

## **UETC1 Initiation à la recherche**

### **EC Méthodologie de la recherche documentaire [DLB1ET01]**

Lecturer: Dr Susan Ball

#### **Seminar 2020-21: Research practices and professional placement**

This seminar helps you to prepare, plan and present your (approx.) 15,000-word dissertation in M1. The dissertation offers you the opportunity to employ theoretical and research skills when addressing a subject that combines an area in which they have already developed some expertise with one to which you are new. In MC2L, the choice of subject is guided by a theme, which for 2020/21 & 2021/22 is 'future and/or futures'. Previous years' themes have included: communities, identity(ies), hybridity, borders.

The seminar also aims to help you bridge the gap between education and graduate employment. You will learn how to write reflexively about your own development by means of identifying personal and professional skills and strengths. You will be asked to complete a 'personal objectives and learning outcomes' self-assessment before, during and at the end of the seminar. This will be an important part of your personal career management in M1 and M2, and will enable you to reflect upon your development of relevant transferable, personal and interpersonal skills.

## **UE 1 Techniques et décryptage des sociétés**

### **EC Édition numérique 1 : journalisme en ligne [DLB1ED01]**

Lecturer: Laurent Salters

#### **2020-21 Seminar: Introduction à la mise en page (InDesign)**

This course is a practical workshop. It aims at initiating the students with basic notions in sub-editing. Beside the practical aspect of the workshop, we will emphasize editorial aspects in relation with editing and lay out: how to lay out an article in a page; how to use photos and captions; how to elaborate an information hierarchy on a page. A specific focus is put on the use of images: how an image completes an article; where to find the credits on the web. Students will create newspaper pages and communication brochures (two very different approaches).

### **EC Sociologie de la culture et des medias [DLB1ED02]**

Lecturer: Dr. Celia Bense

#### **Seminar 2020-21: Investigating Art Communication Online**

**OBJECTIVES:** The aim of this course is to give students the possibility to investigate the links between the communication of art worlds, digital schemes and narratives. Resorting to the

innovative pedagogical tool of **Problem-oriented Project Learning**, the course offers a methodological and theoretical framework to formalize the analysis of the role of narrative in the online communication strategies of theaters and the digital scheme used. Crawling through theater websites and social networks, students will resort to **Qualitative Content Analysis** to try and account for what these tools can tell us about professional narratives and organizational accounts in an art world. Among the communication modes studied, we will consider storytelling, interactive or transmedia narratives, testimonies, heritagization, ludification, collective frameworks and imagination, collaborative design, etc. As a specific focus, we will investigate and document narratives and accounts as regards **diversity in theater**.

**FIELDWORK ASSIGNMENT:** All students will be required to complete a study that requires individual and teamwork. Groups with assigned tasks to each member will be set at the begin of the course within which the students will develop a **common protocol** to collect data on different US theater websites. Results will be shared, coded, and analyzed on a weekly basis. Students are also required to read the **theoretical references** provided weekly, review them, and participate in class discussions (40% of the final grade). The analysis will then be set in perspective with the theoretical analyses on art and communication coming out of the literature and discussions so as to produce a **collective online paper, podcast, video** (60% of the final grade) to post on **CultureXchange**.

## **EC de spécialisation**

Lecturer: Dr. Anne-Claire Fauquez [**DLB1XTR0**]

### **Seminar 2020-21: Representing slavery in Britain and the United States**

This seminar will explore the various ways in which the Atlantic Slave Trade and the institution of slavery are remembered, taught, and memorialized in Britain and the United States (and to a lesser extent in France).

We will first analyze what collective memory is and question who rightfully defines the events, images, symbols, rituals, and beliefs that constitute the knowledge of the past. What responsibilities do public custodians of collective heritage—historians, novelists, filmmakers, museum curators, archivists, artists— have to the truth and to the communities in which they function? What is public history? Who are public historians and what is their role?

Taking Britain and the United States as examples of contemporary societies, we will contrast how these two countries deal with public history and the collective memory of slavery. If Britain was a major participant in the slave trade, it never experienced slavery on its soil, contrary to the United States, which can explain a different approach to the memorialization of slavery. So we will contrast the differences in the representations of slavery in these two societies. How is slavery both remembered and silenced? What is commemorated: slavery, the slave trade or the abolition of slavery and why does it matter? How do British and American public authorities fashion their own collective memory of slavery? How do the countries as a whole embrace or perhaps deny what some deem a stain in their history? What do those choices tell about the way the two nations envision their past?

