

REPUBLIQUE ALGERIENNE DEMOCRATIQUE ET POPULAIRE

**MINISTERE DE L'ENSEIGNEMENT SUPERIEUR
ET DE LA RECHERCHE SCIENTIFIQUE**

HARMONISATION

OFFRE DE FORMATION MASTER

ACADEMIQUE

Etablissement	Faculté / Institut	Département
Lounici Ali Université	Faculté de Lettres et Langues	Anglais

Domaine : Langues Etrangères

Filière : Anglais

Spécialité : Littérature et Civilisation

Année universitaire :

2018 /2017

الجمهورية الجزائرية الديمقراطية الشعبية

وزارة التعليم العالي والبحث العلمي

مواصفة

عرض تكوين ماستر

أكاديمي

المؤسسة	الكلية/المعهد	القسم
جامعة لونيبي علي	الأداب و اللغات	الإنجليزية

الميدان : اللغات الأجنبية

الشعبة : الإنجليزية

التخصص : ادب و حضارة

السنة الجامعية :

2018 /2017

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I – Fiche d'identité du Master
(Tous les champs doivent être obligatoirement remplis)

1 - Localisation de la formation :

Faculté (ou Institut) : Lettres et Langues

Département : Anglais

2- Partenaires de la formation *:

- autres établissements universitaires :

- entreprises et autres partenaires socio économiques :

- Partenaires internationaux :

* = Présenter les conventions en annexe de la formation

3 – Contexte et objectifs de la formation

A – Conditions d'accès *(indiquer les spécialités de licence qui peuvent donner accès au Master)*

- Licence LMD anglais en priorité
- Licence classique selon disponibilité de places pédagogiques

B - Objectifs de la formation *(compétences visées, connaissances pédagogiques acquises à l'issue de la formation- maximum 20 lignes)*

Au terme de la présente formation, l'étudiant doit être capable de :

- maîtriser la langue anglaise et avoir suffisamment de connaissances en littérature et civilisation britannique et américaine. Ceci lui permettra de posséder les compétences nécessaires pour :
- Dispenser des enseignements de qualité en langue, culture et société britannique et américaine en fonction des besoins du public : écoles publiques, écoles privées, établissements de formation spécialisée ;
- Entamer le doctorat dans les conditions optimales exigées par la réglementation en vigueur en matière de recherche doctorale.

En outre, l'étudiant doit être capable de :

- maîtriser les outils méthodologiques et conceptuels propres aux champs d'investigation en question (littérature, histoire, culture) ;
- Entamer des réflexions théoriques de niveau académique et méthodologique appréciables.
- Maîtriser l'analyse des textes littéraires et historiques ;
- Maîtriser les mouvements et théories littéraires.

C – Profils et compétences métiers visés *(en matière d'insertion professionnelle - maximum 20 lignes) :*

Les compétences attendues à terme s'articulent autour de l'acquisition de la triptyque : « savoir, savoir-faire et savoir- être » à même de permettre aux formés de posséder les instruments cognitifs, opérationnels et pédagogiques nécessaires à un profil de sortie s'articulant autour d'une formation de compétences en langue et culture britannique:

- Des savoirs déclaratifs ayant trait aux domaines de la littérature, de l'histoire et de la culture britannique, Américaine et Africaine.
- Des savoirs procéduraux inhérents à une maîtrise de la langue anglaise dans un contexte spécialisé de contact des langues et des cultures ;
- Des prérequis et connaissances préalables dans l'analyse des textes littéraires ainsi que l'histoire contemporaine du monde.

D- Potentialités régionales et nationales d'employabilité des diplômés

- Education Nationale
- Centres de formation
- Etablissements d'éducation privée
- Entreprises et administrations
- Secteur du tourisme

E – Passerelles vers d'autres spécialités

- Master en Littérature Générale et Comparée
- Master en Littérature et études interdisciplinaires

F – Indicateurs de suivi de la formation

- L'évolution et la progression du programme (Suivi des responsables de filière et de spécialités et le Comité scientifique de département)
- Le contrôle continu et le suivi régulier (PV des comités pédagogiques du département)
- Projet de fin d'études

G – Capacité d'encadrement (donner le nombre d'étudiants qu'il est possible de prendre en charge) **80 étudiants**

4 – Moyens humains disponibles

A : Enseignants de l'établissement intervenant dans la spécialité :

Nom, prénom	Diplôme graduation + Spécialité	Diplôme Post graduation + Spécialité	Grade	Type d'intervention *	Emargement
Mohamed Chaabane Ali	Licence en anglais	Doctorat en littérature Africaine	MCB	Enseignement et encadrement	
Kechida Nawel	Licence en anglais	Magister en Littérature et Civilisation	MAA	Enseignement et encadrement	
Lahlouh Amel	Licence en anglais	Magister en Littérature et Civilisation	MAA	Enseignement et encadrement	
Kateb Sabrina	Licence en anglais	Magister en Littérature et civilisation	MAA	Enseignement et encadrement	
Karima Maameri	Licence en Lettres Arabes	Magister en littérature comparée	MAB	Enseignement et encadrement	
Bouchama Mohamed Redha	Licence en traduction Arabe-Anglais	Doctorat en Traduction Arabe -Anglais	MCB	Enseignement	
Missoum Mammer	Licence en Anglais	Magister en Linguistique et Didactique	MAB	Enseignement	
Ghiboub Abdelhal	Licence en Anglais	Magister en Linguistique et Didactique	MAA	Enseignement	
Bezzouh Amina	Licence en Anglais	Magister en Littérature et Civilisation	MAB	Enseignement et encadrement	
Damou Fatma Zohra	Licence en Anglais	Magister en Littérature	MAB	Enseignement et encadrement	
Aoufi Hamida	Licence en Anglais	Magister en Littérature	MAB	Enseignement et encadrement	
Boutiara Hind	Licence en Anglais	Magister en Littérature	MAB	Enseignement et encadrement	

Meghesli Souad	Licence en Anglais	Magister en Didactique de la Civilisation Britannique	MAB	Enseignement et encadrement	
Abdallaoui Imène	Licence en Anglais	Magister en Littérature	MAB	Enseignement et encadrement	
Messeded Moustafa	Licence en Anglais	Magister en Civilisation	MAB	Enseignement et encadrement	

*** = Cours, TD, TP, Encadrement de stage, Encadrement de mémoire, autre (à préciser)**

B : Encadrement Externe :

Etablissement de rattachement : Mohamed Bouggerra University - Boumerdes

Nom, prénom	Diplôme graduation + Spécialité	Diplôme Post graduation + Spécialité	Grade	Type d'intervention *	Emargement
Benamzal Farid	Licence en anglais	Doctorat en littérature Americaine	MCB	Enseignement et encadrement	

Etablissement de rattachement : Djilali Bounaama University - Khemis

Nom, prénom	Diplôme graduation + Spécialité	Diplôme Post graduation + Spécialité	Grade	Type d'intervention *	Emargement
Hichem Mahdjoub-Araibi	Licence en anglais	Magister en Littérature Américaine	MA	Enseignement et encadrement	

Etablissement de rattachement : Université de Mostaganem

Nom, prénom	Diplôme graduation + Spécialité	Diplôme Post graduation + Spécialité	Grade	Type d'intervention *	Emargement
Bahous Abes	Licence en Anglais	Doctorat au Theatre Americain	profes seur	Séminaires	

*** = Cours, TD, TP, Encadrement de stage, Encadrement de mémoire, autre (à préciser)**

5 – Moyens matériels spécifiques disponibles

A- Laboratoires Pédagogiques et Equipements : Fiche des équipements pédagogiques existants pour les TP de la formation envisagée (1 fiche par laboratoire)

Intitulé du laboratoire :

N°	Intitulé de l'équipement	Nombre	observations
01	Laboratoire de langue	01	
02	Salle de conférence	01	
03	Salle de projection	01	
04	Data show	04	
05	Bibliothèque	02	
06	Salle de lecture		

B- Terrains de stage et formation en entreprise :

Lieu du stage	Nombre d'étudiants	Durée du stage

C- Laboratoire(s) de recherche de soutien au master :

Chef du laboratoire
N° Agrément du laboratoire
 Date : Avis du chef de laboratoire :

D- Projet(s) de recherche de soutien au master :

Intitulé du projet de recherche	Code du projet	Date du début du projet	Date de fin du projet
Literature and Civilisation			

E- Espaces de travaux personnels et TIC :

- 2 Salles Informatique : 50 Postes
- Bibliothèque de la faculté
- Bibliothèque centrale

II – Fiche d'organisation semestrielle des enseignements

(Prière de présenter les fiches des 4 semestres)

1- Semestre 1 :

Unité d'Enseignement	VHS	V.H hebdomadaire				Coeff	Crédits	Mode d'évaluation	
	14-16 sem	C	TD	TP	Autres			Continu	Examen
UE fondamentales									
UEF1(O/P)									
Modern English Literature	45h00	01h30	01h30		55h00	2	4	*	*
British Studies	45h00	01h30	01h30		55h00	2	4	*	*
African Literature	45h00	01h30	01h30		55h00	2	4	*	*
American Studies	45h00	01h30	01h30		55h00	2	4	*	*
Critical Theories	22h30	01h30			27h30	1	2	*	*
UE méthodologie									
UEM1(O/P)									
Research Skills	22h30		01h30		27h30	1	2	*	*
Academic Writing	45h00		03h00		55h00	2	4	*	*
Academic reading	37h30		02h30		37h30	2	3	*	*
UE découverte									
UED1(O/P)									
Didactics	22h30		01h30		02h30	1	1	*	*
Communicative Skills	22h30		01h30		02h30	1	1	*	*
UE transversals									
UET1(O/P)									
Translation	22h30		01h30		02h30	1	1	*	*
Total Semestre 1	750h00	07h30	17h30		750h00	17	30		

