



ICP
FACULTÉ
DES LETTRES

MASTER

Langues, Littératures et Civilisations Étrangères et Régionales (LLCER)

Études anglophones : Langues,
arts et cultures



www.icp.fr/masters

INSTITUT CATHOLIQUE DE PARIS

Faculté des Lettres

MASTER LLCER

parcours ÉTUDES ANGLOPHONES : LANGUES,
ARTS ET CULTURES

Diplôme national de master délivré par le rectorat de Paris

2025-2026

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PRÉSENTATION GÉNÉRALE DE LA FORMATION

Ce Master permet d'acquérir une connaissance précise de la culture des pays anglophones et de perfectionner sa maîtrise linguistique, tout en développant des compétences plus larges : rédaction en anglais, compréhension et analyse de documents, synthèse. Il permet de s'orienter vers un large éventail de carrières, notamment l'enseignement et la recherche ainsi que les parcours culturels de dimension internationale.

A partir d'enseignements de tronc communs, ce Master hybride offre la possibilité de choisir entre une branche « recherche » et une branche « pro ».

La branche « recherche » s'adresse essentiellement à celles et ceux qui souhaitent s'orienter, à l'issue du Master, vers la préparation des concours de l'enseignement (Agrégation en particulier) ou vers un doctorat. Par le choix de leur sujet de recherche et la rédaction de leurs mémoires de M1 et de M2, les étudiants peuvent se spécialiser dans une grande variété de domaines de la sphère culturelle du monde anglophone. Les mémoires peuvent porter sur la littérature, la traductologie, la linguistique, la civilisation, l'histoire de l'art, la culture visuelle, les médias, le cinéma, ou tout autre domaine du monde anglophone.

En deuxième année, ce cursus offre la possibilité de passer un semestre dans une université étrangère partenaire de l'ICP – occasion unique de s'immerger dans une culture anglophone, de perfectionner ses capacités linguistiques, de mener des recherches dans des bibliothèques étrangères, et de s'insérer dans un réseau international. Ceux qui le souhaitent peuvent suivre leur semestre de M2 à l'ICP. Tout au long de leur parcours de Master, les étudiants s'initient au monde de la recherche en rédigeant des articles et comptes rendus de lecture ou d'exposition dans la perspective d'une publication en ligne dans le carnet de recherche de l'ICP. Ils sont également invités à présenter leurs recherches lors de la journée d'étude du département d'anglais. Ils acquièrent ainsi une expérience en matière de publication et de partage de leurs recherches.

La branche « pro » s'adresse à celles et ceux qui souhaitent s'orienter vers un parcours culturel de dimension internationale, ou plus largement vers des professions qui accordent une place prépondérante à la maîtrise de l'anglais, aux compétences de rédaction et de synthèse, ainsi qu'à la connaissance des cultures du monde anglophone. Cette branche intègre des modules directement liés au monde professionnel ainsi que deux stages obligatoires, l'un en M1 et l'autre en M2, qui permettront aux étudiants et étudiantes d'acquérir une expérience professionnelle qui sera un atout considérable pour la suite de leur parcours.

Pour plus d'informations sur les projets de recherche et les projets professionnels, y compris les étapes et les dates clés, vous devez vous référer aux documents disponibles sur la page d'accueil du Master.

REGLEMENT

Le Master est une formation en contrôle continu intégral avec présence obligatoire à tous les cours, sauf dérogation octroyée par le directeur du Master et par l'administration. Les évaluations non réalisées ou non réussies sont rattrapées pendant le semestre. Notez bien qu'il n'y a pas de session de rattrapage après la fin des cours.

La compensation joue pour toutes les notes pour chacun des semestres d'une année ainsi qu'entre les deux semestres sauf pour le projet (mémoire/rapport de stage) : dans chaque semestre, une note inférieure à 10/20 pour le projet entraîne un redoublement.

En cas de fraude (plagiat par exemple), le règlement de la Faculté sera appliqué, la sanction pouvant aller jusqu'à l'exclusion.

Pour plus d'informations, consultez le Règlement Pédagogique de la Faculté.

L'ÉQUIPE DE DIRECTION DE LA FORMATION

Directeur(s) de la formation :

M1 : M. Jonathan Dentler

Mail : j.dentler@icp.fr

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Mme Alexandra TESTINO – ZAFIROPOULOS

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Assistante du cursus au Pôle Scolarité :

Mme Chloé Villeronce

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Bureau : P02

Permanence : Sur RDV

LE CORPS ENSEIGNANT PERMANENT

M. Arnaud DEMAEGD, MCF en Études Anglophones



Spécialités : Phonologie, Traduction

Principales publications : Cthulhu : Le Mythe, T.2, T.3, T.4, (H.P. Lovecraft; éditions Bragelonne)

Liste de sujets possibles : linguistique, traduction.

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M. Jonathan DENTLER, MCF en Civilisation américaine



Spécialités : Histoire des États-Unis ; histoire de la technologie ; histoire de l'art américain ; histoire de la presse et des médias ; histoire intellectuelle et culturelle ; histoire transnationale, mondiale et impériale.

Principales publications :

- "Sensitivity and Access: Unlocking the Colonial Visual Archive with Machine Learning," *Digital Humanities Quarterly*, Special Issue on Visual AI, Vol. 18, No. 3, 2024 (with Lise Jaillant, Daniel Foliard and Julien Schuh)
- "Broken Bridges and Breathless Images: Circulating Wirephotos in Midcentury America," *History of Photography*, Vol. 45, Issue 1, 2022.
- "Techniques of Transmission: Wire Service Photography and the Digital Image," in Olga Moskatova, ed., *Images on the Move: Materiality, Networks, Formats*, Transcript Verlag/Columbia University Press, 2021.
- "Images câblées : La téléphotographie à l'ère de la mondialisation de la presse illustrée", *Transbordeur : Photographie Histoire Société*, No. 3., Câble, copie, code. Photographie et technologies de l'information, 2019.

Liste de sujets possibles : Histoire des États-Unis ; histoire de la technologie ; histoire de l'art américain ; histoire de la presse et des médias ; histoire intellectuelle et culturelle ; histoire transnationale, mondiale et impériale.

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M. Mel FEARON, MCF en Civilisation du monde anglophone



Spécialités : Irlande, patriotisme, 18^e siècle, Royaume-Uni, États-Unis, relations internationales

Principales publications :

- *Réinventer l'Irlande au 18^e siècle : une identité irlandaise et/ou britannique*, in Nicole Ollier (ed.), *Réinventer l'Irlande*, Pessac : Maison des sciences de l'Homme d'Aquitaine, 2011

Liste de sujets possibles : Irlande, nationalisme, sciences politique, révolutions

Lien : <https://www.linkedin.com/in/mel-fearon-383665a8/>

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Mme Lucie GRANDJEAN, MCF en histoire du monde anglophone



Spécialités : États-Unis, XIXe siècle, histoire de l'art, histoire des spectacles

Principales publications :

- *Saisir l'horizon : la circulation de l'image panoramique à travers les États-Unis au XIXe siècle*, éditions de la Sorbonne (à paraître)

- « Tours d'oranges et constructions de maïs : l'architecture éphémère au service de l'agriculture américaine à l'Exposition universelle de Chicago (1893) », dans Marie Beauvalet, Lucie Prohin (dir.), sous la responsabilité scientifique de Jean-Philippe Garric, actes de la journée d'étude *Architecture et événements à la période contemporaine : stratégies et temporalité*, 2024.

- « Peintures panoramiques et productions d'éphémères : un changement de regard », dans Olivier Belin, Florence Ferran, Bertrand Tillier (dir.), *Les éphémères imprimés et l'image. Histoire et Patrimonialisation*, Dijon, Editions universitaires de Dijon, 2023.

- « Le panorama dans les échanges artistiques transatlantiques : John Vanderlyn et le panorama de Versailles (1818-1819) à New York » dans Jean-Roch Bouiller, Laurence Madeline, Ségolène le Men, Giusy Pisano (dir.), *Le Panorama un art trompeur*, Villeneuve d'Ascq, Presses Universitaires du Septentrion, 2019

Liste de sujets possibles : histoire de l'art et culture visuelle américaines ; relations transatlantiques ; long XIXème siècle ; études environnementales ; expositions universelles.

Lien vers une autre page personnelle :

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Mme Delphine LOUIS-DIMITROV, MCF en Littérature américaine



Spécialités : littérature américaine (XIX^e et début du XX^e siècle) ; Mark Twain ; littérature anti-esclavagiste ; récits d'esclaves ; représentations historiques et politiques ; dialogues transatlantiques

Principales publications :

- *Mark Twain et l'histoire : poétique et politique de la trace*, à paraître aux Presses Universitaires de Rennes.
- *The Persistence of the Soul in Literature, Art and Politics*, en co-édition avec Estelle Murail. London : Palgrave, 2024.

Liste de sujets possibles :

Sujets portant sur les rapports entre la littérature américaine et l'histoire, l'esclavage (récits d'esclaves et roman anti-esclavagistes), la démocratie, les identités régionales, les représentations nationales ainsi que les dialogues culturels transatlantiques.

Lien : https://hal.science/search/index/q/*/authIdHal_s/delphine-louis-dimitrov

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M. Martin ROBERT, MCF en civilisation britannique



Spécialités : civilisation britannique ; empires britannique et français ; circulations transatlantiques ; Amérique du Nord britannique ; rapports entre le Canada et l'Inde ; histoire des sciences et de la médecine ; histoire de la mort et du corps

Principales publications :

- *Cette science nécessaire. Dissections humaines et formation médicale au Québec*, Montréal et Kingston, McGill-Queen's University Press, 2023.
- « Crafting British Medicine in the Empire: The Establishment of Medical Schools in India and Canada, 1763-1837 », *Medical History*, 68(2), 2024. DOI: <https://doi.org/10.1017/mdh.2024.6>
- Avec Hohee Cho, « Medical Schools in Empires: Connecting the Dots », *Medical History*, 68(2), 2024. DOI: <https://doi.org/10.1017/mdh.2024.14>

Liste de sujets possibles :

Civilisation britannique ; histoire de l'empire, histoire médicale, histoire des sciences

Mail ICP : m.robert@icp.fr

Mme Estelle MURAIL, MCF en Littérature britannique



Spécialités : littérature britannique, littérature victorienne, humanités environnementales

Principales publications :

- *Dickens and the Virtual City* (Palgrave Macmillan, 2017)
- *The Persistence of the Soul in Literature, Art and Politics* (Palgrave Macmillan, 2024)

Liste de sujets possibles :

Littérature britannique ; Littérature victorienne ; persistance ; la ville et ses représentations ; humanités environnementales

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Mail ICP : e.murail@icp.fr

M. Jean-Baptiste PICY, MCF en Études anglophones



Spécialités : traduction, études victoriennes, mythe arthurien

Principales publications :

- Jonas Campion, Laurent Lopez, Guillaume Payen, eds. *European Police Forces and Law Enforcement in the First World War* – London : Palgrave Macmillan (ISBN 978-3-030-26101-6) – mars 2020.
Traduction vers l'anglais et relecture de 12+ contributions (110+ pages)
- Communication "The Good Queen : Shakespeare, Henry VIII et la figure de Catherine d'Aragon" - Colloque International *Cervantès et Shakespeare : regards croisés* – Paris ICP, avril 2016 – Actes publiés : Paris, Classiques Garnier, 2019 (ISBN_978-2-406-07965-1)
- Communication "Approaching Dionysus: Yeats and Pater's Instinctive Differences" – Colloque international *European Paths & Voices in the Poetry of Yeats and Hill* – Paris ICP, septembre 2013. Actes publiés (Berne : Peter Lang, 2015, pp. 31-45). ISBN 978-3-0343-1689-7
- *Spellbound*. Traduction et annotation en langue anglaise du roman de Jules Barbey d'Aurevilly, *L'ensorcelée* (1854). 294 pages (+ notes et annexes) – Publié par Amazon USA. ISBN : 9781718172104.
- Article "Pater's Poikilia : autoréférences, métaphores et impressions dans *Plato and Platonism* (1893)" – N°68 – octobre 2008 - placé sous la direction de Bénédicte Coste des *Cahiers Edouardiens et Victoriens* (ISSN 0220-5610).
- Article "An Epoch of Rest: News from Nowhere as a Pleasure Quest" pour l'ouvrage collectif de préparation au CAPES "*News from Nowhere - William Morris*" placé sous la direction d'Isabelle Gadoin, Ed., Paris : Editions Ellipses, 2004. ISBN 2-7298-2078-7, pp. 141-151.
- Walter Pater, *Platon et le Platonisme*. (*Plato and Platonism*. London, Macmillan : 1893). Traduction, introduction et notes. 220 pages. Paris : Editions Vrin, 1998. ISBN 2-7116-1369-0
- Thèse : L'imaginaire de Tennyson, 1820-1892. 2 tomes, 767 pages / Soutenue en Sorbonne, octobre 1997. Lille : Presses Universitaires du Septentrion, 1999. ISBN 2-284-00825-9.

