

DESCRIPTION DES COURS

(1er septembre 2017)

DÉPARTEMENT DE LANGUE ET DE LITTÉRATURE ANGLAISES

ANNÉE ACADÉMIQUE 2017-2018 (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 **2017-2018** sur le site de la Faculté (dès **fin août**) :

Since there are sometimes last-minute changes to times and rooms please check the official version of the timetable on the following link (as of end of August) before classes begin:

<http://www.unige.ch/lettres> > Enseignements > Programme des cours > Programme des cours en ligne 2017-2018

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

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

32E0108	CR	Introduction to the Study of Literature: Poetry and the Essay	S. Swift, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
32E0108	CR	Introduction to the Study of Literature: Drama and Narrative	M. Leer, mer	P	Horaire : Voir le prog. des cours For day and time: see timetable

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	CP	Film Club related to Introduction to the Study of Literature	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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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.

3E002 3h/Année de TP, Analyse de textes & Composition anglaise

32E0018	TP	Analysis of Texts and Composition – Group 1	Enseignants Lettres	AN AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0018	TP	Analysis of Texts and Composition - Group 2	Enseignants Lettres	AN AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0018	TP	Analysis of Texts and Composition – Group 3	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0018	TP	Analysis of Texts and Composition – Group 4	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0018	TP	Analysis of Texts and Composition – Group 5	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0018	TP	Analysis of Texts and Composition – Group 6	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable

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**3E003 1-2h/Année de CR, Introduction à la linguistique anglaise**

32E0019	CR	Introduction to English Linguistics	E. Haeberli, pas	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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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>).

3E004 2h/Année de TP, Linguistique anglaise

32E0020	TP	English Linguistics – Group 1	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0020	TP	English Linguistics – Group 2	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0020	TP	English Linguistics – Group 3	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0020	TP	English Linguistics – Group 4	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0020	TP	English Linguistics – Group 5	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable

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>).

3E005 2h/Année de TP, Perfectionnement de langue

32E0021	TP	Practical Language – Group 1	T. Ihsane, ce	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0021	TP	Practical Language – Group 2	T. Ihsane, ce	AN	Horaire : Voir le prog. des cours For day and time: see timetable
32E0021	TP	Practical Language – Group 3	A Fachard, sce	AN	Horaire : Voir le prog. des cours For day and time: see timetable

32E0021	TP	Practical Language – Group 4	A Fachard, sce	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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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

3E041 2 x 2h/Semestre de CS, Enseignements de linguistique anglaise

32E0110	CS	The History of English	E. Haeberli, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
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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.

Ʒæs ymb iiii 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.

32E0111	CS	Varieties of English	G. Puskas, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
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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>

BA4 : Langues et littératures anglo-saxonnes et médiévales

3E042 2h/Semestre de CR, Enseignement de langues et littératures anglo-saxonnes et médiévales

32E0112	CR	Medieval England	G. Bolens, po	A	Horaire : Voir le prog. des cours For day and time: see timetable
32E0113	CR	Medieval England	G. Bolens, po	P	Horaire : Voir le prog. des cours For day and time: see timetable

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).

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

32E0250	SE	Stinky Sins and Sweet Salvation: the Sensory Middle Ages	R. Mullett, sce	A	Horaire : Voir le prog. des cours For day and time: see timetable
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Insulting the smelly breath of the Cook, Chaucer's Manciple cries out: 'Hold your mouth closed, man, by my father's kin / The devil of hell put his foot therein / Your cursed breath will infect us all.' (Prologue to the Manciple's Tale, ll. 37-39). When we consider the five senses today, we likely think of receptors, neurons, and molecules. People in the Middle Ages, on the other hand, thought of sin and salvation, good and evil, and body and soul. In this seminar, we examine a wide range of medieval texts that discuss the bodily senses: from Chaucer to Wycliffe, and from saints' lives to religious guidebooks. In doing so, we will gain valuable insight into the intellectual, cultural, and religious contexts of the Middle Ages.

