

DESCRIPTION DES COURS

(18 décembre 2018)

DÉPARTEMENT DE LANGUE ET DE LITTÉRATURE ANGLAISES

ANNÉE ACADÉMIQUE 2018-2019 (sous réserve de modification)

Afin de vous renseigner sur l'horaire des cours indiqués dans cette description, ainsi que d'éventuelles modifications ou annulations de cours, vous êtes invité-e-s à contrôler le programme des cours en ligne avant le début de chaque semestre: <http://www.unige.ch/lettres> > Enseignements > Programme des cours > Programme des cours en ligne **2018-2019**

To consult the days and times of the courses listed below, as well as any last-minute changes or cancellation of courses, please check the official version of the timetable on the following link before each semester begins: <http://www.unige.ch/lettres> > Enseignements > Programme des cours > Programme des cours en ligne **2018-2019**

A = semestre d'automne / Autumn
P = semestre de printemps / Spring
AN = toute l'année / Year-long

CR = cours / lecture course
CS = cours-séminaire
SE = séminaire / seminar

TP = travaux pratiques / practical work
CP = complément d'enseignement
RE = séminaire de recherche

Baccalauréat universitaire (Bachelor of Arts, BA) – Anglais

BA1 : Littérature anglaise

32E0108 - Lecture course - Introduction to the Study of Literature (year-long) – S. Swift / M. Leer

The BA1 lecture course introduces students to the reading of English literature and the writing about it. It is divided into four parts over two semesters: the first on poetry and the essay taught by Simon Swift; the second on drama and narrative taught by Martin Leer. Each weekly lecture is supported by a seminar where issues raised in the lecture can be discussed by students with their tutor.

In the first semester we will begin to think about what is at stake in the reading of a poem in English through close examination of a range of poetic examples. We will consider the essay as a form that has a history, ask what essays are trying to do, and what reading them can teach us about how to write them.

In the second semester some of the essential features of drama will be introduced through a close reading of William Shakespeare's *Hamlet*. Narrative will be studied through a range of texts from the Middle Ages to the contemporary world.

32E0109 - Film Club related to Introduction to the Study of Literature (year-long) – Enseignants Lettres

The cinematic interpretation of a literary work provides for alternative or complementary readings of that work, and the transfer of narrative from page to screen can reveal important aspects of both media. For this reason, some seminars in the English Department include films as an integral part of their subject of study.

Organised by an assistant teaching in the English Department Film Club provides regular screenings at a time and place independent of the seminars. Open to all members of the English Department, the Film Club is also an informal meeting point for students outside the classroom. Students are free to attend any session they are interested in.

Films are screened on Thursday evenings in B112 starting at 7.15 p.m. For an up-to-date schedule, please consult the Department website or the posters at the English Department and by the Library. We hope you will enjoy the screenings and feel inspired to pursue your discussion of the interpretations of texts with your fellow students afterwards.

32E0270 - Travaux pratiques - Analysis of Texts (year-long) - Enseignants Lettres

The sections of Analysis of Texts are devoted to close study of the literary texts listed in the programme for the Introduction to Literature lecture course. Each section is taught each semester by a single instructor, who assigns written work and administers written examinations. The section provides a forum for discussion and addresses questions of textual analysis for a two-hour period each week.

32E0271 - Travaux pratiques - Composition (Academic and Critical Writing Skills) (year-long) – Ens. Lettres

The sections of Composition will deal with the following language skills: grammar, spelling, punctuation, style, expression, accurate command of technical and critical terms, accuracy and clarity of written and oral presentations. Students must refer and consistently adhere to the rules set out in the department's Style Sheet, which is available from the secretariat, and are also strongly encouraged to attend the Writing Lab.

BA2 : Linguistique et langue anglaises**32E0019 - Lecture course - Introduction to English Linguistics (year-long) – E. Haeberli**

This course provides an introduction to linguistics as "the scientific study of language". After a short introduction to general issues – the aims and methods of linguistics, a brief overview of the different fields in linguistics – the lectures will concentrate on the core areas of linguistics: semantics/pragmatics (meaning), phonetics/phonology (sounds and sound patterns), morphology (word formation), and syntax (sentence formation). This implies acquiring the descriptive tools and illustrating how these descriptive tools can be applied to the study of the English language. The final section of the course will focus on one area of the grammar of English, the auxiliary system, and we will study this topic against the general background outlined in the first part of the course.

Material for the lecture course and the TPs in English linguistics will be made available on the course website (see <https://chamilo.unige.ch>).

32E0020 - Travaux pratiques - English Linguistics (year-long) – Enseignants Lettres

The TPs are "hands-on" sessions designed to reinforce and practise the notions introduced in the lecture course "Introduction to English Linguistics". They also focus on the acquisition of specific skills, such as examining linguistic data, identifying linguistic problems, solving the problems using linguistic tools, and writing short essays.

Material for the lecture course and the TPs in English linguistics will be made available on the course website (see <https://chamilo.unige.ch>).

32E0272 - Travaux pratiques - Practical Language (year-long) – Enseignants Lettres

Practical Language classes are designed to help students consolidate and improve their proficiency in grammar, vocabulary and language use. In addition to language practice, the course aims to introduce a basic descriptive framework for the English language. This is designed to enable students to develop their own mastery of the language independently, and to be useful for those who aim to go on to teach.

BA3 : Linguistique anglaise**32E0111 - Lecture course/seminar - Varieties of English (Autumn) – G. Puskas**

This class discusses different varieties of English spoken around the world. In order to consider a language a "variety" of English, we must first define the features of a language, and identify those which may vary. We will see that beyond the lexicon, many aspects of both the phonology (sounds) and the morpho-syntax (structure) of a language make it a variety of English. Our world trip will take us from the British Isles (Southern British English, Northern British English, Irish English, Scottish English), through the American Continent (Canadian English, Chicano English, African-American Vernacular English) and Australia & New Zealand to Africa (South-African English, Liberian English, Nigerian English), India (Indian English) and Singapore (Singlish).