Liste de sujets possibles :

Tout sujet lié à l'ère victorienne (littérature et civilisation) – littérature romantique – littérature comparée (domaine allemand) - littérature médiévale et mythe arthurien – traduction.

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L'ORGANISATION DE LA FORMATION

Année 1 Semestre 1 (M1 S1)

Volume horaire semestriel : 204

	Code	Intitulé cours	Langue du cours	Format	Volume horaire semestriel	ECTS	Coefficient
UE 1 : Compétences linguistiques et rédactionnelles							
2 au choix	FDL_AN_M_SI_LINGUIST	Linguistique	AN	CM	12	2	1
	FDL_AN_M_SI_TRAD_LITTE	Traduction littéraire : version et thème	AN	CM	12	2	1
	FDL_AN_M_SI_TRAD_JOURN_PRO	Traduction journalistique et professionnelle	AN	CM	12	2	1
	FDL_AN_M_SI_ECR_UNIV	Écriture universitaire	AN	CM	12	2	1
	FDL_AN_M_SI_ECR_ROMAN	Écriture romanesque	AN	CM	12	2	1
UE 2 : Littérature, art et civilisations du monde anglophone							
2 au choix	FDL_AN_M_SI_LITTE_UK	Littérature UK	AN	SEM	12	2	1
	FDL_AN_M_SI_CIVI_UK	Civilisation UK	AN	SEM	12	2	1
	FDL_AN_M_SI_LITTE_US	Littérature US	AN	SEM	12	2	1
	FDL_AN_M_SI_CIVI_US	Civilisation US	AN	SEM	12	2	1
	FDL_AN_M_SI_ART_ANGLO	Histoire de l'art des pays anglophones	AN	CM	24	2	1
UE 3 : Représentations, culture et société							
	FDL_AN_M_SI_MEDIA_ANGLO	Médias du monde anglophone	AN	CM	12	2	1
	FDL_AN_M_SI_CINE_ANGLO	Cinéma anglophone	AN	CM	12	2	1
	FDL_AN_M_SI_REPR_CULT_ANGLO	Représentations culturelles du monde anglophone	AN	CM	12	2	1
UE 4 : Politiques et transferts de la culture							
	FDL_AN_M_SI_POLITIQ_CULT_UK_US	Histoire des politiques culturelles en UK et US	AN	CM	12	1	1
	FDL_AN_M_SI_HIST_POLITIQ_CULT	Histoire des politiques culturelles en France	FR	CM	12	2	1
	FDL_AN_M_SI_CULT_RELAT_INTERN	Culture et relations internationales	AN	CM	12	1	1
UE 5 : Méthodologie et professionnalisation							
	FDL_AN_M_SI_METHODO	Méthodologie de la recherche et de la rédaction de mémoire	AN	CM	12	1	1
	FDL_AN_M_SI_INVESTIGATIO_COMITE	Participation au comité de lecture Investigatio	-	-	-	1	1
	FDL_AN_M_SI_ORIENT_PRO	Orientation professionnelle	FR	CM	12	0.5	1
	FDL_AN_M_SI_FORUM	Forum ICP/Entreprises	-	-	-	0.5	1
UE 6 : Spécialisation : recherche ou professionnalisation							

1 au choix	Parcours recherche						
	FDL_AN_M_SI_MEM_RECH_S1	Mémoire phase 1-Préparation	-	-	-	4	1
	Parcours professionnalisation						
	FDL_AN_M_SI_MEM_PRO_S1	Mémoire projet professionnel	-	-	-	4	1
UE 7 : Pôle Langues- Langue vivante 2							
		LV2 à choisir parmi l'offre du Pôle Langues	-	TD	24	1	1

	Code	Intitulé cours	Langue du cours	Format	Volume horaire semestriel	ECTS	Coefficient
UE 1 : Compétences linguistiques et rédactionnelles							
3 au choix	FDL_AN_M_SP_LINGUIST	Linguistique	AN	CM	12	3	1
	FDL_AN_M_SP_TRAD_LITTE	Traduction littéraire : version et thème	AN	CM	12	1	1
	FDL_AN_M_SP_OUTILS_TRAD	Outils informatiques de traduction (TAO)	FR	CM	12	1	1
	FDL_AN_M_SP_ECR_UNIV	Écriture universitaire	AN	CM	12	1	1
	FDL_AN_M_SP_ECR_ROMAN	Écriture romanesque	AN	CM	12	1	1
UE 2 : Littérature, art et civilisations du monde anglophone							
	FDL_AN_M_SP_LITTE_UK	Littérature UK	AN	SEM	12	1	1
	FDL_AN_M_SP_CIVI_UK	Civilisation du monde anglophone	AN	SEM	12	1	1
	FDL_AN_M_SP_LITTE_US	Littérature US	AN	SEM	12	1	1
	FDL_AN_M_SP_CIVI_US	Civilisation US	AN	SEM	12	1	1
	FDL_AN_M_SP_ART_ANGLO	Histoire de l'art des pays anglophones	AN	CM	24	2	1
UE 3 : Représentations, culture et société							
	FDL_AN_M_SP_MEDIA_SOCIETE	Médias et société (UK / US)	AN	CM	12	2	1
	FDL_AN_M_SP_CINE_ANGLO	Cinéma anglophone	AN	CM	12	2	1
	FDL_AN_M_SP_CULT_POP	Culture populaire UK / US	AN	CM	12	2	1
UE 4 : Spécialisation : recherche ou professionnalisation							
1 parcours au choix	Parcours recherche						
	FDL_AN_M_SP_INVESTIGATIO_PUBLI	Publication carnet de recherche Investigatio	-	-	-	2	1
	FDL_AN_M_SP_INVESTIGATIO_COMITE	Participation au comité de lecture Investigatio	-	-	-	1	1
	FDL_AN_M_SP_PRES_ORALE	Présentation orale du sujet de recherche	-	-	-	1	1
	FDL_AN_M_SP_MEM_RECH_S2	Mémoire phase 2 + soutenance	-	-	-	8	1
	Parcours professionnalisation						
	FDL_AN_M_SP_STAGE_S2	Stage court (154h) + rapport de stage + soutenance	-	-	-	12	1

	Code	Intitulé cours	Langue du cours	Format	Volume horaire semestriel	ECTS	Coefficient
UE 1 : Compétences linguistiques et rédactionnelles							
2 au choix	FDL_AN_M_SI_TRAD_LITTE	Traduction littéraire : version et thème	AN	CM	12	2	1
	FDL_AN_M_SI_TRAD_JOURN_PRO	Traduction journalistique et professionnelle	AN	CM	12	2	1
	FDL_AN_M_SI_ECR_UNIV	Écriture universitaire	AN	CM	12	2	1
	FDL_AN_M_SI_ECR_ROMAN	Écriture romanesque	AN	CM	12	2	1
UE 2 : Littérature, art et civilisations du monde anglophone							
2 au choix	FDL_AN_M_SI_LITTE_UK	Littérature UK	AN	SEM	12	2	1
	FDL_AN_M_SI_CIVI_UK	Civilisation UK	AN	SEM	12	2	1
	FDL_AN_M_SI_LITTE_US	Littérature US	AN	SEM	12	2	1
	FDL_AN_M_SI_CIVI_US	Civilisation US	AN	SEM	12	2	1
	FDL_AN_M_SI_ART_ANGLO	Histoire de l'art des pays anglophones	AN	CM	24	2	1
UE 3 : Représentations, culture et société							
	FDL_AN_M_SI_MEDIA_ANGLO	Médias du monde anglophone	AN	CM	12	2	1
	FDL_AN_M_SI_CINE_ANGLO	Cinéma anglophone	AN	CM	12	2	1
	FDL_AN_M_SI_REPR_CULT_ANGLO	Représentations culturelles du monde anglophone	AN	CM	12	2	1
UE 4 : Spécialisation : recherche ou professionnalisation							
1 parcours au choix	Parcours recherche						
	FDL_AN_M_SI_MEM_RECH_S3	Mémoire phase 3-Préparation	-	-	-	10	1
	FDL_AN_M_SI_INVESTIGATIO_PUBLI	Publication carnet de recherche Investigatio	-	-	-	1	1
	Participation à la recherche facultaire	Participation à la recherche facultaire	-	-	-	1	1
	FDL_AN_M_SI_PRES_ORALE	Présentation orale du sujet de recherche	-	-	-	1	1
	Parcours Professionnalisation						
	FDL_AN_M_SI_MEM_PRO_S3	Mémoire en lien avec le domaine du stage	-	-	-	10	1
	FDL_AN_M_SI_ECR_WEB	Écriture web en lien avec le projet pro	-	-	-	2	1
	FDL_AN_M_SI_FORUM	Forum ICP/Entreprises	-	-	-	1	1
UE 5 : Pôle Langues- Langue vivante 2							
		LV2 à choisir parmi l'offre du Pôle Langues	-	TD	24	1	1

	Code	Intitulé cours	Langue du cours	Format	Volume horaire semestriel	ECTS	Coefficient
1 parcours au choix	Parcours recherche						
	UE 1 : Compétences linguistiques et rédactionnelles						
	FDL_AN_M_SP_LINGUIST	Linguistique	AN	CM	12	2	1
	FDL_AN_M_SP_TRAD_LITTE	Traduction littéraire : version et thème	AN	CM	12	1	1
	FDL_AN_M_SP_OUTILS_TRA D	Outils informatiques de traduction (TAO)	FR	CM	12	1	1
	FDL_AN_M_SP_ECR_UNIV	Écriture universitaire	AN	CM	12	1	1
	FDL_AN_M_SP_ECR_ROMA N	Écriture romanesque	AN	CM	12	1	1
	UE 2 : Littérature, art et civilisations du monde anglophone						
	FDL_AN_M_SP_LITTE_UK	Littérature UK	AN	SEM	12	1	1
	FDL_AN_M_SP_CIVI_UK	Civilisation du monde anglophone	AN	SEM	12	1	1
	FDL_AN_M_SP_LITTE_US	Littérature US	AN	SEM	12	1	1
	FDL_AN_M_SP_CIVI_US	Civilisation US	AN	SEM	12	1	1
	FDL_AN_M_SP_ART_ANGLO	Histoire de l'art des pays anglophones	AN	CM	24	2	1
	UE 3 : Recherche						
	FDL_AN_M_SP_MEM_RECH _S4	Mémoire phase 4 + soutenance	-	-	-	16	1
	Participation à la recherche facultaire	Participation à la recherche facultaire	-	-	-	1	1
	FDL_AN_M_SP_INVESTIGATI O_PUBLI	Publication carnet de recherche Investigatio	-	-	-	1	1
	Parcours recherche avec mobilité à l'étranger						
	UE 1 : Recherche						
	FDL_AN_M_SP_MEM_RECH _S4	Mémoire phase 4 + soutenance	-	-	-	16	1
	Participation à la recherche facultaire	Participation à la recherche facultaire	-	-	-	1	1
	FDL_AN_M_SP_INVESTIGATI O_PUBLI	Publication carnet de recherche Investigatio	-	-	-	1	1
	UE 2 : Mobilité à l'étranger						
	FDL_AN_M_SP_MOBILITE	Modules à valider dans l'université d'accueil	-	-	-	12	1
	Parcours professionnalisation						
	UE 1 : Stage						
	FDL_AN_M_SP_STAGE_S4	Stage long (464h) + rapport de stage + soutenance	-	-	-	30	1

SYLLABI

Linguistique (Linguistics)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM

Course Code: FDL_AN_M1_SI_LINGUIST

Status: Running every year

Course description

The course addresses the notion of Information processing through the analysis of texts in English, that is, the question of how information is developed in a consistent text.