32E0181	SE	Adaptation, Transformation and the Medieval Literature Tradition	A. Brown, as	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>Use, reuse and transformation of available narratives is central to the literary culture of the Middle Ages, and to modern reception of medieval culture. This seminar will look at medieval reception of classical texts, at textual transformations within the Middle Ages, and at some modern and early modern responses to medieval texts. The narrative corpus will include Apollonius of Tyre, Sir Gawain and the Green Knight, and the Robin Hood tradition. Some Middle English reading will be required.</p> <p>Texts to Purchase:</p> <p><i>Sir Gawain and the Green Knight</i> trans. Keith Harrison (Oxford World's Classics, 1998) William Shakespeare, <i>Pericles</i> ed. by Barbara A. Mowat and Paul Werstein (Folger Shakespeare Library, 2016).</p>					
32E0153	SE	Merlin	G. Bolens, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>The legendary figure of Merlin—wizard, prophet, madman, kingmaker—has pervaded Western culture from the Middle Ages to the 21st century. In this seminar, we will study key aspects of Merlin's legend, with a main focus on the fascinating Middle English <i>Prose Merlin</i>. The text can be either downloaded or purchased online at http://d.lib.rochester.edu/teams/publication/conlee-prose-merlin</p>					

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

3E043 2h/Semestre de CR, Enseignement de littérature moderne des 16e, 17e et 18e siècles

32E0115	CR	An Introduction to English Literature, 1500-1800	L. Erne, po E. Kukorelly, ce	A	Horaire : Voir le prog. des cours For day and time: see timetable
32E0116	CR	An Introduction to English Literature, 1500-1800	L. Erne, po E. Kukorelly, ce	P	Horaire : Voir le prog. des cours For day and time: see timetable

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.

3E044 2 x 2h/Semestre de SE, Enseignements de littérature moderne des 16e, 17e et 18e siècles

32E0251	SE	Prostitutes, Pirates and Thieves: Writing the Marginal Subject in Early Eighteenth-Century England	E. Kukorelly, ce	A	Horaire : Voir le prog. des cours For day and time: see timetable
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Bawdy Baskets, Bleaters and Filching Coves; Sawney Cunningham, Old Mobb and the German Princess: the eighteenth-century reading public was fascinated with criminal types and particular criminals. According to Philip Rawlings, "during the late seventeenth century and throughout the eighteenth century crime provided one of the principal subjects for popular literature." Productions in a number of different genres from the period treat of criminals: biographies and autobiographies, periodical articles, novels, plays, ballads, reform programmes, and of course legal writing. Over the course of this seminar, we will read a selection of such texts, looking at how different genres construct criminal identities and marginal subjects in different ways, trying to identify how discursive strategies position the marginal subject, the narrator and the reader. Do such strategies work towards the construction of middling, 'bourgeois' prudence, or do they permit the idealization of lives of crime? Is crime a form of radical individualism or is it only ever pathological and deviant? For that matter, is radical individualism itself only ever pathological and deviant?

Texts will made available on Chamilo.

32E0252	SE	Typology and Puritan Settler Colonialism in New England	D. Madsen, po	A	Horaire : Voir le prog. des cours For day and time: see timetable
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Typology is a rhetorical construction dating from early biblical exegesis that was adapted to serve specific political, cultural, and religious purposes by the first British settlers of New England. This rhetorical practice has continued to inform nationalist ideologies in what became, after 1776, the United States of America. In this seminar we will analyze the uses of typology in a range of literary texts, from initial settlement to the establishment of the Republic, in poetry, sermons, autobiography, political tracts, and captivity narratives.

Please note: this seminar is complemented by the BA6 seminar, "Symbolism in Modern American Literature," taught in Spring 2018.

TEXTS: all material will be available for download or linked from Chamilo.

