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LAN411aANG ANG Niveau A1-1

Ce cours s’adresse à des élèves qui ont eu peu de pratique de l'anglais dans les années précédentes ou qui rencontrent de grandes difficultés dans une compétence, en particulier la prononciation

• Objectif.

maîtrise des bases de la grammaire,

apprentissage du vocabulaire de la vie de tous les jours,

compréhension d’un texte simple (audio, vidéo), rédaction d’un texte simple.

• Contenu.

exercices intensifs de grammaire, privilégiant la maîtrise du système verbal, nominal et la structure de la phrase par le biais d’exercices type QCM, exercices à trous, ré-écriture, traduction de phrases simples

apprentissage de champs lexicaux de base à travers l’étude de situations socio-linguistiques courantes.

travail orale intensif sur la prononciation

écoute de textes simples pour se familiariser avec la discrimination sur les sons, lecture de textes simples et généralistes

familiarisation avec la culture anglophone à travers des documents simples

• Évaluation.

Exercices réguliers notamment sur les structures

petites rédactions

contrôle continu

examen final.

Responsable : Athéna LAVABRE
Période : Automne
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN491ANG ANG -Tutorat

Les élèves bilingues ou ayant un niveau très fort en anglais ont la possibilité de participer au programme de tutorat pour valider leur premier semestre, à la place d’assister à un cours d’anglais de 1er semestre.

L’élève est accepté dans le programme à la suite d’un entretien avec le coordinateur du tutorat (réunion en juin, et prises de contact début septembre).

Chaque tuteur voit 2 élèves faibles ensemble 2 fois par semaine (séances d’au moins 30 minutes chacune), pour ce qui relève principalement de la conversation et de l’entraînement à l’oral.

Les tuteurs sont évalués sous forme de 2 rapports (un mi-semestre, un en fin de semestre), qui doivent détailler le déroulement de leurs séances et fournir l’analyse de la progression de leurs élèves, et de leur travail pédagogique.

Le CV en anglais (obligatoire pour tout élève au 1er semestre) doit également être rendu au coordinateur du tutorat.

Responsable : Fiona ROSSETTE
Période : Automne
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 05 mai 2011

LAN552dANG ANG A Moveable Feast

Less than 20 kilometres from the Ecole Polytechnique lies one of the most beautiful cities in the world, bubbling over with energy, buzzing with cultural events deserving of our attention since they can enrich our lives and our perception of the world. “If you are lucky enough to have lived in Paris as a young man, then wherever you go for the rest of your life, it stays with you, for Paris is a moveable feast”, said Ernest Hemingway.

In the course, you will be asked to present to the group at least one event taking place in Paris at the same time as our course, in such a way that a maximum number of people in the group will become curious enough to want to see it, or in some way participate in it, if this is at all possible.

But this course will above all else be the occasion for you to speak English. There will be constant debates on the current news in the world, social, political and cultural, and possibly the relationship between this news and cultural events in Paris. We will also look at the way in which certain English-speaking writers, including Hemingway, George Orwell and Gertrude Stein, have presented Paris to the world.

Responsable : Denis HIRSON
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 05 mai 2011

LAN482cANG ANG Act Up

‘To act or not to act, that is the question’. Have you ever dreamt of being Macbeth, Helen of Troy, Anthony or Cleopatra? Dream no more. Allow your dreams to become reality.

This course follows Anglophone drama from Shakespeare to the present day and gives you the opportunity not only of studying the various texts but also of bringing them to life by ACTING them. Enter the world of Shakespeare, Harold Pinter, Oscar Wilde, Quentin Tarantino, by becoming one of their characters.

The course, after a brief introduction to the history of the theatre and to the language and management of the theatrical space, is based on the study of extracts from a variety of Anglophone playwrights. It alternates between critical analysis of the various texts and the actual acting of the scenes. It includes the use of video both to watch ‘classical’ versions of some plays and also to capture some of the performances in class.

The climax of the course is a ‘theatre weekend’ in London with at least one visit to ‘Shakespeare’s Globe theatre’ and one other performance. Last year’s course also led to a group production at the annual garden party of the OECD in Paris.

Bibliography Coursebook provided in class with a series of extracts ‘The Empty Space’ Peter Brook, (Penguin, 1968) ‘The Theatre and Its Double’ Antonin Artaud, (Gallimard, 1964) ‘The Theatre – A Concise History’ Phyllis Hartnol, (The World of Art, 2003) ‘The Theory of the Modern Stage’ Eric Bentley, (Penguin, 1968) ‘Macbeth’ William Shakespeare, (Macmillan) ‘Collected Works’ Oscar Wilde, (Chancellor) ‘Collected Works’ Harold Pinter, (Faber and Faber) ‘Pulp Fiction’ Quentin Tarantino, (Faber and Faber)

Continuous assessment will be based on student participation in both class analysis of texts and in performance. It will not be based on acting ability but on desire to take part. Learning lines by heart will be an integral part of the class.

Responsable : Declan Mc CAVANA
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 04 janvier 2011

LAN572bANG ANG American Cinema

“How does the Hollywood musical weave its magical spell?” “How do figures such as Jane Fonda, Robert Redford and indeed Ronald Reagan emphasize the links between American cinema and politics?” “Does Hollywood reflect popular American culture?” “What is typically Woody Allen about Woody Allen? What image does he paint of America?” The American Cinema is so widely written about that the scope for expanding one’s ideas on the subject seems endless. This course will use the American cinema as a vehicle for developing English expression and discussion techniques. Student-led discussions on genres, directors, stars or schools of thought will be illustrated by excerpts from at least three American films.

Examples of categories are: science fiction, musicals, war, Kubrick, Kazan, James Dean, Humphrey Bogart, Actors’ Studio, Blacks in American Cinema, the Hero….

After choosing a subject, students will work in pairs to research and develop their ideas in order to animate a class discussion on the topic. Discussion leaders will also be asked to submit an article for class reading the week before their discussion. The “personal project assessment” will include: depth of research reflected in content; articles and questions to the class; communication techniques in your presentation; and level of English. Weekly assignments for all will include watching a film, reading an article and answering a written question or two.

This class is based on teamwork: your major role will be to acquire enough knowledge from your homework to be prepared to respond to the discussion leaders’ questions. Your “class assessment” will be based on the quality and quantity of your weekly speaking and writing.

If the Cinema is your passion, here is an additional reading list: Davies, Philip and Brian Neve, eds. Cinema, Politics and Society in America. Manchester University Press, 1981. Dick, Bernard F. Anatomy of Film. New York: St. Martin’s Press, 1990. Lumet, Sidney. Making Movies. New York: Vintage Books, 1995. Mast, Gerald and Marshall Cohen, eds. Film Theory and Criticism. Oxford University Press, 1985. Oxford University Press, 2000. Monaco, James. How to Read a Film: The World of Movies, Media, and Multimedia: Language, History, Theory. Quart, Leonard and Albert Auster. American Film and Society Since 1945. New York: Praeger, 1991. Levy, Emanuel. Cinema of Outsiders: The Rise of American Independent Film. New York: New York University Press, l999.

Responsable : Marie LIENARD-YETERIAN
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN482hANG ANG American Musical Theatre

A compléter

Normally when you talk about music, you think of Germany or Italy, or even France, but not of England or the USA. And yet, if you pause and try and remember some tunes, you might very well start humming the “Halleluiah!” from Handel's Messiah or Dowland's “Come again” as sung by Sting on his Songs from the Labyrinth album. You may also have heard a great soprano sing “When I am laid in earth” from Purcell's Dido and Aeneas, or be familiar with Klaus Nomi's rendition of “The Cold Song” from King Arthur. And did you know that “Summertime” is actually the opening number of an opera written in 1935?

English and American composers have always loved fun: parody and irony are present in the repertoire, from John Gay's The Beggar's Opera (1728), the model for Brecht and Weill's Threepenny opera (L'opéra de quat'sous) to Gershwin, Bernstein or Sondheim's musicals. And luckily for us, West Side Story and Sweeney Todd have become films that combine visual flair with musical excellence, while most of Gershwin's songs have become jazz standards, including the ones from his opera Porgy and Bess.

This course is an invitation to discover some music of the past that was created in England (from William Byrd to Benjamin Britten) or took its subjects from English literature and theatre (including works by Weber, Mendelssohn or Verdi). But it will also cover the 20th century's contribution through musicals and rock operas like Hair or Tommy.

We will use film and video whenever this is available, and some context will be provided Students will be asked to give short presentations about musicians and/or one of their works. Recorded music/videos will be made available for listening on the Intranet. Above all I hope to make you discover and discuss works that you had never encountered and to realize that there's more to “English” music than meets the eye!

Suggested list of works:

8. Britten: The Turn of the Screw (Opera,1954) - based on a novel by Henry James
9. Kurt Weill: Street Scene (1947); the Mahagonny songs
10. Gershwin: An American in Paris and its standards (1951 MGM musical film) / Porgy and Bess (opera, 1935)
11. Musicals from Jerome Kern (1885–1945) and Showboat to Frederick Loewe (1901 - 1988) and My Fair Lady.
12. Bernstein: West Side Story (musical, 1957: film 1961), Candide (1956, new libretto in 1973, revised in 1989)
13. Sondheim: Sweeney Todd (musical, 1979; film, 2007); A Little Night Music (musical, 1973)
14. Rock operas: Hair . Tommy.
15. 20th century opera: Oliver Knussen : Where the Wild things are (1983) based on the book by Maurice Sendak

Responsable : Chantal SCHÜTZ
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN462aANG ANG American Theater :reading, watching, improvising

The course will give you a chance to explore the relatively uncharted territory of American theatre and to develop your acting skills. We will read canonical authors Eugene O’Neill, Tennessee Williams, Arthur Miller, Sam Shepard and David Mamet, and study excerpts from the filmed versions of their plays. We will also work on acting by using improvisation exercices.

The plays will be studied as entries into American culture and literature, and attention will be paid to their political and social contexts. They will also be analyzed in terms of their contribution to American literature, and their place in the American imagination.
We will explore the difference between cinema and theater. Mamet, describing the difference between writing for films and writing for the stage, wrote: “in a movie you’re trying to show what the characters did,

and in a play you're trying to convey what they want".

Detailed syllabus:
Introductory class: Brainstorming about theatre
1-What is theatre?
-analyze the different components involved in theatre; how, for example, is it different from cinema? what is your experience of theatre (text and performance)? Anne Ubersfeld talks about "theatrical pleasure": what is it?
-think of theatre as a complex signifying system as it is both a text and a performance. Do you agree with Mamet that "plays are better read than performed" ??!!.
2-React to and comment on the following quotes (from Thinking about the Playwright):
-"A play is always for someone, and is never really against its audience, because a play is a play, and can only play at being against its audience"
-"Playwriting is a craft.....among other things" --Mamet: "we [Albee, Miller] are storytellers"
-"In the voice of every artist....there is an undertone of something very like insolence" -"the interplay between audacity and control produces the supreme artistic effect"[the audacity of Dionysus and the controlling hand of Apollo] -"Theatre is "the intensest art"

Long Day's Journey into Night: 4 or 5 classes will be devoted to the play and the film, and related material

A Streetcar Named Desire: 4 or 5 classes will be devoted to the play and the film, and related documents (interviews, news excerpts etc..)