Learning objectives

The course is about how to study the structure of a text in terms of information processing and syntactic structures and how to see a text as a structured unit.

Course prerequisites

The course necessitates:

- intermediate grammatical and lexical knowledge
- proficiency in analysing texts with critical distance

Methods of instruction

Six two-hour classes. The notions will be explained using the brochure online and applied on texts.

Assessment and Final Grade

- The test is about analysing constructions placed in a text.

Course requirements

The exercises are about:

- Commenting about contextualized structures in narrative texts using the notions seen in class.

Linguistique (Linguistics)

Year: M1

Semester: S2

Hours: 12

ECTS: 3

SEM or CM: CM

Course Code: FDL_AN_M1_SP_LINGUIST

Status: Running every year

Description du cours

Dans ce cours, nous passerons en revue les constructions verbales de l'anglais contemporain, en nous concentrant sur les distinctions nature/fonction, arguments/circonstants, subordonnées à temps fini et non-fini (formes en -ING et infinitives), et subordonnées en -WH.

Objectifs

Maîtriser la syntaxe de l'anglais pour maîtriser la rédaction en anglais, ainsi qu'un début de préparation aux concours de recrutement d'enseignants pour les étudiants qui l'envisagent.

Pré-requis

Maîtrise minimale des catégories grammaticales et de l'analyse grammaticale et logique. Le cours testera également les capacités d'angliciste des participants en les invitant à des jugements de grammaticalité/agrammaticalité.

Approches pédagogiques

Discussion d'énoncés authentiques et classification des formes.

Évaluation et barèmes

Exercices à renvoyer chaque semaine sur la base des éléments vus en cours.

Exercices demandés

Exercices d'analyse et de reconnaissance de formes grammaticales.

Linguistique (Linguistics)

Year: M2

Semester: S4

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M2_SP_LINGUIST

Status: Running every year

Course description

Viewpoints in Texts

The course addresses the notion of stance-taking through the analysis of texts in English posing the question of how a point of view is constructed in a text.

Learning objectives

The course is about how to analyse the point of view through the analysis of grammatical markers (tenses, modalization, shifters) and the types of speech (direct speech, reported speech, free reported speech).

Course prerequisites

The course necessitates:

- intermediate grammatical and lexical knowledge
- proficiency in analysing texts with critical distance

Methods of instruction

Six two-hour lectures. The notions will be explained using the brochure online and will be applied on texts.

Assessment and Final Grade

The test is about analysing constructions contextualised in a text.

Course requirements

The course examination deals with commenting on contextualized structures in narrative texts using the notions seen in class.

Traduction littéraire : version et thème (Literary translation)

Year: M1 and M2

Semester: S1, S2, S3 and S4

Hours: 12 per semester

ECTS: 2 (S1 and S3), 1 (S2 and S4)

SEM

Course Code: FDL_AN_M_SI_TRAD_LITTE / FDL_AN_M_SP_TRAD_LITTE

Status: Running every year

Course description

Theory and Practice of Literary Translation

The course is focused on developing a philosophy of translation from both the experience of translating into and from French and also the reading of critical and theoretical texts on translation: Benjamin, Berman, Meschonnic, Vitez, Borges, Leyris, Bonnefoy, Brooks, Déprats. There will be a specific focus on questions of rhythm, on translating for the theatre (Shakespeare, Eliot, Pinter, Beckett) and poetic translation (Keats, Hopkins, Housman, Yeats, Hughes, Plath). Students will prepare their own translation of and commentary on an extract from one of these contexts. In the first semester this will involve translation into French. In the second semester, dedicated to translating into English, the readings will focus more specifically on questions of exile, migration, métissage Cassin, Nouss, Zaccaria.

Learning objectives

1. To perfect the skills of literary translation through prolonged confrontation with texts.
2. To acquire a knowledge of the theory and philosophy of literary translation.
3. To develop the art of translation commentary through reading critical and philosophical texts on translation and through one's own practice.

Course prerequisites

Degree in English/English literature or the Humanities. Knowledge of French, at least intermediate.

Methods of instruction

- Presentation of a selection of poetic, theatrical or literary prose texts in English.
- Presentation of meta texts – prefaces, critical or philosophical texts on translation, interviews with translators, stage directors.
- Class discussion of translation practice.
- Developing comparative translation in relation to the presentation and discussion of published translations.
- Training the students to develop translation commentary in relation to critical reading and their own practice.

Assessment and Final Grade

S1 Assessment Examen 50%; Final paper & oral presentation 50 %

S2 Translations and Oral presentation 50%Final paper 50%

Course requirements

Weekly translation preparation for correction. Oral presentation of final paper. Final paper in literary translation with commentary.

Traduction journalistique et professionnelle (Professional and journalistic translation)

Year: M1 and M2 (mutualisé)

Semester: S1 and S3

Hours: 12

ECTS: 2

SEM

Course code: FDL_AN_M_SI_TRAD_JOURN_PRO

Status: Running every year

Course description

This module offers a study of French-to-English/English to French professional (viz. non-literary) translation. The fields explored will vary from one year to the next. They may include journalism, or various professional areas like boardgames or advertisement.

Learning objectives

By the end of the course, students will know how to:

1. Master key translation concepts and methods
2. Differentiate French and English stylistics and produce a fully French or English translation
3. Identify the specificities of a given field
4. Use inclusive writing as necessary

Course prerequisites

Students need to have an excellent level in both French and English.

Methods of instruction

Six two-hour classes that will combine lecture-style delivery by the teacher with interaction and discussion.

Assessment and Final Grade

Translation test (awarded a mark out of 20) in one of the fields that will have been studied.

Course requirements

Preparatory research in the given fields. Students will have translations to prepare from one week to the next. Classes will be interactive. The active participation of students is required.

Outils informatiques de traduction (TAO) (Computer tools for translation)

Year: M1

Semester: S2

Hours: 12

ECTS: 1

SEM

Course code: FDL_AN_M1_SP_OUTILS_TRAD

Status: Running every year

Description du cours

L'apprentissage de la compétence de traduction ne peut plus ignorer la contribution des outils informatiques disponibles et les intégrer à sa formation personnelle offre justement l'assurance de garder le contrôle et même d'acquérir davantage de maîtrise sur toutes les étapes du processus (pré-transfert, transfert et post-transfert). Dans le cadre de six ateliers de deux heures en salle informatique, l'unité a pour but de familiariser les étudiants avec les concepts et la pratique de la traduction assistée par ordinateur (TAO) et de leur transférer la compétence d'utilisation d'un outil logiciel typique : WordFast®. Ceci dans ses deux versions : Classic et Pro.

Objectifs

A l'issue du cours, les étudiants auront :

- Identifié les concepts-clé de la TAO et ses problématiques récentes
- Acquis la maîtrise d'un logiciel typique
- Acquis la capacité de création et traitement d'un projet de traduction
- Acquis de connaissances en traduction technique FR/EN et EN/FR sur plusieurs domaines de spécialisation

Pré-requis

Ce cours nécessite impérativement la maîtrise d'un système d'exploitation classique – surtout en matière de gestion de fichiers - mais aussi des outils bureautiques de la suite Microsoft Office. Idéalement, l'étudiant(e) doit être à l'aise en matière mise en page et de conversions des formats. L'utilisation d'un ordinateur portable personnel Mac ou PC (et éventuellement d'une clé USB dédiée d'un minimum de 16Go) est également requise. Aucun travail sur un smartphone n'est envisageable. Bien que la traduction vise essentiellement la langue technique, si le français n'est pas la langue maternelle, un niveau supérieur de compétence est indispensable.

Approches pédagogiques

Au travers d'exercices pratiques, les étudiants seront initiés à l'application WordFast® sous ses deux formes (Classic et Pro) et aux principales tâches contribuant au processus de traduction sur ses trois phases : conversion de fichiers, segmentation et alignement, création d'une mémoire de traduction, traduction assistée, relecture, création d'un glossaire, suivi de qualité, etc. Ils bénéficieront aussi d'une familiarisation avec un certain nombre d'outils en ligne.

Évaluation et barèmes

Validation au travers du contrôle continu : moyenne à coefficients égaux de deux exercices notés consistant au traitement d'un projet de traduction. A partir de sources (fichiers, mémoires de traduction, glossaires, etc.), l'étudiant(e) doit arriver jusqu'à la livraison des cibles finalisées.

Exercices demandés

L'intérêt pour la traduction sous toutes ses formes est nécessaire et savoir passer du texte littéraire au texte technique ne doit pas poser problème. L'étudiant(e) doit aussi savoir se concentrer,

apprendre et reproduire des routines informatiques. Il/elle doit enfin mettre à profit tous les acquis précédents dans domaine de la traduction : procédés, concepts, connaissances linguistiques, analyse textuelle, lexicologie, etc.

Outils informatiques de traduction (TAO) (Computer tools for translation)

Year: M2

Semester: S4

Hours: 12

ECTS: 1

SEM

Course code: FDL_AN_M2_SP_OUTILS_TRAD

Course Description: Recent Developments in Translation: The Impact of AI

For many languages, especially European languages, Artificial Intelligence is now able to produce high-quality translations of most kinds of texts that still require translation: technical, marketing and legal texts such as contracts, for example (free of grammatical, and for the most part syntactical and lexical errors). While AI-generated translations still require human intervention to verify their accuracy (although they may not in the not so distant future), they have already profoundly changed the practice of translation and the possibilities for communication across the world.

This course will begin with some thought on the impact of AI on translation, but will primarily be focused on the analysis, comparison and discussion of translations generated by different AI tools among each other and to human translation. In addition to providing students with theoretical knowledge about how AI functions in the field of translation, this will also enable them to acquire practical knowledge of how to use AI translation tools intelligently to obtain the highest quality translations as possible from them.

Learning objectives:

- Understanding the debates surrounding the use of AI in general, and AI-generated translation in particular
- Assessing the advantages and drawbacks of AI-generated translation
- Choosing which AI tool is best for which type of text
- Improving AI-generated translations

Course Prerequisites:

B2/C1 level of English

Methods of instruction:

This course will combine short teacher presentations and group discussions (some led by students).

Assessment and Final Grade:

- exam: commentary of AI-generated translations (60%)
- student-led discussion of an AI-generated translation excerpt (20%)
- participation (20%)

Course Requirements:

Weekly attendance and participation

Écriture romanesque (Creative writing)

Year: M1 and M2

Semester: S1, S2, S3 and S4

Hours: 12

ECTS: 2 (S1 and S3), 1 (S2 and S4)

SEM or CM: CM

Course Code : FDL_AN_M_SI_ECR_ROMAN / FDL_AN_M_SP_ECR_ROMAN

Status: Running every year

Course description

This module explores current approaches to creative writing practice, asking students to consider historical and contemporary contexts that might shape their writing. During the course you will examine a variety of writing styles in contemporary writing, including autobiography and memoir, travel writing, the contemporary novel, and poetry. You will learn how to experiment with different forms as a means of achieving your individual writing style. Weekly workshops will involve an introduction to the topic concerned, with close reading from relevant texts, followed by the chance for students to workshop the ideas involved in as non-prescriptive a manner as possible. Weekly topics are designed to provide prompts for creative exploration and experiment, encouraging students to find their own voice. Through a combination of individual creative writing activities, group work, and class discussion, this term's module aims to explore the writing process as a creative means of developing a more nuanced self-expression, both in English and in your writing in general.