All documents will be provided on Chamilo during the semester. <https://chamilo.unige.ch>

32E0110 - Lecture course/seminar - The History of English (Spring) – E. Haeberli

Since the Anglo-Saxon period, the English language has undergone substantial changes, and Old English, as illustrated in the example below, has become nearly unintelligible to speakers of present-day English.

þæs ymb iiiii niht Æþered cyning & Ælfred his broþur þær micle fierd to Readingum gelæddon. (Anglo-Saxon Chronicle,

year 871; 'About four days later, King Ethered and his brother Alfred led their main army to Reading.')
 The phonology, morphology, syntax and lexicon of English have changed considerably over the last thousand years. The aim of this course is to provide a brief overview of the main developments in these different domains and to identify the various traces that the English of the past has left in present-day English. Although the focus will be on the language, relevant aspects of the political, social and cultural context will also be discussed. Furthermore, the developments in the history of English will allow us to consider the more general question of how and why languages change.

Students are asked to purchase the following textbook: Johnson, Keith. 2016. *The History of Early English*. London: Routledge.

BA4 : Littérature et civilisation anglo-saxonnes et médiévales

32E0273 & 32E0274 - Lecture course - Medieval England (Autumn / Spring) – G. Bolens

This course is an introduction to major texts of Medieval English literature, ranging from *Beowulf*—the Anglo-Saxon epic that inspired Tolkien's *Lord of the Rings*—to Chaucer's famous masterpiece, *The Canterbury Tales*. Students may take the course during either the autumn semester or the spring semester, but all students must attend the first lecture of the autumn semester, which is an introduction to both the lecture course and the accompanying BA4 seminars.

The texts for this course are available in a reader to be purchased at Unicopy (99 bd Carl-Vogt).

32E0275 - Seminar - Living Books: Sensing the Page, Performing the Text (Autumn) – R. Mullett

This course will explore how readers in the Middle Ages engaged physically, sensorially, and intellectually with books and their texts. As we think about the medieval book as an artefact of multiple reading processes, we will address questions of production, format, text, content, and illustration. We will also draw connections to our own reading practices by reflecting on the textual objects of the modern age. As well as participating in practical workshops and library visits, we will read a range of medieval and modern texts that discuss the book as object including, but not limited to, Richard de Bury's *Philobiblon* and Henry Petroski's *The Book on the Bookshelf*.

32E0276 - Seminar – Old Norse Language and Literature (Spring) – L. Skuthorpe

Old Norse was the language of the Scandinavian Middle Ages - it was the language of the Icelandic sagas, skaldic poetry, and the mythological and heroic poetry of the Edda. In this course students will be introduced to, and examine, a range of Old Norse literary genres as well as their historical and cultural context. Students will read and analyse Old Norse texts, in English translation, with an emphasis on the sagas and poetry of medieval Iceland. Students will also be introduced to the fundamentals of Old Norse grammar and vocabulary, to develop basic reading and translation skills.

32E0277 - Seminar – The Supernatural in Medieval England (Spring) – G. Bolens

The *Oxford English Dictionary* defines the supernatural as “belonging to a realm or system that transcends nature, as that of divine, magical, or ghostly beings; attributed to or thought to reveal some force beyond scientific understanding or the laws of nature.” Medieval England has produced a wealth of texts filled with supernatural features and characters, such as ghosts, saints, magicians, and superheroes of all kinds. We will study a variety of narratives that will help us grapple with such aspects in literature, bearing in mind that the way in which cultures define “the supernatural” is expressive of their understanding of “the natural.”

The texts for this seminar are available in a reader to be purchased at Unicopy (99 bd Carl-Vogt).

BA5 : Littérature moderne des 16e, 17e et 18e siècles

32E0115 & 32E0116 - Lecture course - An Introduction to English Literature, 1500-1800 (Autumn / Spring) – L. Erne / E. Kukorely / O. Morgan

This compulsory lecture course, which may be followed in either the autumn or the spring semester, provides an introduction to English literature written in the sixteenth, seventeenth, and eighteenth centuries. Students are strongly encouraged to attend it before, or at least at the same time as, but not after the seminars devoted to the period covered by module BA5. Indeed, one of the aims of this lecture course is to equip students with the knowledge of literary history upon which BA5 seminars rely. The lecture course is divided into two parts, the first devoted to the Renaissance (ca. 1500-1660), the second to the Restoration and the eighteenth century. Among the historical and intellectual developments that will be addressed in the first part are Humanism and the Reformation, early modern poetry (both

lyric and epic), early modern drama, and English Renaissance literary theory. Against a backdrop of political and social unrest, the second part will examine Restoration drama, the poetry of the Augustan or neo-classical period, the periodical essay and conduct literature, satire, and the development of prose fiction towards what is commonly known as “the novel.”

Recommended course book: *The Norton Anthology of English Literature*, 9th ed. (2012), vol. 1 (Middle Ages Through the Restoration and the Eighteenth Century), ISBN 978-0-393-91247-0.

32E0132 - Film Cycle Related to BA5, BA6 and BA7 Seminars (year-long) – Enseignants Lettres

This film cycle cannot be followed as a study option. Films will be announced as and when relevant, during seminars.

32E0251 - Seminar – Narrative Transgressions: Writing Queer Subjects in Early Eighteenth-Century England (Autumn) – E. Kukorelly

During the eighteenth century, the gender economy became more and more dichotomous, as the gender binary as we know it came to be consolidated and normalized. During the same period, and possibly as a part of this process, different sexually transgressive behaviours gained in visibility, as a vibrant print-market responded to reader demand for shock and novelty. In this seminar, we will read a series of texts that describe marginal sexual behaviour, as we explore the constitution of queer and / or transgressive subjects. We will read texts that come from a number of different genres such as periodicals, pamphlets, medical texts, novels, accounts of trials, pornography, etc., and focus on print-market visibility as one of the conditions for the emergence of modern sexuality in the period.

Please note some of the texts studied are sexist and/or homophobic. All texts will be made available on Chamilo.

