DESCRIPTION DES COURS
(24 février 2016)

DÉPARTEMENT DE LANGUE ET DE LITTÉRATURE ANGLAISES

ANNÉE ACADÉMIQUE 2015-2016
(sous réserve de modification)

Comme il y a parfois des changements d'horaire ou de salles en cours d'année, vous êtes invité-e-s à contrôler régulièrement l'horaire et la salle pour les enseignements qui vous intéressent, ainsi que d’éventuelles annulations, en consultant la version officielle du programme des cours 2015-2016 sur le site de la Faculté (dès fin août 2015) :


A = semestre d’automne
P = semestre de printemps
AN = toute l’année

CR = cours
CS = cours-séminaire
SE = séminaire

TP = travaux pratiques
CP = complément d’enseignement
RE = séminaire de recherche

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Baccalauréat universitaire (Bachelor of Arts, BA)

### BA1 : Littérature anglaise

**3E040 1-2h/Année de CR, Introduction aux études littéraires**

<table>
<thead>
<tr>
<th>CR</th>
<th>Introduction to the Study of Literature</th>
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<tbody>
<tr>
<td>L. Erne, po</td>
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<tr>
<td>A</td>
<td>Ma 10-12</td>
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<tr>
<td>E. Kukorely, ce</td>
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<td>Ma 10-12</td>
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This course is designed to introduce students to the terminology and skills required for the study of literature at the university level. It is organised into four half-semesters, each of which is devoted to the study of a genre: poetry and drama (taught by Professor Erne in the Autumn semester) and fiction and nonfiction prose (taught by Professor Madsen in the Spring semester). Among the texts we will study are Shakespeare's *Hamlet*, a selection of poetry from the sixteenth century to the present, and Hawthorne's *The Scarlet Letter*.

Bibliography: It is important that students buy the following editions:


**3E0109 CP Film Club related to Introduction to the Study of Literature**

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<tr>
<th>CP</th>
<th>Film Club related to Introduction to the Study of Literature</th>
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<tbody>
<tr>
<td>Enseignants Lettres</td>
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<tr>
<td>AN</td>
<td>Je 19-22</td>
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</table>

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 Amy Brown 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.
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 for one 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; a third hour is devoted to the writing of critical prose on the literary texts studied in the course as a whole.

BA2 : Linguistique et langue anglaises

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).

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).
**BA3 : Linguistique anglaise**

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<th>Description</th>
<th>Enseignants Lettres</th>
<th>Jour</th>
<th>Heure</th>
<th>Salle</th>
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<tbody>
<tr>
<td>32E0110</td>
<td>CS</td>
<td>The History of English</td>
<td>E. Haeberli, pas</td>
<td>Je</td>
<td>16-18</td>
<td>B 105</td>
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</tbody>
</table>

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.

Pæs ymb iiii niht Æþered cyning & Ælfred his þróþur 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.

The recommended textbook is:


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<th>Salle</th>
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<tbody>
<tr>
<td>32E0111</td>
<td>CS</td>
<td>Varieties of English</td>
<td>G. Puskas, pas</td>
<td>Ma</td>
<td>10-12</td>
<td>B 101</td>
</tr>
</tbody>
</table>

This class discusses different varieties of English. In order to consider a language a "variety" of English, we must agree on what counts as the features of a language. We will see that beyond the lexicon, many aspects of both the phonology and the morpho-syntax of a language make it a variety of what is referred to as "standard English". Our world trip will take us from the British Isles (Irish English, Welsh English, Scots), 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 available on Chamilo at the beginning of the semester: [https://chamilo.unige.ch](https://chamilo.unige.ch)

**BA4 : Langues et littératures anglo-saxonnes et médiévales**

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<th>CR</th>
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<th>Jour</th>
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<th>Salle</th>
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</thead>
<tbody>
<tr>
<td>32E0112</td>
<td>CR</td>
<td>Medieval England</td>
<td>G. Bolens, po</td>
<td>Ve</td>
<td>10-12</td>
<td>B 108</td>
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</table>

This course is an introduction to major texts of Medieval English literature, ranging from Beowulf — the grand Anglo-Saxon epic that inspired Tolkien’s *Lord of the Rings* — to Chaucer’s famous masterpiece, *The Canterbury Tales*, which was part of a plurisecular Eastern and Western storytelling tradition.

Students may take the course during either the autumn semester or spring semester, but all students must attend the first lecture of the autumn, which comprises 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).

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Students may take the course during either the autumn semester or spring semester, but all students must attend the first lecture of the autumn,
which comprises 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).

**3E009  2h/Semestre de SE, Séminaire de langues et littératures anglo-saxonnnes et médiévales**

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<tr>
<th>Module Code</th>
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<th>Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>32E0086</td>
<td>SE</td>
<td>Dream Visions</td>
<td>S. Brazil, ma</td>
<td>A</td>
<td>Lu 10-12</td>
<td>B 220</td>
</tr>
</tbody>
</table>

This course will look at the genre of the Dream Vision, its historical context and its prevalence in medieval English literature. Texts that will be considered include Boethius’ *The Consolation of Philosophy* (briefly, for context purposes), *Dream of the Rood*, Chaucer’s *Book of the Duchess*, *Pearl*, and perhaps excerpts from *Piers Plowman* for context.

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<th>Instructor</th>
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<th>Location</th>
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</thead>
<tbody>
<tr>
<td>32E0210</td>
<td>SE</td>
<td>Reading Old English Literature: Encounters Between Pagan and Christian</td>
<td>A. Brown, as</td>
<td>A</td>
<td>Ma 14-16</td>
<td>A 109</td>
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</table>

Students in this course will develop elementary Old English language skills, which they will use to read a selection of texts dealing with religious identity and alterity. The focus in this course will be translation as a route to close-reading of the original text; students will also be expected to familiarise themselves with genres such as homilies, saints’ lives and religious poetry, and to develop a historical awareness of early medieval England.