Learning objectives

1. To begin to develop your own writing style according to your own concerns and interests.
2. To develop awareness of a variety of contemporary writing forms in English, from poetry to fiction.
3. Learn to understand the writing process as reflective practice.
4. To identify different writing strategies through close reading of others' work.
5. To understand the requirements of proper drafting and revision.
6. To develop a critical vocabulary and means of self-expression for discussing your own and others' work.

Course prerequisites

A good level of written and spoken English.

Methods of instruction

Guided individual writing activities, group work, and class discussion, within a collaborative workshop environment. Examples from contemporary writing will be discussed. Students will be encouraged to develop individual writing projects in line with their own needs and interests.

Assessment and Final Grade

Ongoing written exercises and oral presentation of selected work. Final portfolio of your best work.

Course requirements

Satisfactory completion of ongoing writing tasks throughout the course, and a willingness to constructively engage with course content. Curiosity, openness to feedback, and a willingness to experiment are essential.

Écriture universitaire (Academic writing)

Year: M1 and M2 (mutualisé)

Semester: S1, S2, S3 and S4

Hours: 12

ECTS: 2 (S1 and S3), 1 (S2 and S4)

SEM or CM: CM

Course Code: FDL_AN_M_SI_ECR_UNIV / FDL_AN_M_SP_ECR_UNIV

Status: Running every year

Course description

The course aims at reinforcing the students' ability to write consistent texts concentrating on specific structures (direct and indirect questions, reported speech, focalizing constructions, linking terms) so as to develop writing and rhetorical skills in essay writing.

Learning objectives

The objective of the course is to give students the ability to write complex sentences to express elaborate arguments in an essay.

Course prerequisites

- Intermediate knowledge of grammatical structures in English
- Basic writing skills
- Intermediate lexical knowledge

Methods of instruction

Six two-hour classes. The classes will mainly be about:

- writing exercises (how to construct a paragraph within a consistent text)
- learning how to use link words
- doing exercises on complex forms using a brochure online.

Assessment and Final Grade

The final test is about using linking words and the constructions worked on in class in a discussion about an essay topic.

Course requirements

- Writing essays
- Writing complex sentences
- Using linking terms
- Grammatical exercises on various forms of complex sentences

Littérature UK (British literature)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: SEM

Course Code: FDL_AN_M1_SI_LITTE_UK

Status: Running 2025-26

Course Description

Cities of Modernity: The Self and the City through Text, Image, and Moving Images

Nineteenth-century media created visions of London and Paris that have continued to occupy the collective imagination and could be said to be the blueprint for a certain fantasy of present-day urban space. We will be shifting between modernity's first representations of the city in the nineteenth century and the hyper-modern conceptions of city space today. The city can be taken in its largest sense of the polis, a structure of power, a collectivity, a society, or a community; it may imply the topography of the city space, or its brute materiality and the sensations and experiences it offers. We will be dealing with literature, film images, video clips, the Graphic Novel, painting and illustration and using historical as well as cultural and literary theory.

The aim of this course is to understand how present-day images and representations of the city are linked to much earlier ways of talking about and drawing the city. Our focus will be on how the individual or collective defines the city space and transforms it into literature, art or film. We will start from the premise that all cities are fantasized or imagined spaces and that they reflect the human need to project desires.

Learning objectives:

By the end of the course, students will:

- Have improved their film text / image / film analysis vocabulary and techniques
- Be able to reflect on the interaction between history, fiction and modes of representation
- Produce a structured critical discourse about different modes of representation of the city

Course Prerequisites

B2/C1 level of English

Methods of instruction:

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade:

- 12-page term paper with full bibliography to be handed in on the last week of the course (80%)
- Participation mark (20%)

Course Requirements:

Attendance every week

Littérature UK (British literature)

Year: M1

Semester: S2

Hours: 12

ECTS: 1

SEM

Course Code: FDL_AN_M1_SP_LITTE_UK

Status: Running 2025-26

Course description: “Inspiration, re-writing? Prequel, coquel or sequel? The British Novel from the nineteenth to the twenty-first century through gender, coloniality, class, urban politics and revolt”

This module explores key aspects of the British Novel, including its roots in the nineteenth century, the history and politics and the economics and culture in which it is embedded and which are embedded in it. Students will be asked to choose a Victorian novel which will be studied as a poetic object (the texture and aesthetics of the language will be studied) but also as artefacts reflecting certain economic and societal realities. This will then be compared and contrasted with a re-writing of that novel in the form of a sequel or prequel or even a coquel. These rewritings or adaptations may bring out the diversity of contemporary Britain in relation to nationality, race, religion, class and gender; they often show new or hidden relationships between the United Kingdom and other parts of the world; they explore aspects of British culture such as the influence of British economic and colonial history on Britain today. Students will be asked to consider the new life of the nineteenth-century or Victorian novel as it exists in a new form for contemporary audiences.

Learning objectives:

1. Explore in depth a variety of themes related to Great Britain’s literature and society in the past and present
2. Deepen knowledge of the literature, culture, society, politics and economy of Great Britain
3. Critically reflect on key trends in literature studies and literary theory
4. Develop academic research and writing skills
5. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites:

See the prerequisites of the programme.

Methods of instruction:

Six two-hour classes. The classes will combine initial lecture-style delivery by the teacher with interaction and student-led discussion in each class.

Assessment and Final Grade:

A 2,000-word essay on one of the topics studied. A list of possible essay questions will be discussed and agreed on in class. The essay is awarded a mark out of 20.

Course requirements:

Students may choose the pair of novels that suits them most. The Classes will be interactive. The active participation of students is required.

Students can choose their Corpus:

A Victorian novel (1837-1901) will be paired with a twentieth or twenty-first century novel which is thematically linked to the original novel or is a prequel/sequel or simply an expansion or rewriting.

1. Sheridan Le Fanu, *Carmilla* (1872) / Sarah Waters, *Fingersmith* (2002)
2. Wilkie Collins, *The Woman in White* (1860) / Sarah Waters, *Fingersmith* (2002)

3. Wilkie Collins, *The Woman in White* (1860) / Patrick McGrath, *Asylum* (1996)
4. Charlotte Brontë, *Jane Eyre* (1847) / Jean Rhys, *Wide Sargasso Sea* (1966)
5. Charlotte Brontë, *Jane Eyre* (1847)/Zadie Smith, *NW* (2012)
6. Charles Dickens, *Great Expectations* (1861) / Peter Carey, *Jack Maggs* (1997)
7. Charles Dickens, *Great Expectations* (1861)/Sue Roe, *Estella, her Expectations* (1982)
8. Charles Dickens, *Great Expectations* (1861) / Zadie Smith, *NW* (2012)
9. Robert Louis Stevenson, *The Strange Case of Dr. Jekyll and Mr. Hyde* (1886) / Patrick McGrath, *Spider* (1990)
10. Oscar Wilde, *Dorian Gray* (1891) / E. M. Forster, *Maurice* (1913 revised in 1952-1960)
11. Emily Brontë, *Wuthering Heights* (1847) / Lin Haire-Sargeant, *H: Heathcliffe's journey back to Wuthering Heights* (1992)

Littérature UK (British literature)

Year: M2

Semester: S3

Hours: 12

ECTS: 1

SEM or CM: SEM

Status: Running 2025-26

Course Code: 2425_FDL_AN_M2_SI_LITTE_UK

Course description: Posthuman Representations: Literature, Art, Cinema

Traditional definitions of humanism emphasize the value and agency of human beings in relation to the world. Posthuman thinkers, however, think that “the human” as traditionally understood is a closed notion which does not reflect who we are anymore, and that “the human” is an open category in constant evolution. This posthumanist vision is now reflected in our cultural productions.

This course will begin by examining the different strands of posthumanism that exist today, and take the year 1818 as its starting point. It was the year Mary Shelley published *Frankenstein*, the story of a living being created by scientific endeavour. Shelley’s novel was published when the industrial and scientific revolutions were gaining momentum. Since then, the number of literary works representing the fears and hopes engendered by humanity’s harnessing of technological power has soared.

Subsequent literary works explore many dystopian possibilities, asking for instance whether humans will we make monsters of themselves, or create different categories of humans, some being worth more than others (think of Ridley Scott’s film *Blade Runner*, Margaret Atwood’s *The Handmaid’s Tale*, or Kazuo Ishiguro’s *Never Let Me Go*). Others imagine the post-human condition as radically different: anthrocentric works of fiction advocate the removal of the category of man from its central place in the universe, and imagine the future as a community of things, animals, machines and humans living together. Take for instance Richard Powers’ 2018 novel *The Overstory*, whose central characters are not humans, but trees. The material for this course will include a variety of academic articles, novels, short stories, paintings, photographs, films, and series which will explore the notion of the human, presenting it not as a static category, but as an evolving process.

Learning objectives: By the end of the course, students will:

- Have improved their film text / image / film analysis vocabulary and technique
- Be able to reflect on the interaction between history, fiction and modes of representation
- Be able to produce a structured critical discourse about posthumanism, transhumanism and their modes of representation

Course Prerequisites: B2/C1 level of English

Methods of instruction:

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade:

- 12-page term paper with full bibliography to be handed in on the last week of the course (80%)
- participation mark (20%)

Littérature UK (British literature)

Year: M2

Semester: S4

Hours: 12

ECTS: 1

SEM or CM: SEM

Status: Running 2025-26

Course Code: 2526_FDL_AN_M2_SP_LIT_UK

Course description: The Origins & Persistence of Historical Fiction: Text, Image, Film

Be it on our bookshelves, on stage or on our screens, historical fiction has become ubiquitous in our cultural landscape. Answering to both an interest in past eras and a craving for adventure and entertainment, it provides the public with a way to relate to people of the past in the most human way possible – story-telling. Its popularity means that historical fiction has become a multimedia and multifaceted genre: multi-volume novels, plays, graphic novels, series, blockbusters or video games targeting different audiences are all widely available. Historical fiction tells personal histories that merge with History. By linking the individual adventures of characters to the collective story of a group or a nation, it can reinforce the dominant historical narrative or provide food for historical thinking, for instance by adopting the point of view of the defeated or the forgotten of history (an approach praised by historians such as Reinhart Koselleck). For example, postcolonial or female perspectives provide readers with stories which contrast with those traditionally told – and therefore offers us different perspectives on History. This course will start by exploring several definitions of historical fiction and pose a working definition of the genre. It will trace the history of the genre from its origins with Walter Scott's Waverley novels in nineteenth-century Britain to its most recent twenty-first century developments, and try to understand the reasons behind the collective appetite for such works of fiction. The material studied in class will include academic articles, 19th & 20th-century novels, contemporary fiction, as well as historical period drama (mini-series and film). A bibliography will be handed out at the beginning of term.

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

- Know about the history of historical fiction and about the ongoing debate about the definitions of historical fiction
- Have refined their technique of text / film / image analysis
- Be able to reflect on the interaction between history, fiction and story-telling
- Produce a structured critical discourse about a piece of historical fiction, whether it be a text, a film, an painting, etc...

Course Prerequisites: B2/C1 level of English

Methods of instruction: Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and final grade:

- 12-page term paper with full bibliography (80%)
- participation mark (20%)

Course Requirements: Attendance every week

Year: M1

Semester: S1

Hours: 12h

ECTS: 2

SEM

Course Code: 2526_FDL_AN_M1_SI_LIT_US

Course description

Slavery in American literature

This seminar deals with the treatment of slavery in antebellum United States literature. It considers a wide range of literary forms, from slave narratives and diaries to poetry and fiction. It emphasizes the dialogue of anti-slavery literary works with political and philosophical essays stemming from the reformist and transcendentalist movements. Post-Civil War issues will be studied in the second semester.