32E0278 - Seminar – Travel and Satire in Early Modern English Literature (Autumn) – M. Shmygol

This seminar will furnish students with contextual background relating to early modern English travel writing and the often fraught relationship between truth and fiction found therein. We will investigate the ways in which the travel writing mode was employed in satirical and parodic ways by writers of prose fiction and drama in the period as a means of critiquing native and domestic concerns. We will study a range of texts such as Thomas More's *Utopia* (1556 edition), Joseph Hall's *Mundus Alter et Idem* (Latin edn 1605; English edn 1609), and Richard Brome's *The Antipodes* (c.1640), as well as extracts from Richard Hakluyt's *Principal Navigations* (1589). The seminar will also introduce students to the study of paratexts (e.g. title-pages, illustrations, maps) found in travel literature, and how such paratexts function in the texts that we will read on the course.

Course Books:

Susan Bruce, ed. *Three Early Modern Utopias: Utopia, New Atlantis, and The Isle of Pines* (Oxford: Oxford University Press, 1999; reiss. 2008), ISBN 978-0199537990.

Richard Brome, *The Antipodes*, in *Three Renaissance Travel Plays*, ed. by Anthony Parr (Manchester: Manchester University Press, 2000), ISBN 978-0719058004. Other material will be made available on Chamilo.

32E0212 - Seminar – William Blake in the 1790s (Autumn) – S. Swift

This course will offer an in-depth introduction to the work produced by William Blake, one of the major poets of the English Romantic era, in a key decade in English poetic and political history. We will work through careful close readings of Blake's prose, poetry, and visual art, including his deceptively simple children's ballads, the *Songs of Innocence and Experience*, his responses to the French and American Revolutions, and his treatment of the body, reason and loss. We will pay careful attention to Blake's intellectual and cultural milieu of radical working class London, and consider in detail the relation between Blake's words and his hand-produced engravings, making extensive use of the online William Blake Archive (feel free to google for a preview!) On the way, we will think about Blake's ideas of innocence and fall, his relation to Milton, the relations between the sexes, and between religion and politics (including Blake's ideas about prophecy), and we'll immerse ourselves in Blake's often arcane and esoteric personal mythology.

Course Text: *William Blake: The Complete Poems* ed. by Alicia Ostriker (Penguin). Copies will be made available at Payot, Rue de la Confédération

32E0279 - Seminar – Jonson's Plays and Poems (Autumn) – A. Auld

In this class we will study a variety of the plays and poems of Ben Jonson, a leading dramatist of the early modern period and an influential model for Cavalier poetry in the mid-seventeenth century. Jonson is remembered for his satiric engagement with urban life, his classicism, and his cultivation of the 'plain style'. He also had a notoriously conflicted relationship with the theatre, and asserted his authority in unprecedented ways through the print medium. We will keep these issues in mind as we read two of Jonson's city comedies – *Every Man in His Humour* (1601, 1616) and *Bartholomew Fair* (1616) – as well as a number of his poems and select secondary criticism.

The reader for this course is available at Unicopy (99 bd Carl-Vogt).

32E0182 - Seminar – Restoration Drama (and Some Poetry) (Spring) – E. Kukorelly

When King Charles II was restored to the throne in 1660, English culture underwent a veritable rebirth. Drama, especially, after having survived in truncated form and in underground networks during the Revolutionary years and the interregnum, emerged as the focal point of a vibrant Restoration culture that gathered around the court and its libertine monarch. During this seminar, we will look at three Restoration plays: two comedies (William Congreve's *The Country Wife*, Aphra Behn's *The Rover*) and a tragedy (Thomas Otway's *Venice Preserv'd*). We will read two libertine poems, the Earl of Rochester's "Imperfect Enjoyment" and Aphra Behn's response, "The Disappointment." Finally, we will read extracts from John Dryden's *Of Dramatic Poesie, An Essay*. Throughout our study of these texts, we will be attentive to the cultural, political, social and economic contexts that constitute their conditions of production and reception.

Texts will be made available to students on Chamilo.

32E0183 - Seminar – Shakespeare in Performance (Spring) – V. Fehlbaum

At the heart of this seminar is a study week in London and Stratford-upon-Avon where we will watch a number of Shakespeare plays performed by some of Britain's leading actors and actresses. The theatres in which we will witness performances include the new Globe theatre in Southwark, a replica of the playhouse in which many of Shakespeare's plays were first staged. The study week will include pre-and post-performance seminar discussions with student presentations, a study day at Shakespeare's Globe, an interview with cast members of one or more of the performances we will see, and visits to two Shakespeare-related museums. The preparatory weeks in Geneva will consist of sustained study from the angle of performance of the plays we will see live while in England. Since much of the work for this seminar will be done during the week in England, teaching in Geneva will not extend over the whole semester (details to be announced in class at the beginning of term).

The 2019 "Shakespeare in Performance" seminar may only be taken for credit by those students who did not credit this seminar in 2018.

32E0280 - Seminar – Magic in Early Modern English Drama (Spring) – L. Erne / M. Shmygol

This seminar will explore representations of magic and the supernatural in Robert Greene's *Friar Bacon and Friar Bungay*, the two versions of Christopher Marlowe's *Doctor Faustus*, and William Shakespeare's *The Tempest*. The seminar will focus on close textual analysis and a consideration of the importance played by material properties in these plays (e.g. the mechanical head in *Friar Bungay* and Prospero's books and staff in *The Tempest*). Likewise, the seminar will contextualise the ways in which these plays engage with different traditions of licit and illicit learning and contemporary ideas about magic.

Course Books:

Christopher Marlowe, *Doctor Faustus: A- and B-texts* (1604, 1616), ed. by David Bevington and Eric Rasmussen (Manchester: Manchester University Press, 1993), ISBN 978-0719016431.

William Shakespeare, *The Tempest*, ed. Virginia Mason Vaughan and Alden T. Vaughan (London: Bloomsbury, 2011), ISBN 978-1408133477. Other material will be made available on Chamilo.