2- Semestre 2 :

Unité d'Enseignement	VHS	V.H hebdomadaire				Coeff	Crédits	Mode d'évaluation	
	14-16 sem	C	TD	TP	Autres			Continu	Examen
UE fondamentales									
UEF1(O/P)									
Modern English Literature	45h00	01h30	01h30		55h00	2	4	*	*
British Studies	45h00	01h30	01h30		55h00	2	4	*	*
African Literature	45h00	01h30	01h30		55h00	2	4	*	*
American Studies	45h00	01h30	01h30		55h00	2	4	*	*
Critical Theories	22h30	01h30			27h30	1	2	*	*
UE méthodologie									
UEM1(O/P)									
Research Skills	22h30		01h30		27h30	1	2	*	*
Academic Writing	45h00		03h00		55h00	2	4	*	*
Academic reading	37h30		02h30		37h30	2	3	*	*
UE découverte									
UED1(O/P)									
Didactics	22h30		01h30		02h30	1	1	*	*
Communicative Skills	22h30		01h30		02h30	1	1	*	*
UE transversals									
UET1(O/P)									
Translation	22h30		01h30		02h30	1	1	*	*
Total Semestre 2	375h00	07h30	17h30		375h00	17	30		

3- Semestre 3 :

Unité d'Enseignement	VHS	V.H hebdomadaire				Coeff	Crédits	Mode d'évaluation	
	14-16 sem	C	TD	TP	Autres			Continu	Examen
UE fondamentales									
UEF1(O/P)									
Thematic Comparative Literature	45h00	01h30	01h30		55h00	2	4	*	*
Modernist American Literature	45h00	01h30	01h30		55h00	2	4	*	*
Minority Studies	45h00	01h30	01h30		55h00	2	4	*	*
Colonial Legacies and Globalisation	45h00	01h30	01h30		55h00	2	4	*	*
African Civilisation	22h30	01h30			27h30	1	2	*	*
UE méthodologie									
UEM1(O/P)									
Research Skills	22h30		01h30		27h30	1	2	*	
Academic Writing	45h00		03h00		55h00	2	4	*	*
Critical reading	37h30		02h30		37h30	2	3	*	*
UE découverte									
UED1(O/P)									
Cinema and Texts	22h30	01h30			02h30	1	1	*	
Ethics and Deontology	22h30	01h30			02h30	1	1	*	
UE transversales									
UET1(O/P)									
ICT	22h30		01h30		02h30	1	1	*	*
Total Semestre 3	375h00	10h30	14h30		375h00	17	30		

4- Semestre 4 :

Domaine : Langues Etrangères
Filière : Anglais
Spécialité : Littérature et civilisation

Stage en entreprise sanctionné par un mémoire et une soutenance.

	VHS	Coeff	Crédits
Autre (mémoire)	750h00	17	30
Total Semestre 4	750h00	17	30

5- Récapitulatif global de la formation : (indiquer le VH global séparé en cours, TD, pour les 04 semestres d'enseignement, pour les différents types d'UE)

VH \ UE	UEF	UEM	UED	UET	Total
Cours	337h30	00h00	45h00	00h00	382h30
TD	270h00	315h00	90h00	67h30	742h30
TP	/	/	/	/	/
Travail personnel	742h30	360h00	15h00	07h30	1125h00
Autre (Séminaire+ Mémoire)	450h30	225h50	37h00	37h00	750h00
Total	1800h30	900h30	187h00	112h00	3000h00
Crédits	72	36	8	4	120
% en crédits pour chaque UE	60%	30%	6,66 %	3,33 %	100%

III - Programme détaillé par matière (1 fiche détaillée par matière)

Intitulé du Master : Literature and Civilisation

Semestre : 1 et 2

Intitulé de l'UE : UEF

Semestre : 1 et 2

Intitulé de la matière : Modern English Literature

Crédits : 04

Coefficients : 02

Objectifs de l'enseignement :

The primary goal of this course is to deepen the students' understanding of the various movements and trends that have come into being in modern English literature. Much focus will be laid on realism and naturalism in this semester. It is commonly assumed that modern English literature began with the publication of Daniel Defoe's *Robinson Crusoe*. Daniel Defoe is often regarded as the father of the English novel and the patriarch of realism in the Western literary canon. But it is apposite to identify the reasons for which realism gave way to the development of naturalism by the end of the nineteenth century, and hence the second part of this semester will be exclusively devoted to studying samples of naturalism such as Thomas Hardy's *Jude the Obscure*. In the second semester, however, the difference between modernism and postmodernism within the contemporary British literary landscape will be brought to the fore.

Connaissances préalables recommandées :

The students will be able to make a difference between the realistic mode of writing and the naturalistic trend in doing so. Also, it is hoped the students, while reading a text, will develop the critical ability to distinguish between modernism and postmodernism, knowing fully well that the overlap between these two movements is huge.

Contenu de la

Semester One: Realism and Naturalism

- 1- The rise of the British Novel;
- 2- Realism: an Introduction ;
- 3- Daniel Defoe's *Robinson Crusoe*;
- 4- Realism in Daniel Defoe's *Robinson Crusoe*;
- 5- Realism in Charles Dickens's *Hard Times*;
- 6- The Difference between realism and naturalism;
- 7- Naturalism in Thomas Hardy's *Jude the Obscure*;
- 8- Naturalism as a precursor to modernism.

Semester Two: Modernism and Postmodernism

- 9- Modernism in English Literature;
- 10- Joseph Conrad's Heart of Darkness;
- 11- D.H. Lawrence's Sons and Lovers;
- 12- Modernism and Feminism: the case of Virginia Woolf;
- 13- The difference between modernism and postmodernism;
- 14- The works of Samuel Beckett.

Mode d'évaluation :

50 % controle continu

50 % examen

Références

- Blamires, Harry. A Short History of English Literature. London: Routledge, 1974.
- Daiches, David. A Critical History Of English Literature: Volume I and II . London: Mandarin, 1960.
- F.W. Bateson and H.T. Meserole, A guide to English and American literature. 3rd ed. London: Longman, 1976.
- J.L. Harner, Literary research guide: an annotated listing of reference sources in English literary studies. 3rd edn. New York: Modern Language Association of America, 1998.
- M.J. Marcuse, Reference guide for English studies. Berkeley; Oxford: University of California Press, 1990.
- Sanders, Andrew. The Short Oxford History of English Literature. Oxford: Clarendon Press, 1994

Intitulé du Master : Literature and Civilisation

Semestre : 1 et 2

Intitulé de l'UE : UEF

Intitulé de la matière : British Studies

Crédits : 04

Coefficients : 02

Course Objectives:

This course has as one of its primary objectives is introducing the students to the major landmarks in modern British history.

Semester 01:

- I. Landmarks in British History.
- II. Introduction to British Civilisation.
- III. The People of Britain: Settlers, Invaders, and Immigrants.
- IV. The Industrial Revolution: An Overview.
- V. The British Empire: Theories and Case Studies.
 - a- Ireland.
 - b- India.
 - c- South Africa.
 - d- Egypt and the Suez Canal.
 - e- Palestine: Past and Present.

Semester 02:

- I. Britain in the Two World Wars: The Beginning of Britain's Relative Decline.
- II. The Political History of Britain:
 - a- The Rise of Parliament.
 - b- The Growth of Political Parties and Voting.
- III. Post-War Britain: From Consensus to Thatcherism.
- IV. Post-Cold War Britain: Towards a New Labour Politics.
- V. Britain's International Relations:
 - a- Britain and the EU: A Controversial Relation.
 - b- Britain and the USA: 'A Marriage of Convenience'.
- VI. Anglo-American Military Interventions.
- VII. Anglo-American promotion of English language.

Further reading

- Attridge, Steve. *Nationalism, Imperialism and Identity in Late Victorian Culture*. Hampshire: Palgrave MacMillan, 2003.
- Donnelly, James S. *Encyclopaedia of Irish History and Culture*. Farmington Hills: Thomson Gale, 2004.
- Lloyd, Trevor. *Empire: A History of the British Empire*. London: Hambledon, 2001.
- Oakland, John. *British Civilization: An Introduction*. London: Routledge, 1989.
- Watts, Duncan. *British Government and Politics: A Comparative Guide*. Edinburg: Edinburgh University Press, 2006.
- <http://www.britishempire.co.uk/>

Mode d'évaluation

50 % controle continu

50 % examen

Intitulé du Master : Literature and Civilisation

Semestre : 1 et 2

Intitulé de l'UE : UEF2

Intitulé de la matière : American Studies

Crédits : 04

Coefficients : 02

“Books are the quietest and most constant of friends; they are the most accessible and wisest of counselors, and the most patient of teachers.”

Charles W. Eliot

COURSE DESCRIPTION :

This first semester course entitled- Religious Foundation of the United States of America- covers early Puritan America. It provides a rigorous and detailed engagement with particular aspects of the early literature of America.