32E0132	CP	Film Cycle Related to BA5, BA6 and BA7 Seminars	Enseignants Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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This film cycle cannot be followed as a study option. Films will be announced as and when relevant, during seminars.

32E0211	SE	English Renaissance Domestic Tragedy	L. Erne, po D. Singh, pdoc	A	Horaire : Voir le prog. des cours For day and time: see timetable
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This seminar will explore the form and characteristics of English Renaissance domestic tragedy by closely studying three classics of the genre: the anonymous *Arden of Faversham* (1592), Thomas Heywood's *A Woman Killed with Kindness* (ca. 1603), and William Shakespeare's *Othello* (ca. 1604). The seminar will consider how these plays negotiate between contemporary ideas of household and community, secrecy and revelation, and public and private life. We will also discuss the tensions of class, gender, and race implicated in these Renaissance tragedies.

Course books:

Anonymous, *Arden of Faversham*, ed. Martin White, New Mermaids, 2nd ed., rev. (London: Methuen, 2007), ISBN 978-0713677652.

Thomas Heywood, *A Woman Killed with Kindness*, ed. Frances E. Dolan, New Mermaids, rev. (London: Methuen, 2012), ISBN 978-0713677775.

William Shakespeare, *Othello*, ed. E.A.J. Honigmann, Arden Shakespeare, 2nd ed., rev. (London: Bloomsbury, 2016), ISBN 978-1472571762.

32E0212	SE	Wanderers, Minstrels and Deserted Villages : Poetry and the English Countryside, 1750-1800	S. Swift, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
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In this seminar, we will examine a range of poetry produced in the second half of the Eighteenth Century that is set in the English countryside. The poems and poets that we will consider reflect onto the English landscape, and its villages and populace, a range of social concerns and anxieties: about competing ideas of progress and decline; about war; about changes in the landscape caused by the development of agrarian capitalism; about industry versus idleness; about gender and social mobility; and about "distance" and the possibility of sympathetic bonds between people in an increasingly abstract and commercialized society. We will locate these concerns via the close examination of various "wanderers" who make their way through the countryside, while also "wondering" about these issues. Poets studied will include Thomas Gray, Oliver Goldsmith, James Beattie, William Cowper, Charlotte Smith, and William Wordsworth.

All texts studied will be made available through Chamilo.

32E0157	SE	Shakespeare's Apprentice	O. Morgan, ma	A	Horaire : Voir le prog. des cours For day and time: see timetable
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For nearly twenty years, William Shakespeare was the principal dramatist for England's leading company of actors. Shortly after his death, he was succeeded in that role by John Fletcher—a younger playwright with whom he had collaborated on at least three plays (*Henry VIII*, *The Two Noble Kinsmen*, and the lost play *Cardenio*). Fletcher was Shakespeare's most frequent collaborator and also wrote a sequel to *The Taming of the Shrew*. So it seems he had been earmarked as Shakespeare's successor while Shakespeare was still alive. This seminar will seek to test the idea that Fletcher was in some sense Shakespeare's apprentice. It will be a chance to read the work of these two playwrights side by side, and to examine the relationship between them.

32E0182	SE	<i>Pamela, Shamela, Anti-Pamela</i>	E. Kukorelly, ce	P	Horaire : Voir le prog. des cours For day and time: see timetable
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When Samuel Richardson published his first novel, *Pamela, or Virtue Rewarded* (1740), he firmly directed the nascent novel genre towards formal realism and moral purity. The simple story of a feisty servant girl who refuses to let her handsome young master have his naughty way with her, arguing: "But, O sir! my soul is of equal importance with the soul of a princess; though my quality is inferior to that of the meanest slave," is written in the form of heartfelt letters from the protagonist to her parents. Convinced that he was writing a story of virtue, Richardson was surprised to find that some of his readers felt that Pamela came across as a gold-digging social climber, intent on trapping her master in a lucrative marriage. In this seminar we will begin by reading the original novel, and then look at two reactions, Henry Fielding's parody spoof, *Shamela*, and Eliza Haywood's more poignant yet more cutting *Anti-Pamela*, as we explore the ideological (including cultural) implications of this print-market event.