Death of A Salesman (film only): 2 seminars

Fool for Love: 2 seminars

Glengarry Glen Ross: 2 or 3 classes spent on the play and the film, and other works by Mamet

Assignments:
We will working on the four linguistic skills (writing, reading, speaking, listening).
-regular attendance in class; active preparation and participation: "Whatever else you find will be the measure of what you brought to the reading" Hemingway
-improvising
-written work: two short papers; optional creative writing projects
"to learn to write is to learn to have ideas" Frost
-final exam: on the content of the course

Bibliography:
-David Mamet: Glengarry Glen Ross
-Eugene O'Neill: Long Day's Journey into Night
-Tennessee Williams: A Streetcar Named Desire
-Sam Shepard: Fool for Love
-Marie Liénard et Alexi Diaz: Eyes Wide Open on A Streetcar Named Desire

Filmography:
-Death of a Salesman
-James Foley/David Mamet: Glengarry Glen Ross
-Theodore Kalem: Interview with Elia Kazan
-Elia Kazan: A Streetcar Named Desire

-Sydnet Lumet: Long Day’s Journey into Night

Responsable : Marie LIENARD-YETERIAN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN463cANG ANG An Introduction to American Government

The aim of the class is to present the nuts and bolts of how the American republic functions. American Government will introduce the students to the different branches of power, the life of parties, the voters, the race to the White House, the pressure groups, the Supreme Court as well as Congress and various other topics relevant to the subject.

We will also examine civil liberties, civil rights, the Constitution or the Bill of Rights. The world is changing and sometimes we are under the impression that the United States is not, withdrawing into itself, practicing unilateralism and pretending the rest of the world does not exist. It is therefore essential to understand what is this America that fascinates as well as repulses Old Europe and why the US, despite its flaws, still embodies a freedom we are hard put to understand and a power we sometimes so much loathe. Because we believe it is difficult to grasp the present if we don’t explain what happened in years gone by, the course will be based on a grounding in American history. In that respect, there will be time and again references to past events, the evocation of those men who have built America and contributed to doing what it is today.

The guidelines will be reading, writing, and speaking (in English) naturally. The emphasis will be on language as well as content, and will offer ample time for revising and practicing grammar, vocabulary, expression being at least as important as ideas expressed. Students will be given written and oral assignments, they will be invited to present arguments, debate ideas, challenge assumptions. They will also be urged to keep a close, closer, closest look at current events. None of the aspects of language will be overlooked. They will rest on a solid bedrock of documents, videos, exercises, composition, expression.

The objective is to enhance not only your knowledge but also your ability to express yourself so as to build your self-confidence, through the discovery and the exploration of a culture and system that, hopefully, will be less foreign to you once the course has been completed.

Bibliography : Andréani, Jacques, L’Amérique et nous, Odile Jacob, Paris, 2000 Astre, Georges-Albert, Lépinasse Pierre, La Démocratie Contrariée, La Découverte, Paris 1985. Bernheim, Nicole, Où vont les Américains ?, La Découverte, Paris, 2000 Birnbaum, Pierre, La structure du pouvoir aux Etats-Unis, PUF, 1971. Boorstin, Daniel, Histoire des Américains, vol. 1 : L’aventure coloniale ; vol. 2 : Naissance d’une nation ; vol. 3 : L’expérience démocratique, Paris, Armand Colin, 1981. Titre original, The Americans, Random House, New York, 1958. Brown, Bernard E., ed., Great American Political Thinkers, Avon Books, 2 vols. 1982. Brown, Bernard E., L’Etat et la politique aux Etats-Unis, P.U.F., Paris 1994. Burgess Françoise, Les institutions américaines, 3e ed., Paris, PUF, Coll. “Que sais-je ?” 1986. Cohen-Tanugi, Laurent, Le droit sans l’État: sur la démocratie en France et en Amérique, PUF, Paris 1985. Crozier,

Michel, Le Mal américain, Paris, Hachette 1984. Denenberg, R.V., Understanding American Politics, Wilkin Collins, Londres, 1987, (traduit en français sous le titre, Le système politique des Etats-Unis, Economica, 2e ed., 1987). Fichou, Jean-Pierre, La Civilisation Américaine, PUF, collection Que sais-je ?, Paris, 1987. Ghorra-Gobin Cynthia, Les États-Unis entre local et mondial, Presses de Sciences Po, Paris, 2000 Kaspi, André, La Vie Politique aux Etats-Unis , A.Colin, 2e édition, 1977. Kaspi, André, Les Américains : les Etats-Unis de 1607 à nos jours, Seuil, Paris, 1986. Kaspi, André, Les États-Unis d'aujourd'hui, Plon, Paris1999 Lassale, J.-Pierre La Démocratie Américaine, Armand Colin, 1991. Lennkh Annie et Toinet, Marie-France, eds., L'état des Etats-Unis, La Découverte, Paris, 1990. Lerner, Max, America as a Civilization, Holt, New York, 1957-1987. Marshall Terence, Vie et institutions politiques des Etats-Unis, Ed. Erasme, Nanterre, 1989. Martin, Jean-Pierre et Royot, Daniel, Histoire et Civilisation des Etats-Unis, Textes et Documents commentés du XVIIe siècle à nos jours, Nathan, Paris, 1988. Molnar Thomas, Le modèle défiguré: L'Amérique de Tocqueville à Carter, PUF, 1978. Nouailhat, Yves-Henri, Histoire des Doctrines Politiques aux Etats-Unis, PUF, 1969. Schlesinger Arthur M. Jr., The Cycles of American History, Houghton Mifflin Company, Boston, 1986. Schlesinger Arthur M., ed., The Almanac of American History, Bison Books, New York 1983. Shafritz, Jay M., The HarperCollins Dictionary of American Government & Politics, concise edition, HarperCollins Publishers, New York 1993. Skidmore Max J., Tripp Marshall Carter, La Démocratie américaine, ed. Odile Jacob, 1988 (traduit de l'américain American Government. A Brief Introduction, 1985). Smith, Hedrick, The Power Game, Ballantine Books, New York, 1989. Toinet, Marie-France, Le Système Politique des Etats-Unis, PUF, 1987.

Responsable : Florent GUSDORF
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 07 avril 2009

LAN431ANG ANG Anglais niveau A2

Ce cours s'adresse à des élèves capables de comprendre des informations de base, lire des contenus simples, et prendre part à une conversation élémentaire factuelle sur un sujet prévisible ou préparé à l'avance.
L'élève doit être capable de comprendre des panneaux, des instructions ou des informations simples, remplir des formulaires élémentaires et prendre des notes.
Il doit être capable de comprendre les grandes lignes d'un programme audio ou vidéo.
Le travail exigé à ce niveau nécessite un investissement personnel égal à 1,5 du nombre d'heures enseignées. L'utilisation de certains outils multimédia est susceptible de répondre à certains problèmes spécifiques rencontrés par les élèves.
• Objectifs.
 approfondir, étendre et renforcer les bases grammaticales
 exprimer des opinions ou des demandes simples dans un contexte connu dans une langue non spécialisée
 rédiger des récits court sur un sujet donné
 lecture de textes de la presse non spécialisée avec compréhension générale des questions posées
• Contenu.

exercices fréquents portant que les éléments de la syntaxe (QCM, exercices à trous, ré-écriture, transformation, phrases simples de traduction) visant à la maîtrise des outils de base
approfondissement du vocabulaire par le biais d'événements socio-linguistiques propres aux situations courantes et à la culture anglophone mais aussi sur des faits de société propres à l'actualité et à l'histoire
compréhension orale (documents authentiques dans la langue, tels que nouvelles télévisées, films courts fondés sur des nouvelles)
entraînement à la prise de parole
entraînement à la lecture (articles de presse, nouvelles)
travail intensif sur la prononciation et la discrimination des sons
• Évaluation.
exercices réguliers sur les structures grammaticales imposés (tests surpriss)
courts essais (une vingtaine de lignes),
exposés préparés et filmés de 5 minute avec notes
contrôle continu.

Responsable : Laëtitia SANSONETTI
Période : Automne
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN471ANG ANG Anglais niveau Fort

• Cible. Ce cours s'adresse à des élèves capables de s'exprimer avec aisance dans une langue étrangère. Ce niveau est proche de ce que l'on qualifie d'élève quasi bilingue. Il s'adresse à des élèves fortement motivés et qui envisagent sans réserve de compléter leur formation dans un pays anglo-saxon. Notamment, les élèves doivent être capables de réponse avec assurance à toute une gamme de questions, de prendre et garder leur tour de parole lors d'un débat ou d'une discussion, suivre une argumentation abstraite (présentation d'une alternative et la conclusion que l'on en tire). Les élèves doivent être capables de lire et de comprendre des documents écrits de toutes sources, afin de faire face aux exigences d'un cours universitaire. Ils doivent également être capables de rédiger un essai qui montre leur capacité à analyser, synthétiser et communiquer dans une langue claire pour le lecteur. Enfin, le public de ce cours doit être capable de suivre sans difficulté un programme télévisé dans son ensemble et de restituer l'information sous une forme claire et avec l'aide de notes succinctes.
Pour les élèves dont les critères sont supérieurs à ceux qui sont décrits en supra, il est possible d'effectuer un travail de recherche en collaboration avec un enseignant du Département.
Il est également possible pour ces élèves de servir de tuteur dans la langue à des élèves de niveau faible et donc de maîtriser les outils aussi bien de la communication que culturels.
• Objectifs.
traiter des documents universitaires ou exigeants au plan cognitif
disposer d'une forte culture d'au moins un pays de la langue pratiquée, et d'une bonne connaissances des milieux anglo-saxons afin de saisir les nuances psycho-linguistiques de la langue d'arrivée (sous-entendus, allusions culturelles)
accéder rapidement aux sources d'information, synthétiser plusieurs documents, qu'ils soient écrits, audio

ou vidéo
 prendre des notes précises afin de restituer dans son intégralité l'information reçue
 participer à un débat sur n'importe quel sujet, sans préalable formation ou entraînement particulier afin de faire partie, le cas échéant, d'une équipe de joute oratoire.
rédiger en langue étrangère sur des sujets les plus variées
 faire un exposé sans note d'au moins 20 minutes avec présentation PowerPoint
 s'exprimer sans faille dans une langue écrite de haute qualité, en particulier, rédiger une lettre de motivation pour une université anglo-saxonne, avec une aide minimum de la part des enseignants.
 tirer avantage de la langue à un haut niveau de performance, égal ou comparable à celui d'un locuteur moyen
• Contenu. Le cours sera principalement axé sur la pratique de la prise de parole en public (exposés, débats). Les cours seront également fondés sur une étude aussi large et approfondie que possible des cultures des langues étudiés. Notamment, l'élève saura capable de débattre du contenu de plusieurs articles ou documents sonores ou visuels sans préparation préalable. Il sera capable de restituer l'information dans un format aussi proche de sa réception tout en sachant prendre de la distance dans l'analyse qu'il en fera. Grâce à sa très bonne maîtrise de la langue, il sera également capable de faire l'analyse de certaines scènes d'un film.
• Évaluation. Une très grande maîtrise de la grammaire et du vocabulaire étant supposée acquise, l'évaluation se fera sous forme d'exposés oraux et de dossiers ou d'essais d'une longueur pouvant aller jusqu'à plusieurs pages. L'aisance dans laquelle s'exprimer l'élève ne prive pas de prendre part à tous les examens.
Contrôle continu et examen en fin de semestre et/ou en fin d'année. Niveau TOEFL visé : 640 et plus.