THE LEARNING OUTCOMES:

- Identify major writers and works Puritan America
- Understand the meanings of literary texts and their contexts, and explore texts beyond surface meanings to show deeper awareness of ideas and attitudes;
- Place key texts and authors in their historical periods
- Distinguish among key ideologies and values that shaped American identity
- Highlight the importance of Puritan culture as a cornerstone in the making of the United States

OVERALL GOAL(S):

- To develop the students' intellectual and emotional maturity through engagement with, and response to, literature and civilization.
- To analyze the mechanisms of power and discrimination from literary perspectives as well as by using methodologies drawn from history, art history, and sociology. **The major objective**, I believe, is to awaken the students' desire and interest in reading critically and develop a personal perspective by creating a classroom atmosphere that, hopefully, promotes and develops, respectively, open dialogue and tolerance of different cultures.

ABOUT THE SCHEDULE OF LECTURES

Week One: Puritan Influences:

Introduction to the course: Overview of recurrent American themes and ideals:

Background texts:

- Sacvan Bercovitch, *The Puritan Origins of the American Self*.
- *The American Jeremiad*.

- Avihu Zakai, *Exile and Kingdom: History and Apocalypse*

Week Two: William Bradford's *Of Plymouth Plantation*: The Pilgrim's providential vision of the New World

Week Three: Postcolonial Theory and Puritan literature

It provides a framework for thinking about the theoretical and political implications of using "postcolonialism" as an umbrella term to designate the ensemble of writings by those subjects whose identities and histories have been shaped by the colonial encounter.

Background texts: William Bradford's *Of Plymouth Plantation*: Otherness and colonial discourse

Week Four: Captivity Narratives

Early colonial captivity narratives set the foundation of Puritan ideologies concerning native Americans. The following texts of Captivity narratives are selected to identify the religiously based commonalities concerning native Americans, which effectively contributed to their inhuman classification by the settlers.

Marry Rowlandson's *The Sovereignty and Goodness of God*

Week Four: Gender Relations in Puritan America

- **Salem Witchcraft Trials: *The Perception of women in Puritan society***

Through historical and cultural perspectives with a special emphasis on their implications, Salem witchcraft trials remain the most mysterious of the Puritan legacy for the role of women in Colonial America.

- **Arthur Miller's *The Crucible*.**

Week Five: A Representative of the New Female Image—Analyzing Hester Prynne's Feminist Consciousness in Nathaniel Hawthorne *The Scarlet Letter*

The Scarlet Letter is generally considered to be Nathaniel Hawthorne's best work and one of the indubitable masterpieces of American literature. The heroine of the novel—Hester Prynne, though on a binary position as a woman in Puritan society, defies power and puts up a tenacious fight against the colonial rule combined by church and state. From her rebellious actions, we can see Hester's feminist consciousness. With this noble character, she becomes totally different from the traditional women who are always obedient to the unfair rules enacted by men.

Week Six: Max Weber's *The Protestant Ethic and the Spirit of Capitalism*

The Protestant Ethic and the Spirit of Capitalism provided an inspired interpretation of psychological motivation of an economically significant religious group i.e the Puritans. How economically significant that group was is not exactly specified by Weber, but the success of the book made it a continuous topic of debate, for both Weber and his critics.

Evaluation Means:

50%continuous assessment

50% final exam

BOOKS:

- Barney, William I. *A Companion to 19th Century America*. Oxford: Blackwell, 2001.
- Bercovitch, Sacvan. *American Puritan Imagination: Essays in Revaluation*. Cambridge: Cambridge University Press, 1974.
- Bercovitch, Sacvan. *Ideology and Classic American Literature*. Cambridge: Cambridge University Press, 1986
- Bercovitch, Sacvan. *The Cambridge History of American Literature* . Cambridge: Cambridge University Press, 2005.
- Bremer, Francis J. *Puritanism: A Short Introduction*.
- Madsen, Deborah. L. *American Exceptionalism*. University of Mississippi Press, 1998.
- Mauk, David & John Oakland. *American Civilisation: An Introduction*. London: Routledge, 1995.
- Ruland, Richard & Malcolm Bradbury. *From Puritanism to Postmodernism* . London & New York: 2016.

Intitulé du Master : Literature and Civilisation

Semestre : 1 et 2

Intitulé de l'UE : UEF1

Intitulé de la matière African Literature

Crédits : 04

Coefficients : 02

Unit : Aesthetics and the Problem of Political Commitment in Postcolonial African Literature **Teacher in Charge : Dr. Chaabane**

This course is chiefly intended to shed light on the relationship between the aesthetic preoccupations of the modern African writers and their ideological views regarding such key issues as cultural identity, social justice and national regeneration. To this end, it is apposite to begin with the critical analysis of the formal elements adopted by the writers in question and then due provision should be made to their quest for identity as it is manifest in their varying positions towards culture. In the second semester, issues of national development will come to the fore. This semester is also divided into two parts. The first one deals with the so-called burgeoning protest tradition in general and Ngugi's « Marxist » novels more specifically. On the other hand, the last part stresses the feminist tendencies of such women writers as Buchi Emecheta and Ama Ata Aidoo.

Semester One : Cultural Issues in Modern African Literature

Part One : Morality and myth in Written Literary Production

- I. The Rise of Modern African Literature: Themes and Formal Issues.
- II. The Postcolonial Approach to the Study of Modern African Fiction
- III. The Folk Tradition in Chinua Achebe's *Things Fall Apart*
- IV. Yoruba Cosmology in Wole Soyinka's Poetry.
- V. Mythopoesis in Ayi Kwei Armah's *The Healers*.

Part Two : The Tension between Tradition and Modernity in the Post-colonial African society

- I. The pros and cons of cultural hybridity.
- II. Cultural clash in Chinua Achebe's *No Longer at Ease*.
- III. Realism in *No Longer at Ease*
- IV. Commitment to Social Progress in Achebe's *No Longer at Ease*.
- V. The conflict between tradition and modernity in Wole Soyinka's *The Lion and the Jewel*.
- VI. The Question of Identity in Soyinka's *The Lion and the Jewel*.

- VII. Yoruba worldview in Soyinka's *The Lion and the Jewel*
- VIII. The impact of modernity on the traditional African culture in Okot p'Bitek's *Song of Lawino* and *Song of Ocol*.
- IX. Satire in Okot p'Bitek's *Song of Lawino* and *Song of Ocol*.
- X. Orality in Okot p'Bitek's *Song of Lawino* and *Song of Ocol*.

Semester Two : The Literature of Combat in Africa.

Part one : Protest African Literature and the Marxist Tradition

- I. History and Class Politics in Ngugi wa Thiong'o's *Petals of Blood*.
- II. Pastoralism and the critique of neocolonial hegemony in Ngugi's *Petals of Blood*.
- III. The hero and the anti-hero in Ngugi's *Petals of Blood*.
- IV. Modernism in Ngugi's *Petals of Blood*.
- V. Orality and cultural liberation in Ngugi's *Devil on the Cross*.
- VI. Ngugi's *Devil on the Cross* as a political satire.
- VII. The feminine presence in Ngugi's *Devil on the Cross*.

Part Two : the Female canon in Contemporary African Literature

- I. The Difference between Western Feminism and African Feminism.
- II. Buchi Emecheta's *The Bride Price* as a response to Achebe's *No Longer at Ease*.
- III. Emecheta's *The Bride Price* : the examination of modernity between patriarchy and female liberation.
- IV. The quest for a new female identity in Ama Ata Aidoo's *Changes : A Love Story*.
- V. Individualism and Communalism in Aidoo's *Changes*.
- VI. The plea for collaborative feminist praxis in Aidoo's *Changes*.

Books

- Cook, David. *A Critical View of African Literature*
- Fanon, Frantz. *The Wretched of the Earth*.
- Fanon, Frantz. *Black Skin, White Masks*
- Gikandi, Simon and Abiola Irele. *Cambridge Companion to African and Caribbean Literatures* (2004).
- Irele, Abiola. *The African Imagination* (2001)
- Mikell, Gwendolyn. *African Feminism: The Politics of Survival in Sub-Saharan Africa*. University of Pennsylvania Press, 2010.
- Said, Edward. *Culture and Imperialism* (1993)
- Said, Edward. *Orientalism* (1978)

- Soyinka, Wole. *Myth, Literature and the African World*. Oxford University Press, 1976.

Evaluation Means:

50% continuous assessment

50% final exam

Further Reading:

- Amuta, Chidi. *The Theory of African Literature*. London: Zed Books, 1989.
- Azodo, Ada Uzoamaka & Gay Wilentz. *Emerging Perspectives on Ama Ata Aidoo* (Trenton: African World Press, 1999).
- Chiweizu, Onwuchekwa Jemie & Ihechukwu Madubuike. *Towards the Decolonization of African Literature*. Howard University Press, 1983.
- Cook, David. *African Literature: A Critical View*. London: Longman, 1980.
- Fanon, Frantz. *Les Damnées de la Terre*. Paris: Maspero, 1961. Trans. Constance Farrington as. *The Wretched of the Earth*. Harmondsworth: Penguin, 1974.
- Gakwandi, Shatto Arthur. *The Novel and Contemporary Experience in Africa*. London: Heinemann, 1977.
- Gikandi, Simon & F. Abiola Irele. *The Cambridge History to African and Caribbean Literature* Cambridge: Cambridge University Press, 2004
- Gikandi, Simon. *Ngugi wa Thiong'o*. Cambridge: Cambridge University Press, 2000.
- Gugelberger, Georg M. *Marxism and African Literature*. Trenton: Africa World Press, 1987.
- Heywood, Christopher. (ed.). *Perspectives on African Literature*. London: Heinemann, 1971.
- Irele, Abiola. *The African Imagination: Literature in Africa and the Black Diaspora*. Oxford: Oxford University Press, 2001.
- Jones, Durosimi, Eldred. *African Literature Today: Retrospect & Prospect*. London: Heinemann, 1979.
- Larson, Charles. *The Emergence of African Fiction*. Bloomington: Indiana University Press, 1972.
- Mikell, Gwendolyn. *African Feminism: The Poetics of Survival in Sub-Saharan Africa*. Pennsylvania: Pennsylvania University Press, 2011.
- Nnolim, Charles. *Issues in African Literature*. Lagos: Malthouse, 2010.
- Said, Edward. W. *Culture and Imperialism*, New York: Vintage Books Edition, 1993.

