 2005
- Jonny King, *What Jazz Is: An Insider’s Guide to Understanding and Listening to Jazz*, Walker & Co, 1997
- Llamas, Mullany & Stockwell, *The Routledge Companion to Sociolinguistics*, Routledge, 2010.
- Jean Szlamowicz, *Jazz Talk. Approche lexicologique, esthétique et culturelle du jazz*, PUM, 2021

Isabelle Brasme: Embodied History in Contemporary Literature (9h)

This seminar will address representations of conflict and historical crises in fictional and non-fictional prose. We will reflect how the specific medium of literature allows us to explore the experience of history as subjective, intimate, and embodied. This seminar will be of interest far beyond issues of historical crises, because ultimately, these are moments where humanity, as it is confronted with extreme situations, faces its very essence and limits.

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The seminar will focus on literary texts written by direct witnesses of major historical events, with a view to analysing the relevance and resilience of literary writing in situations of conflict and crisis. We will first study non-fictional prose from direct witnesses of the First World War, with some of Ford Madox Ford's essays written from Ypres and the Somme, and Mary Borden's collection of fragments, *The Forbidden Zone*, written from her evacuation hospital just behind the frontline. We will then study a work of contemporary fiction concerned with today's crises beyond war. *Summer* by Ali Smith interweaves several generations as they are grappling with their times – be it the Second World War, the environmental crisis, or the recent pandemic.

The theoretical framework of the seminar will be varied, with the aim of providing an overall view of the many ramifications of the experience of history; this secondary corpus, dealing with trauma, ethics, phenomenology and gender issues, will also provide students with a theoretical culture that extends well beyond the framework of war or historical crises.

Texts Studied

- Borden, Mary. *The Forbidden Zone*. 1929. London: Hesperus Press, 2008.
- Ford, Ford Madox. 'A Day of Battle': 'Arms and the Mind' and 'War and the Mind'. 1916. Published in *War Prose*, edited by Max Saunders, 36–48. Manchester: Carcanet, 1999.
- —. 'Epilogue'. 1917? Published in *War Prose* 52–63.
- Smith, Ali. *Summer*. London: Penguin, 2020.

Bibliography

In most cases, I will be preparing extracts so that students may become familiar with a variety of perspectives without feeling overwhelmed.

- Butler, Judith. *Precarious Lives*.
- Caruth, Cathy. *Unclaimed Experience*.
- Das, Santanu. *Touch and Intimacy in WWI Literature*. Cambridge: Cambridge University Press, 2005.
- Gallagher, Jean. *The Female Gaze in the Two World Wars*. Carbondale: Southern Illinois University Press, 1998.
- Larabee, Mark Douglas. *Front Lines of Modernism. Remapping the Great War in British Fiction*. New York: Palgrave Macmillan, 2011.
- Levinas, Emmanuel. *Totalité et infini. Essai sur l'extériorité*. Paris: Le Livre de poche, 1991 (1961).
- Ricœur, Paul. *La Mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000.