Responsable : Chantal SCHÜTZ
Période : Automne
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 24 octobre 2011

LAN451ANG ANG Anglais niveau Moyen

• Cible. Ce cours s'adresse à des élèves capables de s'exprimer de manière limitée dans des situations courantes et de traiter des informations inhabituelles dans leur ensemble. Les élèves sont capables d'exprimer des opinions sur des sujets abstraits, culturels dans certaines limites et de donner leur avis sur un sujet connu, faire un petit exposé sur un article de presse préparé ; ils sont capables de comprendre dans leur ensemble des informations audio et de suivre une conversation simple dans la langue étrangère. Les élèves concernés disposent d'une assez bonne à bonne maîtrise des outils grammaticaux et syntaxiques, mais ont besoin de s'entraîner dans un cadre rigide et de se perfectionner.
Le travail personnel demandé est équivalent à la moitié du temps passé en cours, au minimum.
Ce cours de renforcement et d'apprentissage de l'autonomie linguistique nécessite d'autant plus de travail personnel que les élèves, à terme, souhaitent poursuivre leur formation dans un pays anglo-saxon.
• Objectifs.
 faire un exposé clair sur un sujet connu, à contenu culturel ou civilisationnel, et préparé à l'avance
 répondre à des questions factuelles prévisibles sur le sujet donné

apprendre à maîtriser les armes du débat et de la communication devant un public
tenir une conversation suivie sur une gamme relativement large de sujets
lire et comprendre un texte (article de journaux, nouvelle, romans courts, pièce de théâtre) ; synthétiser un texte, dégager l'information pertinente et la restituer devant un public
suivre dans un cours en langue étrangère dans son ensemble, tout en étant capable de prendre des notes sur les informations pertinentes
maîtriser les outils principaux de la langue étudiée et avoir une bonne connaissances des outils secondaires

• Contenu

exposés oraux (avec notes) sur des sujets culturels propres aux pays anglo-saxons ou aux phénomènes socio-linguistique des pays de la langue étudiée ; description d'œuvres d'art
débat sur un sujet donné en classe, exercices sur la langue
compréhension orale à travers du suivi de nouvelles à la télévision (CNN, CBS, BBC), de films sous-titrés en VO, ou de programmes radio (avec l'aide de documents supports)
essais sur des questions de société ou sur des documents littéraires étudiés chez soi
synthèse et comparaison de documents authentiques (presse courante)

• Évaluations

exposés sur des sujets culturels
essais sur des sujets culturels
traductions (thème, version) de textes à contenu non scientifique, exercices de grammaire (QCM, thème), rédaction de cv, de la description d'un projet scientifique en langue étrangère.
contrôle continu et examens en fin de semestre et / ou en fin d'année

Niveau TOEFL visé : 570 et +.

Responsable : Chantal SCHÜTZ
Période : Automne
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN462cANG ANG Anglophone Theatre

'To act or not to act, that is the question'. Have you ever dreamt of being Macbeth, Helen of Troy, Anthony or Cleopatra? Dream no more. Allow your dreams to become reality.

This course follows Anglophone drama from Shakespeare to the present day and gives you the opportunity not only of studying the various texts but also of bringing them to life by ACTING them. Enter the world of Shakespeare, Harold Pinter, Oscar Wilde, Quentin Tarantino, by becoming one of their characters.

The course, after a brief introduction to the history of the theatre and to the language and management of the theatrical space, is based on the study of extracts from a variety of Anglophone playwrights. It alternates between critical analysis of the various texts and the actual acting of the scenes. It includes the use of video both to watch 'classical' versions of some plays and also to capture some of the performances in class.

The climax of the course is a ‘theatre weekend’ in London with at least one visit to ‘Shakespeare’s Globe theatre’ and one other performance. Last year’s course also led to a group production at the annual garden party of the OECD in Paris.

Bibliography Coursebook provided in class with a series of extracts ‘The Empty Space’ Peter Brook, (Penguin, 1968) ‘The Theatre and Its Double’ Antonin Artaud, (Gallimard, 1964) ‘The Theatre – A Concise History’ Phyllis Hartnol, (The World of Art, 2003) ‘The Theory of the Modern Stage’ Eric Bentley, (Penguin, 1968) ‘Macbeth’ William Shakespeare, (Macmillan) ‘Collected Works’ Oscar Wilde, (Chancellor) ‘Collected Works’ Harold Pinter, (Faber and Faber) ‘Pulp Fiction’ Quentin Tarantino, (Faber and Faber)

Continuous assessment will be based on student participation in both class analysis of texts and in performance. It will not be based on acting ability but on desire to take part. Learning lines by heart will be an integral part of the class.

Responsable : Declan Mc CAVANA
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 07 juillet 2010

LAN574cANG ANG Architecture of the Short Story : Creative Writing Workshop

Every writer is capable of sculpting a beautiful sentence. This workshop is focused on a greater challenge: how to tell a story. Here we will explore the architecture of the well-made short story. How does one create suspense, develop a plot line, find the voice of a narrator? There will be exercises designed to examine the essential building blocks of storytelling; in-class reading and analysis of students' work; and individual interviews to discuss each particpant's personal progress. Going beyond the question of inspiration, we will concentrate on practical aspects such as structure, narrative coherence and the importance of revision.

Writing exercises will be inspired by the reading of works by several American masters of the form: Ernest Hemingway, William Faulkner, Flannery O'Connor, J.D. Salinger and Shirley Jackson.

Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 02 avril 2012

LAN553hANG ANG Around the World in English

Around the World in English 30 Hours – the parts of the English-speaking world that other courses do not reach
This course covers a wide range of countries and territories which use English as a national or official language. Excluding England, Ireland, the USA, South Africa and Australia, it focuses on the rest of the English-speaking world, in the Commonwealth and beyond, from Scotland and Wales to Malta and Gibraltar, from the Caribbean and Atlantic islands to West and East Africa, from India, Singapore and Hong Kong to the Philippines, New Zealand and the Pacific islands.
Each country is analyzed from a variety of viewpoints, including geography, history, language variation, economics, politics, music, food, sport, culture, literature, art and cinema.
Students will practise their speaking and listening skills by means of discussion activities and by making oral presentations to the whole class. They will also listen to and discuss music and songs from around the world and watch extracts of films from various Anglophone countries.
Reading activities will involve a variety of texts, including newspaper articles, song lyrics, poems and short stories. Students will develop their note-taking and writing skills as they listen to oral presentations made by their peers, and write summaries based on their notes. Feedback will be provided on students' written work and supplementary grammar activities offered where necessary
Although the main focus of this course is not on grammar and vocabulary, attention will be paid to the ways in which the English language varies grammatically and lexically around the world and the course should increase students' command of English vocabulary (and their ability to cope with a variety of less familiar English accents).
An important theme will be colonization/decolonization and the transition from the British Empire to the British Commonwealth and finally to the Commonwealth. Students will be encouraged to draw comparisons with France's colonial history and its relations with the countries of 'la Francophonie'.

Responsable : Dennis DAVY
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 14 avril 2011

LAN463fANG ANG Around the World in English

Around the World in English 30 Hours – the parts of the English-speaking world that other courses do not reach
This course covers a wide range of countries and territories which use English as a national or official language. Excluding England, Ireland, the USA, South Africa and Australia, it focuses on the rest of the English-speaking world, in the Commonwealth and beyond, from Scotland and Wales to Malta and Gibraltar, from the Caribbean and Atlantic islands to West and East Africa, from India, Singapore and Hong Kong to the Philippines, New Zealand and the Pacific islands.
Each country is analyzed from a variety of viewpoints, including geography, history, language variation, economics, politics, music, food, sport, culture, literature, art and cinema.
Students will practise their speaking and listening skills by means of discussion activities and by making

oral presentations to the whole class. They will also listen to and discuss music and songs from around the world and watch extracts of films from various Anglophone countries.
Reading activities will involve a variety of texts, including newspaper articles, song lyrics, poems and short stories. Students will develop their note-taking and writing skills as they listen to oral presentations made by their peers, and write summaries based on their notes. Feedback will be provided on students' written work and supplementary grammar activities offered where necessary
Although the main focus of this course is not on grammar and vocabulary, attention will be paid to the ways in which the English language varies grammatically and lexically around the world and the course should increase students' command of English vocabulary (and their ability to cope with a variety of less familiar English accents).
An important theme will be colonization/decolonization and the transition from the British Empire to the British Commonwealth and finally to the Commonwealth. Students will be encouraged to draw comparisons with France's colonial history and its relations with the countries of 'la Francophonie'.

Responsable : Dennis DAVY
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 12 janvier 2011

LAN572aANG ANG Art made in USA 1900-1960

Jackson Pollock, the inventor of action painting, got very involved in the physical aspects of making a work of art; he danced over his canvas dripping paint. Andy Warhol, the inventor of Pop Art, was quite content to install cans of Campbell's Soup in a museum, stand back and call them "art". How did these two very extreme kinds of art come to be?

This course offers a panorama of 100 years of American art covering the American school of landscape realism founded by Winslow Homer, the Ash Can School of New York, the development of abstraction, the regional and Afro-American schools of the 30's, the birth of Abstract Expressionism , Pop Art and Conceptual Art.

The course will provide an opportunity to discuss a variety of social and political issues from the Big City to the Depression and Roosevelt's New Deal through painting and photography, architecture and sculpture. Students will be called upon to make presentations during the semester. Debates will be organized to allow students to express their opinions. Students must write a short term paper based on comparisons of works of art.

No previous knowledge of Art History is required to take this course!

Bibliography:
Barbara Rose: American Painting, The Twentieth Century, Skira
Susan Sontag: On photography, Dell

Lucy Lippard: Pop Art, Thames and Hudson
Irving Sandler: The New York School; the Painters and Sculptors of the Fifties, Harper and Row

Responsable : Sarah PERVES
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 09 avril 2009

LAN552bANG ANG Art made in USA 1900-1960

A survey of 60 years of American Art. The course will introduce the realist schools of painting at the end of the 19th century. Then it will explore the modernist movements of the 1920's, the escape to Regionalism in the 30's, the rise of the New York School of Abstract Expressionism in the 40's and 50's and finally Pop Art. Attention will be paid to the social and economic problems of the Big City (New York), the Depression and the New Deal.

NO PREVIOUS KNOWLEDGE OF ART HISTORY IS NECESSARY.
1.Art History terms and vocabulary. A survey of weeks to come.
2. Winslow Homer and Thomas Eakins - late 19th century Realism. The Group of Eight and the Ashcan School of 1908.
3. The origin of the skyscraper : the Chicago School. Alfred Steiglitz and the Gallery 291, New York.
4. Cubism, The Armory Show of 1913, Marcel Duchamp and Man Ray.
5. The origins of abstraction : Stanton McDonald Wright. The abstract painting of Marsden Hartley and John Marin.
6. The Machine Age: Charles Sheeler and Charles Demuth.
7. The Depression of 1929: Regionalism and the American Scene. Photographers Dorothea Lange and Walker Evans - the aesthetics of poverty.
8. Edward Hopper - solitude and the urban landscape.
9. Biomorphism: the sculpture of Alexander Calder.
10. The Harlem Renaissance: Jacob Lawrence, James van der Zee.
11. Stuart Davis - abstraction related to jazz.
12. Abstract Expressionism: Jackson Pollock, Action Painting and the New York School.
13. Pop Art: Andy Warhol, Roy Lichtenstein, Jasper Johns, Tom Wesselmann.
14. Post W.W. II Americans in Paris, Ellsworth Kelly and Joan Mitchell.

Bibliography: Sam Hunter: American Art of the 20th Century, Thames and Hudson. Susan Sontag: On Photography, Dell Publishing Lucy Lippard: Pop Art, Thames and Hudson Irving Sandler: The New York

School: the painters and sculptors of the fifties, Harper and Row Art Encyclopedia monographs of American Artists on Internet Students are required to partipate in class, give one 20 minute presentation on an artist and write one type-written 6 page term paper comparing 2 works of art. There are two marks out of 20: one oral (presence, participation and presentation) and one written (term paper). The final mark is an average of the oral and written marks.