- Said, Edward. W. *Orientalism: Western Conception of the Orient*. London: Pantheon Books, 1978.
- Wright, Derek. *Critical Perspectives on Ayi Kwei Armah*. Three Continents Press, 1992.

Intitulé du Master : Literature and Civilisation**Semestre : 1, 2 et 3****Intitulé de l'UE : UEM****Intitulé de la matière : Research Skills****Crédits : 02****Coefficients : 01****Course Objectives;**

This course is chiefly intended to introduce the master students to the skills and approaches that are required for doing research and ultimately writing a dissertation. Since these students are quite familiar with study skills, casting more light on the concept of literary research will certainly be an absolute necessity. To begin with, it is apposite to discredit some misconceptions about the nature of carrying out research within literary disciplines. For instance, literary research involves more than textual analysis. Lest it falls short of meeting the needs of the would-be researchers, the course claims to attain the following objectives:

- Making a comprehensive account of the steps that must be taken in order to undertake a research endeavour in literary studies.
- Explaining skills and methods whilst embarking on a literary research project.
- Examining various approaches to literary research.
- Prescribing the most effective ways to use sources or references, be they printed or electronic.
- Providing guidelines for writing research papers and dissertations.

COURSE OUTLINE:**First Semester: Theoretical Issues****Part One: Defining Literary Research****I. What is research?**

II. What is literary research?

III. Types of research.

Part Two: Tools of the Trade

I. Identifying a research problem.

II. Selecting the approach.

III. Designing a research project.

IV. Choosing the resources.

V. Note Taking, Summarising, Paraphrasing.

VI. Quoting and commenting on quotes.

Second Semester:

I. Writing the review of literature.

II. Writing the First Draft.

III. Unity and Coherence

IV. Revision and Editing.

V. Writing Conclusions

Semester Three:

I. Acknowledgement and referencing.

II. MLA Style sheet

III. Chicago Style Sheet.

IV. APA

V. PowerPoint Presentation

VI. Writing a mini-proposal.

Suggested Bibliography:

- Chin, Ann Beverly. *How to Write a Great Research Paper*. New Jersey: John Wiley & Sons, 2004.
- Correa, Delia Da Sousa & W.R. Owens. (eds.). *The Handbook to Literary Research*. London & New York: Routledge, 2010.
- Kothari, C. R. *Research Methodology: Methods and Techniques*. New Delhi: New Age International, 2004.
- Mouton, Johann & HC Marias. *Basic Concepts in the Methodology of the Social Sciences*. Pretoria: HSRC, 1996.
- Winkler, Anthony C & Jo Ray Metherell. *Writing the Research Paper: A Handbook*. Australia: Wadworth, 2010.

Intitulé du Master : Literature and Civilisation

Semestre : 1, 2 et 3

Intitulé de l'UE : UEM

Intitulé de la matière : Academic Writng

Crédits : 04

Coefficients : 02

Course Objectives:

This course, as its title suggests, is intended to improve the students' academic skills of writing a research paper and a dissertation. To this end, the emphasis needs to be laid on coherence, cohesion, presenting a research problem, among other things. Also, this course is meant to be complementary to research methodology.

Prerequisite competence:

Good mastery of English.

The ability to summarise, synthesise and paraphrase.

Writing a short essay

Course Items

Semester One:

- I. Reading Methods: Developing Critical Approaches.
 - a. Explains effective reading methods.
 - b. Examines common text features.
 - c. Explores and practises a critical analysis of texts (through critical thinking)
- II. Avoiding Plagiarism
 - a. How to acknowledge sources in the text.
 - b. Avoiding plagiarism by summarising and paraphrasing.
- III. From understanding titles (exam statements) to planning an essay.
 - a. Analysing essay titles.
 - b. Brainstorming ideas.
 - c. Outlining an essay.
- IV. How to write a literary essay.

Semester Two

- I. Organising Paragraphs.
 - a. Paragraph structure.
 - b. Development of Ideas within the paragraph.
 - c. Linking paragraphs together.
- II. Introductions and conclusions.
 - a. Introduction: Content and Structure.
 - b. Conclusion: Content and Structure.
- III. Reports, Case Studies, and Literature Reviews

a. Writing Reports.

IV. Narrowing the topic into a case study.

IV. Writing Longer Essays

Semester Three:

I. How to write a research proposal?

II. How to explore sources?

III. Writing the literature review.

IV. How to write a master dissertation?

V. A Guide on academic writing style.

Recommended Sources:

- Bailey, Stephen. *Academic Writing*
- Ellison, Carol. *McGraw-Hill's Concise Guide to Writing Research Papers*. London: McGraw-Hill Companies, 2010.
- Hogue, Ann. *First Steps in Academic Writing*. London; Longman, 2008.
- Oshima, Alice & Ann Hogue. *Introduction to Academic Writing*. Longman, 2007.

Semestre: 01
Intitulé de l'UE:
Intitulé de la matière: Critical Literary Theories
Crédits: 3
Coefficients: 1
Enseignante:

1. Course Description:

Literary Criticism is course introducing students to many of the contemporary theories underpinning our interpretations of and assumptions about literature. The course is designed to further students' understanding, enjoyment, and appreciation of "literature" by examining contemporary literary theory and its various applications in literary analysis. Kinds of literary theory examined include Formalist/New Critic, Psychological, Marxist, Feminist, Structuralist, and various incarnations of Cultural/Postmodern/Poststructuralist Criticisms.

2. Course Objectives:

1. To enjoy and appreciate the careful reading of literary and cultural texts and to articulate a thoughtful and well-defended response to each text studied.
2. To become familiar with and be able to identify and explain the various contemporary approaches and schools of literary criticism and their major differences.
3. To demonstrate via orality and writing the careful reading of literary and cultural texts.
4. To demonstrate knowledge of key terminology in literary theories.
5. To further develop skills in reading the writings of literary scholars and theorists.
6. To demonstrate the ability to generate and articulate personal responses to literary, cultural, and critical texts, and to explain the premises and assumptions underlying these personal responses.
7. To discover and make use of the tools of literary research and criticism.
8. To demonstrate the ability to write a critical essay that states a clear thesis and supports it persuasively, integrating literary research with personal ideas.

3. Texts

To critically analyse literary texts using the literary theories listed in the outline will ensure a better understanding of them. In addition, it will serve students in developing their dissertation. The following texts are chosen, taking into consideration length, variety and students' interests.

Shakespeare, William *Hamlet*

Coleridge, S. Taylor *The Rime of the Ancient Mariner*

Fitzgerald, K. Scott *The Great Gatsby*

Wordsworth, William *Tales of Love*

Conrad, Joseph *Heart of Darkness*

4. Course outline:

1. Formalism and New Criticism
2. Structuralism
3. Marxist Criticism
4. Psychological Schools of Criticism
5. Poststructuralism
6. Deconstruction

7. Postcolonial Theory
8. Feminism
9. Intertextuality
10. Reader-response
11. New Historicism
12. Cultural Studies
13. Exam
14. Exam correction and Feedback

5. Assessment and Evaluation

- 50% Continuous assessment
- 50% Exam

5. References

- Carter, David. *Literary Theory*. United Kingdom: Pocket Essentials, 2006.
- Eagleton, Terry. *Literary Theory: An Introduction*. United Kingdom: Blackwell Publishing, 1996.
- Guerin, Wilfred et al. *A Handbook of Critical Approaches to Literature*. Oxford: Oxford University Press, 2005.
- Habib, Rafeq. *A History of Literary Criticism: From Plato to the Present*. UK: Blackwell, 2005.
- Jauss, Robert. *Toward an Aesthetic of Reception*. Trans. Timothy Bahti. Minneapolis: University of Minnesota Press, 1982.
- Wilfred L. Guerin et al. *A Handbook of Critical Approaches*. Oxford: Oxford University Press, 2005.
- Williams, Raymond. *Culture and Society 1780-1950*. England: Penguin Books, 1963.
- Williams, Raymond. *Marxism and Literature*. Oxford: Oxford University Press, 1977.

Semestre : 2

Intitulé de l'UE : UED1

Intitulé de la matière : Didactique

Crédits : 1

Coefficients : 1

Objectifs de l'enseignement :

Donner la chance aux étudiants de master en littérature et civilisation la chance d'être au courant des différents principes nécessaires à l'apprentissage. Pouvoir utiliser ce savoir afin de rendre la littérature une source de savoir linguistique.