Please purchase the following:

Samuel Richardson, *Pamela or Virtue Rewarded*, Oxford World's Classics ed. It is imperative that you buy this edition; other editions don't publish the first edition, but the radically different posthumous edition.

The other texts will be made available to students online.

32E0170	SE	John Milton's <i>Paradise Lost</i>	L. Erne, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
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In this seminar, we will study Milton's *Paradise Lost*, often considered the last great epic of the Western tradition, which recounts the story of Satan's rebellion, the fall of man, and Adam and Eve's expulsion from paradise. Milton's professed aim in writing the poem was "to justify the ways of God to men", although readers have often wondered just how successful he was in achieving this aim, and William Blake famously thought that Milton "was of the devil's party without knowing it". At the heart of this seminar will be our close engagement with Milton's poem and

with many of the profound and troubling questions it raises.

Recommended edition: John Milton, *Paradise Lost*, ed. Alastair Fowler, revised second edition, Longman Annotated English Poets (Harlow: Pearson, 2007), ISBN 978-1405832786.

32E0183	SE	Shakespeare in Performance	V. Fehlbaum, ce	P	Horaire : Voir le prog. des cours For day and time: see timetable
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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).

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

32E0128	CR	Indigenous Australia: Culture, Art, Literature	M. Leer, mer	A	Horaire : Voir le prog. des cours For day and time: see timetable
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This course will survey the achievements of Indigenous Australian culture in a three-part structure. First there will be an introduction to the history of the encounter between the Aboriginal inhabitants of Australia and the European colonizers from 1788 to the present. The longest middle part will be an immersion in Aboriginal culture, especially the concepts of Dreaming, Law and Country, through an engagement with contemporary Aboriginal painting, which the art critic Robert Hughes described as "the last great art movement of the twentieth century", equivalent in importance to Cubism. Towards the end the course will examine how the concepts of Dreaming, Law and Country are being translated into other art forms: the collaborative film *Ten Canoes* (2006) and Alexis Wright's novel *Carpentaria* (2007).

32E0254	CR	Romantic Writing	S. Swift, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
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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.

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

32E0215	SE	Gothic fin de siècle	S. Swift, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
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Although "gothic writing" first emerges in English as a recognizable literary genre in the late Eighteenth Century, the anxieties and tensions raised at the end of the Nineteenth Century saw a remarkable rediscovery and twisting of its conventions. In this seminar we will examine four prose texts from the last twelve years of the century as examples of decadent gothic: Robert Louis Stevenson's *Dr Jekyll and Mr Hyde*, Oscar Wilde's *The Picture of Dorian Gray*, Bram Stoker's *Dracula*, and Henry James's *The Turn of the Screw*. Reading for form and history, we will consider a range of issues including personal identity, corruption and infection, decline, the fear of the foreign, animality, ambiguity, perversion, and questions of readability and unreadability.

All texts will be made available at Payot, Rue de la Confédération.

32E0132	CP	Film Cycle Related to BA5, BA6 and BA7 Seminars	Enseign. Lettres	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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This film cycle cannot be followed as a study option. Films will be announced as and when relevant, during seminars.

32E0133	SE	George Eliot's <i>Middlemarch</i>	V. Fehlbaum, ce	A	Horaire : Voir le prog. des cours For day and time: see timetable
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This seminar will engage in a close reading of what Virginia Woolf described as 'one of the few English novels written for grown-ups'.