Responsable : Sarah PERVES
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 4
Dernière mise à jour : mercredi 08 avril 2009

LAN484aANG ANG Brand Britain

Since the 1970s, Britain has led the world in the art of communication and the promotion of brand images. We are all a brand now with an image to promote. So this class will be examining the unique way the British have of promoting themselves, be it the media, advertising, or artists and their work.

How does its advertising differ from the French and even the American model? To what extent is British culture – its humour, its desires, its taboos – reflected in its advertising?

The major part of the course will focus on this socio-cultural aspect by looking at the most inventive and original advertisements from the 1970s to the modern day, all the while giving students the linguistic tools necessary to both understand and reproduce the language of advertising and commercial art.

The latter part of the course will take a look at today's generation of controversial British artists, whose success is arguably based on self-promotion. Is modern British art purely a form of advertising and, conversely, should some advertising be considered an art form?

Course Materials:

- Extensive viewing and analysis of magazine, TV, viral and guerilla advertising
- A booklet of relevant articles and class work exercises for each student

Course Assessment:

Students will be required to submit the following:
- a presentation on a given advertising topic, making full use of visual material
- varied and creative written work in the field of advertising
- the creation of their own ad as a storyboard or on film to be presented in class

Responsable : Karin MORGAN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 05 janvier 2011

LAN552aANG ANG British Cinema

What makes a British film? What gives it its unique character? Does it concern financing, production conditions, location and of course, casting and direction?
In this course, we will examine these issues while analysing to what extent British cinema is successful in accessing British culture, behaviour, customs, psychology and society: does it operate as a window into a world of Britishness? Or a mirror reflecting British class, gender, and ethnic and regional identities? Is it a distorting lens or a torch casting light wherever it may be pointed?

In seeking answers to these questions we will study a variety of genres including the crime film, comedy, historical dramas, the war film, romance and social realist dramas. We will explore the role individual directors and studios play in creating a film aesthetic. Examples will include work by directors such as David Lean, Carol Reed, Powell and Pressburger, Alfred Hitchcock, Mike Leigh, Ken Loach, Stephen Frears, Danny Boyle, Richard Curtis, Neil Jordan, Gurinder Chada, and James Ivory. Films from the Ealing and Aardman Studios will be part of our corpus, as will the Bond and Carry On films.

Class contribution will include a presentation of a British film or an aspect of British cinema– a specific theme, the work of a particular director or film studio, cinematic representations of a particular period in British history or aspect of British life. You will be expected to lead a discussion on your chosen subject. Written work entails producing a British film script and/or film review and/or an adaptation of British literature into cinema.

Bring an enquiring spirit, an open mind and your own British cinema experiences and preferences to share. Popcorn is optional!

Recommended reading: Bordwell,D. and Thompson, K. Film Art: An Introduction, McGraw Hill 2007;Richards, J. Films and British National Identity, Manchester University Press, 1997; Lapsley, R; and Westlake, M. Film Theory: An Introduction, Manchester University Press 2006; Sargeant, A. British Cinema: A Critical and Interpretative History, BFI Publishing; Street, S; British National Cinema, Routledge, 1997

Responsable : Julie Mc DONALD
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 4
Dernière mise à jour : mercredi 08 avril 2009

LAN483eANG ANG British Humour

In this course, our objectives will be to get to grips with an essential cultural aspect of Britain, namely its comic output. More particularly, our aim is to spend our four months together laughing, failing which we'll try to understand why others – principally the Brits – are laughing when you are not. In doing so, we hope to be able to get closer to a culture and its inhabitants, to understand them better, to communicate with them better. The course will run through a selection of authentic documents from the last 50 years in Britain.

Many of the audio texts will test your listening skills to the utmost, so to help, we'll look at a number of features of spoken English that frequently cause difficulties. We'll read or listen to documents on the shows and their cultural backgrounds, and will also reserve some time for a few comic texts. To help in our analysis and understanding, we'll call on a Pantheon of thinkers to enlighten our way. By the end of the course, you should have gone some way to understanding – from the inside, as it were – something about the British psyche.

The course will cover:
1. British sitcoms (The Goons, Dad's Army, Fawlty Towers, Only Fools and Horses, Yes Minister, The Vicar of Dibley, The Office)
2. BBC Radio 4 panel games (Just a Minute, I'm Sorry I Haven't A Clue)
3. 1970's innovators: Billy Connolly and Monty Python
4. Comic pairs (Pete and Dud, Morecambe and Wise, The Two Ronnies, French and Saunders)
5. Stand-up comics (Hoffnung, Jasper Carrott, Peter Sellers, Tommy Cooper, R Atkinson Esq., Billy Connolly)
6. Prime time 'non-comic' TV broadcasts
7. Impressionists (Ali G, Bremner, Bird and Fortune)
8. Comic texts (Bryson, Sharpe, Adams, Betjeman)
9. Theoretical approaches (Aristotle, Hobbes, Freud, Bergson, Cleese)

The bibliography is virtually endless. Some pointers:
Aristotle, The Nicomachean Ethics. Bergson, Le rire. B. Bryson, Notes from a small island. London: Black Swan 1995 Freud, Jokes and their relation to the unconscious. A. Merullo and N. Wenborn, British Comedy Greats, London: Cassell 2003 F. Muir (ed), The Oxford Book of Humourous Prose. Oxford: OUP www.bbc.co.uk Each show or artist has an extensive bibliography, some of which will be provided in the course book. Continuous assessment will include assessment of your active participation and progress in class. Out-of-class assignments will include one character study, an analytical essay, and the preparation of a joint oral presentation. Students will have the opportunity to contribute to X-Tras, the Polytechnique comedy start-up soon to go on tour in the UK, by telling jokes in the weekly Joke Duty, and by writing and performing their own scripts. There will be one listening test done in class. At least one trip to La Java in Paris(not Indonesia, unfortunately) to see live British stand-up comics will be organized (2006: Ardal O'Hanlon).

Responsable : Stephen BROWN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 08 avril 2009

LAN463hANG ANG British Humour

In this course, our objectives will be to get to grips with an essential cultural aspect of Britain, namely its comic output. More particularly, our aim is to spend our four months together laughing, failing which we'll try to understand why others – principally the Brits – are laughing when you are not. In doing so, we hope to be

able to get closer to a culture and its inhabitants, to understand them better, to communicate with them better. The course will run through a selection of authentic documents from the last 50 years in Britain. Many of the audio texts will test your listening skills to the utmost, so to help, we'll look at a number of features of spoken English that frequently cause difficulties. We'll read or listen to documents on the shows and their cultural backgrounds, and will also reserve some time for a few comic texts. To help in our analysis and understanding, we'll call on a Pantheon of thinkers to enlighten our way. By the end of the course, you should have gone some way to understanding – from the inside, as it were – something about the British psyche.

The course will cover:
1. British sitcoms (The Goons, Dad's Army, Fawlty Towers, Only Fools and Horses, Yes Minister, The Vicar of Dibley, The Office)
2. BBC Radio 4 panel games (Just a Minute, I'm Sorry I Haven't A Clue)
3. 1970's innovators: Billy Connolly and Monty Python
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5. Stand-up comics (Hoffnung, Jasper Carrott, Peter Sellers, Tommy Cooper, R Atkinson Esq., Billy Connolly)
6. Prime time 'non-comic' TV broadcasts
7. Impressionists (Ali G, Bremner, Bird and Fortune)
8. Comic texts (Bryson, Sharpe, Adams, Betjeman)
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The bibliography is virtually endless. Some pointers:
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Responsable : Stephen BROWN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 07 avril 2009

LAN465aANG ANG Business Communication

This course involves exploring issues inherent to communication in the business world on a global level.

This means using English, not as a subject for study but as a tool for international and intercultural communication.

We start with straightforward business problems/issues and present different perspectives. Students will be required to come up with and present creative solutions to hypothetical problems.

Effective techniques for running a meeting, or participating in a meeting, according to American procedures will be presented and simulated.

The next phase is to set about finding compromises. Strategies for negotiating will be studied. Case studies make up the backbone of this section. Students will conduct simulations of authentic negotiations.

The different steps to negotiation (using Ury and Fischer's Best Alternative to a Negotiated Agreement) will be experienced by working on separate teams. Teamwork is emphasized throughout the course. Strategies for effective brainstorming will be presented.

The final phase will involve discussing, and negotiating different issues involving ethical vs pragmatic decision making.

(The possibility of conducting on-line and visioconference discussions on business ethics and cultural perspectives with advanced students of English at the National Taichung University (Taiwan) is being examined – but can not be confirmed at this time)

Evaluation
1) Active participation in class is essential. Students will be evaluated on their oral participation on a regular basis.
2) Each student will give a 10-minute presentation comparing, contrasting options drawn from simulations or case studies. Evaluation is based on language, recovering authentic expressions used to describe each situation as well as the way the information is presented, i.e. designing relevant graphs or images. Students' communicative capacity will be monitored.
3) Minutes for each simulated meeting will be written as homework and evaluated on both language and content. Position papers will also be drawn up and evaluated. (Minimum of 3 written assignments)
4) A final, in-class essay.

Responsable : Kathryn ENGLISH
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 07 avril 2009

LAN485aANG ANG Business English

Opening your eyes, ears and mouth to the world of business English. The objective of this module is to develop student's knowledge and awareness of the business world. This class will focus on developing

accuracy and fluency in the expression and comprehension of “business talk” which requires students to have a strong level of English. From the start students will be required to manage an out of class workload of approximately 2 hours a week. The 4 aspects of communications will be covered (written and oral comprehension, oral and written expression) with a particular focus on presentations and essays (a minimum of 2 presentations and 2 essays per student).

Students will be able to:
- Define core vocabulary from finance, accounting, business analysis, manufacturing and logistics.
- Explain in their own words the different aspects of a company’s business model.
- Apply their knowledge from other fields (statistics, economy, history,modelling) as well as from the module to evaluate the situation of a company and produce a case study.
- Identify the opportunities and threats in a given market (BtoC or BtoB: retail, telecommunications, e-services) and illustrate the impact of these for an existing company or for an entrepreneurial project.
- Design a project or create a vision for an existing company/product.
- Evaluate the advantages and disadvantages of a business concept (outsourcing, sub-contracting, quality management, franchising). Explain the success or failure of a business.

Vous ouvrir les yeux, oreilles et la bouche au monde des affaires, version Anglaise.L’objectif de ce module est de développer la connaissance du monde des affaires et la curiosité des étudiants pour celui-ci. Il se concentrera sur le dévelopement de l’aisance et de la précision de l’expression et de la compréhension du “business talk” ce qui exige un niveau fort en Anglais. Les étudiants devront gérer une charge de travail en dehors de la classe d’environ deux heures par semaine et ceci dès le début du module. Les 4 aspects de la communication seront adressé (compréhension écrite et orale, expression orale et écrite) avec en particulier un travail sur les présentations et l’expression écrite (au minimum 2 présentations et 2 rédactions par élèves).