Students wishing to cross-list this course should note that because of the language work, if they are not English literature students or native speakers, they would be at an advantage if they are students of German or Latin.

This course will use Murray McGillivray’s *Old English Reader* (Broadview: 2011). Students may purchase hard copies from Payot, or the e-book from Broadview [http://broadviewpress.com/product.php?productid=1059&cat=0&page=1].

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<tr>
<td>32E0181</td>
<td>SE</td>
<td>Adultery, Chastity and Other Sexual Deviance in Middle English Literature</td>
<td>A. Brown, as</td>
<td>P</td>
<td>Me 14-16</td>
<td>B 302</td>
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</tbody>
</table>

This seminar will address a range of Middle English texts, with particular focus on romances and saints’ lives. We will examine the intersection of sexual conduct, misconduct and abstinence with issues of gender, family and religious identity. Students will be expected to analyse and utilise selected historical sources which shed light on the literary texts chosen.

No textbook will be assigned; readings will be available on Moodle or the course seminar shelf.

Cross-listed to Études genre, Études médiévales.

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<tbody>
<tr>
<td>32E0153</td>
<td>SE</td>
<td>Chivalry and Narration</td>
<td>G. Bolens, po</td>
<td>P</td>
<td>Me 14-16</td>
<td>A 210</td>
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</tbody>
</table>

Cultures tell stories about their concerns. These narrations (often originally oral in the Middle Ages) cristalize into narratives (put into writing by specialized members of the community — poets, scribes, clerics), which constitute transmissible, designed artefacts, i.e. texts. One main focus in numerous medieval narratives is that of the knight, i.e., a man trained to fight on horse. We will read a selection of medieval texts that will help us understand the social and imaginary ideals and anxieties embodied in this multifaceted figure. We will pay close attention to the way in which the specificity of narratives contributes to creating this fantasmatic incarnation of skill, courtliness, adventure, power, errance, and destruction.

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

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

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<tr>
<th>Module Code</th>
<th>Type</th>
<th>Title</th>
<th>Instructor</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
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<tbody>
<tr>
<td>3E043</td>
<td>CR</td>
<td>Enseignement de littérature moderne des 16e, 17e et 18e siècles</td>
<td>L. Erne, po E. Kukorely, ce</td>
<td>A</td>
<td>Ma 16-18</td>
<td>B 104</td>
</tr>
</tbody>
</table>

This compulsory lecture course, taught in the autumn and 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. The second part will examine Restoration and eighteenth-century drama, the poetry of the Augustan or neo-classical period, the periodical essay and literary theory, satire and sensibility, and the development of prose fiction towards what is commonly known as “the novel”.

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**Enseignements de littérature moderne des 16ème, 17ème et 18ème siècles**

1. **3E0116** An Introduction to English Literature, 1500-1800
   - CR
   - L. Erne, po E. Kukorely, ce
   - P
   - Me 14-16
   - B 104
   - Module BA5

   This compulsory lecture course, taught in the autumn and 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. The second part will examine Restoration and eighteenth-century drama, the poetry of the Augustan or neo-classical period, the periodical essay and literary theory, satire and sensibility, and the development of prose fiction towards what is commonly known as "the novel".


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**2 x 2h/Semestre de SE, Enseignements de littérature moderne des 16ème, 17ème et 18ème siècles**

1. **3E0132** Film Cycle Related to BA5, BA6 and BA7 Seminars
   - CP
   - Enseignants Lettres
   - AN
   - Ma 18-22
   - B 112

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

1. **3E0117** Eighteenth-Century Orientalisms
   - SE
   - E. Kukorely, ce
   - A
   - Lu 12-14
   - A 211

   Part of the eighteenth-century cultural imagination was resolutely turned to the East: Turkey, India, China, and lands between, real or imaginary, provided British readers with ways to define themselves. Taking as a brief point of departure Edward Said’s influential theory of *Orientalism* (1978), we will read a handful of texts taken from many genres (drama, novel, travel narrative, poetry, etc.) in which we look at the forms and contents of literary representations of non-British people, places, practices and ideas. Extreme exoticism – including hyper-sexualized men and women, despotic cruelty, and Edenic innocence – is used to titillate readers whilst constructing British national identity as all that the Orient is not.


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**CE**

1. **3E0213** English Jacobin Writing
   - SE
   - S. Swift, pas
   - A
   - Ma 10-12
   - A 109

   This seminar will give you the opportunity to read radical writing produced in England in the 1790s, a decade dominated by sympathetic, blissful, terrified and revolted responses to the French Revolution. Our texts will be William Godwin's gothic thriller, *Caleb Williams*, Mary Wollstonecraft's travel narrative, *Letters Written During a Short Residence in Sweden, Norway and Denmark*, and Elizabeth Inchbald’s study of gender, religion and power, *A Simple Story*. We’ll read these texts alongside of excerpts from radical prose by Wollstonecraft and Godwin, in texts considered as the foundations of modern feminism and anarchism respectively, and the radical poetry of John Thelwall and the early S.T.Coleridge.

   Texts will be made available through Payot.

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**3E0211** Spenser’s *Faerie Queene* (1590)
   - SE
   - A. Auld-Demartin
   - A
   - Me 10-12
   - A 109

   Edmund Spenser's *The Faerie Queene* (1590, 1596) provided England with its first epic poem. This national project was accompanied by the paradoxically narrow aim to "fashion a gentleman or noble person in vertuous and gentle discipline" ("Letter to Raleigh"). Simultaneously responding to the nation and the individual, to the world of the poem as well as that of the poet, *The Faerie Queene* has been considered "encyclopædic in its appeal, its comprehensiveness, and its inclusiveness." The goal of this seminar is thus to acquaint students with this vast and incalculably rich epic poem by focusing on the 1590 publication, which contains Books I to III, with the legends of the knights of the Redcrosse, Sir Guyon, and Britomart, and portrays their respective virtues of holiness, temperance, and chastity.