Connaissances préalables recommandées :

Avoir suivi des cours en didactique des langues et de l'anglais. Avoir suivi des cours en linguistique générales. Comprendre le lien scientifique entre la littérature et la linguistique

Contenu de la matière

1. Use of Literature and Cultural Studies as a Teaching Material.
 - a) Direct Instruction
 - b) Indirect Instruction
2. Literature and Cultural Studies for Language Teaching Purpose.
3. Literary Adaptation and Teaching.
4. Adjusting Literary and Historical Material to Language Teaching.
 - a) Literature and Phonetic/Phonological Perception.
 - b) Literature and Grammar.
 - c) Literature and vocabulary.
 - d) Literature and Pragmatics (Discourse).
 - e) Social Learning in Literature and Historical texts.
 - f) Registers in Literature.
5. Pedagogy in Cultural Studies and Literary Texts.
6. Literary Criticism and Critical Thinking.
7. Cultural Studies and Critical Thinking.
8. Intercultural Competence in Literature and Cultural Studies .

Mode d'évaluation :

Contrôle continu, recherche et présentations, examen.

Références

- Ferradas, C. (2009). *Enjoying Literature with Teens and Young Adults in the English Language Classroom*. In *BritLit: Using literature in EFL classrooms*, e-book published by the British Council or contributors, pp. 27-34.
- Ghosn, I. (2002). Four good reasons to use literature in primary school ELT. *ELT Journal*, 56(2), 172-179.
- Gunderson, L. (2004). The language, literacy, achievement, and social consequences of English only programs for immigrant students. In J. Hoffman, & D. Schallert (Eds.), *The 53rd NRC Yearbook* (pp. 1 27). Milwaukee, WI: National Reading Conference.
- Gunderson, L. (2007). *English-only instruction and immigrant students in secondary schools: A critical examination*. Mahwah, NJ: Lawrence Erlbaum.
- Kember, D., Jones, A., Loke, A., McKay, J., Sinclair, K., Tse, H., Webb, C., Wong, F., Wong, M., & Yeung, E. (1999). Determining the level of reflective thinking from students' written journals using a coding scheme based on the work of Mezirow. *International Journal of Lifelong Education*, 18 (1), 18-30.
- Kolodner, J. L., & Guzdial, M. (1999). Theory and practice of case-based learning aids. In D. H. Jonassen & S. M. Land (Eds.), *Theoretical Foundations of Learning Environments*. Mahwah, NJ: Lawrence Erlbaum Associates, Publishers.
- McGee, L.M. (1996). Response-centred talk: Windows on children's thinking. In L.B. Gambrell, & J.F. Almasi (Eds.), *Lively discussions! Fostering engaged reading* (pp. 194 207). Newark, DE: International Reading Association.
- Mezirow, J. (1991). *Transformative dimensions of adult learning*. San Francisco: Jossey-Bass.
- Mour o, S. (2009). *Using Stories in the Primary Classroom*. In *BritLit: Using literature in EFL classrooms*, e-book published by the British Council or contributors, pp. 17-26.
- Obediat, M. 1997. Language vs. Literature in English Departments in the Arab World in *English Teaching Forum*.
- Schank, R. C. (1990). *Tell me a story*. New York: Scribners.
- Short, D. (1994). Expanding middle school horizons: Integrating language culture and social studies. *TESOL Quarterly*, 28, 581-608.
- Trachtenburg, P. (1990). Using children's literature to enhance phonics instruction. *The Reading Teacher*, 43, 648-654.
- Watt, D., & Roessingh, H. (1994). ESL drop out: The myth of educational equity. *Alberta Journal of Educational Research*, 40, 283-296.
- Watt, D., & Roessingh, H. (2001). The dynamics of ESL drop-out: Plus The Canadian Modern Language Review, 58, 203-222.

Intitulé du Master : Literature and Civilisation

Semestre : 1, 2 et 3
Intitulé de l'UE : UEM
Intitulé de la matière : Academic Reading
Crédits : 03
Coefficients : 02

Intitulé du Master : Didactique des Literature and Civilisation

Semestre : 01 and 02

Intitulé de l'UE : UE méthodologie

Intitulé de la matière: AcademicReading

Crédits:02 Coefficients: 01

Objectifs de l'enseignement :

Course Description

This course cultivates skills to improve academic reading performance for non-native speakers of English. Special attention is given to cross-disciplinary academic reading, reading rates and speeds, effective research methods, documentation and essay exams skills. This course is designed to raise students' reading skills so they can participate in academic settings

Student Learning Outcomes

By the completion of this course, students will be able to

1. comprehend academic vocabulary, academic texts, and various forms of assessment from exams and exercises to reports and collaborative research
2. synthesize, quote, summarize and paraphrase academic texts using correct documentation style sheets
3. organize, develop, revise, and edit during essay exams
4. practice and demonstrate effective group interaction skills as they apply to written and oral communication in academic settings.

Textbooks

College Vocabulary 3. By Bunting, J., 2006. Houghton Mifflin (ISBN 0618230270).

College Reading 4. By Benz and Shuemann, 2006. Houghton Mifflin (ISBN 0-618-23023-8).

Intitulé du Master : Literature and Translation
Semestre : 1-2
Intitulé de l'UE : Transversale
Intitulé de la matière : Traduction des textes littéraires
Crédits : 1
Coefficients : 1

Semester 1 :

Translation of specialized texts in the pairs (English-Arabic) & (Arabic-English)

Aim:

- To develop students' ability to deal with the translation of specialized texts taking into consideration their form, style, and adequate terminology.
- Provide students with the skills necessary to the translation of documents relative to the fields of literature and literary theory.

Prior knowledge:

- Students should master translation strategies whether direct or oblique.
- Being able to select appropriate terminology.

Content of the course:

Translating literary texts.

Practise on texts selected from books, articles...

Semester 2

Translation of specialized texts in the pair Arabic-English.

References

- Mouakket, A. (1988) *Linguistics & Translation: semantics in Arabic English translation*, Aleppo: University of Aleppo
- Mounin, G. , (1968) *Les problèmes théoriques de la traduction*, Gallimard, Paris
- Newmark, P. (1982) *Approaches to Translation*. Pergamon Press. London
- Vinay, J.P. & Darbelnet, J. (1977) *La stylistique comparée du français et de l'anglais*. Didier
- - الديداوي، محمد (2009) *الترجمة والتواصل: دراسات تحليلية عملية لإشكالية الاصطلاح ودور المترجم*، ط2، المركز الثقافي العربي، الدار البيضاء، المغرب
- - الديداوي، محمد (2009) *الترجمة والتواصل*، ط2، المركز الثقافي العربي، الدار البيضاء، المغرب
- عطية محمد، ف. (1986) *علم الترجمة- مدخل لغوي*، دار الثقافة الجديدة، القاهرة
- موقت، أحمد (1997) *علم اللغة والترجمة. مشكلات دلالية في الترجمة من العربية إلى الانجليزية*. ط1 ، حلب، دار القلم

Intitulé du Master : Literature and Civilisation

Semestre : 3

Intitulé de l'UE : UEF

Intitulé de la matière : Comparative Literature

Crédits : 4

Coefficients : 02

Purpose of the Course/ Objectives:

This course is intended to highlight the importance and relevance of thematic studies in Comparative Literature. Study in two or more national literatures of a significant, common theme: for example, the Absurd, Justice, Utopia-Dystopia, Faust, King Arthur, or the use of mythology or a mythic character.

Course Requirements:

- Have a minimal knowledge of thematic approach to literary texts.
- Have a good knowledge of English literature: American, British and African literature.

Class Format:

Class sessions will involve brief lectures, discussion of guided readings and student presentations from the additional reading list, the list of textbooks in the field of thematic studies and/or related readings and mainly of novels, plays, short stories and folktales that have a common theme.

Evaluation:

Theme essays and Paper, or report topics (400-600 words or 1-2 typed pages) should be prepared for class presentation and handed in during the term. They'll have the choice between either a thematic comparative reading of literary works listed below, or a related text with the instructor's approval, with a focus on how they present the purpose and method of thematic approach. These short papers/reviews will make up 30% of the final mark. 70% will be based on the Exam that will contain an essay or short answer questions, may be scheduled anytime before the end of the term.

Overview of Course Themes and Topics:

Introduction: to thematic approaches in comparative literature

Unit One: Alienation and self-concept

Unit two: Pride and arrogance, appearance and reality

Unit three: Conflict of loyalty, duty

Unit four: Revenge, obsession and compassion

List of Readings:

A-Theoretical:

- Frank Trommler (Ed.): *Thematics Reconsidered. Essays in Honor of Horst S. Daemmrich*. Amsterdam: Radopi, 1995.
- Werner Sollors, Ed. *The Return of Thematic Criticism*. Cambridge: Harvard University Press, 1992.

B-Literary:

For Unit one:

- *Catcher in the Rye*, J. D. Salinger
- *Ceremony*, Leslie Silko
- *House Made of Dawn*, Scott Momaday
- *Murphy*, Samuel Beckett
- *No-No Boy*, John Okada
- *Soldier's Home*, Ernest Hemingway
- *Winter in the Blood*, James Welch
- *You Can't Go Home Again*, Thomas Wolfe

For Unit two:

- *A Continuous Harmony*, Wendell Berry
- *As I Lay Dying*, William Faulkner
- *Great Expectations*, Charles Dickens
- *Gulliver's Travels*, Jonathan Swift
- *MacBeth*, William Shakespeare

For Unit three:

- *Democracy in America*, Alexis de Tocqueville
- *Paradise Lost*, John Milton
- *Things Fall Apart*, Chinua Achebe

For Unit four:

- *Hamlet*, William Shakespeare
- *Naatsilanei*, J. D. Fawcett, In *Haa Shuka, Our Ancestors*, Nora Marks Dauenhauer and Richard Dauenhauer

-Naatsilanei, Willie Marks, In Haa Shuka, Our Ancestors, Nora Marks Dauenhauer and Richard Dauenhauer

-The Old Man and the Sea, Ernest Hemingway

-The Pearl, John Steinbeck

-The Scarlet Letter, Nathaniel Hawthorne

Intitulé du Master : Literature and Civilisation**Semestre : 3****Intitulé de l'UE : UEF****Intitulé de la matière : Modernist American Literature****Crédits : 4****Coefficients : 02****Course description:**

This course, as its title denotes, is a rigorous study of American modernism. The first three lessons are preparatory. They are intended to introduce modernism and set the theories that will be explored through the texts provided. The choice of poems, novels/ short story and play is dictated by their importance. The last lesson will explore American post modernism.