Les étudiants seront capables de:
Définir le vocabulaire fondamental pour la finance, la comptabilité, l’étude stratégique, la production et la logistique.
- Expliquer avec leurs propres mots les différents aspects du business model d’une entreprise.
- Utiliser leurs connaissances d’autre domaines (statistique, économie, histoire, modélisation) ainsi que celles de ce module pour évaluer la situation d’une compagnie et produire une étude de cas.
- Identifier les opportunités et menaces dans un marché donné (BtoC or BtoB: distribution, telecommunications, e-services) et illustrer l’impact de ceux-ci pour une compagnie (ou un produit) existant(e) ou pour un projet entrepreneurial.
- Concevoir un projet personnel ou créer une vision pour une compagnie/ un produit existant.
- Evaluer les avantages et désavantages d’un concept: délocalisation, sous-traitance, gestion de la qualité, franchisage). Expliquer la réussite ou l’échec d’un business.

Responsable : KAYE Jonathan
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : vendredi 14 décembre 2012

LAN462gANG ANG Contemporary Crime Fiction and its Origins

Whodunnit ? Why ? How ? And of course, where ?

Here is the oath, composed by G. K. Chesterton, of membership in the famous British Detection Club:

"Do you promise that your detectives shall well and truly detect the crimes presented to them using those wits which it may please you to bestow upon them and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence, or Act of God?"

There are many variations in crime fiction, but the following are essential to most: a crime to be solved, the sleuth-hero, a dénouement, dangerous situations, and a detailed, plausible setting.

We will look at how successfully recent crime fiction has stuck to the rules and been faithful to the oath, along with how our sleuth-heroes and the locations have evolved over the years.

We will compare and contrast crimes, sleuths, settings and situations; and do some detecting ourselves.

We will work on authors such as Sir Arthur Conan-Doyle, Agatha Christie, Dashiell Hammet, Raymond Chandler, Robert B. Parker, Cara Black, Michael Connolly, Lee Child, Donna Leon, and Alexander McCall Smith look at movies such as Blood Work, Fargo, L.A. Confidential, Chinatown, The Firm and The Pink Panther, and TV series such as Starsky and Hutch, Jonathan Creek, Inspector Morse, Spooks and Life on Mars.

You will be required to immerse yourself in a world of mystery in order to bring extracts from these texts off the page.

Course requirements include: some reading, a touch of writing, a soupçon of acting, role-plays, presentations, and, of course, a taste for the mysterious, the macabre, and the mind-boggling.

Responsable : Julie Mc DONALD
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 07 avril 2009

LAN463gANG ANG Cool Britannia

British popular culture is a continual source of inspiration for the rest of the world. What makes the music, literature, fashion, art and cinema of the British scene so creative, provocative and … cool?
 This course will examine the prominent features of British subcultures through the study of different art forms produced in varied times and places, from the swinging 60s to the turn of the millennium, from

Liverpool to Manchester to London. It will focus on the ideas and values expressed by subcultures and countercultures, and their relations to the Establishment. It will also examine the impact of British popular culture on marketing, technology and even political life.
The approach will be multidisciplinary, drawing upon aesthetic, historical, sociological and economic points of view.
Students should be prepared to engage in intensive listening, active participation, regular reading and creative writing. Required work will include one oral presentation and two written assignments.

Outline

1- The Swinging 60s: from Yellow Submarine to Quadrophenia
2- Too young to die, Too fast to live: from Glam Rock to Vivienne Westwood, Malcom McLaren and King's Road
3- Cold Waves over Britannia: Joy Division, The Cure
4- Rebel, Rebel, from art to politics: The Clash, Massive Attack, Banksy, V for Vendetta
5- Britart/Britpop: Damien Hirst, Blur, Oasis, Pulp
6- Cool Britannia: what's new?

Responsable : Fabienne ROBINSON
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 10 décembre 2009

LAN553fANG ANG Crossing Lights

Attempts to shine a scientific light on some of the hot topics that we are all curious about. When science and ethics cross, we are forced to take a critical look at the big questions that arise. Watch and discuss films and Opensource lectures from Harvard, MIT, or UC Berkeley and read articles from Science, Nature and Scientific American magazines. Present your views on some of the most intriguing scientific or ethical questions of today, with presentations, role plays, written essays and discussions with which you will feel compelled to express your thoughts and to share your ideas.

Responsable : Teresa HINOKI DEJEAN
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 14 avril 2011

LAN574aANG ANG Debating

What do human beings fear most? Death, illness, divorce, exam failure? According to a recent survey by the FDA, when asked that very question, 77.25% of respondents replied: Speaking in Public. This course has a very simple objective: to help students overcome that fear and to allow them to master the fine art of debating IN ENGLISH

The course will centre around:
1) The study of rhetorical devices and methods of persuasion
2) Discussion groups on controversial subjects
3) Style exercises in individual speeches, teamwork and answering difficult questions
4) Full organized debates on chosen subjects
5) Improvised debates on subjects given ‘on the spot’
6) The use of video as a self-improvement communication tool

Continuous assessment will be based on class participation with at least three full class debates during the semester. The end of term project will be in the form of a full public debate in ‘amphi’ in front of an invited audience. Students at ‘moyen’ level will have the opportunity of participating in the annual ‘Bôbar’ debate during the ‘semaine des langues et cultures’ whilst those at ‘fort’ level will be eligible for the school team which will represent Polytechnique in the National Finals of the French Debating Tournament in English at the ‘Assemblée nationale’.

Bibliography : ‘The Book of Rhetorics III’, Aristotle ‘The Rules of Procedure of the House of Commons’ Guy Fawkes ‘Convincing and Persuading’ Dr. Al Iar ‘How to deal with stress in public’ Prof. Ben Baron ‘La Verità se Mento’ English Trans ‘Secrets and Lies’ Dr. Paolo Nocchio ‘People Management and Crowd Control’ Prof. G. Dorf

Responsable : Declan Mc CAVANA
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 09 avril 2009

LAN554aANG ANG Debating

What do human beings fear most? Death, illness, divorce, exam failure? According to a recent survey by the FDA, when asked that very question, 77.25% of respondents replied: Speaking in Public This course has a very simple objective: to help students overcome that fear and to allow them to master the fine art of debating IN ENGLISH

The course will centre around:
1) The study of rhetorical devices and methods of persuasion
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3) Style exercises in individual speeches, teamwork and answering difficult questions
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5) Improvised debates on subjects given ‘on the spot’
6) The use of video as a self-improvement communication tool

Bibliography
‘The Book of Rhetorics III’, Aristotle ‘The Rules of Procedure of the House of Commons’ Guy Fawkes ‘Convincing and Persuading’ Dr. Al Iar ‘How to deal with stress in public’ Prof. Ben Baron ‘La Verità se Mento’ English Trans ‘Secrets and Lies’ Dr. Paolo Nocchio ‘People Management and Crowd Control’ Prof. G. Dorf

Continuous assessment will be based on class participation with at least three full class debates during the semester. The end of term project will be in the form of a full public debate in ‘amphi’ in front of an invited audience.

Intermediate students will have the opportunity of participating in the annual ‘Bôbar’ debate during the ‘semaine des langues et cultures’ whilst more advanced students will be eligible for the school team which will represent Polytechnique in the National Finals of the French Debating Tournament in English at the ‘Assemblée nationale’.

Responsable : Declan Mc CAVANA
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 09 avril 2009

LAN463eANG ANG Down Town

Downtown Paris is expensive, with its posh mansions, its ‘bobo’ markets, its artist’s lofts. Suburban Paris is… less glamorous. What about London and New York City? Are their city centres as attractive for their inhabitants as they are for tourists? In Britain and America, representations of ‘downtown’ have always been ambivalent. For some, it is a place full of opportunities where streets are paved with gold and your dreams can come true; for others, it is synonymous with deprivation and isolation.
This course will walk the streets of the major American and British cities. It will also take a detour into the suburbs and the countryside to see if the grass is really that green there. We will listen to what poets, novelists and musicians, say about the city, watch the wildest urban fantasies come to life on canvas or on silver screen, and study the suggestions of town planners and sociologists to make urban spaces more environmentally-friendly and to promote class and ethnic diversity.
Coursework material will include films (Taxi Driver, Gangs of New York, West Side Story, to name but a few), songs (from Elvis Presley to Arctic Monkeys), novels (1984 and other urban dystopias), and articles (by Kevin Lynch, among others).

Evaluation will take the form of one oral presentation in class + homework (one piece of creative writing) + final exam. Participation will be taken into account for the final mark.

Modalités d'évaluation
Evaluation will take the form of one oral presentation in class + homework (one piece of creative writing) + final exam. Participation will be taken into account for the final mark.

Responsable : Laëtitia SANSONETTI
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 12 décembre 2011

LAN482iANG ANG Framing the South

The course will focus on the exploration of the American South and its representations in cinema We will discover some canonical works by famous film directors from the States and from Europe.

We will study the following movies :
Gone with the Wind
Cold Mountain
All the King's Men
O, Brother
Mississippi Burning
In the Heat of the Night
Midnight in the Garden of Good and Evil
The Fugitive Kind
To Kill a Mockingbird
Cape Fear or Southern Comfort
Electric Mist
The Southerner
Deliverance
Paris, Texas

Responsable : Marie LIENARD-YETERIAN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 23 janvier 2012

LAN483aANG ANG From Ritz to Rubble

From the Ritz to the rubble…
… you can find everything in a big city. Look up at skyscrapers, look down into dark alleys. You can brush shoulders with trendy yuppies and with deprived homeless people on the same street. You may live in a superb mansion or in a dilapidated social housing block.
This course will tour the major cities of the USA and the UK, with a special focus on New York City and London, to explore what it means to be a city-dweller. Town planners design cities, sociologists study the interaction between the people who live in cities, urban workers worry about commuting. Poets are inspired by their iron-and-concrete surroundings, novelists make the city the décor of their stories, film directors shoot on location, musicians write songs about their hometown. Whether they praise it or loathe it, whether they thrive on urban chaos or yearn for peace in the countryside, artists cannot ignore the city. Neither shall we ignore their works.
Together with reflections on social diversity, environmental stakes, traffic congestion, violence in ghettoes, and excitement over the London Olympic Games, we will relish Scorsese's films, set in New York City, ponder in front of Hogarth's diptych on 'Gin Lane' and 'Beer Alley', wonder why Blake wanted to '[build] Jerusalem / In England's green and pleasant land', and try to locate Strawberry Fields. Coursework material will also include songs (from Elvis Presley to Arctic Monkeys), novels (1984 and other urban dystopias), and articles (by Kevin Lynch, among others).

Modalités d'évaluation
Evaluation will take the form of one oral presentation in class + homework (one piece of creative writing) + final exam. Participation will be taken into account for the final mark.

Responsable : Laëtitia SANSONETTI
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 12 décembre 2011

LAN553aANG ANG History goes to the movies

History is subjective. It often depends on the views of the persons experiencing and recounting the events. Actually, what passes for history in the mass media is often distorted by bias and opinion. This course will help students discover several aspects of American history through the eyes of film makers as well as help them think critically about information presented to them through the film industry. You may have seen such landmark films that give the impression that American history is inspired by Hollywood, that Hollywood is writing American history rather than the other way round. What you may have heard about American history, you may have seen in Gone with the Wind, Patton, Little Big Man, Apocalypse Now, The Patriot, The Crucible or more recent films such as Amistad, Pearl Harbor, Windtalkers, Dances with Wolves…

The course will examine various media interpretations of major episodes in U.S. history: the Pilgrim Fathers, the Founding Fathers, the American Revolution, the Civil War, the Great Depression, Witch-hunting, McCarthyism, Cold War fears, the Vietnam War, the Indians, the Civil Rights Movement, the

economic and social dislocations associated with the 1980s, etc. Basically, the course will be what you decide. The choice will be yours. The class will watch various film presentations, such as movies and documentaries, and will then break into discussion groups to analyze the films. The class will also have lectures to provide background information on the economic and social events underlying each of the historic periods in question. But since this is also an English class all activities will be communication-oriented, taking into account review of structure and vocabulary.