We will be looking at the various ways used to represent and materialize the memory of slavery, be it through contemporary art, museum exhibits, historical tours, monuments, memorials, or commemorative occasions and anniversaries. For each event or artistic form, we will question

its origin/source, we will describe its content and try to assess its impact on each society. What was the intention of the author, artist, architect, curator etc.? To what extent did the sources of funding influence the events? How did the authors use history vs memory? How did they manage to transmit the bleak details of slavery? Did they try to reveal the blunt truth of the history of slavery or did they try to embellish it for artistic and aesthetical purposes?

Students will be looking at and comparing American and British works of art, architectural projects like monuments and memorials (the *African Burial Ground Memorial* in New York vs the *City of London Memorial to the Abolition of the Slave Trade*); they will question the absence/existence of museums dedicated to the history of slavery (The *National Museum of African American History and Culture* in Washington vs the *International Slavery Museum* in Liverpool), as well as the absence/existence of national holidays celebrating the abolition of slavery (*Black History Month* vs *Slavery Remembrance Day*).

The materials used in the seminar will range from scholarly and press articles, artists' interviews, pictures of works of art, documentaries, or websites (blogs, forums, museum websites, interactive tours). As for the assignment, students will have to conduct a research project on a site/work of art/event of their own choice.

## **UE 2 Connaissance des sociétés étrangères**

### **EC Pratiques rédactionnelles 1: Histoire et culture [DLB1ED04]**

Lecturer: Prof. Rémy Bethmont

#### **Seminar 2020-21: Religion in the British Public Space**

This course focuses on the presence and role of religion in the public space in contemporary Britain and how they are reflected in the media, in particular television. It aims to study the specificity of the British model as far as religion is concerned, its historical roots and the questions that this model raises in a society that is at once increasingly multi-faith and secular. In the course of the semester, students are asked to regularly contribute short, publishable opinion pieces reflecting on religion-related issues in contemporary Britain and their treatment by the media, as exemplified by a sample of newspaper articles and/or television programmes made available at the beginning of the semester. These issues include the place and role of religion in British politics, the public expression of religion, the place of religious legal codes like Sharia in UK law and religious broadcasting.

More can be found on the course's webpage : <http://www.bethmont.net/religion-in-the-public-space/>

### **EC Études culturelles 1: Racines du contemporain [DLB1ED06]**

Lecturer: Dr. Claire Bourhis-Mariotti

## **2020-2021 Seminar: The Colored Conventions Movement**

This year's seminar will focus on the rise of the Colored Conventions movement in the United States from 1830 to the turn of the century.

Starting in 1830, a number of free and fugitive Blacks came together in state and national political conventions in order to create a stronger collective voice among African Americans and a forum for devising national strategies to confront the growing racial hostility and combat slavery. The delegates to these meetings included the most well-known (mostly male) black writers, organizers, church leaders, newspaper editors, and entrepreneurs – and many others whose names and histories have long been forgotten. In this year's seminar, we will seek to not only learn about the lives of these male – and female – activists, but also to look at their ideology, culture and tactics and their contributions to the antislavery movement, the black emigrationist movement, and the nascent movement for civil and women's rights. Finally, we will examine how the Colored Conventions movement informed and inspired African American leaders of the late nineteenth centuries and twentieth century in their struggle against segregation and other forms of discrimination.

By analyzing the minutes and proceedings of Colored Conventions, as well as writings and speeches by canonical authors, students will understand the importance of audience, style, content, and purpose in creating a persuasive piece. After studying these resources, students will work in small groups to write their own editorials. All along the semester, students will also do some academic research online and create research posters.

These posters as well as the student-made editorials will be published online, on cultureXchange, a blog created and maintained by the students of the MC2L master's program at the University of Paris 8.