Text: <i>Middlemarch</i> by George Eliot.					
32E0247	SE	Translation, Excavation and (Re)mediation in the Poetry of Anne Carson	O. McKenzie, as	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>“Every time a poet writes a poem,” notes Anne Carson about the poetry of Paul Celan, “he is asking the question, Do words hold good?” Echoing the common assumption that much contemporary poetry amounts to “a waste of words,” Carson uses Celan to investigate what the task of a poet can entail in a time when “the justice and health of his community are regarded as beyond redemption.” In this seminar, we will turn Carson’s question back onto her own poetry, (in)famous for blending lines of verse with fragments of translation, literary criticism and multi-layered juxtapositions of quotations, allusions and ekphrastic descriptions in poems that have been described as “highly hybrid,” genre-defying or even “heretic.” In particular, we will focus on how Carson—who trained and worked as a professor of classics—crafts a contemporary poetics through the practice of translation, excavating Ancient Greek and Roman myths and literature for the material of her texts. We will then extend the question of translation to that of Carson’s engagement with different media, in particular visual arts, questioning how the notion of <i>mediation</i> of or within the poetic text may offer a path towards remediation.</p> <p>Bibliography:</p> <p>Please purchase the following texts:</p> <ul style="list-style-type: none"> • <i>Autobiography of Red</i> (1998); • <i>Nox</i> (2009) [since this book is a little expensive, a copy will be made available on the seminar shelf]; • <i>Red Doc</i> > (2013). <p>Extracts from other books will be made available on Chamilo (https://chamilo.unige.ch), including <i>Eros the Bittersweet</i> (1986), <i>Glass, Irony and God</i> (1995), <i>Economy of the Unlost</i> (1999), <i>Men in the Off Hour</i> (2000), <i>Decreation</i> (2005), <i>Nay Rather</i> (2014) and <i>Float</i> (2016).</p>					
32E0245	SE	Henry James's Late Style	P. Jones, as	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar is designed as an introduction to Henry James’s famously demanding – but immensely rewarding – late style. Through a slow and careful reading of <i>The Wings of the Dove</i> (1902), we will explore how James’s experiments with perspective, syntax, and metaphor bear upon the novel’s key thematic preoccupations such as class, death, and desire (to name but a few). Drawing on a range of secondary criticism, we will also situate the novel in relation to its historical and cultural context, considering in particular the ways in which James’s ‘great sensibility’ – to borrow Hugh Kenner’s memorable phrase – ‘brought in a generation’ of modernist writers.</p> <p>There is one text for compulsory purchase: Henry James, <i>The Wings of the Dove</i> (London: Penguin Classics, 2008) [ISBN: 0141441283]. Only this edition is permitted.</p>					
32E0269	SE	American Satirists and Iconoclasts: Mark Twain, Sinclair Lewis, and H. L. Mencken	A. Fachard, sce	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar will offer a close examination of the following works by some of America’s finest modern satirists: Mark Twain’s extravagant burlesque of chivalry <i>A Connecticut Yankee in King Arthur’s Court</i> (1889); Sinclair Lewis’s <i>Babbitt</i> (1922), a hilarious satire of conformism, consumerism and boosterism in 1920s America; and a selection of caustic essays on literature and politics by “The Sage of Baltimore”: the iconoclastic and influential editor, social critic and lexicographer H. L. Mencken (1880–1956), one of the most original prose stylists of the twentieth century.</p> <p>By the end of the seminar, students will have gained an understanding of the various political and cultural contexts in which these works were composed, as well as an insight into the growth and characteristics of <i>satire</i> as a genre. Students will also be introduced to a variety of narrative techniques; they will acquire the critical vocabulary required for the analysis of the above texts, notably through close reading of them; and they will engage with secondary criticism.</p> <p>REQUIRED TEXTS</p> <p>– Twain, Mark. <i>A Connecticut Yankee in King Arthur’s Court</i> (Oxford University Press, 2008, ISBN 978-0-19-954058-7, CHF 14.90; available at Payot Rive Gauche, Rue de la Confédération 7, 1204 Geneva).</p> <p>– Lewis, Sinclair. <i>Babbitt</i> (Vintage, 2006, ISBN 978-0-09-926471-2, CHF 18.50; available at Payot Rive Gauche, Rue de la Confédération 7, 1204 Geneva).</p> <p>– Mencken, H[enry] L[ouis]: a selection of his essays will be posted on Chamilo.</p>					
32E0216	SE	Transatlantic Postcolonial Modernism, c. 1960-1970: Harris, Soyinka, Walcott	N. Weeks, as	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>Setting the stage for a transatlantic dialogue between three major authors of Guyanese (Wilson Harris), Yoruba (Wole Soyinka) and Caribbean (Derek Walcott) descent, this seminar will explore the distinctive steps taken in the constitution of their poetics by each writer during the decisive decade of the 1960s. The renegotiation of the aesthetics of European modernism as well as the articulation of an early postcolonial critique will be seen to be instrumental to that creative endeavour, opening new paths to—and at times blending—the genres of the novel, drama and poetry. Close attention will be paid to the imagistic texture of the texts, especially as it pertains to notions of tradition, memory, <i>anamnesis</i> and redemption. The seminar will proceed by pairing the close reading of primary texts by Harris, Soyinka and Walcott (both creative and critical) with a selection of the secondary literature drawn from anthropology, postcolonial theory, as well as from modernist and transatlantic studies.</p>					