32E0281 - Seminar – The Merry Gang (Spring) – O. Morgan

John Wilmot, 2nd Earl of Rochester, was the most notorious rake of Restoration England. He claimed to have been continually drunk for five years together, during which time he kidnapped an heiress, trashed the King's sundial (the 'rarest in Europe'), repeatedly found himself banished from the court, and lost his nose to syphilis. By the age of thirty-three he was dead. But Rochester was a poet as well as a rake. Although censured (and censored) for much of the nineteenth century, his witty, obscene, and occasionally profound verse began to find favour again in the twentieth. This seminar will be a chance to study Rochester alongside the 'merry gang' of aristocratic wits with whom he surrounded himself (Charles Sackville, George Etherege, and Charles Sedley). It will look both at their works and at their notoriety, and ask how far one should affect how we read the other.

BA6 : Littérature moderne et contemporaine des 19e, 20e, et 21e siècles**32E0218 - Lecture course – The Literatures of the Contemporary English-Speaking World (Autumn) – M. Leer**

This course aims to give a historical and geographical introduction to the literatures of the contemporary English-speaking world outside of the United States. As the official language of 54 sovereign nations and a spoken and literary language in many more, English is the carrier of great cultural diversity. Beginning with the territorial expansion of the British Empire in the nineteenth century - as portrayed in Joseph Conrad's *Heart of Darkness* (1899) - this course will show some of the facets of postcolonial and world literature written in English through a series of historical ruptures and geographical dislocations: literary modernism in Ireland at the beginning of the twentieth century (W B Yeats, James

Joyce); the nationalist literature of the independence movements of India and Africa in the 1930s-1960s; the radical experimentations of Caribbean literature in the 1960s and 70s; literary responses to the environment, multiculturalism and indigenous-settler relations in Canada, Australia and New Zealand; as well as transnational and migrant literature of recent decades. Prose fiction, poetry and drama or film will all be covered.

32E0254 - Lecture course – Romantic Writing (Spring) – S. Swift

This lecture course will offer you an introduction to the literature of the Romantic period (c.1770-1832). We will examine a range of writings – poetry in various forms, the novel, the essay, political discourse – in order to get to grips with a key period in the development of modern literature and society. We will understand much of the literature of the age as a response to the dramatic events of the French Revolution from 1789 onward, which inspired both awe and revulsion in Britain. Topics examined will include: experimentation with form in poetry and prose; ideas of the sublime and the beautiful (including key responses to the Swiss landscape); self-consciousness in writing; memory and nostalgia; relations to landscape and responses to war; gender and mobility; relationships to time and history; ideas of sympathy and the imagination.

Texts that we study will include Wordsworth and Coleridge's *Lyrical Ballads*, Jane Austen's *Persuasion*, and the Odes and letters of John Keats. Most texts will be made available via Chamilo, while others will be available for purchase at Payot, Rue de la Confédération.

32E0132 - Film Cycle Related to BA5, BA6 and BA7 Seminars (year-long)

This film cycle cannot be followed as a study option. Films will be announced as and when relevant, during seminars.

32E0282 - Seminar - George Eliot's *Daniel Deronda* (Autumn) – V. Fehlbaum

Described as George Eliot's 'most truly cosmopolitan work', *Daniel Deronda* deals 'not simply with a cultivated European world of artists and musicians but also with the contrast between the sensibilities of a pampered and limited English aristocracy and those of ... Jewish outsiders. *Daniel Deronda* consistently looks at a culture in need of redefinitions.' At the same time, George Eliot examines in minute detail the troubled destinies of individuals and, as ever, promotes the extension of our sympathies.

Text: *Daniel Deronda* by George Eliot (any edition).

32E0283 - Seminar – Poetry and the Actual World: Stevens, Bishop and Ashbery (Autumn) – O. McKenzie

In this seminar we will explore the politics of poetic form in the works of three major American poets of the twentieth century: Wallace Stevens, Elizabeth Bishop and John Ashbery. Tracing how the encounter with French surrealism shaped the development of their poetics, we will investigate the broader question of the relation between poetry and the social and political contexts in which they wrote. All three poets refused to write what Bishop called 'tract poetry,' and were at times accused of using poetic form in a way that was considered too traditional or, on the contrary, too experimental to be relevant to 'the actual world,' in the phrase of Stevens. Yet, in the past two decades, several important studies have reassessed the connections between the development of their poetics and key political questions of the contemporary world as a way to explain the role that these poets currently occupy in the canon, while much of the more explicitly political (and sometimes more popular) poetry of their days has been largely forgotten.

32E0284 - Seminar – Thinking in Time: Bergson and Modernism (Autumn) – P. Jones

The intellectual superstar of his day, Henri Bergson played a vital role in shaping British literary modernism. In this seminar we will explore the impact of the French philosopher's ideas about time, life, and memory on the writings of a number of key modernist authors, including T.S. Eliot, Virginia Woolf, and Wyndham Lewis. Overarching our close readings of these texts, we will also pause to think more broadly about the intimate relationship between literature and philosophy during the period, paying especially close attention to the literary qualities of Bergson's famously limpid and metaphorically rich prose.

A course reader will be available at the beginning of the semester.

32E0285 - Seminar – John Clare: Then and Now (Autumn) – L. Dessau

This seminar serves as an introduction to the second-generation Romantic poet John Clare. It will also work to bring him into conversation with the work of more recent poets, many of whose work we might identify as 'ecopoetry'.

As a rural and working-class poet of Northamptonshire in England, Clare's poetry is bound up with the sense of space in which he identified home, and the significant challenges to this space through the significant developments in industrial and agrarian capitalism in this period, and his own mental health challenges that took him out of this space and into a mental asylum for a significant portion of his career.

By first examining Clare according to key ideas in his poetry and biography (such as the environment, identity,

community, class, and with particular attention to poetic form), we will consider the importance of this once side-lined, and now increasingly anthologised poet. We will then use this understanding of Clare as poet in his time to consider how his work engages with more recent poets which encourage us to consider ecology and poetic form (including the twentieth-century US poets John Ashbery and A. R. Ammons, and twenty first-century UK poets John Burnside, and Maureen Duffy – the selection of modern and contemporary poetry is subject to change).