   Close reading of the text and select secondary literature will enable us to attend to literary and critical issues such as genre, structure, gender, and influence. This seminar has the additional objective of contextualizing the 1590 publication within the early modern book trade.

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**3E0212** Easy philosopher: Andrew Marvell and his World
   - SE
   - S. Swift, pas
   - A
   - Me 12-14
   - A 109

   In this seminar, we will explore the world of Seventeenth-Century England – a world dominated by the English civil wars and their after-effects – through the eyes of one of its most sophisticated and complex poets, Andrew Marvell. Recently described as a “chameleon”, Marvell gives fascinating and ambivalent insight into the politics and personalities of his age. His association with Oliver Cromwell and John Milton will be a particular focus. We will close read key poems alongside of works by other poets, including Robert Herrick, John Milton, and the Earl of Rochester, as well as excerpts of key contemporary philosophical works by Thomas Hobbes and John Locke.
Texts will be made available through Payot.

32E0157 SE Dialogue in Shakespeare O. Morgan, as A Je 12-14 B 214

This seminar will be a chance to read three of Shakespeare’s finest plays in the light of recent work in socio-linguistics and conversation analysis. It will ask what the study of conversation can teach us about Shakespeare, and what Shakespeare can teach us about the study of conversation. We will investigate the differences between fictional dialogue and naturally occurring talk, and try to trace some of the developments in Shakespeare’s dialogical style.

Course materials:
Critical material will be supplied in PDF, but students are required to purchase the following three editions of Shakespeare:


32E0182 SE Sarah Fielding’s Utopias E. Kukorely, ce P Lu 12-14 A 211

A utopia is no-place, but as a construct of the imagination it points to a place in which perfect harmony prevails. In most of her novels, Sarah Fielding portrays places and people that strive to achieve harmony, and shows the futility of such an enterprise. In this striving, her protagonists describe a field of ideal and generous behaviour that needs to be upheld in the face of an encroaching and corrupt world. As ideal behaviour meets corrupt world, the novels’ discursive force is deployed to help readers negotiate possible happiness in the real world.

Fielding was an experimental novelist: she wrote the first school story ever (*The Little Academy*), she developed strategies of revisionary sequels (*David Simple*), and together with Jane Collier took the idea of fictional narrative to the limits of the readable (*The Cry*). During this seminar we will read these novels (in full, but with extracts from *The Cry*), as well as Sarah Scott’s *A Description of Millenium Hall*, a truly utopic novel, in which harmony is achieved and preserved.

The texts, with the exception of *A Description of Millenium Hall*, for which you are asked to buy the Broadview Edition, will be made available on Chamilo (see [https://chamilo.unige.ch](https://chamilo.unige.ch)).

32E0170 SE Shakespeare’s Sonnets L. Erne, po P Ma 10-12 B 307

The collection of poems published in 1609 under the title *Shakespeare’s Sonnets* is arguably the most famous as well as the most accomplished collection of English lyric poetry. The purpose of this seminar will be to study this collection in some depth by means of a detailed investigation of individual poems as well as a sustained consideration of the sonnet sequence as a whole. We will also examine the multi-faceted reception history of Shakespeare’s Sonnets.


32E0183 SE Shakespeare’s Late Plays: ‘All torment, trouble, wonder and amazement inhabits here’ V. Fehlbaum, ce P Me 08-10 A 113

Gonzalo’s description of Prospero’s island in *The Tempest*, ‘All torment, trouble, wonder and amazement inhabits here’, might well serve as a ‘leitmotiv’ for all three of the plays to be studied in this seminar. In the final phase of his work, Shakespeare continued to explore the complexities of human relationships, dissecting innocence and evil, happiness and despair, restoration and loss.

Texts:

32E0198 SE Rhetoric in Early Modern English Literature O. Morgan, as P Je 10-12 B 302

Early modern English education placed a strong emphasis on the importance of rhetoric. Schoolboys were expected to memorise the names of dozens of rhetorical figures, to be able to recognise and analyse them in literary texts, and to practise using them in their own compositions. This seminar will explore the ways in which this kind of rhetorical training can be seen to have shaped early modern habits of reading, writing, and thought. It will examine the value and the limitations of the rhetorical approach, as both a creative and a critical tool.

Course materials:
The majority of texts studied will be distributed in PDF. Students will need to purchase the following edition:  
### BA6 : Littérature moderne et contemporaine des 19e, 20e, et 21e siècles

#### 3E045  2h/Semestre de CR, Enseignement de littérature moderne et contemporaine des 19e, 20e, et 21e siècles

<table>
<thead>
<tr>
<th>CR</th>
<th>Modern Intellectual History</th>
<th>D. Madsen, po</th>
<th>A</th>
<th>Lu 10-12</th>
<th>B 101</th>
</tr>
</thead>
</table>

This lecture course offers a survey of important philosophical and aesthetic movements of the modern era. We will begin in the late eighteenth century with the philosophy of the Enlightenment and its influence on English cultures on both sides of the Atlantic. Lectures will deal with such movements as nineteenth-century Romanticism, Modernism of the early twentieth century and its successor, Postmodernitym, as well as the emergence of “critical theory,” focusing upon relationships between theories of art and literature and changing aesthetic styles. A major theme of the lectures will be the concept of “modernity” and the ways in which the idea of the modern has been reinterpreted in a range of anglophone contexts.