Texts to be purchased:

Harris, Wilson. *Palace of the Peacock*. 1960. London: Faber & Faber, 2010.

Soyinka, Wole. *Collected Plays: A Dance of the Forests; The Swamp Dwellers; The Strong Breed; The Road; The Bacchae of Euripides*. Vol. 1. Oxford: Oxford University Press, 1973.

Walcott, Derek. *Collected Poems 1948-1984*. New York: Farrar, Straus & Giroux Inc, 1986.

———. *Dream on Monkey Mountain: And Other Plays*. New York: The Noonday Press. 1992.

A selection of critical texts will be made available on Chamilo.

32E0255	SE	Symbolism in Modern American Literature	D. Madsen, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
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In this seminar we will study the modern tradition of American literary symbolism in a range of poetry and prose fiction. Taking as our starting point the legacy of colonial Puritan uses of symbolism and its renewal in the “American Renaissance” of the mid-nineteenth century, we will explore a number of subsequent responses to this dominant mode of literary expression. We will engage with the work of the nineteenth-century writers Walt Whitman, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, and Charlotte Perkins Gilman, and the twentieth-century writers Langston Hughes, F. Scott Fitzgerald, Robert Frost, Heid Erdrich, and Thomas Pynchon.

Please note: this seminar is complemented by the BA5 seminar, “Typology and Puritan Settler Colonialism in New England,” taught in Autumn 2017.

TEXTS for purchase:

F. Scott Fitzgerald, *The Great Gatsby* (1925)

Thomas Pynchon, *The Crying of Lot 49* (1966)

Any edition of the three primary texts can be used; inexpensive used copies are freely available. All other texts will be available for download or linked from Chamilo.

32E0256	SE	The Literature of Women's Liberation	D. Madsen, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
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This seminar focuses upon key theoretical writings and literary texts produced by the so-called “second wave” of American feminism, or the Women’s Liberation Movement. We will look to the inheritance these feminists took from earlier American feminist theory (the “first wave”), and the development of these ideas in response to the Civil Rights, anti-War, and student movements of the period. The central question that we will address is: how did feminist writers like Adrienne Rich, Erica Jong, Marilyn French and Marge Piercy seek to change the language of literature in order to create a radical feminist style of writing?

TEXTS for purchase:

Erica Jong, *Fear of Flying* (1973)

Marilyn French, *The Women's Room* (1977)

Marge Piercy, *Vida* (1979)

All other texts will be available for download or linked from Chamilo. Any edition of the three primary texts can be used; inexpensive used copies are freely available.