Learning objectives

1. Deepen knowledge of US literature and culture
2. Explore the articulation of literature and history
3. Analyse and interpret literary texts
4. Develop academic research and writing skills
5. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

The seminar will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

Oral presentation (40%) and in-class essay (60%)

Course requirements

Assigned reading

Active participation in class

Year: M1

Semester: S2

Hours : 12h

ECTS: 2

SEM

Course Code: 2526_FDL_AN_M1_SP_LIT_US

Course description

Slavery in American literature

This seminar deals with slavery in American literature after the Civil War; it is a sequel to the first-semester seminar dealing with slavery in antebellum literature.

It focuses on the representation of slavery in a selection of postbellum and twentieth-century slave narratives, novels, short stories and poems. It considers the memory of slavery and its interconnection with the fight against racial discrimination and segregation.

Learning objectives

1. Deepen knowledge of US literature and culture
2. Explore the articulation of literature and history
3. Analyse and interpret literary texts
4. Develop academic research and writing skills
5. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

The seminar will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

Oral presentation (40%) and in-class essay (60%)

Course requirements

Assigned reading

Active participation in class

Year : M2

Semester : S3

Hours : 12h

ECTS : 2

SEM

Course Code : 2526_FDL_AN_M_SI_LIT_US

Course description : *Slavery in American literature*

Building on the M1S1 and M1S2 courses dealing with the treatment of slavery in United States literature, this seminar focuses on Mark Twain's canonical novel, *Adventures of Huckleberry Finn* (1885), and considers its influence on 20th- and 21st-century major novels such as Ralph Ellison's *Invisible Man* (1947) and Percival Everett's *James* (2024).

Learning objectives

1. Deepen knowledge of US literature and culture
2. Explore the articulation of literature and history
3. Analyse and interpret literary texts
4. Develop academic research and writing skills
5. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

The seminar will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

Oral presentation (40%) and in-class essay (60%)

Course requirements

Assigned reading

Active participation in class

Year: M2

Semester: S4

Hours: 12h

ECTS: 2

SEM

Course Code: 2526_FDL_AN_M2_SP_LIT_US

Course Description: “Why write like this?”: An Introduction to American Modernist Poetry

Focusing on a selection of poems by various authors—including T.S. Eliot, William Carlos Williams, e.e. cummings, Marianne Moore, Wallace Stevens, and Mina Loy, Claude McKay and Djuna Barnes—this course offers students an overview of the main themes and formal innovations of American modernist poetry. In *The Cambridge Introduction to Modernist Poetry*, Peter Howarth asks the key question “Why write like this?” This will be the guiding question of our seminar, as we approach formal strategies like modernist difficulty, fragmentation, and intertextuality, which result in fundamentally new modes of representing individual and collective experience in the wake of modernity, as well as in radical redefinitions of the art of poetry. We will pay specific attention to novel themes that rose to prominence in the modernist period, like the dislocation and disorientation associated with technological modernity and world war, the complexity of urban experience, transnationalism and expatriation, the struggle against racial discrimination and the depiction of queer desire. While we will focus primarily on free verse, we will look at some examples of more traditional forms (like the sonnet) used with a twist by modernist poets. We will also think about the genealogy of modernist poetics in the work of 19th century precursors like Walt Whitman and Emily Dickinson.

Learning objectives:

By the end of the course, students will:

- have acquired a familiarity with the history of literary modernism, and particularly with modernist poetry in the United States
- be able to analyze the experimental techniques deployed in modernist poetry, both in free verse and in more traditional genres like the sonnet
- be familiar with the technical and conceptual vocabulary associated with the analysis of modernist poetics
- be able to write structured textual commentaries, performing insightful close readings of challenging texts

Course Prerequisites:

B2/C1 level of English

Methods of instruction:

Lectures

Contact hours per week: 2 hours per week over 6 weeks

Assessment and Final Grade:

a two-hour in-class exam on the last week of class

an optional oral presentation (individual or in groups)

Civilisation UK (British civilisation)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: SEM

Course code: FDL_AN_M1_SI_CIVI_UK

Status: Running every year

Course description

From Empire to Brexit: Migration, Race, and Gender in Modern Britain

This seminar explores the history of migration in Britain from the early 20th century to the present. It examines how categories of race, gender, and family were shaped through law, institutions, and public debates, while also tracing the social and economic experiences of migrants and their descendants. A chronological and thematic approach is taken, covering major developments such as the 1905 Aliens Act, the Windrush generation, labour migration after 1945, decolonisation, women and work, the welfare state, and the political controversies surrounding Brexit. Students will work with a wide range of sources, including legislation, archival documents, oral histories, and media accounts.

Learning objectives

1. Analyze the historical evolution of migration, race, and gender in Britain from 1905 to today
2. Examine how institutions and policies shaped categories of race, gender, and family
3. Understand the connections between migration, labour, welfare, and social change in modern Britain
4. Engage critically with primary and secondary sources across history and the social sciences
5. Develop advanced research, writing, and oral presentation skills through seminar discussion and analysis

Course prerequisites

None beyond the prerequisites of the programme.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

A 2,000-word essay on one of the topics studied. A list of possible essay questions will be discussed and agreed on in class. The essay is awarded a mark out of 20.

Course requirements

Preparation for each class will be indicated on the course page. Classes will be interactive. The active participation of students is required.

Civilisation UK (British civilisation):

Year: M1

Semester: S2

Hours: 12

ECTS: 2

SEM or CM: SEM

Course code: FDL_AN_M1_SP_CIVI_UK

Status: Running every year

Course description

British North America

This seminar offers an overview of the history of the British Empire in North America. Particular attention will be given to the divergent trajectories of Canada and the United States and the ways their differing relationships with Britain shaped those paths.

Learning objectives

Through lectures, readings, assignments and discussions in class, students will:

- Develop an increasingly clear understanding of what the expression “British North America” encompasses;
- Build a project incorporating film-analysis methods;
- Strengthen their skills in text analysis, film analysis, class discussion, and essay writing.

Course prerequisites

None beyond the prerequisites of the programme.

Methods of instruction

Six two-hour classes. Each class will combine lectures with interaction and student-led discussion on weekly readings.

Assessment and Final Grade

- **85%** – An individual written project on a film from the National Film Board of Canada’s online platform. This grade is divided into:
 - A project outline (**25%**)
 - A final written essay (**60%**)
- **15%** – Participation in class discussions based on the required readings.

All assignments are graded out of 20.

Course requirements

Preparation for each class will be indicated on the course page. Classes will be partially interactive. The active participation of students is required and will be graded.

Civilisation UK (British civilisation)

Year: M2

Semester: S3

Hours: 12

ECTS: 1

SEM or CM: SEM

Course code: FDL_AN_M2_SI_CIVI_UK

Status: Running every year

Course description

The Commonwealth of Nations in International Relations

This course enquires into the evolution of the Commonwealth of Nations from an association within the British Empire and imperial management tool into an independent international organisation of states and peoples. While the Commonwealth has been criticised for being inefficient and outdated, and for not living up to its own principles, it seems to have remained attractive, even beyond the original scope of the English-speaking world, as the choice of Gabon and Togo to join the organisation in 2022 seems to testify. It will be one of the objectives of this course to try and understand this apparent contradiction and assess whether the Commonwealth has remained a relevant international organisation in the new international paradigm. The Commonwealth of Nations is an international organisation of 56 states, but it would be better defined as a network, as it has always put non-state actors and informal proceedings at the heart of its particular identity and action. With both an international and transnational dimensions, the Commonwealth offers an opportunity to reflect on the legacy of former imperial links in today's international relations, and on the impact of civil societies in 21st century international relations.

Learning objectives

- Understand the historical evolution of the Commonwealth from Empire to international organisation
- Assess the continued relevance of the Commonwealth in the 21st century
- Assess the strengths and limitations of the Commonwealth as an international organisation
- Understand the dual international and transnational dimensions of the Commonwealth
- Reflect critically on the legacy of empire in contemporary international relations

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six 2-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion

Assessment and Final Grade

A group oral presentation or podcast. An end of semester test combining MCQs and a short essay

Course requirements

Regular attendance and participation. Assigned readings.

Civilisation UK (British civilisation)

Year: M2

Semester: S4

Hours: 12

ECTS: 1

SEM or CM: SEM

Course code: FDL_AN_M2_SP_CIVI_UK

Status: Running every year

Course description:

Medicine in the North Atlantic World

Between the 18th and 20th centuries, the British Empire was one of, if not the dominant colonial empire, linking colonies on every inhabited continent. In this context, medical professionals were trained in different parts of the world and many circulated across oceans due to different imperial situations, including wars and the care of both colonisers and populations under imperial rule. The result was a complex medical world in which different conceptions of the body and health care interacted, merged or clashed. Based on mandatory readings and class discussions, this seminar aims to provide a better understanding of this history, with a focus on the North Atlantic world linking the United Kingdom, France, Ireland and North America, including Canada, the United States and the Caribbean.

Learning objectives

Through lectures, course readings, discussions in class, and assignments students will:

- Develop an increasingly clear understanding of the history of medicine;
- Enhance their oral presentation and written skills;
- Build a personal project on a topic of their choice.

Course prerequisites

None beyond the prerequisites of the programme.

Methods of instruction

Six two-hour classes. Each class will combine lectures with interaction and student-led discussion on weekly readings.

Assessment and Final Grade

- **85%** – An individual written project on a chosen topic based on the bibliography provided and additional research. This grade is divided into:
 - o A project outline (**25%**)
 - o A final written essay (**60%**)
 - **15%** – Participation in class discussions based on the required readings.
- All assignments are graded out of 20.

Course requirements

Preparation for each class will be indicated on the course page. Classes will be partially interactive. The active participation of students is required and will be graded.

Civilisation américaine (American civilisation)

Year: M1 and M2 (mutualisé)

Semester: S1 + S3

Hours: 12

ECTS: 2 (S1 and S3)

SEM or CM: SEM

Course code : FDL_AN_M_SI_CIVI_US / FDL_AN_M_SP_CIVI_US

Status: Planned for 2025-26

Course description:

Prehistory in American Culture

As early as the founding of the U.S. in the late-eighteenth century, the concept of “prehistory” began to take shape as the earth and life sciences pushed the frontiers of the past back ever further, cordoning off a time before “history.” In the nineteenth century, a growing variety of entertainments and new media popularized this knowledge and made it into a vital part of American culture more broadly. Eventually, prehistory would become an integral part of both American art and the American “culture industry.” Because the “prehistory” concept helped encode a narrative of civilizational progress from “nature” to “culture,” a certain image of Native Americans was central to the concept in the US, where it carried out ideological functions when it came to colonial land expropriation. We will explore this as well as other ideological functions of prehistory, but also how various groups have used it to criticize American culture and society. Ultimately, we will come away with an understanding of how this concept helped mediate concerns over the meaning of the nation as well as issues of human agency and natural order.

Learning objectives

1. Explore in depth a variety of themes related to the relation between American culture and the concept of “deep time”
2. Develop academic research and writing skills
3. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion. All readings will be scanned and circulated via the formation website before class. Students are expected to participate actively each week.

Assessment and Final Grade

- Participation Grade (50%)
- Short essay (50%). Rubrics and formats will be discussed in detail in class. Students will do work on the essay and bring it to class for workshopping each week.

Course requirements

Required preparatory reading for each class will be indicated on the course page and the syllabus. Classes will be interactive. The active participation of students is required. It is required to follow plagiarism rules set out in the student handbook and the beginning of class.