**Texts:**
All texts will be available for download from Chamilo (see https://chamilo.unige.ch).

<table>
<thead>
<tr>
<th>CR</th>
<th>Postcolonial, Neocolonial, New National, Global, World?</th>
<th>M. Leer, mer</th>
<th>P</th>
<th>Me 12-14</th>
<th>B 105</th>
</tr>
</thead>
</table>

This course surveys the range of appellations and approaches which is now to be taken into account when discussing literature in English from around the world, not just what became institutionalised in the 1960s as Commonwealth Literature and New Literatures in English. The lectures will debate the merits and problems of the different approaches applied to a selection of canonical and non-canonical texts of different genres.

#### 3E046  2 x 2h/Semestre de SE, Enseignements de littérature moderne et contemporaine des 19e, 20e, et 21e siècles

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<thead>
<tr>
<th>CP</th>
<th>Film Cycle Related to BA5, BA6 and BA7 Seminars</th>
<th>Enseignants Lettres</th>
<th>AN</th>
<th>Ma 18-22</th>
<th>B 112</th>
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This film cycle cannot be followed as a study option. Films will be announced, as and when relevant, during seminars.

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<thead>
<tr>
<th>SE</th>
<th>James Joyce’s Epiphanies</th>
<th>S. MacDuff, as</th>
<th>A</th>
<th>Lu 12-14</th>
<th>B 305</th>
</tr>
</thead>
</table>

James Joyce’s first major literary compositions were a series of short texts he called epiphanies (c.1901-1904). In *Stephen Hero* (1904-07), Joyce defines epiphany as “a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture, or in a memorable phase of the mind itself.” This definition is often taken to distinguish between two types of epiphany: dramatic and lyrical, which, according to A. Walton Litz, constitute “the twin poles of Joyce’s art.” In this seminar, we will explore Litz’s claim in relation to Joyce’s ground-breaking short story collection, *Dubliners* (1914) and his great autobiographical novel, *A Portrait of the Artist as a Young Man* (1916), where twelve of the epiphanies are reused.

**Texts:**

<table>
<thead>
<tr>
<th>SE</th>
<th>Sensational Fiction!</th>
<th>V. Fehlbaum, ce</th>
<th>A</th>
<th>Me 12-14</th>
<th>A 113</th>
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</thead>
</table>

Described by the Archbishop of York as ‘one of the abominations of the age’, sensation fiction none-the-less proved to be extremely popular in its day. Generally featuring topics such as arson, bigamy, passionate crime, incarceration, and insanity, how could it fail to attract readers? In this seminar, through close analysis of a few examples of the genre, we shall examine both the social and the moral context in which they were produced. This is not for the faint-hearted, but, to quote again from a contemporary critic, for those ‘who like their literature as they like their tobacco – very strong’.

**Texts:**
*The Woman in White*, Wilkie Collins
*Lady Audley’s Secret*, Mrs Braddon
*East Lynne*, Mrs Henry Wood

<table>
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<tr>
<th>SE</th>
<th>John Keats</th>
<th>S. Swift, pas</th>
<th>A</th>
<th>Me 14-16</th>
<th>A 214</th>
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</table>

This seminar offers the opportunity to explore in great detail, and through careful close readings, the writing of one of the most important and misunderstood poets of the Romantic period. We will immerse ourselves in the extraordinary thinking of Keats’s letters, where key experiences and ideas are tested out and theorised in an apparently off-hand way. We will think about Keats’s use of different verse-forms, especially his failed effort to write an epic poem, his experiments with the sonnet, his use of the ballad form and romance, and his triumphant “spring odes” of 1819. Our seminar will reveal Keats as a poet committed to the power of uncertainty and mystery to change our understanding of the world.

**Texts:**
Available through Payot.

<table>
<thead>
<tr>
<th>SE</th>
<th>Sinclair Lewis: The Major Phase</th>
<th>A. Fachard, sce</th>
<th>A</th>
<th>Me 16-18</th>
<th>B 302</th>
</tr>
</thead>
</table>

During the 1920s, the American novelist, short-story writer and playwright Sinclair Lewis published a series of satirical-realistic novels – *Main Street* (1920), *Babbitt* (1922), *Arrowsmith* (1925), *Elmer Gantry* (1927), and *Dodsworth* (1930) – focusing on various aspects of American life that earned
him the admiration of his peers worldwide and turned him into a literary and commercial phenomenon. In 1930, he became the first American author to be awarded the Nobel Prize for literature.

In this seminar, we will examine two works written during the major phase of Lewis’s writing career: Babbitt, a hilarious satire of conformism, consumerism and boosterism in 1920s America, and Lewis’s masterpiece; and Elmer Gantry, a virulent satire of religious activity whose publication caused a furor and led evangelist Billy Sunday to call Lewis ‘Satan’s cohort’. We will also read a selection of Lewis’s essays.

Copies of the books will not be available at local bookstores. Please buy online (new or used on Abebooks or on Amazon) the following editions:

With the advent of the World Wide Web, the digital world may seem to some to have acquired a life of its own. Digital texts are easily made, shared and read; they circulate widely and rapidly and have the potential to fashion mentalities on a large scale. Using the tools offered by literary analysis and critical theory, we are going to reflect on what exactly constitutes a digital text—is it made up of words, of pictures, of videos? By studying the historical developments of the digital era, we will reflect critically on how digital texts have reshaped the way we “read” the world and the way we situate ourselves within it. Finally we are going to investigate how original uses of the digital contribute to produce new forms of artistic expression.

Please purchase a copy of William Gibson’s Neuromancer (if possible, ISBN: 978-0441569595). A corpus of texts will be made available on the Chamilo webpage of the seminar (see https://chamilo.unige.ch).

