

## M1 S1 (36h)

### 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.

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).
- Ricoeur, Paul. *La Mémoire, l'histoire, l'oubli*. Paris: Seuil, 2000.

## Séminaires REVI 2025-2026 - ANGLAIS

### **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.

### **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.

- 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

### **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")

## M1 S2 (36h)

### Claire Guéron: Early Modern Theatres of the Mind (9h)

In this seminar, we will discuss the pervasiveness of the “mind-as-stage/ stage-as-mind” trope in early modern drama, and its contribution to the appearance of what are often described as the first fleshed-out characters on the English stage. The centrality of the theatre to the early modern understanding, mapping, and modeling of the human mind will be explored by cross-referencing sixteenth and seventeenth-century play-texts with medical, philosophical, rhetorical and theological treatises of the same period, as well as with classical sources. Present-day performance footage will provide diachronic perspective. Topics raised in this class will include the mind-body problem (the issue of the mind’s embodiment), the concept of a “rounded” (psychologically realistic) character, and evolving models of the mind. Possible theoretical approaches will include historical criticism, character studies, cognitive theory, stage semiotics, material culture and performance studies.

Suggested reading (secondary sources, most of which you can find in the B2U library)

Angus, Bill, *Intelligence and Metadrama in the Early Modern Theatre*, Edinburgh: Edinburgh University Press, 2019.

Bozio, Andrew, *Thinking through Place on the Early Modern English Stage*, Oxford: Oxford University Press, 2020.

Crane, Mary Thomas, *Shakespeare’s Brain: Reading with Cognitive Theory*, Princeton: Princeton University Press, 2001.

Guéron, Claire, *Allegorising Thought on the Shakespearean Stage. The Discovery of the Mind*, Edinburgh: Edinburgh University Press, 2023.

Hackett, Helen, *The Elizabethan Mind. Searching for the Self in an Age of Uncertainty*, New Haven: Yale University Press, 2022.

Helms, Nicholas R., *Cognition, Mindreading, and Shakespeare’s Characters*, Cham: Palgrave Macmillan US, 2019.

Helms, Nic and Steve Mentz (eds.), *Water and Cognition in Early Modern English Literature*, Amsterdam: Amsterdam University Press, 2024.

Hutson, Lorna, *The Invention of Suspicion: Law and Mimesis in Shakespeare and Renaissance Drama*, Oxford: Oxford University Press, 2007.

Johnson, Laurie, Sutton John and Tribble Evelyn (eds.), *Embodied Cognition and Shakespeare’s Theatre: The Early Modern Body-Mind*, New York: Routledge, 2014.

Tribble, Evelyn, *Cognition in the Globe: Attention and Memory in Shakespeare’s Theatre*, Basingstoke: Palgrave, 2011.

Yachnin, Paul and Jennifer Slights (eds.), *Shakespeare and Character: Theory, History, Performance and Theatrical Persons*, Basingstoke: Palgrave, 2008.

### 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

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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>

## **Marc Smith: Introduction to sociology (9h)**

The goal of this seminar will be to provide to students an introduction to sociological theories and help them apply basic sociological models to either their research or to their data monitoring and processing abilities.

In order to accomplish this, this seminar will have a double approach. On one hand, students will be required to read founding sociological theories in order to help them broaden their understanding of the influence of socio-cultural contexts on both the identity, self-identification and behavior of social actors. This will help students learn to read, to understand and to apply conceptual thinking to texts and their socio-cultural contexts, skills useful both in research and data processing. The theorists studied will range from the 1850s to the 1950s and will include both European and American theorists such as: Karl Marx, Emile Durkheim, Ferdinand Tönnies, Georg Simmel, Edmond Goblot, Gaetano Mosca, Vilfredo Pareto, Thorstein Veblen, Max Weber, Pierre Bourdieu. (This list can be modified during the semester).

On the other hand, students will be confronted to a primary source in the shape of a novel and will be asked through out the semester to chose a sociological methodology and angle to study it. Possible novels could be: Nathaniel Hawthorn, "The Scarlet Letter;" Booth Tarkington,

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“The Magnificent Ambersons;” Jack London, “The Iron Heel;” Margaret Attwood “Oryx and Crake” or “MaddAddam” (This can be subject to change, do NOT buy these novels in advance).

This double approach will allow students to first understand and assimilate basic sociological theories and concepts, before using and applying them to a specific object of study.

This seminar will be organized in four parts:

- “Social Divisions: Weber’s Groups, Marxist and post-Marxist classes, stratification and functionalism,”
- “Social Mobility and Integration,”
- “The Elite/upper-class/dominant class/most honorific status group and its Circulation,”
- “Sociological approaches and their underlying hermeneutics.”

### Class Preparation:

It is IMPERATIVE all articles be thoroughly read before coming to class. To know what articles to read please refer yourself to the schedule provided on TEAMS, downloaded and discussed after the first class.

### Bibliography:

*Theories of Society, Foundations of Modern Sociological Theory*, ed. T. Parsons, E. Shils, K. Naegle, J. Pitts, Vol 1 and Vol 2, New York: The Free Press of Glencoe. (These two volumes are free of copyright and can be found on internet)

Others articles and or book extracts, all free of copyright, will be provided for in class and downloaded to the TEAMS channel.

Contact: [marc.smith@ube.fr](mailto:marc.smith@ube.fr)

Teams Channel: [Général | M1 REVI Introduction to Sociology | Microsoft Teams](#)

## **Shannon Wells-Lassagne: Genre and medium: Film Noir (9h)**

In this class we’ll be exploring how a genre may change depending on its medium. We’ll be using film noir as a case study, tracing it from its antecedents in the hard-boiled novel, to an example of a classic film noir, a television reappropriation/microadaptation, and an example of hybrid genres.

Corpus:

James Cain, *Double Indemnity* (1943)

Billy Wilder, *Double Indemnity* (1944)

« The Dream Sequence Always Rings Twice », *Moonlighting* (2.4, 1985)

*Veronica Mars*, pilot episode (2004)