Civilisation américaine (American civilisation): PENDING/TBA

Year: M1 and M2 (mutualisé)

Semester: S2 + S4

Hours: 12

ECTS: 1 (S2 and S4)

SEM or CM: SEM

Course code : FDL_AN_M_SI_CIVI_US / FDL_AN_M_SP_CIVI_US

Status: Planned for 2025-26

Course description

The Art of the News in American Visual Culture

At first glance, art and the news would seem to have nothing in common, and indeed to have antithetical stances toward the act of picturing itself. While modern journalism normatively aims at communicative transparency and the “objective” representation of facts, modern art has prized a rigorous analysis of its own media, to which it subordinates pictorial content. Yet, under closer scrutiny, such a categorical distinction between art and the mass visual culture of the news does not hold up. In the intermedial American cultural landscape of the twentieth century, art and journalism borrowed liberally from one another for inspiration as well as concepts and practices. American visual culture was particularly oriented toward the market, and art was far from immune to this pull. In this course, we will study the relations between art and the visual culture of the news in the U.S. over the course of the twentieth century. By the end of the course, we will understand not just how these cultural fields’ concepts and practices changed over the century, but how they frequently developed in response to one another. At work in the background are the “public” or “publics” to which both art and the news addressed themselves in order to represent the experience of modernity.

Learning objectives

1. Analyze American visual culture of the news in the twentieth century
2. Develop academic research and writing skills
3. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion. All readings will be scanned and circulated via the formation website before class. Students are expected to participate actively each week.

Assessment and Final Grade

- Participation Grade (50%)
- Short essay (50%). Rubrics and formats will be discussed in detail in class. Students will do work on the essay and bring it to class for workshopping each week.

Course requirements

Required preparatory reading for each class will be indicated on the course page and the syllabus. Classes will be interactive. The active participation of students is required. It is required to follow plagiarism rules set out in the student handbook and the beginning of class.

Histoire de l'art des pays anglophones (Art History in the UK/US)

Year: M1

Semester: S1

Hours: 24

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M1_SI_ART_ANGLO

Status: Planned for 2025-26

Course description: Portraiture and Politics in the United States (18th-21st c.)

This seminar will focus on the genre of portraiture in the United States. Often considered less prestigious than historical painting, portraits nevertheless reveal significant insights about the historical and social context that influenced their creation. Students of the seminar will explore a wide range of American portraiture, from 18th-century depictions of merchants and craftsmen; the art of silhouette making and daguerreotypes, to the 21st-century presidential portraits of Barack and Michelle Obama, learning to create meaningful dialogue between periods and styles.

Learning objectives

- Understanding the role of portrait paintings within their historical, political, and artistic contexts
- Creating meaningful dialogue between different periods and styles
- Developing art historical analysis
- Improve bibliographic research skills

Course prerequisites

See prerequisites for the program.

Methods of instruction

Twelve two-hour classes. This seminar will alternate between lectures and discussion-based classes. All readings will be scanned and circulated (by email or through a Drive system) before classes. Students are expected to participate weekly in discussions and analyses of artworks.

Assessment and Final Grade

-In-class presence and participation (25%) / extra-credit for presentation of texts to the class

-Mid-term: analytical bibliography assignment (35%)

-Final assignment: analysis of one portrait and its historical, political and artistic context (in-class) (40%)

Course requirements

A complete syllabus and list of readings (PDFs) will be provided at the beginning of the semester

Histoire de l'art des pays anglophones (Art History in the UK/US)

Year: M1

Semester: S2

Hours: 24

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M1_SP_ART_ANGLO

Status: running

Course description: "Art in the age of revolutions: the Stuart age 1603-1714"

The 17th century was a miserable time in many ways - wars, epidemics (eg. London 1665) famines, religious strife, revolutions... and extreme weather conditions to boot, with the so-called 'mini ice age'. Yet for all that the period was one of great intellectual, scientific and artistic achievement in many fields: not without reason was it dubbed 'Siglo de Oro, Grand Siècle'... Britain faced religious and political turmoil but the arts flourished there too.

This course will endeavour to examine the way Britain evolved from a relatively isolated backwater in the artistic field to a position where it could hold its own among major players by the early 18th century. European influences were accepted, digested and led to original productions in the fields of architecture, music, also to lesser extent painting and sculpture. The Stuart kings and their courtiers were major collectors of European, especially Italian art and Britain's irruption into the European art market was duly noted. The groundwork was thus laid for later years when British art in its turn influenced European developments: an interesting example of cross fertilisation.

Learning objectives

- Study the evolution of painting, sculpture, music and architecture from the Jacobean period to the time of Queen Anne.
- Examine the influence or rejection of European models. The role of traveling and exile. Foreign artists in England.
- Consider the problem of designing a Protestant church, in view of the religious controversies of the 17th century.
- Art and propaganda.
- Discuss the role of art collecting and patronage in society, diplomacy and politics.
- The sale of the century during the Commonwealth
- Improve oral expression, comprehension, writing skills...
- Encourage academic research.

Course prerequisites

B2/C1 level

Methods of instruction

Lectures

Assessment and Final Grade

TBC

Course requirements

TBC

Histoire de l'art des pays anglophones (Anglophone art history)

Year: M2

Semester: S3

Hours: 24

ECTS: 2

CM_120

Course code: FDL_AN_M2_SI_ART_ANGLO

Status: Planned for 2025-26

Course description: Main Streams: American Rivers and regional identities (11th-21st c.)

This seminar explores the history of North America by examining cultural productions created near and about the rivers that cross the continent. Rivers have served as both borders and communication routes for different social groups. They have been both a means of escape and a means of oppression. Rivers nourish us, yet they can also destroy when they overflow. Thus, rivers enable us to view the relationships between the people who inhabited the spaces that ultimately became the United States of America in a new light.

Starting with the eleventh-century populations of the Mississippi and San Juan basins, each class will focus on a major river up to the present day. Through the analysis of the history, visual culture, and literature of the various social groups that lived around each river, this seminar will tentatively define an alternative geography of the United States that transcends the Manifest Destiny.

Learning objectives

- Learning alternative histories of the United States
- Introduction to historical and art-historical concepts (nationalism, eco-criticism)
- Developing research driven analyses

Course prerequisites

See the prerequisites of the programme.\

Methods of instruction

Twelve two-hour classes. This is a discussion-based seminar. All readings will be scanned and circulated (by email or through a Drive system) before classes. Every week, each text will be introduced critically by one student and then discussed by the whole class. Students will also be asked to react to texts, images, or any other kind of cultural productions related to weekly themes.

Several in-class hours will be devoted to workshop topics for the essay and help you identify resources to research about them.

Assessment and Final Grade

60% In-class participation (introductions of texts throughout the semester, interventions and questions, oral presentation of the essay on Week 7 or 8)

40% Essay (5 p. + bibliography : 1.5 space / Arial / 12pt.)

Course requirements

A complete syllabus and list of readings (PDFs) will be provided at the beginning of the semester ; the class is interactive and requires active preparation and participation of students.

Histoire de l'art des pays anglophones (Art History in the UK/US)

Year: M2

Semester: S4

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M2_SP_ART_ANGLO

Status: running

Course description: "Art in the age of revolutions: the Stuart age 1603-1714"

The 17th century was a miserable time in many ways - wars, epidemics (eg. London 1665) famines, religious strife, revolutions... and extreme weather conditions to boot, with the so-called 'mini-ice age'. Yet for all that the period was one of great intellectual, scientific and artistic achievement in many fields: not without reason was it dubbed 'Siglo de Oro, Grand Siècle'... Britain faced religious and political turmoil but the arts flourished there too.

This course will endeavour to examine the way Britain evolved from a relatively isolated backwater in the artistic field to a position where it could hold its own among major players by the early 18th century. European influences were accepted, digested and led to original productions in the fields of architecture, music, also to lesser extent painting and sculpture. The Stuart kings and their courtiers were major collectors of European, especially Italian art and Britain's irruption into the European art market was duly noted. The groundwork was thus laid for later years when British art in its turn influenced European developments: an interesting example of cross fertilisation.

Learning objectives

- Study the evolution of painting, sculpture, music and architecture from the Jacobean period to the time of Queen Anne.
- Examine the influence or rejection of European models. The role of traveling and exile. Foreign artists in England.
- Consider the problem of designing a Protestant church, in view of the religious controversies of the 17th century.
- Art and propaganda.
- Discuss the role of art collecting and patronage in society, diplomacy and politics.
- The sale of the century during the Commonwealth
- Improve oral expression, comprehension, writing skills...
- Encourage academic research.

Course prerequisites

B2/C1 level

Methods of instruction

Lectures

Assessment and Final Grade

TBC

Course requirements

TBC

Médias du monde anglophone (Media in the English-speaking world)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SI_MEDIA_ANGLO

Status: Running Fall 2025-26

Course description:

Communicating Leadership in American Civilization

Where, what, and who is the leader, is leadership in American civilization? What place does the act or state of being a leader — with its accompanying sense of direction, control, guidance, power and organization — occupy in American life? Have the dominant forms of US leadership changed over the years? How and why? The civilization conserves the nation's founding leadership institutions—like the US Constitution and the US Presidency. But what about leadership itself? Isn't there a world of difference between the first American President and the current one? In almost everything people do there is a leader. Leadership is not the property of any one discipline, school of thought, or human activity. It is universal and particular. But in its particularity lies a key to national character. Which particularity is where and what? Alternately can leadership — specially US —be characteristically temporary, a flash in the All-American pan? Can it be signaled, say, by the miracle diet that's promoted by a film star that leaves one slim, trim and full of vim? You eat what the leader tells you to eat. What runs society? Who's in charge? Persons or Principles? Which leads and why? And how is the *how* of the thing done? These and other question we shall try to answer in our class on the nature of leaders & leadership in American Civilization.

Learning objectives

We will try to cover and understand in depth six major aspects of this issue, including "success," "self-help," "Great Man or Woman Theory," "Authoritarianism," "Celebrity," and analyzing attributes of leadership from various media and theoretical perspectives.

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six two-hour classes combining lecture-style delivery with interaction and student-led discussion.

Assessment and Final Grade

Credits & course requirements are calculated as follows: Three Piece of Work

1. Class Questions: 30%: After our 2nd & 5th meetings you each email me one or two questions based on that week's course meeting. Questions I'll assess & add into our next meeting. By Sunday night, please!
2. Class participation: 20%
3. Portfolio Assignment: 50%

Course requirements

Our first course meeting will supply you with more: a longer & more detailed syllabus, a required-reading workbook, a thematic bibliography, a class schedule, and additional reasons why this is a scintillating subject. Otherwise: essential WorkBook reading for each class as indicated. Classes will be interactive. Student's participation required.

Médias du monde anglophone (Media in the English-speaking world)

Year: M2

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SI_MEDIA_ANGLO

Status: Running Fall semester 2025-2026.

Course Description:

Major Problems of Culture & Technology in Modern American Civilization

In this course we will dig into the problematic subject of culture and technology in American civilization by addressing five dominant kinds of technology both in & of themselves and as expressions of modern US Civilization. Plus, we'll keep addressing the one overriding cultural, ethical, sociological, economic and historic issue: to grasp the thing itself.

That is, what's the nature of the beast? What *is* technology? What's culture? What's the culture-technology relation -- in & of itself and as an expression of US Civilization? Some form of technology has always been with humanity. But it's developed to such an extent from the 1700s and early 1800s down to the present day that it's become the dominant mark of mankind's last ten or eleven generations. Faced with an embarrassment of riches, we shall pursue this diverse, impressive mystery of practical matter through the US technologies of transportation, manufacturing (industry), communication, biotechnology (medical science), and aerospace (a euphemism for flight, rockets, missiles, space vehicles, and their attendant weaponry).

Learning objectives

We will analyze various aspects of the problematic around technology, including its nature, its culture. We will also learn about and through various case studies.