### **UE 4 Techniques et ouvertures**

#### **EC Édition numérique 2: introduction à l'écriture journalistique [DLB2ED01]**

Lecturer: Laurent Salters

#### **2020-21 Seminar:**

This course is a practical workshop. From the production of a written report to a specific article, from a professional text message or a mail sent to a colleague, written expression has become vital to any profession. With the internet, we have never spent so much time reading and writing... The idea of the workshop is to explore and put in practice journalistic techniques in order for students to be more fluent in written expression. The course is in French. Students will learn how to address an issue, how to choose a title, how to structure an article, check the sources. They will be encouraged to choose angles in order to treat the information they will be working on. Most of the articles the students will produce will be news based. One of the key aspects of the initiation is that the articles must be produced in due time during the workshop. At the end of the semester, the students will have produced at least 8 or 9 articles. Some of them will be published on CultureXchange, MC2 L's website.

## EC Pratiques rédactionnelles 2: Littérature et culture étrangère [DLB2ED02]

Lecturer: Prof. Gwen Le Cor

### 2020-21 Seminar: Multimodal Writing in the Digital Age.

This course focuses on what writing entails in the digital age—both for print and electronic works. It investigates the materiality of writing taken as a visual and verbal form, and ponders upon how format molds the way meaning unfolds. We will start by examining print experimentations and discussing Katherine Hayles's analysis in *Writing Machines*. We will then explore the multimodal potential of digital media (in hyper-comics, remixes, ephemeral writing and electronic literature in general).

This course relies on discussion, group work and written production where students are expected to experiment with different formats, ranging from academic papers to blogs or Networked Improv Narrative (netprov). A selection of writing will be published on cultureXchange <https://cultureexchange8.wordpress.com/>

Short Bibliography:

Hayles, N. Katherine, *Writing Machines*, Cambridge: MIT Press, 2002.

McCloud, Scott, *Understanding Comics: The Invisible Art*, New York, NY: Harper Collins, 1993.

Menkman, Rosa *The Glitch Moment(um)*, Amsterdam: Institute of Network Cultures, 2011.

Works by J.R. Carpenter (<https://luckysoap.com/webprojects.html>) for instance *The Pleasure of the Coast: A Hydro-Graphic Novel* (2019)

Works by Stephanie Strickland (<https://www.stephaniestrickland.com/>), for instance, *The Ballad of Sand and Harry Soot*

## EC culturelles 2: Pratiques et theories contemporaines [DLB2ED04]

Lecturer: Laurent Salters

### 2020-21 Seminar: Le regard documentaire / The documentary eye

The notions of 'documentary' and 'reality' are inseparable. The documentary approach confronts reality to bring out a story. The objective of this workshop is to raise students' awareness on these two concepts. Since the emergence of the internet, the avalanche of information and the overwhelming presence of 'live' features have completely reshaped our relationship to reality and how we interpret it. The exploration by students of the documentary approach can give them keys to develop a critical point of view on these issues. Contrary to a widespread idea, the documentary approach does not seek to reflect reality. It consists in using reality as a material *to recreate it by giving it a subjective point of view*. In this workshop, we will focus on the documentary approach in cinema.

## **EC de specialisation**

Liste à suivre

## **UE 5 Décryptages des sociétés**

### **EC Linguistique, sémiologie texte/images [DLB2ED06]**

Lecturer: Dr. Sabina Tabacaru

**2020-21 Seminar: En attente de confirmation**

### **EC Revue de presse [DLB2ED08]**

Lecturer: Prof. Anne Crémieux

**2020-21 Seminar: Media criticism workshop**

This course is a practical workshop with an aim to collectively post articles and short videos on the Master's online media outlet, CultureXchange. The class will define six topics to explore via the study of diverse opinions coming from at least four different types of media (TV/Internet/Press/Fiction...) in at least two languages and three countries. Each topic will become the responsibility of a group of students who must conduct one or more interviews, present a poster and pitch the main idea in class, and eventually create an article or video to be published on CultureXchange if the class, serving as editorial board, approves. Each production is to be translated into at least one language.