As Tejumola Olaniy and Ato Quayson aptly put it in the introduction to their landmark anthology, “African literary criticism and theory is the primary and immediate intellectual context for understanding African literature.” Taking its cue from this inaugural statement, this seminar will attempt to survey the rich field of controversies and debates, from the socio-historical and geo-political to the interface of orality and literacy passing through issues of genre, indigeneity, gender and ecocriticism animating the literature and poetry of the African continent. Each of the approaches discussed in this seminar will be related to a selection of passages from literary works made available on Chamilo (see https://chamilo.unige.ch).

Seminar textbook:

The aim of this seminar is to consider the multiple ways in which the figure of the alien has functioned as a means to imagine and depict otherness. While configurations have ranged from extreme threat to divine transcendental being, this seminar will look closely at how the alien is often used to allegorize social, political, racial, and sexual difference(s). We will begin the semester by examining racist representations in early American sci-fi and comic books, followed by the 1950s “red scare” film, before turning to feminist sci-fi novels that shape the body of the alien in order to envision non-normative gender, sexuality, and reproduction. We will end the semester by looking at contemporary film in which the alien is rewritten through narratives of immigration, colonization, and segregation.

Texts (INDICATIVE only):
George Tucker’s A Voyage to the Moon, excerpts (1827)
Samuel Delaney’s Stars in My Pocket Like Grains of Sand (1984)
Octavia Butler’s Dawn (1987)

Film (INDICATIVE only):
Invasion of the Body Snatchers, dir. Don Siegel (1956)
District 9, dir. Neill Blomkamp (2009)
Avatar, dir. James Cameron (2009)
Though often maligned as “pulp” for its fantastical use of scientific premises, it is perhaps for this very reason that the genre of science fiction offers unique means to question some of the basic tenets of Western world-views, ethics, and behavior. As Margaret Atwood has written, the genre “provide[s] a kit for examining the paradoxes and torments of what was once fondly referred to as the human condition: What is our true nature, […] what are we doing to ourselves, of what extremes might we be capable?” (Curious Pursuits 300). With these questions in mind, this seminar will use H.G. Wells’ “scientific romance”, The Island of Dr Moreau to start off a semester-long, multi-media analysis of the human-animal hybrid within science fiction short stories, films, TV, and novels. This figure, created through (pseudo)scientific, physical, and genetic manipulation, will lead to discussions on such topics as the construction, reinforcement, and subversion of human exceptionalism, species boundaries, and the nature of "humanity" and "animality."

Short stories will be posted to Chamilo for download (see [https://chamilo.unige.ch](https://chamilo.unige.ch)). Films can be purchased on iTunes. Novels can be purchased from Amazon or [www.books.ch](http://www.books.ch).

Developments in the fields of ecology, neuropsychology and physics, combined with the advent of the age of information, have shed light on the necessity of rethinking our relationship to matter. In this seminar, we are going to investigate the ways we encounter materiality in the twenty-first century. The seminar will be articulated around three aspects of the material: the material nature of reality, the material aspects of organism-environment relationships, and the materiality of art practices. Alongside literature, our other medium of investigation will be the material world itself!

Please purchase a copy Alan Lightman’s Einstein’s Dreams, and Amitav Ghosh’s The Calcutta Chromosome. A corpus of texts will be made available on the Chamilo webpage of the seminar (see [https://chamilo.unige.ch](https://chamilo.unige.ch)).

This seminar will continue to analyze the use of science fiction to question the constructed nature of "humanity," "animality," and species boundaries. Moving from the discussion during the autumn semester of interspecies hybridity and the manipulation of species categories, this seminar will use part of Jonathan Swift’s novel Gulliver’s Travels as a starting point to discuss the commodification and (ab)use of the animalized figure in contemporary science fiction films, short stories, and novels. Some of the central themes of the seminar will be those topics which supposedly separate humans from other animals, such as rational thought, language, tool use, and aesthetic production. Our analyses of the narratives will investigate how these topics – such as the attribution of language to those who can’t "speak" -- are employed in the fictional works and the social, cultural, and economic implications that emerge. Students are encouraged to take the autumn seminar (Multi-media Science Fiction I) but participation in both seminars is not required.

Short stories will be posted to Chamilo for download (see [https://chamilo.unige.ch](https://chamilo.unige.ch)). Films can be purchased on iTunes. Novels can be purchased from Amazon or [www.books.ch](http://www.books.ch).

This seminar will give you the opportunity to read three novels by two sisters – Charlotte Brontë’s Jane Eyre and Villette and her sister Emily’s Wuthering Heights. We will spend time thinking about these novels in relation to space and regionality, to issues of gender, vocation and freedom, as well as to narrative form and how the Brontës relate to a wider Victorian horizon. Essentially, this seminar will give space for slow, careful reading of some of the most dazzlingly original and unusual writing of the mid-Nineteenth Century.

Texts will be made available through Payot.

“The Pound Era,” as Hugh Kenner memorably called it, is one of the great periods of Anglo-American literature. In his classic study, Kenner argues that modern philology led to a new understanding of language as “a complex coherent organism” which enabled poets such as T.S. Eliot and Ezra Pound to create masterpieces like The Waste Land and the Cantos, whose “province …, as never before in history, is the entire human race speaking.” The philosophical and political implications of Kenner’s reading have since been called into question, not least in the light of Pound’s fascist sympathies; but Kenner also identifies an opposite tendency, suggesting that movements in modern poetry such as Imagism and Vorticism can be traced back to the rediscovery of a vast body of classical fragments – “Renaissance II” – which led to a new aesthetic of the fragment. In this seminar, we will examine Kenner’s claims in relation to the poetry, criticism and poetics of Ezra Pound and T.S. Eliot, two of the twentieth century’s greatest English language poets.