The edition of Clare we will be using is the Oxford World's Classic *Major Works*, edited by Robinson and Powell (<https://global.oup.com/academic/product/major-works-9780199549795?cc=ch&lang=en&>), available from Payot, Rue de la Confédération. All other materials will be available via Chamilo.

32E0286 - Seminar – The First World War in Literature and the Arts (Autumn) – M. Leer

Leading up to the centenary of the Armistice in November 1918, this seminar will introduce recent historical research into the origins and the end of the Great War from Christopher Clark's *The Sleepwalkers* (2012) to the very recent debates on the pandemic known as the Spanish Flu in 1918-20. But largely the seminar will examine the artistic and literary afterlife of the War in the poetry of, among others, Siegfried Sassoon, Wilfred Owen, Isaac Rosenberg and Ivor Gurney as well as Frederic Manning's novel *The Middle Parts of Fortune* (originally anonymously published in 1930 but reissued in 1977) and Pat Barkers's late twentieth century historical novel about the War and "shellshock" which would later be known as PTSD: *The Ghost Road* (1995).

32E0287 - Seminar - Feminine Voices from the African Continent (Autumn) – N. Weeks

Focusing on a set of four novels by major contemporary women writers (Yvonne Vera, Chimamanda Ngozi Adichie, Mariama Bâ and Zoë Wicomb), this seminar will trace the evolution of national and gender struggles within four countries from the African continent (Zimbabwe, Nigeria, Senegal and South Africa). Beyond the various ideologies critiqued by the novels under consideration (e.g. ideologies inflected by discourses and practices related to emergent nationalism, the influence of Islam and Christianity, structures of patriarchy and polygamy, the impact of colonialism and the policy of Apartheid), peculiar attention will be paid to the rich ethnic traditions and local contexts from which the novels emerge as well as to the sensitivity, texture, mood and tone of the voices animating the language of the fictions themselves.

Required reading:

Yvonne Vera. *Butterfly Burning*. New York: Farrar, Straus and Giroux, 1998.
 Chimamanda Ngozi Adichie. *Half of the Yellow Sun*. 2006. London: 4th Estate, 2017.
 Mariama Bâ. *Une si longue lettre*. 1979. Monaco: Groupe Privat/Le Rocher, 2005.
 Zoë Wicomb. *Playing in the Light*. New York: The New Press, 2006.

32E0288 - Seminar – How to Write an Essay (Spring) – S. Swift

This seminar is aimed at anyone who feels unclear about what an essay is or what it is trying to achieve, or who feels caught in the crossfire between different ideas of essay writing, national, stylistic or otherwise. We will spend time thinking about the history and theory of the essay as a form, and also look at salient examples of essays in the history of literary criticism that showcase different critical methodologies (for example new historicism, new criticism) with an eye to making sense of how they exploit the potential of the essay as a form in making their argument. Alongside of them, we'll also read the literary texts that these essays discuss, and consider how different essays integrate close reading, engage other critics, and ultimately form an argument. This seminar will also offer a workshop space in which both students, and the seminar leader, will share work in progress with the whole group via an online forum, and seek constructive feedback from the group. It may be of particular use to those who are working towards their BA6 graded paper on another seminar concurrently, but in all cases assumes a willingness to share work and work together. Assessment by *contrôle continu* will be by a portfolio of tasks written in response to assigned readings, and students who plan to credit the seminar by attestation should be aware that they will also be required to carry these out.

All course texts will be scanned and made available on Chamilo.

32E0289 - Seminar – The Contemporary Lyric (Spring) – O. McKenzie

'[L]yric is about what happens now,' writes Jonathan Culler in *Theory of the Lyric* (2015), and although this statement concerns the use of the grammatical present tense and what he calls the 'floating now' in lyric poetry, it invites a wider question: is the genre of the lyric still relevant to today's world? In this seminar we will read a wide range of contemporary lyric poems and a selection of the best recent scholarly works published on the topic to try to answer this question. We will explore how contemporary poets use formal aspects of lyric poetry in order to think about their world and issues such as subjectivity in the age of communication technologies, epistemology in the era of artificial intelligence, race and otherness in a postcolonial world, or the environment and the non-human in the Anthropocene.

32E0290 - Seminar – Politics and the Indian Novel in English (Spring) – M. Leer

Since the 1930s the Indian novel in English has had a strong connection with politics and the history of Partition and the multicultural and multi-confessional nation state. This seminar will try to trace this development from the nationalist movement of the 1930s and Raja Rao's *Kanthapura* (1938) through Partition and Khushwant Singh's *Train to Pakistan* (1956) to the extremes of social inequality in Nayantara Sahgal's *Rich Like Us* (1985) and the political essays of contemporary novelists like Arundhati Roy and Pankaj Mishra in the present where environmental degradation and "the politics of anger" (in Mishra's phrase) are threatening the world's largest democracy as well as perhaps liberal democracy worldwide.

32E0291 - Seminar – The Decadent Movement in Literature (Spring) – P. Jones – SEMINAIRE ANNULE

This seminar is designed to give you an overview of British decadent literature from the 1880s and 1890s. We will cover a range of genres and authors: the poetry of Swinburne and the Rossetis; the prose and plays of Oscar Wilde; as well as the literary-critical writings of Arthur Symons and Walter Pater. Through a mixture of close textual analysis and intellectual-historical contextualisation, our readings of these texts will enable us to explore some of the key thematic preoccupations of the decadent movement such as aestheticism ('art for art's sake'), perversity, and artificiality.

All texts will be made available online.

BA7 : Littérature et civilisation américaines des 16^e – 21^e siècles**32E0292 - Lecture Course – American Literature Since 1497 (Autumn or Spring) – D. Madsen**

This lecture course offers a survey of literature written about, and in what later became known as, the United States of America: from the discovery period to the present. We will look to the influence of Elizabethan Protestant nationalism on colonial Puritanism to formulate a distinctive form of American literary expression, and trace this legacy through three centuries of canonical American Literature. Lectures will deal with the literatures of the discovery and colonial periods, the early national period of the eighteenth century, the "American Renaissance" of the nineteenth century, Modernism of the early twentieth century and its successor, Postmodernism.

