Suivi de projet L3 (41HE12AN)

Analyse linguistique du point de vue

Il s'agira, par groupes de 3 à 5 étudiants, de détailler les marqueurs linguistiques en jeu dans la mise en place de la narration et des points de vue subjectifs dans une nouvelle d'une quinzaine de pages. Chaque groupe se concentrera sur une catégorie dans sa relation avec la problématique du point de vue (deixis, aspect, modalité, etc.) avant de mettre en commun et de confronter les observations dégagées.

- **Modalités d'évaluation du contrôle continu, session 1** : participation écrite à un forum en ligne.
- **Modalités d'évaluation du contrôle terminal, session 1** : non pertinent.
- **Modalités d'évaluation, session 2** : non pertinent.

Catherine MAZODIER (846, catherine.mazodier@univ-paris-diderot.fr)

Analyse de mises en scène de pièces élisabéthaines et jacobéennes

Chaque saison théâtrale parisienne offre de nombreuses mises en scène des pièces de Shakespeare (et dans une moindre mesure, de certains de ses contemporains tels que Ben Jonson, Christopher Marlowe, John Webster, Cyril Tourneur, pour n’en citer que quelques uns), ce qui nous montre que le théâtre de cette époque inspire toujours acteurs, metteurs en scène et spectateurs. Les étudiants choisiront deux spectacles qu’ils iront voir afin de rédiger un dossier qu’ils présenteront à l’oral : en introduction, une présentation succincte de chaque pièce, puis une analyse critique et détaillée des choix de mise en scène et enfin une mise en perspective des deux mises en scène (maximum 4 pages, soit environ 10 à 15 minutes de présentation).

Evaluation : présentation en anglais, à l’oral (10 à 15 minutes environ, présentation powerpoint si vous le souhaitez) du dossier, individuel ou collectif (2 étudiants maximum), en fin de semestre.

Responsable : Laetitia Coussement-Boillot (832, coussement@univ-paris-diderot.fr)

The List as a Literary Form - Counting and Recounting

Anthropologists have suggested that the earliest written form was the list—enumerations of animals bought and sold, debts owed, and farm goods harvested. So, the first lists seem to have been written for trade. Today lists are ubiquitous: restaurant menus, weather forecasts, cash register receipts, search engine results, movie schedules, library catalogues, and online newsfeeds are just a few examples. Dictionaries, legal codes, encyclopedias, as well as many religious texts are lists. Similarly, almost all books and periodicals contain a variety of lists as paratext. But lists also inhabit specialized professional spaces. Psychological evaluations, drug testing protocols, and nuclear missile launch instructions are all comprised—at least in part—of lists.

One aim of this project is to identify what happens when lists are used in literature. What are our expectations of lists as readers? What does a list signal to us when it appears in a short story or novel? Some lists are written across the page, and separated by commas or semicolons; other lists are itemized. Some itemized lists are numbered, others are not. How do these formal differences affect our reading? And how does the list’s function shift from counting to
recounting? When is a list no longer a mere enumeration, but a constitutive element of the narrative? How can we usefully describe the relationship of the list to the surrounding text? For example, do lists in literary works operate from within to “reframe” the surrounding text? This are just a few of many questions we can explore about this relatively obscure form.

This is an empiric and analytical project that requires active, investigative research. We will be searching for lists in literature as well as commentary on the form. Then we will attempt to describe the list as a semantic and literary object within the various contexts in which we discover it. Assessment will be based on a 4000-word (15-page) paper, due at the end of the term (65%), and the quality and number of annotated contributions to a group bibliography (35%).

Tony Clouin-Paschall  (english.paschall@free.fr)

**Places of Scientific Culture in Victorian London**

Scientific knowledge gradually acquired its cultural supremacy in the nineteenth century, which was manifest in the number of scientific societies established, and the number of adherents that they attracted. In this course, students will work in groups to identify the different aspects of the places of scientific culture in Victorian London (e.g. architecture, location, membership, cultural image, etc.). At the end of the course, students will be asked to present one scientific institution for each group of at least three students. While familiarising themselves with the key notions of the history of science and urban history, students will develop skills to work with historical maps, basic geolocation tools, online repositories and essential data collection methods.

A. Hatapçı  (ali.hatapci@univ-paris-diderot.fr)

**Cinema and Politics**

This projet encadré will explore the relationship between cinema and politics. Students will be expected to watch a number of films (potential examples: Hearts and Minds, Varda’s Black Panthers, Sorry to Bother You) and read selected theory/criticism. We will be asking questions such as: What does it mean for a film to be called political? Are all films necessarily political, even if they don’t mean to be? How does form, and not just content, contribute to the political nature of certain films? Students will be expected to write a paper which uses at least one film and one theoretical piece.

M. Schlesinger  (mdschles@sas.upenn.edu)

**Lost in Translation: Subtitling and Dubbing**

Students will not be asked to translate or create subtitles/ dubbing scripts themselves, but to evaluate the effectiveness of audio-visual translation, looking specifically at French dubbed versions of, or French subtitles created for, English film and television. Looking closely at multiple specific examples within one work and including relevant translation theory, students will evaluate the fidelity, effect and overall success of their chosen audio-visual translation. They will choose an aspect such as humour, cultural references, accents/ slang or profanity
and consider how and why these elements can be lost in translation. We will meet to discuss project ideas and then again to look more closely at theoretical elements and any linguistic challenges faced, before students are assessed at the end of the Semester. Assessment will be in the form of a 15 minute presentation, presenting their source text and specific sections of close-analysis, and a 1,000 word commentary looking more closely at the theoretical principles behind their analysis.

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