## **UE 6 Techniques et ouvertures**

### **EC Pratiques éditoriales en ligne [DLB1EDA1]**

Lecturer: Laurent Salters

**2020-21 Seminar**

This course is a practical workshop. Pratiques éditoriales en ligne is the follow up to the EC Edition numérique 2. Students will carry on writing articles. This time, they will publish the articles they are working on systematically on CultureXchange. Since we are working on the web, the students will be encouraged to explore different forms in content: photo reports, photo-caption articles, and even podcasts. The course is in French but if the students prefer to write in English or Spanish, they are encouraged to do so.

### **EC de specialisation au choix [DLB3XTA0]**

Lecturer: Dr Anne Chassagnol

### **2020-21 Seminar: Literature and the Media: Representation, Adaptation, and Exhibition**

This course is about the interaction between literature and the media. It will focus on the manner in which literature appears on TV, on the radio, in magazines, podcasts, series or film adaptations. To what extent can we consider literature as media? Is literature a visual medium? How are writers presented in the media? How do writers use the media? How are books branded and marketed for the media? What are the new forms of literature produced by social media? This course will also explore the question of exhibiting literature in museums.

Key terms will include: transmedia, crossmedia, intermediality, convergence culture, #bookstagram, booktubers, podcasts, twitterature

Fieldwork:

Provided that the conditions are met and should museums reopen in the first semester, students will be given the opportunity to join a guided tour of a literary exhibition in one of the museums in Paris.

Assignments include:

- Regular reading surveys
- A critical review of a literary exhibition or literary podcast
- One in-class presentation on a course-related subject at the end of the semester

## **UE 7 Connaissance des sociétés étrangères**

### **EC Études culturelles 3: Pratiques et theories contemporaines [DLB3EDA4]**

Lecturer: Prof. Anne Crémeiux

### **2020-21 Seminar: Gender Trouble – a history of drag representation**

This course will look at landmark drag performances and how they challenged gender norms to create a space for non-normative sexual expression. Each class will be based on academic book chapter to be read beforehand. Students are invited to give presentations from a list of topics, or of their own suggestion. Evaluation is based on one in-class exam and one personal research paper. Extra credit is given for work published on the Master's online platform CultureXchange.

## **EC Présentation orale au colloque du Master – novembre 2020**

## **UE 8 Décryptage des sociétés**

### **EC Pratiques rédactionnelles 3: arts et culture [DLB3DA7]**

Lecturer: Prof. Vincent Broqua

### **2020-21 Seminar: The cultural sector and the virus**

Format and content: Active Writing Workshop: how did/does the cultural sector cope with the sanitary crisis?

#### **Description**

This class will be devoted to actively thinking and writing about how the cultural field of production was/is affected by the sanitary situation. How has the virus affected major cultural projects? How did major cultural sectors reorganize? How do they survive? How is the cultural sector coping in the fall 2020?

The whole class will organize as a team to methodically delve into the different branches of the cultural field, be it dance, the arts (museums, galleries, artists...), Literature, Music, Film etc. The class will be run collectively: everyone will be expected to collaborate fully and actively. We will collaborate to choose your topics, to organize your field work (interviews, recording sound, making short films...) so that we strengthen organizational skills, team-work, and writing skills.

We will adapt the class to the sanitary conditions, but if the situation allows, we will visit institutions or listen to people in the cultural sector. For instance, we will visit the Centre national de la danse, the Archives Nationales, the Théâtre de la cité universitaire or Théâtre de la bastille, the Laboratoires d'Aubervilliers, contemporary arts galleries, The Musée d'art moderne de la ville de Paris, as well as the Philharmonie. We will try to go to a cultural institute (either the Swiss Cultural Institute, the Goethe Institute or the Cervantes Institute).

**Productions:** students will produce at least 2 productions (podcasts, mini-videos, articles, essays...). Your productions will have to be presented in several stages to the class (presenting your topic, presenting your research for the topic, presenting your contribution), they will be validated by the whole class. If they are validated, your productions will be uploaded on CultureXchange. The idea is that this will be close to what happens in an internship.

**Evaluation:** evaluation will be based on your productions as well as on your active involvement, your capacity to form a team, and to get organized, to make decisions. Everyone will get a personal grade for their production, as well as a general grade for your involvement in the collaborative process.

#### **EC Entretiens critiques [DLB3EDA9]**

Lecturers : Dr Celia Bense and Dr Myriam Ponge

**Seminar 2020-21 : En attente de confirmation**