Texts:
Course Reader
The short-lived Easter Rising in Dublin in 1916 has come to stand as the turning point for Irish nationalism and the foundational event of subsequent Irish independence in 1921, though the Rising was in effect a failure, which gained a largely symbolic and mythical power in hindsight. Literature played a major role in commemorating the event, not least W.B. Yeats’ ambivalent poem “Easter 1916”. This seminar will examine Yeats’ poem in its historical and literary context, but more particularly the literary afterlife of the poem and the event in Irish literature from Sean O’Casey’s *The Plough and the Stars* (1926) to Jamie O’Neill’s *At Swim, Two Boys* (2001). Both mythologizing and “revisionist” texts will be examined.

Though giving pride of place to established figures such as Wole Soyinka & Christopher Okigbo, this seminar will also survey lesser known but no less influential Nigerian figures such as Gabriel Okara, John Pepper Clark, Niyi Osundare, and Ben Okri. It will survey the production of the influential journal *Black Orpheus*, poets’ responses to the Biafra war, their dissent from the State, as well as the development of and responses to the *Negritude Movement*. Proceeding from close readings of the poems themselves, the seminar will tackle questions of canon formation as well as the generic conditions of African verse in relation to orality, prayer and journalism. Students wishing to attend this seminar are encouraged to follow the “African Literary Theory” seminar in the autumn semester.

A brochure with the relevant reading material will be made available at the English Department.

Selective bibliography:
- A-motion - the syntax of subjects
- A-bar movement – the syntax of questions

**32E0221** SE Introduction to Old English  
R. Zimmermann, as  
P Je 08-10  
L 208

Old English is the earliest form of English spoken by the Anglo-Saxons in England from the 5th to the later 11th century. This seminar provides a linguistic introduction to this remarkable language. Every week, students will translate a simple excerpt from an Old English text, which will subsequently form the basis for detailed discussions of Old English grammar. The course will also cover the following related topics, (i) background information on Anglo-Saxon culture and history, (ii) historical phonology and phonological reconstruction, (iii) one particular area of Old English syntax, namely expletives with non-finite clause associates, and (iv) philological information on the fascinating literature and manuscripts of Anglo-Saxon England. Students will be assessed through a series of eight Old to Modern English translations (40%) and four homework assignments during the semester (60%).

**32E0144** SE Syntax II  
E. Haeberli, pas  
P Je 16-18  
B 305

This seminar is the second part of an introduction to syntax and therefore presupposes Syntax I. Some phenomena introduced in Syntax I will be examined in more depth and additional issues of syntactic analysis will be explored. We will discuss the following main topics:

- A’-movement and constraints thereon, as illustrated for example in the grammaticality contrast between ‘Where do you believe that Mary bought this book?’ and ‘Where do you believe the claim that Mary bought this book?’.
- A-movement as found in constructions like passives (‘John was arrested.’) and raising (‘Mary seems to like this.’)
- The syntax of non-finite clauses, with a focus on distinguishing superficially identical but syntactically distinct constructions (e.g. ‘Mary expected him to leave’ vs. ‘Mary persuaded him to leave’ or ‘John seems to be nice’ vs. ‘John promises to be nice’).
- Split projections (ditransitive constructions, the left periphery of the clause).
- Syntactic constraints on the interpretation and use of noun phrases (Binding Theory) as illustrated by constraints on reflexives in an example like ‘John’s sister admires herself/himself’.

+ TOUS LES SÉMINAIRES BA4, BA5 ET BA6 (voir descriptifs sous BA4, BA5 et BA6)

OU

**BA7 : Module hors-discipline**

**Maîtrise universitaire (Master of Arts, MA) - Anglais**

**MA1-MA5 : Langue et littérature anglaises**

**3E048** 2h/Semestre de SE, Séminaire de langue et littérature anglaises : littérature

**34E0222** SE Literary Research Methodologies  
D. Madsen, po  
A Lu 14-16  
B 307

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: techniques of close textual analysis; the identification and use of scholarly resources; and the writing of extended research projects, in particular the mémoire.

Please note that this seminar can ONLY be assessed by means of an attestation; thus, the seminar can be taken in partial fulfillment of the requirements of modules MA1, MA2, MA4 or MA5.

Texts:
All texts will be available for download from Chamilo (see [https://chamilo.unige.ch](https://chamilo.unige.ch)).

**34E0224** SE The Talking Dead  
D. Madsen, po  
A Ma 14-16  
A 214

Diana Fuss, in an influential 2003 essay, defines the genre of “the corpse poem” in terms of a central paradox: a “poem implies subjective depth,” she argues, “while a corpse negates interiority.” In this seminar, we will consider how attitudes towards subjectivity and the body are explored through this particular approach to the writing of death. We will begin by reading a range of poems narrated by dead speakers in contexts such as war, racial politics, and spirituality, before considering the use of the talking dead in drama and narrative prose. Writers whose work we will study – like Emily Dickinson, Robert Frost, Randall Jarrell, Richard Wright, Langston Hughes, Heid Erdrich, Louis Owens and others - span the nineteenth to twenty-first centuries.

Texts:
All texts will be available from Chamilo (see [https://chamilo.unige.ch](https://chamilo.unige.ch)).
Accused of atheism, sodomy, and spying in his own time, Christopher Marlowe (1564-1593), in his short, colourful life, wrote a series of extraordinary plays that transformed the theatre of his time and paved the way for the drama of Shakespeare. In this seminar, we will closely engage with Tamburlaine, Part 1 and 2, The Jew of Malta, Doctor Faustus, and Edward II. Among the subjects we will be interested in are the dramatization of power, the nature of the plays' overreaching heroes, and the typically Marlovian tension between ethics and aesthetics.