Course objectives:

The syllabus is designed to let the students know about the events and artistic movements of twentieth century United States. The emphasis on textual analysis will allow the students to interact with the text and explore literary techniques through a program that encompasses prose, poetry and drama.

Course content:

- 1- Contextualizing modernism
- 2- The modernist mind
- 3- An amorphous movement
- 4- T.S. Eliot "*The Love Song of J. Alfred Prufrock*"
- 5- T.S. Eliot "*The Waste Land*"
- 6- Ezra Pound's, William Carlos Williams' and T.S. Eliot's "*Portrait*"
- 7- Hart Crane "*The Bridge*"
- 8- William Faulkner *The Sound and the Fury*
- 9- Ernst Hemingway *Farewell to Arms*
- 10- Franz Kafka "*The Metamorphosis*"
- 11- Eugene O'Neill *The Hairy Ape*

12- Introduction to American post-modernism

Assessment means:

Continuous assessment 50%

Final examination 50%

Bibliography:

- Aiken, Conrad. Twentieth-Century American Poetry. New York: The Random House, Inc, 1944.
- Bradbury, Malcolm and McFarlane James, ed. Modernism 1890 – 1930. Middlesex: The Penguin Group, 1976.
- Frazer, G.S. The Modern Writer and his World. Middlesex: Penguin Books Ltd, 1970.
- Kalaidjian, Walter, ed. The Cambridge Companion to American Modernism. Cambridge: Cambridge University Press, 2006.
- Lasch, Christopher. The Culture of Narcissism. New York: Warner Books, 1979.
- Levenson, Michael. Modernism and the Fate of Individuality. Cambridge: Cambridge University Press, 1991.
- McDiarmid, Lucy. Saving Civilization: Yeats, Eliot and Auden between the Wars. Cambridge: Cambridge University Press, 1984.
- Raiziss, Sona. La Poésie Américaine Moderniste 1910- 1940. Paris: Mercvire de

Intitulé du Master : Literature and Civilisation

Semestre : 3

Intitulé de l'UE : UEF

Intitulé de la matière : African Civilisation

Crédits : 2

Coefficients : 01

Objectifs de l'enseignement :

The objective of this course is to introduce the key concepts and issues that are often raised in the critical discussion of African history or civilisation. Also, it is important for the teacher to trace the landmarks that marked African historical development since time immemorial. The questions that are still debatable. No less importance is the investigation of the relevance of the critical study of African for today's endogenous development in this content.

Connaissances préalables recommandées

- 1- political issues.
- 2- The ability to analyse a historical text.
- 3- Distinguishing between the discourse about African history that is objective that the discourse that is not (i.e. subjective)
- 4- Making a link between historical questions and contemporary

Contenu de la matière

- 1- Ancient Civilisations
- 2- The debate about the blackness of Old Egyptian Civilisation
- 3- The influence of Islam on Africa
- 4- European imperialism in Africa
- 5- The difference between the Eurocentric and the Afrocentric discourse about Africa
- 6- Nationalism in modern Africa
- 7- History in African Literature
- 8- The distinction between history and myth in Africa
- 9- The link between the past, the present and the future

Mode d'évaluation :

Continuous assessment : 50 %

Test ; 15 pts

Attendance 3 pts

Classroom participation 2 pts

Formal exam : 50 %

Références :

- Cheikh Anta Diop. *The African Origin of Civilisation: Myth and Reality*. Lawrence Hills, 1974).
- Kevin Shillington. *Encyclopaedia of African History* (London: Fitzroy Dearborn, 2005).

Intitulé du Master : Literature and Civilisation

Semestre : 3

Intitulé de l'UE : UEM

Intitulé de la matière : Critical Reading

Crédits : 03

Coefficients : 02

COURSE DESCRIPTION:

This course examines the role literature has played in individuals' lives and in society. It is centered on three questions: What is literature? Why do we write literature? And why do we read literature? It introduces students to a range of literary genres, from different countries and historical periods.

Among the primary aims of this course is to help students develop the critical skill of analysis and interpretation. Students will also learn how formal and stylistic elements as well as historical contexts shape the meaning and significance of literature. By becoming more skillful readers of literature and its contexts, students become better readers of the worlds that literature addresses, develop their ability to decipher meaning from language, and better understand their own relationship to science, technology, media, commerce, and politics.

COURSE OBJECTIVES

In addition to gaining a deeper appreciation of the expressive potential of language and the varieties of literature, students will develop a broader cultural literacy and an understanding of the changing definition and role of literature in society. Therefore, by the conclusion of the course students will be able to:

1. Demonstrate knowledge of the content of specific literary works and the structures and conventions of different literary genres.
2. Produce original, critical readings of literary texts and history texts using different methods of interpretation and analysis, while identifying and interpreting formal and genre-related elements in the texts.
3. Critically assess the variety of roles that literature has played historically and continues to play in the human experience.
4. Draw connections between literary texts and their biographical, historical, and cultural contexts of authorship and reading.

GRADE DISTRIBUTION

- Attendance & participation/in-class discussion (10%)
- 10 Reading Quizzes (10%)
- 10 Brief Responses (20%)

- Close Reading of a literary text or passage (30%)
- Critical Analysis paper (30%)

Attendance

Attendance is mandatory and will be taken daily. Late arrivals to class will count as half an absence. Students will lose 1% from their attendance and participation grade for every unexcused absence. Acceptable reasons include illness. Should they miss a class for any reason, they are responsible for informing themselves as to what was covered in class and for making up all assignments. Students are responsible for all work covered in class, all announcements, and all changes to the syllabus made in class.

Participation

Students are expected to read the assigned readings before class. Consistent participation in class discussions, demonstrated knowledge of the assigned readings will also contribute to this portion of the final grade. Bring texts to class every day—either electronic copies, print-outs, or books.

Quizzes

I will periodically begin class with a short reading quiz to make sure students did the required reading. These quizzes will be randomly distributed throughout the semester, so they should always be prepared!

Brief responses

Ten times over the semester students are required to write a brief (300 word) response to the day's reading. We will begin class by discussing their responses, so they might want to bring an electronic or physical copy to class. These responses raise either interpretive or critical questions concerned with textual meaning. They comment on themes, figurative language and symbolism within the narrative. They also may make judgments regarding the period, history, politics and ethical questions that are relevant to the text. The open-endedness of interpretive and critical responses indicates that there may well be neither simply "right" nor simply "wrong" answers; the success of a response is based on the evidence and reasoning students employ to support their analysis and judgment. Papers will be graded on a 10-point scale, with 10 being the very best, and so on.

Close Reading Assignment

This assignment will test student skills in close reading, especially as that skill pertains to works of poetry and short fiction. Students will be expected to analyze a text carefully and develop

an argument regarding the whole of the text through a close reading. No outside sources may be used for this assignment.

Critical Analysis Paper

This assignment asks students to combine close reading skills with critical concepts or historical information introduced in class or supplemental readings. The goal is for students to produce a strong conceptual argument supported by textual and contextual evidence. Although students will work within the framework of concepts or ideas introduced in class, this assignment is not a research paper.

**The papers (close reading and critical analysis) and Exam will be graded on a 100-point scale.

Topics and Readings

- Dr. Martin Luther King, Jr., “I Have a Dream”; Langston Hughes, “Let America be America Again”

Epic

- Dorothy Parker, “Penelope”

Poetry

- “*Song of Myself*” parts 21-33
- Allen Ginsburg, “*A Supermarket in California*”; “*Footnote to Howl*”
- Emily Dickinson, “*Essential Oils are Wrung*”; “*I Started Early*”; “*It was not death*”
- Kafka, “*In the Penal Colony*”
- Walt Whitman, “*Song of Myself*” (1881) parts 1-20 **reading response due**

- Prose

- Alice Munro, “*Moons of Jupiter*” **close reading due.**
- Langston Hughes, “*Harlem*”.
- Elizabeth Bishop, “*The Fish*”; “*Pink Dog*” **Reading Response Due**, “*Roosters*”; “*One Art*”
- Sister Killjoy 1-830
- Gregory Currie, “*Does Great Literature Make us Better?*”
- How to think contextually about the Past .Reading: Furay and Salevouris, *Methods*, Chapter 5.
- How to read history.Reading: Furay and Salevouris, *Methods*, Chapter 8.
- Interpreting Evidence, how to read sources:Marie Antoinette's letter to her mother, Maria Theresa, 14 June 1773.

- Marie Antoinette's last letter, to her sister-in-law, Madame Elisabeth, 16 October 1793.
- Reading Primary Sources Critically.
- Properly citing sources: How not to plagiarize. Reading: Marius and Page, Short Guide, Chapter 5: "Documenting Sources," pp. 124-135.
- Interpreting the Past. Students discussions.
- How to read a scholarly article.
- How to write a high quality history paper. Scholarly article: Yucel Yanikdag, "Ottoman Prisoners of War in Russia, 1914-22," Journal of Contemporary History 34, no. 1 (January 1999): 69-85.
- Marcel Proust, from Swann's Way: Overture, 1-14.