Course requirements include attendance, participation and a series of short papers on the films and readings.
Bibliography : Carnes, Mark C., Past Imperfect: History According to the Movies, Henry Holt and Company Inc., 1995. Christensen, Terry, Reel Politics: American Political Movies From Birth of a Nation to Platoon, Oxford, UK ; New York, NY, USA : Blackwell, 1987. Combs, James, ed., Movies and politics: The Dynamic Relationship, New York: Garland Pub., 1993. French, Philip, The Western: Aspects of a Genre, Carcanet Press, 2005. Gianos, Phillip L., Politics and Politicians in American Film, Westport, Conn.: Praeger, 1998. Giglio, Ernest D., Here's Looking at You: Hollywood, Film, and Politics, Peter Lang, Sec. ed. 2005. Maltby, Richard, Ian Craven, Hollywood Cinema, London : Blackwell Publishers, 2003. Monsell, Thomas, Nixon on Stage and Screen: The Thirty-seventh President as Depicted in Films, Television, Plays and Opera, Jefferson, N.C.: McFarland, 1998. Murphy, Brenda, Congressional Theatre: Dramatizing McCarthyism on Stage, Film, and Television, New York, NY: Cambridge University Press, 1999. Rollins, Peter C., ed., Hollywood as Historian: American Film in a Cultural Context, The University Press of Kentucky, 1983. Rollins, Peter C. and John E. O'Connor, ed., Hollywood's White House: The American Presidency in Film and History, Lexington: University Press of Kentucky, 2003. Roquemore, Joseph H., History Goes to the Movies: A Viewer's Guide to the Best (and Some of the Worst) Historical Films Ever Made, Bantam Dell Pub., 1999. Rosenstone, Robert A., Visions of the Past: The Challenge of Film to Our Idea of History, Harvard, Cambridge University Press, 1996. Rosenstone, Robert A., ed., Revisioning History: Film and the Construction of a New Past, Princeton University Press, 1994. Sanello, Frank, Reel V. Real: How Hollywood Turns Fact into Fiction, Lanham.Md, Taylor, 2003. Scott, Ian, American Politics in Hollywood Film, Chicago: Fitzroy Dearborn Publishers, 2000. Shull, Michael S, Radicalism in American Silent films, 1909-1929: A Filmography and History, Jefferson, N.C.: McFarland, 2000. Toplin, Robert Brent, History by Hollywood: The Use and Abuse of the American Past, University of Illinois Press, 1996.

Responsable : Florent GUSDORF
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 09 avril 2009

LAN482eANG ANG Inner Worlds ,Outer Spaces

This course will introduce students to three of the most popular genres in English and American literature: fantasy, science fiction, and horror. Works to be studied include writings by Edgar Allan Poe, H.P. Lovecraft, J.R.R. Tolkien, C.S. Lewis, Ray Bradbury, and many others. This body of literature will be placed in its social and historical contexts, as we trace the links between these genres and the western literary and artistic tradition from antiquity to the 19th century. This work will also be related to a number of current

social, philosophical and linguistic issues. We will also consider the lingering influences of these genres on cinema and popular culture. Finally, students will contribute to the class by introducing their own favorite writers and by participating in an on-going project: The Polytechnicians' Guide to the Science in Science Fiction.

Responsable : Christopher ROBINSON
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 06 janvier 2011

LAN463bANG ANG Ireland

The great Gaels of Ireland
Are the men that God made mad,
For all their wars are merry
And all their songs are sad.

G. K. Chesterton, The Ballad of the White Horse (1911)

Is there a land more riddled with riddles and contradictions than the Emerald Isle, gleaming green on the wild Western edge of Europe? Is it W. B. Yeats' "terrible beauty", or a tedious provincial backwater redeemed by stunning scenery, gallons of Guinness and the gift of the gab? Has the Celtic Tiger outpaced the once mighty British Lion?

In this course, with the help of experts and expats as diverse as Terence Brown, Terry Eagleton, Declan Kiberd, Glenn Patterson and David McWilliams, we will tackle these and many other questions surrounding the country of Ireland, north, south, east and west. We will learn where to find (and what to find in) Ulster, Munster, Leinster and Connacht; demystify some historically charged dates, and try our best to separate myth from reality.

We will create a corner of Ireland in the classroom by performing scenes from playwights such as Samuel Beckett, Sean O'Casey and Frank McGuinness, discussing fact and fiction by Dermot Bolger, Seamus Deane, Frank Delaney, James Joyce, Marian Keyes and Flann O'Brien, amongst others, and reading poetry which will include works by Eavan Boland, Seamus Heaney, and Yeats himself..

We will also look at representations of Ireland and the Irish on screen, by directors such as Stephen Frears, Neil Jordan, David Lean, Ken Loach, Peter Mullan, Thaddeus O'Sullivan, and Jim Sheridan.

We will listen (and maybe sing along with!) music by the likes of Altan, The Chieftains, Brian Kennedy, Van Morrison, Sinead O'Connor and U2.

We will examine the history of Séan Nos and set-dancing, and might even learn a few steps of The Priest in

his Boots...

This course will prepare you for what to expect from a session in a Dublin pub, a ceili in County Clare or a bus-tour of Belfast hotspots.

Failte mor romhat agus go n-eiri an bother leat.

Responsable : Julie Mc DONALD
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 07 avril 2009

LAN485bANG ANG Leading the Discussion

Course content:
Most original thinking comes through collaboration and through the stimulation of other people's ideas. And good communicators know how to make this happen.

This class is intended for open-minded, motivated students who want to express their views and opinions more effectively, within the dynamic context of discussions and debates of current economic and social issues. Students will have ample opportunity to present their ideas, animate group discussions, and moderate informal debates. The aim of the course is
to encourage the development of a personal style of communication while boosting fluency and confidence.

Remember though: bright minds engaging in lively discussions are liable to spark creative, group projects together...

Evaluation:
Students will be assessed on their active participation and productivity throughout the sessions as well as during the final debate. Presentations will be reviewed in-group, language points analysed and dialogues for performance will be evaluated. A final written paper will also be set in the last class relating to the themes and activities covered during the course.

Recommended level:
This course is designed for students with at least an upper-intermediate level.

Modalités d'évaluation
Evaluation:
Students will be assessed on their active participation and productivity throughout the sessions as well as during the final debate. Presentations will be reviewed in-group, language points analysed and dialogues for performance will be evaluated. A final written paper will also be set in the last class relating to the themes and activities covered during the course.

Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : vendredi 25 janvier 2013

LAN462eANG ANG Literature of the Fantastic

In this course, we will explore the interrelationships between three of the major genres in English and American literature: gothic or horror fiction, fantasy and science fiction. After examining the backgrounds of these genres in classical antiquity, the Middle Ages and the Renaissance, the course will focus on the Gothic era of the 18th and 19th centuries with works such as Shelley's Frankenstein and short stories by Edgar Poe. The next part of the course will explore the interrelationships between science fiction and horror with short stories by H.P. Lovecraft and Ridley Scott’s cinematic masterpiece, Alien. The final part of the course will examine the relationships between science fiction and fantasy with works by J.R.R. Tolkien and Frank Herbert, among others.

As we study and discuss the various texts, students will practice speaking up in an English language environment, hone their oral presentation abilities, broaden their reading skills, and sharpen their analytical thinking. They will advance their writing skills by contributing to an on-going project: The Polytechnicians' Guide to the Science in Science Fiction.

Responsable : Christopher ROBINSON
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 06 janvier 2011

LAN463iANG ANG London Calling

This course will help you learn more about London, Europe’s largest and most culturally diverse city. We will explore the history and development of the city from Roman times, through the Middle Ages and the Great Fire, through the Blitz and the Swinging Sixties, up to the present day, as London prepares to celebrate the Queen’s Diamond Jubilee and the 2012 Olympic Games.

Our journey will takes us from the financial centre of the City, to the ethnically mixed East End, the traditional home of the Cockney, where successive waves of immigrants arrived, and on to the fashionable West End with its theatres, luxury department stores and fine restaurants. We will also stroll through

London’s parks and along the Thames, call in at London’s world-famous museums, art galleries and well-known sights and historical monuments, as well as study some of the most recent buildings that architects have designed for the city. Don’t worry, we won’t forget London’s sporting venues for football, rugby, tennis and horse racing.

We will also look at the way London has been portrayed in films, literature (novels, short stories, poems and plays), songs and paintings, both by Londoners and visitors from abroad.

Students will be encouraged to draw comparisons with Paris wherever possible and will make at least one oral presentation in class on a London-related topic of their choice. They will also be required to do regular reading and writing tasks at home. There will also be an end-of-term exam and participation will be taken into account for the final mark.

Responsable : Dennis DAVY
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 09 janvier 2012

N572gANG ANG Mean Streets Across the Continents : Contemporary Crime Fic

Whodunnit ? Why ? How ? And of course, where ? Here is the oath, composed by G. K. Chesterton, of membership in the famous British Detection Club: "Do you promise that your detectives shall well and truly detect the crimes presented to them using those wits which it may please you to bestow upon them and not placing reliance on nor making use of Divine Revelation, Feminine Intuition, Mumbo Jumbo, Jiggery-Pokery, Coincidence, or Act of God?" There are many variations in crime fiction, but the following are essential to most: a crime to be solved, the sleuth-hero, a dénouement, dangerous situations, and a detailed, plausible setting.

We will look at how successfully recent crime fiction has stuck to the rules and been faithful to the oath, along with how our sleuth-heroes and the locations have evolved in recent years.
We will compare and contrast crimes, sleuths, settings and situations; and do some detecting ourselves.
We will work on authors such as Cara Black, Michael Connolly, Lee Child, Donna Leon, Mary Higgins Clark, Alexander McCall Smith and Kathy Reichs, look at movies such as Blood Work, Fargo, The Actor, L.A. Confidential, Chinatown, and The Pink Panther, and TV series such as Starsky and Hutch, Murder She Wrote, Jonathan Creek, P.D.James, Inspector Morse and The Singing Detective. You will be required to immerse yourself in a world of mystery in order to bring extracts from these texts off the page.

Course requirements include: some reading, a touch of writing, a soupçon of acting, role-plays, presentations, and, of course, a taste for the mysterious, the macabre, and the mind-boggling.

Responsable : Julie Mc DONALD
Période : Automne & Printemps
Nombre d'heures : 30

Crédits ECTS : 3
Dernière mise à jour : mercredi 24 mars 2010

LAN421ANG ANG Niveau A1- 2

Ce cours s'inscrit dans la continuité du cours de premier semestre (Lan411Ang) en ce qui concerne les objectifs et les contenus.
Evaluation : mêmes évaluations qu'au premier semestre + examens écrits de fin d'année.
Niveau Toefl visé : 550

Responsable : Athéna LAVABRE
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN531ANG ANG Niveau Faible 3

Ce cours s’adresse à des élèves capables de comprendre des informations de base, lire des contenus simples, et prendre part à une conversation élémentaire factuelle sur un sujet prévisible ou préparé à l’avance.

L’élève doit être capable de comprendre les grandes lignes d’un programme audio ou vidéo.
Le cours vise à donner confiance aux étudiants et autant à les entraîner à la prise de parole qu’à renforcer leurs connaissances de base pour être opérationnel dans toutes les situations qu’ils sont susceptibles de rencontrer dans leur vie professionnelle.