The last in a four-part series, this seminar approaches the element of air as it is imaged and imagined in literature in part through Gaston Bachelard’s L’air et les songes: Essai sur l’imagination du mouvement and in part through the nascent field of literary meteorology, which among other things attempts to arrive at a way of accounting for the elusive notion of “atmosphere” in literature. The texts studied will range widely from Emily Bronte’s classic Wuthering Heights (1847) to two West Australian novels, Randolph Stow’s Tourmaline (1963) and Tim Winton’s Breath (2008), but will also include poetry, short fiction and “nature writing” from around the world.

Stories are the outcome of skilled practices (narrating and writing) and exist as artefacts (autonomous objects that can be perused centuries after the death of their author). They belong to a specific ecology (cultural and historical, linguistic and social), which provide a material medium that influences their narrative specificity. Shifting from one medium to the next affects the story itself as well as its reception (e.g. shifting from orality to literacy, from printed media to a performance posted on YouTube). We will study such issues theoretically, considering a variety of storytelling situations and performances, in order then to focus on medieval texts, which will help us delve deeper into the artistic and expressive qualities of storytelling, when the story survives in writing only.

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

This seminar will examine the use of pidgins, creoles and “rotten Englishes” as means of literary and “oratory” expression. Drawing in texts from many of the far-flung regions of English creoles, including Papua New Guinea, where the national language is Tok Pisin (“talk pidgin”), and Hawaii, the major concentration will be on the Caribbean and Africa, more specifically Caribbean poetry – Louise Bennett, Kamau Brathwaite, Lorna Goodison, Bongo Jerry, Marlene Nourbese Phillip, Olive Senior, Mikey Smith, Derek Walcott and others – and the two major African novels in “rotten English”: Ken Saro-Wiwa’s Sozaboy (1985) and Brian Chikwava’s Harare North (2009).

After the second and most serious eucharistic controversy of the medieval period, the Fourth Lateran Council of 1215 declared it doctrine that the body and blood of Christ’s historical body was present in the consecrated eucharistic bread and wine. This literalisation of the metaphorical was part of wider changes happening in Christian worship, with the festival of Corpus Christi being another significant development. From this feast day, dramatic processions developed and even took primary position in the worship of Christ’s body. This course will explore the religious, cultural and literary consequences of such momentous changes in late-medieval Christian worship. The York Corpus Christi Cycle, the Croxton Play of the Sacrament, Margery Kempe, Julian of Norwich, Wycliff, Lollard texts, Peculiaris Regis Clerics are among the texts being considered.

Literature is a prime human practice in every culture and all historical periods. It serves multiple functions, such as warranting social bonds through the experience of shared knowledge, and conveying basic behavioural rules through paradigmatic scripts and problem-solving strategies. It feeds on sensorimotor cognition, kinesic intelligence, and linguistic inferences. It activates factual, semantic and embodied memory. In short, storytelling is a key distributed cognitive practice geared towards an underst

WH Auden famously wrote that “poetry makes nothing happen.” But it seems reasonable for us to assume that literary works are places where things happen. In this seminar, though, we’ll explore a range of works, stretching from Shakespeare’s Hamlet, through Jane Austen’s Mansfield Park and other Romantic-era writing, to Beckett’s Waiting for Godot and contemporary film (Richard Linklater’s Slackers) which are characterised by a peculiar passivity and lack of incident. These are texts about things not happening, opportunities for action which go begging. We’ll explore the possibilities – ecological, political, feminist – that such “slackness” offers for us as readers, as well as the peculiar virtues that the idea of “weak reading”, or reading that does not force meaning out of texts, might hold.

Texts will be made available through Payot.
Variation and change are pervasive aspects of language. They can be observed in every language and in every domain of linguistics. In the second part, we will explore some topics in more detail by reading recent research papers on social class, gender, style, language over time (real vs. apparent time, variation in child development), and variation in different domains of linguistics (phonetics/phonology, morphology, syntax, semantics/pragmatics), social factors affecting variation (social class, gender, style), language over time (real vs. apparent time, variation in childhood and adolescence), the effects of language contact (diffusion, koineization, bilingualism). In the second part, we will explore some topics in more detail by reading recent research papers.

Readings will be made available on the course website on Chamilo (see https://chamilo.unige.ch).

This class proposes a syntactic approach to quantification. Starting from R. May’s seminal work on quantification and Logical Form, we will explore the idea that the semantic interpretation of quantified elements is closely related to their syntactic properties. Therefore, sentences like (1)

(1) saw her face and I was like ‘Who’s that? She looks familiar.’
which have two different interpretations (2 and 3), must necessarily be associated with different syntactic structures.

(1) Every student saw a professor
(2) There is one (specific) professor every student saw (=1 professor vs many students)
(3) Every student saw a (different) professor (many professors vs many students)

We will then move to recent approaches to quantification, which integrate quantified elements into a richly articulated syntactic structure, and examine the possible contribution of others sub-domains of linguistics, such as phonology and pragmatics.

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<th>Course Code</th>
<th>SE</th>
<th>Course Title</th>
<th>Instructor</th>
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<tr>
<td>34E0238</td>
<td>SE</td>
<td>Saussure’s Reception in North America</td>
<td>C. Forel, pas</td>
<td>A</td>
<td>Ve 12-14</td>
<td>A 210</td>
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<tr>
<td>34E0239</td>
<td>SE</td>
<td>Diachronic Syntax</td>
<td>E. Haeberli, pas</td>
<td>P</td>
<td>Ma 16-18</td>
<td>A 214</td>
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<tr>
<td>34E0240</td>
<td>SE</td>
<td>“Communication” in Foreign Language Teaching</td>
<td>C. Forel, pas</td>
<td>P</td>
<td>Je 14-16</td>
<td>B 221</td>
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<tr>
<td>34E0241</td>
<td>SE</td>
<td>Modality: Syntax and Semantics</td>
<td>G. Puskas, pas</td>
<td>P</td>
<td>Ve 08-10</td>
<td>B 108</td>
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Readings will be made available on the course website on Chamilo (see [https://chamilo.unige.ch](https://chamilo.unige.ch)).