Intitulé du Master : Literature and Civilisation

Semester : 3

Intitulé de l'UE : UEF1

Intitulé de la Matière : Minorities Literature

Crédits :

Coefficients :

Aim of the Course

The primary objective of this course is to enable students to read how minorities' writing have aesthetically carved their plight and travail under the hegemony of their oppressors. In the wake of a long history fraught and strained with oppression, gender and racial discrimination historically have launched a war for freedom, reality and recognition. This course is intended, thus, to provide students with a valuable insight on minorities' protest marches against the status quo in different cultures and contexts. It aims, likewise, to rend the veil on certain social and cultural verities; hitherto ignored and distorted.

Course Outline

1- nationalism and ethnicity

Chinua Achebe's *A Man of the People*

2-racism/ antiracism/ antiracist racism

Aimé Césaire's *The Tempest*

3-theory of migration

Mohja Kah's *The Girl in the Tangerine Scarf*

4-gender studies and feminism

Margaret Atwood's *Surfacing*

5-post colonial feminism

Ama Ata Aidoo's *Our Sister Killjoy*

6-minorities in literature

7-literature of minorities

Bama Faustina Susairaj's *Karukku*

8-Minorities in the media

Christopher Campbell's *Race Myth and the News*

References

Bedjaoui, F. (2005) „Femininitybetween Illusion and Social Construction: The Case of Indian Prose Writing“. UnpublishedDoctorateThesis. Sidi Bel AbesUniversity

Blunt, A. and Gillian, R. (1994) WritingWomen and Space: Colonial and Postcolonial Geography, GuilfordPress, New York

Code, L. (2003) Encyclopedia of FeministTheories, Routledge, New York

Intitulé du Master: Literature and Civilisation

Semestre: 03

Intitulé de l'UE:

Intitulé de la matière: Cinema and texts

Crédits:

Coefficients:

Enseignante:

Unit Description

This course explores the complex interplay between film and both literary and historical texts. Selected novels, short stories, plays and historical episodes are analyzed in relation to their film versions in order to gain an understanding of the possibilities—and problems—involved in the adaptations into a screen version. This course also considers classic and contemporary theories of film adaptation as well as historical and industry-specific issues to address our central question: “How can studying film adaptation allow us to better understand what it is that literature does, and vice versa?”.

Course Objectives

To become familiar with the difference between film and literary texts;

to increase knowledge of film techniques and develop an analytical understanding of the key concepts of aesthetic authority, intertextuality, form, adaptation and genre;

to become familiar with ways of "reading" films and “writing” cinema;

to develop greater skills in visual literacy;

to become more skilled in discussing and evaluating movies along with historical and literary texts;

to examine a movie as a reflection of cultures and periods of history;

Students' Learning outcomes

1. Students will demonstrate an understanding of the elements involved in adapting texts to film;
2. Students will demonstrate analytical skills in visual literacy and reading filmed texts;
3. Students will demonstrate a familiarity with ways of discussing and evaluating films as reflections of cultures and source texts;

TEXTS:

The choice of texts and films cannot in any sense be considered an exhaustive or even seriously representative one. Instead, the aim has been to select sufficiently diverse literary texts (two plays, four novels, and two short stories) to allow the study of a number of genres (e.g. comedy, drama, horror, science fiction, and so on), as well as to provide sufficient examples of cinematic adaptations, including multiple versions of a text, and modernizations or adaptations of classic works of literature.

Literature and Cinema

Austen, Jane. *Pride and Prejudice*.

Foster, EM. *A Passage to India*.

Hardy, Thomas. *Far From the Madding Crowd*.

Shelley, Mary. [*Frankenstein*](#).

Shaw, Bernard. *Saint Joan*.

History and Cinema

The Message (1976)

Kingdom of Heaven (2005)

12 years a slave (2013) / Selma (2014)

The American Sniper (2015)

Course Outline (week by week)

Course Introduction.

Texts and Cinematic Adaptation(s).

Genre study across Literature and Cinema.

Auteurism and Film Authorship.

Genre, Form and style.

Theories of Adaptation (1).

Theories of Adaptation (2).

Reading Films.

Cinema and fiction (1).

Cinema and fiction (2).

Documentary and Non-Fiction

Writing Cinema: From Screen to Text

Final Exam

Final Exam Correction and Feedback

Assessment and Evaluation

50% Continuous assessment

50% Exam

References

Bane, Charles .2006. Diss. *Viewing Novels, Reading Films: Stanley Kubrick and the Art of Adaptation as Interpretation*. Louisiana: LUP.

Cartmell, Deborah. & Whelehan, Imelda. 2007. *The Cambridge Companion to Literature on Screen*. Cambridge: CUP.

Dudley, Andrew. 1967. *The Major Film Theories: An Introduction*. New York: Oxford University Press.

Dudley, Andrew. 1984. *Concepts in Film Theory*. New York: Oxford University Press.

Gallafent, Edward. 2013. *Letters and Literacy in Hollywood Films*. Hampshire: Palgrave Macmillan.

Keith, Barry. 2007. *Film Genre: From Iconography to Ideology*. London: Wallflower Press.

Langford, Barry. 2005. *Film Genre: Hollywood and Beyond*. Edinburgh University Press.

Stam, Robert. 2000. *Film Theory: An Introduction*. New Jersey: Wiley-Blackwell.

Synder, H Mary. 2011. *Analyzing Literature-to-Film Adaptations: A Novelist's Exploration and Guide*. New York: Continuum.

Thompson, Emma. Coote, Clive. & Doran, Lindsay. 1995. *The Sense and Sensibility: Screenplay & Diaries: Bringing Jane Austen's Novel to Film*. New York: Newmarket Press.

Intitulé du Master : Literature and Civilisation

Semestre : 3

Intitulé de l'UE : UEf

Intitulé de la matière : Cinema and Texts

Crédits : 01

Coefficients : 01

Unit Description

This course explores the complex interplay between film and both literary and historical texts. Selected novels, short stories, plays and historical episodes are analyzed in relation to their film versions in order to gain an understanding of the possibilities—and problems—involved in the adaptations into a screen version. This course also considers classic and contemporary theories of film adaptation as well as historical and industry-specific issues to address our central question: “How can studying film adaptation allow us to better understand what it is that literature does, and vice versa?”.

Course Objectives :

- To become familiar with the difference between film and literary texts;
- to increase knowledge of film techniques and develop an analytical understanding of the key concepts of aesthetic authority, intertextuality, form, adaptation and genre;
- to become familiar with ways of "reading" films and “writing” cinema;
- to develop greater skills in visual literacy;
- to become more skilled in discussing and evaluating movies along with historical and literary texts;
- to examine a movie as a reflection of cultures and periods of history;

Students’ Learning outcomes

1. Students will demonstrate an understanding of the elements involved in adapting texts to film;
2. Students will demonstrate analytical skills in visual literacy and reading filmed texts;
3. Students will demonstrate a familiarity with ways of discussing and evaluating films as reflections of cultures and source texts;

TEXTS:

The choice of texts and films cannot in any sense be considered an exhaustive or even seriously representative one. Instead, the aim has been to select sufficiently diverse literary texts (two plays, four novels, and two short stories) to allow the study of a number of genres (e.g. comedy, drama, horror, science fiction, and so on), as well as to provide sufficient examples of cinematic adaptations, including multiple versions of a text, and modernizations or adaptations of classic works of literature.

Literature and Cinema

- Austen, Jane. *Pride and Prejudice*.
- Foster, EM. *A Passage to India*.
- Hardy, Thomas. *Far From the Madding Crowd*.

- Shelley, Mary. *Frankenstein*.
- Shaw, Bernard. *Saint Joan*.

History and Cinema

- 12 years a slave (2013) / Selma (2014)
- Kingdom of Heaven (2005)
- The American Sniper (2015)
- The Message (1976)

Course Outline (week by week)

1. Course Introduction.
2. Texts and Cinematic Adaptation(s).
3. Genre study across Literature and Cinema.
4. Auteurism and Film Authorship.
5. Genre, Form and style.
6. Theories of Adaptation (1).
7. Theories of Adaptation (2).
8. Reading Films.
9. Cinema and fiction (1).
10. Cinema and fiction (2).
11. Documentary and Non-Fiction
12. Writing Cinema: From Screen to Text
13. Final Exam
14. Final Exam Correction and Feedback

Assessment and Evaluation

- 50% Continuous assessment
- 50% Exam

References

- Bane, Charles .2006. Diss. *Viewing Novels, Reading Films: Stanley Kubrick and the Art of Adaptation as Interpretation*. Louisiana: LUP.
- Cartmell, Deborah. & Whelehan, Imelda. 2007. *The Cambridge Companion to Literature on Screen*. Cambridge: CUP.
- Dudley, Andrew. 1967. *The Major Film Theories: An Introduction*. New York: Oxford University Press.