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six two-hour classes combining lecture-style delivery with interaction and student-led discussion.

Assessment and Final Grade

Credits & course requirements are calculated as follows: Three Piece of Work

1. Class Questions: 30%

After our 2nd & 5th meetings you each email me one or two questions based on that week's course meeting. Questions I'll assess & add into our next meeting. By Sunday night, please!

2. Class participation: 20

3. Portfolio Assignment: 50%

Course requirements

Our first course meeting will supply you with more: a longer & more detailed syllabus, a required-reading workbook, a thematic bibliography, a class schedule, and additional reasons why this is a scintillating subject. Otherwise: essential WorkBook reading for each class as indicated. Classes will be interactive. Student's participation required.

Médias et société (Media and society)

Year: M1

Semester: S2

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SP_MEDIA_SOCIETE

Status: Running every year

Course description

UK Press, Media & Society

This module looks at key aspects of the UK media, including the newer information and communication technologies, within their political, economic, cultural and historical contexts. The class engages with a wide range of issues in cultural and social analysis. Its focus is on substantive topics and on critique and innovation in theory and method especially in relation to the work of Stuart Hall

Learning objectives

1. Examine themes related to UK media in the past and present
2. Deepen knowledge of UK culture, society
3. Critically reflect on key trends and interpret relevant data
4. Improve oral expression and comprehension through discussion of complex subjects

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

An 800-word essay on one of the topics studied makes up 60% of the grade. An in-class presentation on one of the class topics constitutes the other 40%.

Course requirements

Essential preparatory reading for each class will be indicated on the course page. Classes will be interactive. The active participation of students is required.

Cinéma anglophone (Anglophone cinema)

Year: M1 and M2

Semester: S1 and S3

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SI_CINE_ANGLO

Status: Planned for 2025-26

Course description

Animal cinema

Animals were among the first bodies to be filmed. In precinema (1870-1895) and early cinema (1895-1908), animal, insect and human locomotion nourished both scientific interest and popular forms of entertainment. Today, digital imagery and innovative techniques such as night vision and microscopic cameras make it possible to picture animals in previously unseen ways, but also to fantasize what it feels like to see *through the eyes of animals*, or to make up artificial creatures altogether. This class will focus on the intertwined histories of animal representation and cinema, while considering the influence of other art forms and scientific instruments of vision in the way we hunt, collect and understand animals.

Learning objectives

1. Discover and understand the key themes and vocabulary of cinema and animal studies
2. Explore widely different eras of the history of cinema
3. Develop film analysis skills in written and oral form
4. Use academic sources to nuance and strengthen their own personal argumentation
5. Improve oral expression in collective, interactive conversation sessions

Course prerequisites

There are no prerequisites for this class.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion and sequence analysis.

Assessment and Final Grade

Students will be graded on a 2,000-word essay on one of the films studied. A list of possible essay topics will be discussed and agreed on in class. The essay is awarded a mark out of 20 and will be worth 75% of the final grade. Student participation during class will be graded out of 20 and will be worth 25% of the final grade.

Course requirements

Essential preparatory reading and film sequences to watch for each class will be indicated on the course page and at the end of each session. Classes will be interactive. The active participation of students is required.

Cinéma anglophone (Anglophone cinema)

Year: M1 and M2 (mutualisé)

Semester: S2 and S4

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SI_CINE_ANGLO

Status: Planned for 2025-26

Course description

Cinema and surveillance

This course deals with the depiction of surveillance on screen, from burlesque policemen in early cinema to science-fiction dystopias, including 1940s detective films and 1970s tales of political paranoia. Each class deals with two or three films exploring the same theme or topic and will be conducted with the help of assigned readings. Students will be invited to use the tools of film analysis while exploring their own personal interpretation of the ethical questions raised by films and TV series.

Learning objectives

1. Discover and understand the key themes and vocabulary of *surveillance studies*
2. Explore widely different eras of the history of cinema
3. Develop film analysis skills in written and oral form
4. Use academic sources to nuance and strengthen their own personal argumentation
5. Improve oral expression in collective, interactive conversation sessions

Course prerequisites

There are no prerequisites for this class.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion and sequence analysis.

Assessment and Final Grade

Students will be graded on a 2,000-word essay on one of the films studied. A list of possible essay topics will be discussed and agreed on in class. The essay is awarded a mark out of 20 and will be worth 75% of the final grade. Student participation during class will be graded of 20 and will be worth 25% of the final grade.

Course requirements

Essential preparatory reading and film sequences to watch for each class will be indicated on the course page and at the end of each session. Classes will be interactive. The active participation of students is required.

Cinéma UK/US (UK/US Cinema)

Year: M1

Semester: S2

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SP_CINE_ANGLO

Status: Running every year

Course description

Artificial Intelligence on Screen

This English-language course will explore representations of Artificial Intelligence (AI) on screen, in both cinema and, to a lesser extent, TV series. We will adopt a diachronic and synchronic approach to discuss depictions of AI from formal, narrative and thematic perspectives, from the late 1960s to the present day. The course will focus on mise en scène and take into consideration camera angles and movements, shot scale, cinematography, etc. to make sense of the ways artificial intelligence has been represented to audiences. We will examine the evolution of such depictions and the competition among differing representations of both embodied and disembodied forms of AI, as well as their connection to the figure of the central computer. Most of the works studied will be from the United States and will be the opportunity to discuss the place these machines hold in the American imagination, as well as their connection to ideas of technological utopianism.

Learning objectives

1. Grasp the basic tools and notions of film studies
2. Understand the nature and the evolution of the depictions of AI
3. Make sense of the competing depictions of AI
4. Recognize the stakes and tensions conveyed by the metaphorical figure of AI
5. Improve oral comprehension and expression

Course prerequisites

See the prerequisites of the program.

Methods of instruction

Six two-hour classes. Each class will consist in micro-analyses, i.e. the careful analysis of a handful of shots, scenes and sequences from several films and TV series. Such analysis will consist in the interaction between the teacher and the class as to the possible meaning(s) of various shots, camera movements, lines of dialogue, etc. as seen on screen. What meaning(s) can be created by a specific camera movement or montage?

Assessment and Final Grade

A 2,000-word English-language essay (+/- 10%) analyzing a handful of scenes from a film chosen out of a given corpus.

Course requirements

A series of documents (mostly primary sources but also excerpts from academic papers) will be available on the course page. Students are expected to read these documents prior to classes. We will try to compare some of the ideas contained in these documents with the material on screen.

Représentations culturelles du monde anglophone (Cultural representations of the Anglosphere)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M1_SI_REPR_CULT_ANGLO

Status: Running

Course description

Victorian Crime & Criminals

As a concept, crime is fundamentally axiological—a matter of determining the value of right and wrong; it naturally fits in with the study of one of the most interesting phenomena of the Victorian Era: the transformation of mainstream beliefs and dominant values between the standard time-line brackets of the 1830s – leading to the crisis of the Hungry Forties - and the 1890s during which the outlines of the 20th century began to emerge. Crime and criminals themselves belong to illicit – and therefore only partially visible – structures, which nevertheless define reality. This course is based on the dialectics of concealment and exposure and will aim at discerning the transformative forces at play in the struggle between what Victorians tolerated or repressed, encouraged or feared, loathed or revered—their values in a state of flux beneath the surface of a long period of moral stability supposedly allergic to change.

Learning objectives

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

1. Understand basic crime and justice theories;
2. Understand Victorian political, social and cultural debates;
3. Acquire knowledge of major Victorian criminal cases;
4. Access in-depth exploration of the research theme;
5. Identify problematics for debate purposes;
6. Acquire document study and assessment techniques.

Course prerequisites

This course is open to all students but prior knowledge of and interest for British culture, history and civilization – not to mention the Victorian Era in particular – will obviously help. Interest for crime as a social phenomenon and readiness to delve into crime and justice theory are also key to success.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the lecturer with interaction and student-led discussion. All six lecture sessions all include the study of a key component of the research theme (police reform, justice reform, prostitution, terrorism, etc.) or major criminal case and the exploration of one or several documents to be prepared in advance. Magisterial content is also provided—not only for reference but also for the identification of problematics leading to debates around an open question or a motion defending a possible interpretation.

Assessment and Final Grade

Validation requires a final grade equal to at least 10 out of 20 based on the weighted average of the following two intermediary grades:

- End-of-semester 2,000-word essay on your preferred course theme or case (50%);
- End-of-semester study of a document (50%).

Course requirements

This course requires mandatory study of the following 6 books:

- Arnold, Matthew. *Culture and Anarchy*. Jane Garnett (ed.). Oxford World's Classics. Oxford: OUP, 2009
- Carlyle, Thomas. *Past and Present*. Supplied as an .EPUB file.
- Disraeli, Benjamin. *Sybil or the Two Nations*. Sheila Smith (ed.). Oxford World's Classics. Oxford: OUP, 2008.
- Mayhew, Henry. *London Labour and the London Poor*. Robert Douglas-Fairhurst. (ed.). Oxford World's Classics. Oxford: OUP, 2012.
- Morris, William. *News from Nowhere*. David Leopold (ed.). Oxford World's Classics. Oxford: OUP, 2009
- Smiles, Samuel. *Self-Help: With Illustrations of Character, Conduct, and Perseverance*. Peter. W. Sinnema (ed.). Oxford World's Classics. Oxford: OUP, 2002.

Dates set for submission of the end-of-semester essay must always be met. No late submissions or late submissions with penalties. This unit works on a very tight schedule for both professor and students.

REPRESENTATIONS CULTURELLES DU MONDE ANGLOPHONE

Year: M2

Semester: S3

Hours: 12

ECTS: 2

SEM

Course Code: 2526_FDL_AN_M2_SI_REPR_CULT_ANGLO

Status: Running every year

Course description: Landscape and Englishness

Motivated by a new conception of Nature, the first actors of the English School of painting that emerged during the 18th century gradually instrumentalized the landscape genre in the service of the representation of a precise, recognizable and resolutely 'British' nature. According to them, the task of the modern artist is to represent Nature as it is, no longer as it should be (Arcadia) or as it might have been (Paradise Lost). English landscape painters opened the range of aesthetic categories, adding to the Beautiful the categories of the Sublime and the Picturesque, making it possible to introduce a great diversity of 'natural feelings' and to seek the truth of Nature. Richard Wilson (1714-1782) and Thomas Gainsborough (1727-1788), each in their own way, offered the first authentically British scenes and drew attention to the remarkable potential of the genre. At the beginning of the 19th century, through constant experimentation (drawing, watercolor, ink, oil, and engraving), English landscape art reached its peak, thanks in particular to two exceptional artists, John Constable (1776-1837) and Joseph Mallord William Turner (1775-1851), who established the landscape genre in Europe as the new history painting.

The landscape genre subsequently remained the principal signature of the English School, whether with the Pre-Raphaelites in the second half of the 19th century or the Modernists in the first half of the 20th century. Landscaped gardens and landscape scenes allowed artists to depict the Empire, until its collapse following the great traumas of the two World Wars, whose devastations they also depicted in exceptional detail. Since then, landscape has maintained a central position in English visual culture, sometimes nostalgically, but also to represent new scenes of urban life and developing again through various experiments (cf. David Hockney or Andy Goldsworthy). Thus landscape has been one of the most idiomatic constituents of the very elusive concept of *Englishness*.

Learning objectives

An examination of one of Britain's most important form of expression, at the crossroads of the visual, the verbal and the cultural.

Course prerequisites

This is not an art history course, so no prerequisites on that side. Our approach will be one based on the history of ideas in the U.K., using the visual medium of landscape as a port of entry into British culture.

Methods of instruction

Lectures (5 x 2 hours), each focusing on some of the most important artists, and including some close analyses of some of the most iconic paintings and gardens.

Assessment and Final Grade

A written essay in class (2 hours), starting from a quotation inviting you to show your knowledge and personal understanding of important links between landscape and Englishness.