The lecture course is complemented by the seminar, "American Literary Counter-Voices," which completes the BA7 module. It is strongly recommended that students follow both the course and the seminar in the same semester.

Texts: All texts are included in the polycopié that can be purchased from the English Department secretariat.

32E0294 & 32E0295 & 32E0296 & 32E0297 - Seminar – American Literary Counter-Voices (Autumn or Spring) – D. Madsen / E. Kukorelly / A. Fachard

This seminar complements and supports the lecture course "American Literature Since 1497" and it is strongly recommended that students follow both the course and the seminar in the same semester. The seminar puts into question the cultural, political, and social work performed by the canonical texts of the American literary tradition by attending to significant "minority" voices: notably, gendered, regional, and racialized voices. Issues that will be discussed include: Native responses to English colonization and the westward expansion of the United States, African-American accounts of slavery, Chicano/a and Asian literary interventions concerning immigration, and women's writing and feminism. These counter-voices question and critique the foundational values of the US Republic, while challenging the dominant narrative of national formation promoted by the canonical American literary tradition.

Texts: All texts are included in the polycopié that can be purchased from the English Department secretariat.

Maîtrise universitaire (Master of Arts, MA) - Anglais

MA1 – MA5 : Langue et littérature anglaises

Séminaire de langue et littérature anglaises : littérature

34E0222 - Seminar – Literary Research Methodologies (Autumn) – D. Madsen

This seminar offers an advanced introduction to the study of literature and is highly recommended for students who took their BA degree at a university other than Geneva as well as students beginning their work on the mémoire. There are three aspects of research methodology that will be emphasized in the seminar: the identification and use of scholarly sources; the formulation of appropriate analytical literary methodologies; and the writing of extended research projects, in particular the mémoire.

Texts: all material is available for download or linked from Chamilo.

34E0298 - Seminar – Testimony: The Holocaust in Literature, Theory and Visual Culture (Autumn) – S. Swift

In this seminar, we will examine a range of texts, literary, cinematic and theoretical, that pay attention to the memory of the holocaust or *shoah*. We will quickly discover that at the heart of any effort to think about this event is the problem of representation, embodied in the inadequacy of either of these names in naming it. This problem of representation, we'll see, leads creative artists – survivors, comic writers, novelists, film-makers, - as well as critical theorists, to unorthodox styles of engagement. The texts will be read on equal terms, and so the course will in part depend on a willingness to think different forms of media – film, critical theory and comic - alongside of more traditional literary genres such as the novel and lyric poetry (as well as to commit to presence at film screenings). As well as thinking about representation, we will focus on the body, memory, gender and the holocaust, and form. Our reading will be guided by the need to think the holocaust in what one critic describes as “multi-directional” terms: to refuse, that is, to quarantine it from other acts of atrocity and insist on its uniqueness. But we will also try to understand it with a sense of its historical particularity.

Texts for purchase: Primo Levi, *If This is a Man* (Abacus), Art Spiegelman, *Maus*, (Penguin), Anne Michaels, *Fugitive Pieces* (Bloomsbury). Other material will be made available via Chamilo.

34E0227 - Seminar – Geoffrey Chaucer, *The Canterbury Tales I* (Autumn) – G. Bolens

In this seminar, we will look closely at one of the richest and most enigmatic text from Medieval English literature, Geoffrey Chaucer's *Canterbury Tales* (ca. 1400). The *Canterbury Tales* is a collection of stories told by a group of pilgrims on their way to Canterbury to visit the shrine of Saint Thomas à Becket. The tales allow Chaucer to survey the range of literary genres available to a medieval poet, including chivalric romances, comic tales and fabliaux, animal fables, saints' lives, and moral legends. All the tales are inflected by the characters telling them, by the social conditions underpinning them, and by Chaucer's own mischievous tendency to overturn readers' expectations and play with literary conventions, shared at the time by English, French, and Italian writers. With his masterpiece, Chaucer offers us a unique access to the multifaceted qualities of medieval culture and society.

Students may choose to study the *Canterbury Tales* for the whole year or for either of the two semesters.

The texts for each semester will be available in readers to be purchased at Unicopy (99 bd Carl-Vogt).

34E0299 - Seminar – The War of the Theatres (Autumn) – O. Morgan

According to the poet William Drummond, Ben Jonson 'had many quarrels with [John] Marston: beat him, and took his pistol from him; wrote his *Poetaster* on him'. The origin of Jonson's antipathy, it would seem, is that Marston had 'represented him [o]n the stage'. Drummond is recounting a series of events that have come to be known as the War of the Theatres. For two years at the turn of the sixteenth century, rival playwrights depicted one another on stage, satirized one another's work, and had a heated public debate about what constitutes good drama. The main antagonists were Jonson, Marston, and Thomas Dekker, but Shakespeare was also implicated (one contemporary describes him giving a 'purge' to that 'pestilent fellow' Jonson). This seminar will be a chance to read all the plays involved in the controversy, in sequence and in context. It will ask what it means for a dramatic character to 'personate' a real person and how we can tell when this is happening. It will ask what was at stake in the war—personally and professionally—for those involved, how it has been understood by subsequent generations of scholars, and whether it is possible that the whole thing was an elaborate publicity stunt.

34E0263 - Seminar – Les Murray and the Poetry of Australia (Autumn) – M. Leer

To celebrate the 80th birthday of Australia's greatest living poet (and perhaps greatest ever), this seminar will examine his work from *The Ilex Tree* (1966) to *Waiting for the Past* (2015), paying special attention to the collections *Poems Against Economics* (1972), *The People's Otherworld* (1983), *The Daylight Moon* (1987), *Translations from the Natural*

World (1992) and the verse novel *Fredy Neptune* (1998). Murray's work will be read in the context of other Australian poets (especially Judith Wright and John Kinsella) and in the context of his own theories about the special poetic-religious dimension of Australia, developed in essays from "The Human-Hair Thread" through "Embodiment and Incarnation" to "In a Working Forest".