The sociolinguist D. Hymes wrote his paper “On Communicative Competence” to challenge Chomsky’s ‘linguistic competence’ emphasizing that being able to use a language implied not only linguistic but also social knowledge about language use. In foreign language teaching, H. G. Widdowson proposed to teach “English as communication”. It was the beginning of the so called “Communicative Approach” (CLT) which is still very popular nowadays. Finally, two American applied linguists, M. Canale and M. Swain proposed the “Theoretical Bases of Communicative Approaches to Second Language Teaching and Testing” which revisited Hymes’ model. Last but not least, the Common European Framework of Reference for Languages (CEFR) postulates the need for learners of foreign language to develop “a communicative competence to which all knowledge and experience of language contributes and in which languages interrelate and interact”.

In the seminar we shall discuss the theoretical construct of ‘communication’ and examine how it is interpreted in language teaching and more generally in applied linguistics.

The class focusses on the semantic and syntactic properties of modality. Languages have various expressions of modality, which enable a speaker to say things about situations, whether these situations are real (reals) or hypothetical (irreals). In other words, modality expresses the speaker’s degree of commitment/attitude towards a proposition. We will first discuss different types and categories of modality, focusing on their semantic contribution to an utterance. We will then explore the morpho-syntactic realization of modality in English, as expressed by certain kinds of verbs (propositional attitude verbs) (1), adverbs (2) and modal auxiliaries (3). We will also examine the syntactic constraints on the combination and co-occurrence of these modal elements.

(1) Mary believes/hopes/suspects that Peter has been awarded a very prestigious prize.
(2) Peter has maybe/possibly/certainly been awarded a very prestigious prize.
(3) Peter may/might/must/can have been awarded a very prestigious prize.
### MODULES À OPTION MA4 ET MA5 :

**EN PLUS DES SEMINAIRES INDIQUES CI-DESSUS LE SEMINAIRE SUIVANT PEUT ETRE CHOISI EN MA4 OU MA5**

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<th>Code</th>
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<th>Responsables</th>
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<tr>
<td>14B779</td>
<td>RE</td>
<td>Introduction aux méthodes de recherché en digital humanities</td>
<td>B. Strasser, po R. Suciu, cs</td>
<td>P</td>
<td>Je 12-14</td>
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</table>

This course is given in French by professors from the Faculty of Sciences. It is open to MA students of the English department but can ONLY be taken for the Modules à option MA4 or MA5 and must be validated by an attestation written in English. It cannot be validated by a grade.

Responsables : Bruno J. Strasser (po); Radu Suciu (collaborateur scientifique)
Enseignants : Bruno J. Strasser (po); Radu Suciu (cs); intervenants externes
Divers : Ce cours s'adresse aux étudiants en master ou en doctorat en sciences naturelles, humaines ou sociales.
Contenu & Objectif : L'objectif de ce séminaire est d'explorer les nouvelles méthodes de recherche en "Digital Humanities", en particulier pour la recherche historique. La production croissante de sources numériques (blogs, tweets, forums, emails) et la numérisation extensive de corpus anciens (Gallica, Digital Public Library of America, Venice Time Machine) présente des opportunités et des défis nouveaux pour les chercheurs. L'analyse thématique de larges corpus de textes ("topic modeling"), l'utilisation de médias sociaux comme sources historiques, le recours aux infographies géolocalisées, ou la production collective de textes représentent autant de pratiques susceptibles de transformer le métier de chercheur.

### 3E047 Hors module

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<td>3E0166</td>
<td>RE</td>
<td>Doctoral Workshop: Medieval and Early Modern English Studies</td>
<td>G. Bolens, po L. Erne, po</td>
<td>AN</td>
<td>Me 16-19</td>
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<tr>
<td>3E0190</td>
<td>RE</td>
<td>Doctoral Skills Workshop: Modern and Contemporary English Literature</td>
<td>D. Madsen, po NN</td>
<td>A</td>
<td>Je 10-12 Je 12-14</td>
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Workshop open to doctoral students in medieval and early modern English studies only.

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<th>Code</th>
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<td>P</td>
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</tbody>
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This course is given in French by professors from the Faculty of Sciences. It is open to doctoral students of the English department but cannot be validated in any way.

Responsables : Bruno J. Strasser (po); Radu Suciu (collaborateur scientifique)
Enseignants : Bruno J. Strasser (po); Radu Suciu (cs); intervenants externes
Divers : Ce cours s'adresse aux étudiants en master ou en doctorat en sciences naturelles, humaines ou sociales.
Contenu & Objectif : L'objectif de ce séminaire est d'explorer les nouvelles méthodes de recherche en "Digital Humanities", en particulier pour la recherche historique. La production croissante de sources numériques (blogs, tweets, forums, emails) et la numérisation extensive de corpus anciens (Gallica, Digital Public Library of America, Venice Time Machine) présente des opportunités et des défis nouveaux pour les chercheurs. L'analyse thématique de larges corpus de textes ("topic modeling"), l'utilisation de médias sociaux comme sources historiques, le recours aux infographies géolocalisées, ou la production collective de textes représentent autant de pratiques susceptibles de transformer le métier de chercheur.