- Dudley, Andrew. 1984. *Concepts in Film Theory*. New York: Oxford University Press.
- Gallafent, Edward. 2013. *Letters and Literacy in Hollywood Films*. Hampshire: Palgrave Macmillan.
- Keith, Barry. 2007. *Film Genre: From Iconography to Ideology*. London: Wallflower Press.
- Langford, Barry. 2005. *Film Genre: Hollywood and Beyond*. Edinburgh University Press.
- Stam, Robert. 2000. *Film Theory: An Introduction*. New Jersey: Wiley-Blackwell.
- Synder, H Mary. 2011. *Analyzing Literature-to-Film Adaptations: A Novelist's Exploration and Guide*. New York: Continuum.
- Thompson, Emma. Coote, Clive. & Doran, Lindsay. 1995. *The Sense and Sensibility: Screenplay & Diaries: Bringing Jane Austen's Novel to Film*. New York: Newmarket Press.

Intitulé du Master : Literature and Civilisation

Semestre : 3

Intitulé de l'UE : UED1

Intitulé de la matière : Ethics and Deontology

Crédits : 01

Coefficients : 01

Course Objectives:

This course is intended to sensitise the students to the importance of ethics in their research work and their future professional life. It aims thus at inculcating the moral values that allow them to be good citizens in their society.

Course Outline:

- 1- Definition of ethics
- 2- Ethics from the religious point of view.
- 3- The role of ethics in the process of social renewal
- 4- Ethics in research
- 5- Ethics in education.
- 6- Ethics in the workplace
- 7- Business ethics.
- 8- Ethics and the social life
- 9- The legislations stipulating good moral conduct.
- 10- Anti-corruption campaigns.
- 11- The concept of citizenship in the contemporary society.
- 12- Ethics in the age of globalisation.

Select Bibliography

- Darwell, Stephen. *Deontology*. Wiley, 2002.
- Hooker, Brad. *Developing Deontology: New Essays in Ethical Theory*. Wiley, 2012.
- Lipper-Rasmussen, Kasper. *Deontology, Responsibility and Equality*. Museum Tusculanum Press, 2005.

Intitulé du Master : Literature and Civilisation

Semestre : 1 & 2

Intitulé de l'UE : UET1

Intitulé de la matière : ICT

Crédits : 01

Coefficients : 01

1. Course Objectives

1.1 Curriculum Common Objectives: In this course, you will attempt to

- a. Develop research skills through readings of research articles (see Master 2 syllabus);
- b. Develop teaching skills through discussion of some key issues related to ICT in teaching & learning;
- c. Develop English proficiency (see objectives of the Master 2 syllabus);
- d. Develop academic modesty & tolerance (the relativity of human knowledge); and
- e. Develop critical thinking for oneself and in learners.

1.2 Course-Specific Objectives: The aim of this course is to develop a baseline knowledge (no specialization is intended) about a number of issues especially related to ICT tools and teaching and learning. At the end of this course, you should be able to :

1. Demonstrate ability to describe
 - 1.1 The ICT tools available for learning and teaching
 - 1.2 The opportunities offered by those technologies;
 - 1.3 The challenges posed by them
2. Demonstrate procedural knowledge that is appropriate to use those technologies and maximize their benefits (by moderating their challenges)

2. Work Method

This class will be learner-centred with the teacher playing the role of facilitator. Participants in this seminar will be assigned, individually or in pairs a topic to research and give a (15-20 minutes) oral presentation and submit a printed 1-2 page summary for classmates to read. **A copy of the article(s) used by the presenters must be submitted to the teacher before the presentation to assess its quality.** The summaries will serve as handouts containing the baseline body of knowledge that participants are expected to learn. This body of knowledge will be the source of the written exam items.

During classes, learners are expected to listen actively and ask questions and critique the presentations. Individually and in teams, the participants may be invited to write a brief report about the topics discussed. The report can preferably include the position of the authors on the issue(s), a linking of these to the participants' context as learners and (would-be) teachers.

3. Assessment

1. **Ongoing:** Oral presentation + written summaries /20
2. **Written Exam:**

Format: to be announced before exam - **Content:** Knowledge discussed in class and included in the summaries prepared by the learners

Oral Presentation Rubric

Date: Presenter: Time: - **Mark / 20**

Introduction (Outline)

___ / 2

Main idea / thesis clear

___ / 2

Supporting ideas clear

___ / 2

Examples used where necessary

___ / 2

Ideas well linked / (transition)

___ / 2

Visual aids (effective use of)

___ / 2

Conclusion (Strong concise summary)

___ / 2

Language (Voc., pron. gram. etc.)

___ / 2

Volume, intonation & speed - Body language (e.g. eye contact, gestures, etc.)

___ / 2

Questions Handling

___ / 2

2/2 = Perfect 1.75/2 = Excellent 1.5/2 = Very Good 1.25/2 = Good 1/2 = Acceptable

Paper-based Summary Rubric

Introduction

___ / 2

Exhaustiveness (main info included)

___ / 2

Relevance to the topic

___ / 2

Examples used where necessary

___/ 2

Coherence & Cohesion

___/ 2

Conclusion (concise summary)

Referencing (Accuracy)

___/ 2 Original author's words must be in "..."

Language appropriate (Voc., pron. gram. etc.)

___/ 2

Layout (Formal style, ID)

___/ 2

Originality of Content

___/ 2

Overall Mark:

___/ 20

2/2 = Perfect 1.75/2 = Excellent 1.5/2 = Very Good 1.25/2 = Good 1/2 = Acceptable

Requirements:

Contents (see rubric) Format: 1 page summary

University of Blida 2 – Faculty of Arts & Languages - English Department

Master in Didactics 2014-5 Seminar: Issues in Language Learning & Teaching

Lecturer: Mr. Missoum

(Title Centred) Summary of (Title of document)

Prepared by (full name of student)

Text format: single space, Times New Roman size 12, 2.5 cm margins +2.5 for gutter

4. Pedagogical Material (Mainly research articles selected by the students and checked for quality by the instructor)

5. Course Outline (week by week)

Weeks

Contents & Objectives

Week 1

Course Introduction and assignment of topics for oral presentations, written summaries and final exam (Handout *Course - Information & Communication Technologies in Language Learning & Teaching M2 Course Description 2015-16 S*)

Week 2

- a. Barriers to Technology Integration
- b. Using Videos in Teaching EFL

Week 3

- a. Using the Smart Board in Teaching EFL
- b. Using Podcasting in Teaching

Week 4

- a. Using phones in Teaching EFL
- b. Using Electronic Games in Teaching EFL

Week 5

- a. Using Computers in Teaching EFL
- b. Designing an Online Course
- c. Course Management Systems

Week 6

- a. Using ICT in Teaching Listening
- b. Using ICT in Teaching Speaking

Week 7

- a. Using ICT in Teaching Reading
- b. Using ICT in Teaching Writing

Week 8

- a. Using ICT in Teaching Grammar
- b. Using ICT in Teaching Pronunciation

Week 9

- a. Assessment in Distant Education
- b. Academic Honesty in Distant Education
- c. Using Electronic Portfolios in Teaching

Week 10

- a. EFL Teacher ICT Competency
- b. Using ICT for Teacher Preparation
- c. Using ICT for Teacher Continuing Professional Development

Week 11

- a. Learner Motivation in Distant Education

- b. Teacher Motivation in Distant Education

Week 12

- a. ICT and Learner Autonomy
- b. Self-Access Centre for Teaching EFL.

Week 13

- a. Online Communities of Practice
- b. Learner Collaboration in Distance Edu

Week 14

Using ICT/Videos to Teach Civilization (*CivLit students only*)

- a. Using ICT/Videos to Teach Literature (*CivLit students only*)

Weeks

15 -16

Final Exam - Final Exam Correction and Feedback

V- Accords ou conventions

NON

(Si oui, transmettre les accords et/ou les conventions dans le dossier papier de la formation)

LETTRE D'INTENTION TYPE

(En cas de master coparrainé par un autre établissement universitaire)

(Papier officiel à l'entête de l'établissement universitaire concerné)

Objet : Approbation du coparrainage du master intitulé :

Par la présente, l'université (ou le centre universitaire) déclare coparrainer le master ci-dessus mentionné durant toute la période d'habilitation de ce master.

A cet effet, l'université (ou le centre universitaire) assistera ce projet en :

- Donnant son point de vue dans l'élaboration et à la mise à jour des programmes d'enseignement,
- Participant à des séminaires organisés à cet effet,
- En participant aux jurys de soutenance,
- En œuvrant à la mutualisation des moyens humains et matériels.

SIGNATURE de la personne légalement autorisée :

FONCTION :

Date :

LETTRE D'INTENTION TYPE

(En cas de master en collaboration avec une entreprise du secteur utilisateur)

(Papier officiel à l'entête de l'entreprise)

OBJET : Approbation du projet de lancement d'une formation de master intitulé :

Dispensé à :

Par la présente, l'entreprise déclare sa volonté de manifester son accompagnement à cette formation en qualité d'utilisateur potentiel du produit.

A cet effet, nous confirmons notre adhésion à ce projet et notre rôle consistera à :

- Donner notre point de vue dans l'élaboration et à la mise à jour des programmes d'enseignement,
- Participer à des séminaires organisés à cet effet,
- Participer aux jurys de soutenance,
- Faciliter autant que possible l'accueil de stagiaires soit dans le cadre de mémoires de fin d'études, soit dans le cadre de projets tuteurés.

Les moyens nécessaires à l'exécution des tâches qui nous incombent pour la réalisation de ces objectifs seront mis en œuvre sur le plan matériel et humain.

Monsieur (ou Madame).....est désigné(e) comme coordonnateur externe de ce projet.

SIGNATURE de la personne légalement autorisée :

FONCTION :

Date :

CACHET OFFICIEL ou SCEAU DE L'ENTREPRISE