

INTERNATIONAL AND INTERDISCIPLINARY SYMPOSIUM

**HISTORY AND LITERATURE AT A CROSS GLANCE:
TEACHING AND EPISTEMOLOGY**

Call for contribution

Deadline: March 1, 2010

NB the symposium will be held on 26, 27, 28 May 2011 at INRP

The symposium will bear on the presentation of pedagogical experiments and the modelization of classroom works insofar as they illustrate questions or answers relative to the topic of the symposium. Theoretical issues concerning the epistemology of disciplines and interdisciplinarity will also be addressed.

Axis 1. Literature and history – interdisciplinary continuities.

There has been long-standing sharing of knowledge and techniques between writers and researchers but also in the teaching of these two school disciplines.

Contributions will seek to track the history and the limits of this interdisciplinarity through the exploration of curricula, textbooks, pedagogical journals, activist or innovative actions, collaborations with other (artistic or cultural) disciplines.

The impact of so openly pluridisciplinary current research on literary or cultural history and teaching in lower and upper secondary education will also be addressed.

Axis 2. Corpuses: from the literature to the history class and back...

What are the writings, authors, fragments, even periods of time or events that are exchanged between the two disciplines? What support and contribution do illustrations and pictures provide to each of these two teachings?

Contributions will assess the situations, contexts and aids that enable teachers to resort to history during a French class and to literature during a history class. As part of the rehabilitation of narratives in history, we will investigate the interest and the limits for teachers of the literary reconstitution of an event, a period or a life (novels and historical biographies). We will indicate how the teaching of literature now mobilizes historical knowledge.

Axis 3. Between history and fiction: reality-making

What is the regime of reality developed by history, literature and literary studies? We will try to problematise the status of the literary work as document and determine the singularity of art works as historical documents.

Do documents give the opportunity to build knowledge, appropriate or rediscover it? How can we take account of the singularity of a writer's work? What differentiates Barbusse's or Martin du Gard's accounts of WWI from the letters of *poilus* that are now so commonly used? What is the distinction between a life narrative and a writer's autobiography like George Sand's *Histoire de ma vie* (Story of My Life)? What degree of truth can we grant to texts that represent or convey the fragments of a dated reality?

Submission of contributions:

Abstracts (3,000 signs approximately) will be sent by March 1, 2010 to Martine Watrelot (martine.watrelot@inrp.fr)

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