Objectifs :
• Approfondir, étendre et renforcer les bases grammaticales
• Exprimer des opinions ou des demandes simples dans une langue non spécialisée
• Rédiger des récits court sur un sujet donné
• Lecture de textes de la presse non spécialisée avec compréhension générale des questions posées

Contenu :
• Exercices fréquents portant que les éléments de la syntaxe visant à la maîtrise des outils de base approfondissement du vocabulaire
• Compréhension orale (documents authentiques dans la langue)
• Entraînement à la prise de parole

- Entraînement à la lecture (articles de presse, nouvelles)
- Travail intensif sur la prononciation et la discrimination des sons

Modalités d'évaluation
Évaluation :
• Exercices réguliers sur les structures grammaticales imposés
• Courts essais (une vingtaine de lignes),
• Exposés préparés

Responsable : Laëtitia SANSONETTI
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN573bANG ANG Of me I sing

One of the better ways to understand American culture is to study American individualism and the dream of success. We will use film, essays, short stories, poetry, music, and a classic children's book to explore the ways in which Americans conceive of the individual and the routes to individual fulfillment. By starting our study in the 18th century and progressing through to the late 20th century, we hope to be able to identify constants as well as changes in the American story. The class looks at the archetypical American figures like the cowboy, the self-made man, the bluesman, the gangster that have all been part of the stories Americans tell themselves and have told the world. By the end of the class students should be able to recognize that there have always been many American dreams as well countless American nightmares.

PART ONE-Protestantism and the spirit of America
PART TWO-Self-Reliance
PART THREE-Money(That ís what I Want)
PART FOUR-Song of Myself
PART FIVE-Winning Friends and the Death of a Salesmen
PART SIX-But Tuesday ís Just as Bad
PART SEVEN-In A Different Voice

Bibliography : Alger : Ragged Dick, Carnegie : How to Win Friends and Influence People Carver : Where I'm Calling from, Edwards : Sinners in the Hands of an Angry God, Ellison : The Blues, Franklin : Poor Richard ís Almanack , Gilligan : In a Different Voice, Segal : Collision with the Infinite, Swarzenegger : Arnold, the Education of a Bodybuilder, Weber : The Protestant Ethic and the Spirit of America, Whitman : Song of Myself

Filmography : Hawks : Scarface, Segal : Death of a Salesman, Welles : Citizen Kane, Zinneman : High Noon, Discography : Full Spectrum Blues Hooker, The Blues Collection.

Students will be expected to prepare a brief written presentation to help lead one class discussion. Instead

of taking an exam, students will be asked to write a paper.

Responsable : Christopher STOREY
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 09 avril 2009

LAN483gANG ANG Reputation brand Managment

E-Reputation concerns the online identity of brands. This could be a company, product, service, individual, organization, destination or the “Brand Called You”. The activity of a brand and its stakeholders, whether consciously directed, created by 3rd parties, or reactionary, shapes the e-Reputation and impacts the brand’s image and success or failure. Additionally, the strongest brands are messaged with compelling narratives and stories. E-Reputation involves image building activities, monitoring and measuring impact and damage control. This course has two components. Students will learn how e-Reputation and storytelling apply to the assigned brands and conduct an audit of the brand which could be a product, service, institution, NGO, organization, individual or destination brand. Secondly, students will assess their own e-Reputation and Personal Brand and concretely given direction and tools on how to improve.
The audit process is based around the four C’s of a strong brand i.e. CLARITY, COVERAGE, CONSTANCY, CONSISTENCY and the usage of STORYTELLING, as an effective means to message the brand. To clarify, a brand has been defined as “an image or perception created by a bundle or accumulation of rational, emotional and sensory touch points or experiences…….and stories”. Recent neurological research indicates the impact and effectiveness of using stories or narratives to message a brand. Therefore, a story audit is a component of the process.
Case study audits presented by the instructor and produced by the students in a team setting and the individual Personal Brand Audit is the focus of the course. Brands are assigned by the Instructor where teams prepare a Case Study Audit with recommendations of the assigned brand. Students will deliver a formal presentation at the end of the course.
OBJECTIVES
• To obtain a hands on experience identifying a brand's e-Reputation.
• To learn the importance of a compelling online brand story.
• To discover the appropriate online channels of visibility for specific brands.
• To learn about the appropriate tools for areas of e-Reputation management to effectively analyze, monitor, broadcast, manage and measure.

• To effectively present and discuss findings to colleagues in a clear, concise and professional manner.
• To develop formal presentation skills both oral and multimedia.
REQUIRED BOOK: Storytelling about your Brand Online & Offline by Bernadette Martin. Available at a discount from Instructor. Options: 15€ for e-Book and workbook (discounted from 22€) OR 25€ for hard copy, e-Book and workbook (discounted from 32€).

Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : vendredi 14 décembre 2012

LAN462bANG ANG Rock’n Roll music

« My life was saved by Rock'n Roll. Because it was this kind of music that, for the very first time in my life, gave me a feeling of identity, the feeling that I had a right to enjoy, to imagine, and to do something. Had it not been for Rock'n Roll, I might be a lawyer now. » Wim Wenders

Songs are one of the most common and powerful forms of presence of the English language in the world. I would like to invite you to study some of the most famous songs written in English, more particularly the ones made popular by the great bands of the sixties and seventies.

This course will give you a chance to discover the origins and understand the references in the songs performed by the Beatles, the Rolling Stones or Led Zeppelin, or to place the songs of singers like Bob Dylan or Lou Reed back into context.

Participation is an essential ingredient of this course : we will also study bands or singers that you suggest in addition to the list below.

Each student is expected to give an oral presentation and to write a minimum of 3 written papers

1. The origins : Country Music, the Blues, Chuck Berry
2. Bob Dylan
3. The Beatles
4. The Rolling Stones
5. The Doors
6. Jimi Hendrix
7. Pink Floyd
8. Simon and Garfunkel
9. Led Zeppelin
10. Lou Reed and the Velvet Underground
11. Queen

Bibliography :

· All Music Guide to Rock (The Definitive Guide to Rock, Pop, and Soul)
Edited by Vladimir Bogdanov, Chris Woodstra, and Stephen Thomas Erlewine
http://www.allmusic.com/
· Thomson, Elizabeth M.; Gutman, David
The Lennon Companion: 25 Years of Comment 1987 Macmillan
· Thomson, Elizabeth M.; Gutman, David
The Dylan Companion 1990 Macmillan

Filmography :

1.Documentaries
The compleat Beatles, 1984, Patrick Montgomery
25x5: The Continuing Adventures of the Rolling Stones, 1990, Nigel Finch
Janis, 1974 , Howard Alk, Seaton Findlay
The Doors: A Tribute to Jim Morrison, 1981, Ray Manzarek
Woodstock, 1970, Michael Wadleigh
Queen: Live at Wembley '86, 1992, Gavin Taylor

2.Fiction
The Graduate, 1967, Mike Nichols
More, 1969, Barbet Schroeder
The Rose, 1979, Mark Rydell
The Doors, 1991, Oliver Stone

Responsable : Chantal SCHÜTZ
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN442aANG ANG Secrets and Lies

“ No nation on earth mocks itself so often, so well, so necessarily.”

This course will penetrate the English character as portrayed through iconic films exploring themes such as social dis-ease, heroic failure, social class and multi-culturalism. From restraint to eccentricity, all of this wrapped up in a truly English blend of comedy and realism. We will also compare George Orwell’s 1941 vision of England with that of social anthropologist Kate Fox and see to what extent England has changed in recent decades.

Participation is an essential ingredient of this course and apart from the weekly viewings of films at home on which the discussions in class will be based, each student will have to prepare a presentation on a film from the course based on their interpretation of Englishness.

So if this is your cup of tea……..

Films studied in class:

The Full Monty, Calendar Girls, Four Weddings and A Funeral, Shaun of The Dead, Brief Encounter, The Queen, Kind Hearts and Coronets, High Hopes, East is East, Lock Stock and Two Smoking Barrels, Four Lions, The Boat That Rocked, Attack The Block.

Suggested reading:

George Orwell: England Your England
Kate Fox: Watching the English
Jeremy Paxman: The English

Warning: You will never watch an English film the same way again…

Responsable : Karin MORGAN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 06 décembre 2012

LAN483cANG ANG South African Writing and Society

In February 1990 Nelson Mandela walked free after 27 years in jail. The future of South Africa, the richest and amongst the most oppressive of all African countries, opened up under his feet. Four years later, the first democratic elections were held. The members of the Truth and Reconciliation Committee set out to re-evaluate the past, trying to find a delicate balance between truth and nation building.

Now, under the presidency of Jacob Zuma, one of the youngest democracies in the world has begun to stretch its wings, while violence, AIDS and corruption still threaten to hold it back. Rarely has a country experienced such intense change in such a condensed period of time. Or has it? Is there still a social dream in South Africa? Would you want to visit this place of great and troubled beauty?

You will have the opportunity not only to discover South Africa, but above all to engage in a series of discussions and debates on key issues, such as affirmative action, the need for a society to remember its violent past, and the advantages and disadvantages of holding the World Soccer Cup in South Africa in 2010.

You will receive a substantial dossier as a resource book, and read a number of eloquent short stories in The Heinemann Book of South African Short Stories. There will also be videos concerning landscape, history and music as well as some full-length fiction films to see. By the time you have finished your course, you might have a vision of this enigmatic country from the inside.

Suggested reading (all these books are available in the Polytechnique library):

J.M. Coetzee	Boyhood
J.M. Coetze	Waiting for the Barbarians
Jacob Dlamini	Native Nostalgia
Damon Galgut	The Good Doctor
Mark Gevisser	A Legacy of Liberation
Rian Malan	My Traitor's Heart
Nelson Mandela	No Easy Walk to Freedom.
Deon Mayer	Heart of the Hunter
Njabulo Ndebele	Fools
Chris van Wyk	Shirley, Goodness and Mercy
Ivan Vladislavic	Portrait with Keys

Responsable : Denis HIRSON
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 05 décembre 2012

LAN464bANG ANG The Art of Advertising

One domain in which Britain leads the world is the art of communication: in advertising, the strength of its media, and the promotion of images whether they be brands or an an artist and his work. This class will be examining the British style in all of these domains, and how to acquire the linguistic skills necessary to understand and master the art of effective communication in English.

The major part of the course will focus on the socio-cultural aspect of advertising – looking at the most inventive and original advertisements from the 1970s to the modern day, whilst giving students a unique understanding of British culture. The latter part will focus on the publicity-aware British art scene and it's most controversial and successful young artists (such as Damien Hirst, Gavin Turk and Tracey Emin).

To what extent is British culture – its humour, its desires, its taboos – reflected in its advertising? Indeed, what is art and what is advertising in the 21st century?

Course Materials:

- Extensive viewing and analysis of magazine, TV, viral and guerilla advertising
- A booklet of relevant articles and class work exercises for each student

Course Assessment:

Students will be required to submit the following:
- a presentation on a given advertising topic, making full use of visual material
- varied and creative written work in the field of advertising
- the creation of their own ad as a storyboard or on film to be presented in class

Responsable : Karin MORGAN
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 05 janvier 2011

LAN572fANG ANG The Empire of Ice Cream

The name of this course is an allusion to a poem by the American poet, Wallace Stevens. What is the empire of ice cream? The course proposes that we approach the work of poets writing in English as so many different flavors of the English language. The goal is to awaken students to the aesthetic qualities of the English language, to help them begin to appreciate the language as a means to delight one's senses. We will begin the class with a study of different uses of language. The greater part of the class will then be devoted to reading mostly 20th century poetry written in English. At the end of the class students will have a chance to try to write themselves.