Course requirements

All the powerpoints presented in class will subsequently be uploaded on moodle. All contain a vast quantity of visual material + important quotes. They should all be re-visioned and studied at home, together with the notes taken during class, in order to acquire a real familiarity with the topic and a good command of the chronology.

A bibliography will be uploaded on formation.icp to help you strengthen some aspects of the topic.

Culture populaire UK/US (UK/US popular culture)

Year: M1

Semester: S2

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M_SP_CULT_POP

Status: Running every year

Course description

This module stakes out the notion of popular culture in light of its multiple definitions (i.e., as mass culture, “low” culture, as a site of social and political resistance to dominant societal forces...). Whilst introducing key theoretical tools to analyse works of popular culture by (e.g., cultural studies, resistance, authenticity, subculture, collective alliances, value ...), the focus is on probing popular practices and texts across media (visual arts, music, radio, TV-series...), and according to an interdisciplinary approach.

Much attention will be paid to the interactions between popular culture and its contemporaneous social, political and cultural milieux. A blend of theory and case studies will enable students to probe works of popular culture not only as reflections of the social, cultural, political and economic forces of their time, but also as potent agents of social and cultural change.

Learning objectives

1. Promote students’ critical thinking towards cultural texts across media
2. Develop an understanding of the key concepts relating to the production and consumption of popular culture.
3. Consider the interplay between popular culture and societal issues
4. Make connections between different popular arts forms and so called “high art”

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

- Small group tutorials with a blend of theory and case studies
- Task-based approach
- Personal and collaborative tasks

Assessment and Final Grade

Oral presentation: 40%

In-class writing task: 60%

Course requirements

Tasks and readings assigned as homework from one week to the next.

Histoire des politiques culturelles en UK et US (Cultural policies in the UK and US)

Year: M1

Semester: S1

Hours: 12

ECTS: 1

SEM or CM: CM

Course code: FDL_AN_M1_SI_POLITIQ_CULT_UK_US

Status: Running every year

Course description

This course explores and questions U.S. and British cultural practices and activities, focusing on the institutional context of both countries and how these activities are funded (public/private; centralization/decentralization), managed, and organized (actors and lobbies, the impact of technology). It aims to understand in a broader way the debate on the relevance, or not, of a public action domain in this aspect of citizen life. The course will explore the questions: who owns culture, who decides, who pays, who benefits from cultural policy, with a view to probe how cultural policies can shape attitudes towards culture.

Learning objectives

1. Understand the key concepts and terminology which inform thinking about cultural policy
2. Identify and critique cultural policy trends and issues in the UK and the US
3. Analyse and appraise how culture is being produced and consumed, and how policies are being created around it.

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

- In-class case studies (20%)
- End of semester exam (80%)

Course requirements

Essential preparatory reading for each class will be assigned. Classes will be interactive. The active participation of students is required.

Histoire des politiques culturelles en France (Cultural policies in France)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M1_SI_HIST_POLITIQ_CULT

Status: Running every year

Course Description

En France, la création en 1959 d'un ministère spécifique dédié aux affaires culturelles confié à André Malraux a affirmé la spécificité d'un champ des politiques publiques, en rassemblant des domaines disparates d'intervention de l'État déjà dotés d'une importante épaisseur historique par delà les changements de régime (commandes publiques dans le domaine des Beaux-Arts, musées, monuments et sites), en y adjoignant d'autres (par exemple les Archives nationales ou les bibliothèques), et en les adossant à des missions transversales comme la démocratisation culturelle. Depuis lors, ces missions et les domaines d'intervention publique se sont élargis, avec l'émergence des politiques de développement culturel, de démocratie culturelle ou encore d'éducation artistique et culturelle, avec également une extension massive des secteurs artistiques soutenus dans les années 1980 avec Jack Lang, et enfin l'inclusion plus récente du champ des industries culturelles et créatives dans ses périmètres de compétence. Ce cours d'introduction à l'histoire des politiques culturelles en France propose de familiariser les étudiants avec quelques angles d'approches fondamentaux pour la compréhension de la structuration actuelle de ce champ de l'action publique.

Learning objectives

1. Comprendre les enjeux de la culture en France aux 20^e-21^e siècles
2. Connaître les institutions et les métiers de la culture

Course Prerequisites

Aucun

Methods of instruction

Cours théorique en face à face

Assessment and Final Grade

Oraux et rédaction d'un travail

Course Requirements

Exposé sur un projet culturel politique et rédaction d'un compte-rendu ou d'une interview d'un professionnel de la culture

Culture et relations internationales (Culture and International Relations)

Year: M1

Semester: S1

Hours: 12

ECTS: 2

SEM or CM: CM

Course code: FDL_AN_M1_SI_CULT_RELAT_INTERN

Status: Running every year

Course description

Culture is increasingly seen as central to international relations because of the rise of nationalism and political religion but also because of the emergence of a globalised market for homogenised cultural products. This course will encourage critical thinking about the causes and consequences of the heightened importance of culture in the international system and will ask if that importance can be justified.

Learning objectives

1. Examine how the international system operates in relation to culture
2. Critically reflect on key trends and interpret relevant data
3. Improve oral expression and comprehension through discussion of complex subjects
4. Develop academic research and writing skills

Course prerequisites

See the prerequisites of the programme.

Methods of instruction

Six two-hour classes. The classes will combine lecture-style delivery by the teacher with interaction and student-led discussion.

Assessment and Final Grade

An 800-word essay on one of the topics studied makes up 60% of the grade. An in-class presentation on one of the class topics constitutes the other 40%.

Course requirements

Essential preparatory reading for each class will be indicated on the course page. Classes will be interactive. The active participation of students is required.

Méthodologie de la recherche et de la rédaction de mémoire (Research methodology and dissertation writing)

Year: M1

Semester: S1

Hours: 12

ECTS: 1

SEM or CM: CM

Course code: FDL_AN_M_SI_METHODO

Status: Running every year

Course Description

This course is designed to familiarize students with the basic methods and techniques of research writing to help them write and complete their research thesis. The course will focus on such issues as developing a thesis statement, learning how to find source material (books, articles, internet resources, etc.), producing a clear bibliography with primary and secondary sources, choosing adequate theoretical approaches, putting together a critical literature review, taking notes, writing and revising a rough draft, and becoming acquainted with format guidelines (layout, footnotes, bibliography, index).

Learning objectives

1. developing a thesis statement
2. learning how to find source material
3. producing a clear bibliography with primary and secondary sources
4. choosing adequate theoretical approaches
5. putting together a critical review
6. becoming acquainted with format guidelines (layout, footnotes, bibliography, index).

Course prerequisites

B2/C1 level of English

Methods of instruction

Lecture. Contact hours per week: 2 hours per week over 6 weeks

Assessment and Final Grade

Continuous assessment: oral presentations and written exercises to be handed in over the course of the semester

Course Requirements

Weekly attendance

Orientation professionnelle

Year: M1

Semester: S1

Hours: 12

ECTS: 0,5

SEM or CM: CM

Course code: 2425_FDL_AN_M_SI_ORIENT_PRO

Status: Running every year

Course Description

Ce cours vise à amener chacun à élaborer un projet professionnel précis. Il s'adresse aux étudiants de la branche recherche et pro en M1. Il comprend un entraînement à la rédaction de CV et de lettres de motivation en français et en anglais, une préparation aux entretiens, ainsi qu'une présentation des concours de l'enseignement, de la thèse et des contrats doctoraux. Ce cours comprend également la présentation des différents débouchés post master, académiques et non académiques. Pour les personnes le souhaitant, la création d'entreprise sera également abordée.

Learning objectives

1. Concevoir un CV et des lettres de motivation en français et en anglais
2. Se préparer à l'oral d'un entretien d'embauche
3. Connaître le langage et la culture de l'entreprise
4. Savoir candidater à des offres d'emploi publiées et à candidater de manière spontanée

Course prerequisites

Aucun

Methods of instruction

Cours théorique en face à face

Assessment and Final Grade

Elaboration d'un projet professionnel documenté (présentation d'un plan de carrière, CV en français et en anglais, lettre de motivation, interview d'un professionnel en lien avec le métier choisi).

Course Requirements

Les éléments suivants doivent aussi être validés :

- M1 « recherche » et « pro » et M2 « pro » : Participation au Forum ICP-Entreprises et rédaction d'un compte-rendu
- M2 « pro » : Évaluation d'écriture web en lien avec projet professionnel

LES SPECIALISTES INTERVENANT DANS LA FORMATION

Outre les enseignants-chercheurs permanents, enseignent également les spécialistes suivants :

Mehdi ACHOUCHE, Maître de conférences en études cinématographiques anglophones chez Université Sorbonne Paris Nord

Yasna BOZHKOVA, Maîtresse de conférences en littérature américaine à l'Université Paris Nanterre

Francie CREBS, traductrice à l'EHESS

John DEAN, Professeur Émérite de l'Université de Versailles Saint-Quentin-en-Yvelines, spécialiste de civilisation américaine, chargé de cours

Gérard DESSERE, anciennement professeur à UCLA, UC Davis, The Monterey Institute, the University of Colorado Boulder, the University of Montana, et PRAG à l'Université de Versailles ; chercheur en études filmiques également spécialisé dans la production et la restauration de films

Suzanne ESCAIG, Normalienne, agrégée d'anglais, docteure en littérature américaine diplômée de l'Université Paris Nanterre

Catherine GIRODET, Maîtresse de conférences en civilisation anglophone (CIRLEP - EA 4299) - Université de Reims Champagne-Ardenne

Christelle GOMIS, Docteure en histoire contemporaine diplômée de l'Institut universitaire européen de Florence, chercheuse post-doctorante au CNRS

Rémi LAUVIN, Docteur en études cinématographiques de l'Université Paris Cité

Ian TUCKER, Docteur en écriture romanesque diplômé de l'Université d'Essex

Gérard MELIS, Docteur en Linguistique anglaise Université Paris VII, agrégé, maître de conférences HDR à l'Université Paris VII

Frédéric OGEE, Professeur émérite d l'Université Paris Cité, spécialiste de littérature britannique du 18ème siècle et d'histoire de l'art anglais

Virginie ROIRON, Maîtresse de conférences en civilisation britannique à Sciences Po Strasbourg

Anne-Marie SMITH-DI BIASIO, Docteure en Littérature française et comparée, Queen Mary College London, HDR Lettres et sciences humaines Paris VII, directrice de recherche au Centre Européen de Traduction Littéraire (Bruxelles), Professeur associé à Paris College of Art

Sabine PASDELOU, Docteure en histoire de l'art, créatrice de contenus culturels

François PORTIER, Agrégé Classe Exceptionnelle, Docteur habilité à diriger les recherches (Universités Paris III et X), Professeur d'anglais honoraire, ex CPGE Stanislas, spécialisation histoire de l'art XVIIIe et XIXe siècles

Sabina TABACARU, Maîtresse de conférences en linguistique anglaise à l'université Paris 8

Sara THORNTON, Professeure de littératures et cultures anglophones, Université Paris Cité



ICP
FACULTÉ
DES LETTRES

Master Langues, Littératures et Civilisations Étrangères et Régionales (LLCER), parcours Études anglophones : Langues, arts et cultures

L'objectif principal de ce master est de permettre aux étudiants de maîtriser l'anglais, tout en approfondissant leur compréhension des cultures anglophones et en développant des compétences essentielles à leur carrière professionnelle. Cette formation hybride offre la possibilité de choisir entre un parcours « recherche » ou un parcours « pro », afin de s'adapter au mieux aux projets de chacun, et intègre au cursus la possibilité de faire des stages et de réaliser un semestre d'études dans une université étrangère. Ce master ouvre la voie à de nombreux débouchés, tels que l'enseignement, la recherche, la traduction, l'interprétation, ainsi que les métiers de la culture, de l'édition et de la communication en contexte international.



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