34E0264 - Seminar – New World Captivity Narratives (Spring) – D. Madsen

Narratives of "Indian" captivity were among the most popular literary forms produced in the northern New World colonies (New England and New France) and as "westerns" their popularity endures in accounts of both European settlers taken captive by "Indians" and Indigenous captives held in settler society. All of these narratives, from the seventeenth-century onward, are contextualized by violent frontier conflict and so raise complex questions related to settler- colonialism and national formation. Issues that we will discuss include autobiography and autoethnography; relations between literature and religion, specifically tensions between French Catholicism and New England Protestantism; and the gendered nature of captivity narratives, which offered a unique vehicle of expression for women. Indicative texts are: autobiographies by Mary Rowlandson (1682), John Williams (1709), and John Tanner (1830); Mary Jemison's "as-told-to" narrative (1824); various treatments of the captivity of Cynthia Ann Parker including Alan Lemay's novel *The Searchers* (1954) and John Ford's 1956 film of the same name; and Thomas Pynchon's parody, "The Captive's Tale" (1997), which draws on Maria Monk's 1836 hoax, *Awful Disclosures*.

Texts: All material is available from Chamilo with the exception of Alan LeMay's novel *The Searchers* (1954) and John Ford's movie *The Searchers* (1956).

34E0230 - Seminar – Geoffrey Chaucer, *The Canterbury Tales* II (Spring) – G. Bolens

In this seminar, we will look closely at one of the richest and most enigmatic text from Medieval English literature, Geoffrey Chaucer's *Canterbury Tales* (ca. 1400). The *Canterbury Tales* is a collection of stories told by a group of pilgrims on their way to Canterbury to visit the shrine of Saint Thomas à Becket. The tales allow Chaucer to survey the range of literary genres available to a medieval poet, including chivalric romances, comic tales and fabliaux, animal fables, saints' lives, and moral legends. All the tales are inflected by the characters telling them, by the social conditions underpinning them, and by Chaucer's own mischievous tendency to overturn readers' expectations and play with literary conventions, shared at the time by English, French, and Italian writers. With his masterpiece, Chaucer offers us a unique access to the multifaceted qualities of medieval culture and society.

Students may choose to study the *Canterbury Tales* for the whole year or for either of the two semesters.

The texts for each semester will be available in readers to be purchased at Unicopy (99 bd Carl-Vogt).

34E0233 - Seminar – Early Modern English Literature and the Material Text (Spring) – L. Erne

This seminar proposes to study early modern English literature in the context of the material text and, more generally, the early modern book trade. While we will pay attention to some of the leading early modern English writers such as Shakespeare, Marlowe, Spenser, and Milton, our aim will not be to study their texts in their own right, but to do so from a book-historical perspective. Topics we will devote attention to include paratext, the bibliographical construction of authorship, kinds of early modern books, and the workings of the early modern book trade. We will also be interested in how the mass of forgotten or little-remembered writers and texts relate to and can throw light on the masterpieces which have made it to the top of the literary canon. You will be asked to familiarize yourself with some of the exciting research tools modern scholarship puts at our disposal, including EEBO (Early English Books Online), LION (Literature Online), and the ESTC (English Short-Title Catalogue). Equipped with the necessary knowledge to handle these research tools, you will be assigned (or partly choose yourself) specific individual assignments that will allow you to do original research on aspects of early modern English literature.

Texts: the course material will be made available on Chamilo.

34E0300 - Seminar – The Experience of Performance in Medieval England (Spring) – S. Brazil

This seminar is interested in how poetry sounded in the halls in which it was sung or spoken; what kings and queens considered as entertainment; how the streets of medieval England filled with multiple plays throughout the day; what the tavern offered as a performance space. It is interested in how those who watched and listened, whether in church or in court, experienced the performance. In this seminar, we will think about those experiences, which are often lost to history, by thinking about the mechanics of performance: the how, the where, the who, and think about the rich sonorous and visual culture of medieval England. Texts will range from poetry to drama, including the courtly poem by Geoffrey Chaucer, the *Book of the Duchess*; a performance by the most popular court poet of the early fifteenth century, John Lydgate; a range of plays which are staged in indoor and outdoor settings. A reader and a Moodle page will be made available to students.

34E0231 - Seminar – Things as They Are: Reading Wallace Stevens (Spring) – S. Swift

In this seminar, we will slowly, playfully, and creatively work our way through the poetic output of one of the most important American poets of the Twentieth Century, Wallace Stevens. Neither trying to frame him as a Modernist outlier nor as a Postmodern precursor, we will take Stevens seriously as a poet of deep philosophical importance, making an especial inquiry into the nature of “things as they are.” We’ll pay attention on the way to Stevens’s uses of poetic form, his status as a lyric poet and employment of the first person, his relation to the visual and other arts, to the classical and Biblical worlds, as well as to the vexed status of history, America and race in his work. We’ll read the work of some key critics on Stevens alongside of him, and conclude with philosopher Simon Critchley’s reading of Stevens with Terrence Malick’s film *The Thin Red Line* (which we’ll watch together).

Course Text: *Wallace Stevens: Collected Poems* (Faber). Copies will be made available at Payot, Rue de la Confédération.

34E0265 - Seminar – Water as a Literary Element (Spring) – M. Leer

The first in a second cycle of seminars on what Gaston Bachelard called “the material imagination” in literature. Water was what drew Bachelard to his “psychoanalysis” of the classic Empedoclean elements – and the seminar will build on a rather radical interpretation of Bachelard, but also on other theoretical perspectives (from the geopolitics of water to feminist-deconstructivist theology) to study a wide variety of literary texts (as well as an excursion to environmental art and film): poetry by Elizabeth Bishop, Ted Hughes, Alice Oswald and others; as well as fiction ranging from Joseph Conrad’s *Typhoon* (1902) through Graham Swift’s *Waterland* (1983) to Alexis Wright’s *Carpentaria* (2006).