PART ONE--Tasting English

PART TWO--Tasting Poetry

PART THREE—A Taste of Poetry

Bibliography
Poems by the following poets: W.H. Auden Elizabeth Bishop Emily Dickinson T.S. Eliot Seamus Heaney Philip Larkin Robert Lowell William Shakespeare Wallace Stevens Dylan Thomas Derek Walcott Walt Whitman William Carlo Williams W.B. Yeats The King James Bible Brodsky, Of Grief and Reason Heaney, Finders Keepers Each student will prepare a brief exposé and will have brief writing exercises.

Responsable : Christopher STOREY
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3

Dernière mise à jour : mercredi 28 mars 2012

LAN463dANG ANG The red-hot news forum and the cool editorial

The heart of this course will be debate on controversial news subjects such as the Arab Spring, Nuclear power in Iran, drugs, corruption and violence in sport. You will also discuss lesser known current issues. Three schools in Britain which allow Moslem students to wear the veil were, for example, recently given official approval. Can you afford to remain neutral on such subjects, which also have a bearing on the situation here in France? This class will be a forum in which to express your views. Presentations will be given as a stimulus for debate between all participants, and every student will be encouraged to participate.

The second aspect of this course will involve writing a news diary, a kind of personal editorial. Here you can each follow a subject of your choice during the course, write about it several times from your own point of view, learning from your own mistakes as you go along. In this way, you will receive individual correction beyond the language work we do together.

Responsable : Denis HIRSON
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 09 janvier 2012

LAN553dANG ANG The World Seen through British Newspapers

This course analyses the world of British newspapers, from the popular tabloids to the more serious broadsheets. It looks at the development of the printed news media (including magazines) in Britain up to the present day, considering the impact of free and on-line papers and the adoption of compact format by most of the quality press. Students will also be encouraged to draw comparisons between Fleet Street and the world of newspapers in France, in terms of newspaper content, circulation, readership, ‘bias’ and price. Students will take turns to provide a press review of the news over the previous week. They will make presentations of particular newspapers, providing historical background and an analysis of a paper’s distinctive features. They will compare and contrast particular newspapers in terms of their structure, content, style, conventions and political slant, considering the different supplements, free magazines and special Saturday and Sunday editions which many papers have. Moreover, they will discuss how the same story is presented in various popular and quality newspapers, and, where appropriate, make comparisons with how the story is presented in the French press. Sometimes, news broadcasts from British TV and radio will be used to provide listening comprehension practice and to show how the ‘medium’ can affect the content and style of a news story.

Students will gain practice in understanding ‘journalese’, the specific language used by journalists and how this varies stylistically across the spectrum of the British press; they will also tackle the notoriously difficult area of English newspaper headlines. Over the course, students will keep track of what is happening in current affairs (in Britain and the world) from the end of September 2009 to mid-February 2010 as reflected in the British press and study the coverage (and non-coverage) of France by British newspapers.
The course will enable students to improve their extensive and intensive reading skills, as well as help them to increase their vocabulary and awareness of stylistic and register variation in written English.
Assignments will include writing comparisons, summaries and commentaries, as well as re-writing articles in the style of a different type of newspaper.

Responsable : Dennis DAVY
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : vendredi 18 septembre 2009

LAN572eANG ANG Theatre in English

The purpose of this course is to stage a comedy in English.

Organisation:
The first sessions will be devoted to warm-ups and improvisation. After a couple of sessions, we will turn to scene readings in order to choose the play we will stage, based on the casting potentialities of the group. Students’ suggestions are welcome.

Each session will then be devoted to rehearsing and staging: all students participate at all times, either as actors or as advisers for staging, design and production choices.

Evaluation:
Evaluation will be based on participation and above all on the actual performance of the play in amphi Poincaré at the end of term.

Bibliography:
Plays that have been staged in the past at Polytechnique include:

Alan Ayckbourn : Gizmo (2008)
The UN Inspector: A free adaptation by David Farr of Nikolaï Gogol's The Government Inspector (2007)
Shakespeare : a modern adaptation of A Midsummer Night’s Dream (2006)
Woody Allen: Death and Death Knocks (2005)
Alan Ayckbourn: scenes from Confusions (2005)
Noel Coward: Nude with Violin (2004)

Excerpts can be seen on the Department’s website

Noel Coward: Semi-Monde (2003)
Woody Allen: God (2002)
Terence Rattigan: Harlequinade (2002)
Oscar Wilde: An Ideal Husband
Oscar Wilde: The Importance of being Earnest

Responsable : Chantal SCHÜTZ
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 02 avril 2012

LAN463mANG ANG They Made America

The course will look at America's history through the prism of its innovators, industrialists, soldiers, artists, politicians, individuals who had dreams and took risks in order to realize their visions. Along the way, major topics in American history will emerge, including: the role of government, what makes a hero, the contributions of immigrants to America's entrepreneurial culture, the often unknown actors of the many revolutions, the challenges entrepreneurs faced,
The course is aimed at weak intermediate students who wish to develop their language skills, both oral and written and interact with a greater degree of fluency and spontaneity. Oral and written exercises will be proposed to help students gain confidence, enhance their reading and listening skills, and increase their ability to convey thoughts clearly and efficiently through discussions and writing.
The course will be conducted through oral presentations and discussions of the subjects at hand, in-depth review of relevant vocabulary themes and grammar practice.

Responsable : Florent GUSDORF
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mardi 07 avril 2009

LAN463nANG ANG They Made Britain

About two hundred years ago, Napoleon is said to have declared that 'England is a nation of shopkeepers'. This quote reveals two common French preconceptions regarding Britain: first, it means 'England'; second, its inhabitants are a mass of industrious, unglamorous people intent on making money in a quiet

unobtrusive way. The very opposite of (French revolutionary) heroes. Was Napoleon right? This course will explore the history of Britain (political, but also social and cultural), focusing on key protagonists so as to determine their importance during their lifetimes and to understand their significance for twenty-first century Britons. We will also try to predict what contemporary British heroes will be able to retain their iconic status in the centuries to come.
This course is aimed at advanced students who have an interest in British history and are eager to think outside the box in order to challenge commonly accepted ideas and national stereotypes. Students will be given the opportunity to sharpen their analytical skills in the study of documents (texts, images, videos, audios) and to strengthen their spoken and written English by expanding their vocabulary and enriching their syntax. They will be expected to take sides and to champion viewpoints with passion in class discussions, debates, oral presentations and re-enactments of famous historical events.

Modalités d'évaluation
Evaluation will take the form of 1 oral presentation, 1 essay and 1 final exam. It will also take into consideration class participation and communication skills.

Responsable : Laëtitia SANSONETTI
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 06 décembre 2012

LAN492ANG Ang Travail Dirigé

Les élèves bilingues ou ayant un niveau très fort en anglais ont la possibilité de rédiger un mémoire de recherche pour valider leur deuxième semestre, à la place de suivre un module.

L’élève est accepté dans le programme à la suite d’un entretien avec le coordinateur de la section d’anglais qui étudiera avec lui ou elle le sujet du mémoire et lui affectera un enseignant pour l’encadrer.

Le mémoire est évalué sous deux formes : le texte écrit (d’une vingtaine de pages, avec bibliographie et notes) et une soutenance orale de 30 minutes devant son enseignant responsable ainsi qu’un second enseignant de la section d’anglais.

Responsable : Chantal SCHÜTZ
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN591ANG Ang Travail Dirigé

Les élèves bilingues ou ayant un niveau très fort en anglais ont la possibilité de rédiger un mémoire de recherche pour valider leur troisième semestre, à la place de suivre un module. Cette possibilité n'est pas offerte aux élèves qui ont choisi cette option au second semestre.

L'élève est accepté dans le programme à la suite d'un entretien avec le coordinateur de la section d'anglais qui étudiera avec lui ou elle le sujet du mémoire et lui affectera un enseignant pour l'encadrer.

Le mémoire est évalué sous deux formes : le texte écrit (d'une vingtaine de pages, avec bibliographie et notes) et une soutenance orale de 30 minutes devant son enseignant responsable ainsi qu'un second enseignant de la section d'anglais.

Responsable : Chantal SCHÜTZ
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 27 juin 2011

LAN573gANG ANG When Harry Met Sally, Coltrane, and Krushchev

This class examines the question of uncertainty. We are particularly interested considering the relationship between uncertainty and the making of ethical choices. The title reflects the variety of materials used in the course: film, music, and written text. In the first part of the class we will look at the improvisation of musicians, the choices lovers make, and the decisions of men at war in order to better appreciate how people act without knowing the basis or the consequences of their actions. In the second part of the class we will focus on how the expansion of scientific knowledge has opened up unprecedented forms of possible action governed by uncertainty, with a particular focus on biotechnology. Students will read Mary Shelley's Frankenstein throughout the course.

Part One
1. The Quest for Certainty
2. Art, Love and War

Part Two
3. Towards a Post-Human Future?

Bibliography Arendt, Responsibility and Judgment, 2003 Dewey, The Quest for Certainty, 1929 Feynman, The Pleasure of Finding Things Out, 1981 Frayn, Copenhagen, 1998 Fukuyama, Our Posthuman Future, 2002 Kahn, A Love Supreme, The Creation of John Coltrane's Classic Album, Kind of Blue, The Making of the Miles Davis Masterpiece, 2000 Kennedy, Thirteen Days, 1968 Rifkin, The Biotech Century, 1998 Filmography Donaldson, Thirteen Days, 2000 Kasdan, Body Heat, 1981 Morris, The Fog of War, 2003 Reiner, When Harry Met Sally,1989 Scott, Thelma and Louise, 1991 Discography Coltrane, A Love

Supreme, 1966 Davis, Kind of Blue, 1959 Each member of the class will prepare a written presentation and help lead the discussion of one class.

Responsable : Christopher STOREY
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : mercredi 28 mars 2012

LAN572dANG ANG X-citing the Spark

With materials of your choice, you will be asked to create something during this course. It could be a story, a series of poems, a film or a play. It could also be a series of paintings, drawings or photographs, a sculpture or a piece of music. You must be prepared to share the creative process with the group, in English of course, showing the path which you are taking. You must also speak about the work of other people who might have inspired you, or to whom you have made some reference. This will in turn lead to debates on cultural and other events in the world.

At the same time, we will look together at some inspiring work by contemporary artists in various domains, including the singer Regina Spektor, the artist, theatre director and film maker William Kentridge, the graffiti artist Banksy, the composer Judith Weir. We will listen to some of them speaking about what they have done.

At the end of the course, there will be an exhibition of work that has been created. This will include a texts written by you in English describing or commenting in some way on the creative process you have been through.

Responsable : Denis HIRSON
Période : Automne & Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : jeudi 05 mai 2011

LAN463aANG ANG X-Pression

There are two parts to this course. Firstly, we will concentrate on sharpening communication skills. Each person will be asked to give a talk to the group which is as dynamic, eloquent and convincing as possible. We will look at how to:

* Structure a talk.
* Involve your audience while you are speaking.
* Stimulate debate.
* Understand some aspects of group communication in the English-speaking world.

Secondly, we will create the ninth issue of the Ecole Polytéchnique English magazine X-Pression, which is read and discussed by many students at the school, and will be available both online and as hard copy. This magazine will include illustrated articles by each of you on subjects of your own choice, while the group might also choose a common theme that links together various articles. These could be about issues at the school itself, about travel or sport, cinema or music, subjects which will attract and stimulate debate between readers.

Responsable : Denis HIRSON
Période : Printemps
Nombre d'heures : 30
Crédits ECTS : 3
Dernière mise à jour : lundi 09 janvier 2012