Séminaire de langue et littérature anglaises : linguistique**34E0266 - Seminar – Scientific Research with Linguistic Corpora (Autumn) – R. Zimmermann**

This course introduces students to the scientific study of linguistic problems by means of corpora, i.e., large, principled, electronic collections of naturally occurring texts. The corpus methodology will be exemplified by investigating research questions in two linguistic domains: dialectology and language change. The course evaluation will be based on a series of weekly homework exercises, by which students will become familiar with (a) corpus compilation and documentation, (b) corpus statistics, data visualization, and annotation, and (c) conducting corpus-related experiments and presenting the results. Some exercises can be tailored to students’ specific interests and skills.

34E0236 - Seminar – Shakespeare’s English (Autumn) – E. Haeberli

Early Modern English is a period that is of great linguistic interest as it is characterized by a considerable amount of variation and change. In this seminar, we will examine the linguistic properties of Early Modern English by focusing on its most prominent literary representative, William Shakespeare. In the first part of this seminar, we will discuss the main aspects of Shakespeare’s language, including his vocabulary, grammar, pragmatics, phonology/pronunciation and style. The second part will then explore some domains in more depth, the focus being in particular on Shakespeare’s grammar.

Students are asked to purchase the following textbook:

Johnson, Keith. 2013. *Shakespeare’s English. A Practical Linguistic Guide*. London: Routledge.

Further readings will be made available on the course website on Chamilo.

34E0301 - Seminar – Syntax (Autumn) – E. Haeberli

This seminar provides an overview of current syntactic theory within what is known as the Minimalist framework. We will start by discussing the core concepts used within this framework (categories, features, Merge, Theta Theory, Case, agreement, movement and ReMerge). The focus will be on the main linguistic insights that lie behind these concepts and on the way these concepts can be applied to account for a wide range of phenomena. We will then consider how the syntax interacts with other linguistic domains such as phonology, morphology and semantics. Finally, some further issues in generative syntax will be explored (syntactic variation, cartography, “third-factor” and functional explanations).

Students are asked to purchase the following textbook:

Koenenman, Olaf and Hedde Zeijlstra. 2017. *Introducing Syntax*. Cambridge: Cambridge University Press.

Further readings will be made available on the course website on Chamilo. The seminars will consist of discussions of the readings and exercises that will be assigned on a weekly basis.

34E0237 - Seminar – Thinking Linguistically (Autumn) – G. Puskas

The seminar explores methodological questions related to language. We will discuss issues such as the relevance of linguistic approaches, data vs theory, but also consider why and how research in linguistics may be done. In the process, we will tackle questions such as establishing research questions, formulating hypotheses and producing empirically and theoretically grounded argumentation.

34E0267 - Seminar – Historical Syntax (Spring) – E. Haeberli

Much work in syntactic theory over the last few decades has explored the way in which the syntax of different languages can vary and how this variation can be analyzed. The focus of comparative syntax has mainly been on variation among living languages with the goal of identifying common properties (principles) and areas of variation (parameters). However, the comparative approach is not only relevant for the purposes of studying synchronic variation, it can also be applied to variation with respect to different stages of the syntax of the same language. This diachronic perspective on syntactic variation will be the focus of this seminar. The first half of the seminar will introduce the main aspects of this field of investigation. We will consider methodological issues, the question of what contribution historical syntax can make to comparative syntax in general and several topics that have been central to work in historical syntax (the interaction between language acquisition and language change, the diffusion of syntactic change, grammaticalization). In the second part of the seminar, we will look at some case studies in historical syntax, focusing in particular on verbal syntax (e.g. the loss of Verb Second and verb movement in English).

Readings will be made available on the course website on Chamilo.

34E0268 - Seminar – The English Language at the Close of the Middle Ages (Spring) – R. Zimmermann

The state of English literature and text production after the golden age of Chaucer (died 1400) has been described as “not inspiring” (Daiches 1961), “a long, barren period” (Jayapalan 2001) or “impossibly dull and wanting in imagination” (Gray 2008). It is probably for this reason that research on the late Middle English period has been somewhat neglected. This course will offer opposition to this clichéd view by highlighting the many imaginative, intricate and innovative aspects of fifteenth century English. Students will learn about (a) linguistic developments during this period, such as the onset of *Do*-Support or the complete elimination of Verb-Second, (b) practical skills relating to reading and compiling a collection of medieval prose texts, and (c) political and cultural forces shaping the language at the time, such as the 100 Years’ War, Lollardy, the War of the Roses, theatrical drama and printing.

34E0241 - Seminar – Semantics and Pragmatics of Tense, Aspect and Modality (Spring) - NN

In this class we will investigate the semantics and pragmatics of time (tense and aspect) and modality (i.e. the *possible* and the *necessary*). Some basics of evidentiality (the linguistic marking of the source of information) will also be given. We will begin with elementary notions about the semantic structure of tenses in general, and in particular in English, with a focus on past tenses. We will discuss lexical aspect (the internal structure of events / situations) and the contribution of tenses on the representation of events (grammatical aspect). We will observe how the complexity of tense and aspect interact and how conflicting information raises pragmatic effects. In the second part of the semester, we will address the notion of modality through the various ways it can be expressed but paying particular attention to modal verbs such as *can*, *may*, *must*, whose meaning has evolved through time. Tense and modality have links which we will investigate, in particular in specific cases like *epistemic future*. Negation, also, has a specific behaviour in relation to time and modality, which we will discuss. In the course of the class, we will occasionally venture into cross-linguistic comparisons (with Romance languages, Slavic ones and possibly others).

Hors module**34E0166 - CUSO Doctoral Workshop in Medieval and Early Modern English Studies - G. Bolens / L. Erne / O. Morgan**

Workshop open to doctoral students in medieval and early modern English studies only.

34E0190 - CUSO Doctoral Workshop in Modern and Contemporary English Studies – M. Leer / S. Swift

Workshop open to doctoral students in modern and contemporary English studies only.