32E0257	SE	The Year Without a Summer: Reading 1816 in Poetry and Prose	L. Dessau, as	P	Horaire : Voir le prog. des cours For day and time: see timetable
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This seminar will focus on the creative output of Romantic and scientific writers active, or published, in 1816. In the wake of the volcanic eruption of Mount Tambora in 1815, the ash cloud which lingered in 1816 had major environmental repercussions across the northern hemisphere: low temperatures, constant rain, and a lack of sunlight. But these consequences lead to a profound shift in culture and society in how individuals responded to their environments, and nature more widely. By close reading literary and visual responses to the ‘Year Without a Summer’ we will focus on (and challenge) the reciprocal relationship between the individual and their environment in the scene of the work of art. We will dedicate a portion of the classes to the creative production that occurred at Villa Diodati in Geneva when Lord Byron, Percy Bysshe Shelley and Mary Godwin (later Shelley) were somewhat marooned by the extreme weather conditions. We will consider Samuel Taylor Coleridge’s responses to the environment, and consider how his poem ‘Kubla Khan’ was received on publication in 1816. The reading of poetry and creative responses to 1816 will be balanced with readings of specifically environmental writing of the time (from Charles Lyell) along with contemporary responses to environmental catastrophes in attempt to understand the effect of this great environmental catastrophe in literature.

32E0258	SE	The Australian Short Story	M. Leer, mer	P	Horaire : Voir le prog. des cours For day and time: see timetable
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As in other colonial and postcolonial literatures (Irish, Canadian, Caribbean) the short story has played a very important role in Australian literature, particularly in two of its most dynamic phases: the 1890s and the 1970s. This seminar will examine both the classic realistic masters of the Australian short story Henry Lawson and Barbara Baynton and the experimental scene of the 1970s (Frank Moorhouse, Michael Wilding and others) along with other Modernist practitioners of the form: the inter-war lesbian collaborative author M Barnard Eldershaw, Patrick White, Thea Astley and David Malouf.

32E0259	SE	Blast : Modernism 1914-15	P. Jones, as	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>To quote Robert Scholes and Clifford Wulfman, 'modernism began in the magazines'. This seminar is dedicated to the most iconoclastic and influential of these magazines: BLAST. A heady mixture of experimental poetry, prose, and visual art by the likes of Ezra Pound, Rebecca West, and Wyndham Lewis, BLAST only ran for two issues (published in 1914 and 1915 respectively), and yet offers a fascinating snapshot of pre-war modernism in all of its brash energy and political ambivalence. Using scans of the original magazine as our primary texts, we will consider a range of topics, authors, and questions pertinent to understanding the development of modernism, such as the relationship between modernism and war; the influence of vorticist poetry and poetics; and the decisive role played by the 'life philosophies' of Henri Bergson and Friedrich Nietzsche.</p> <p>All texts will be provided as PDFs.</p>					
32E0260	SE	Projecting a World : Thomas Pynchon's California	O. Wright, as	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar explores a selection of Thomas Pynchon's Californian fictions: A Journey into the Mind of Watts (1966), Vineland (1990) and Inherent Vice (2009). Engaging, challenging and incredibly rewarding, Pynchon's work has helped shape American and Contemporary Literature over the last half century. Through critical analysis and close reading we will consider the ways in which Pynchon conceptualises California, America, and the Western world. Drawing on a range of critical and theoretical approaches, we will consider a breadth of themes that include, but are not limited to: language & communication, law & order, notions of family, ecological concerns, technology, sexuality, corruption, and society. In Pynchon's labyrinthine world there are many paths to take.</p>					
32E0202	SE	The Body in 20 th Century Performance	N. Weeks, as	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar focuses on a paradigmatic shift in contemporary dramaturgy towards theoretical and practical concerns surrounding the actor's body in performance. It examines the ways dramatic narrative and "kinesthetic" style – i.e. "the sense of muscular effort that accompanies a voluntary motion of the body" as well as "the sense or faculty by which such sensations are perceived" (OED) – intersect in performance. The seminar is structured around five performances spanning the decades between the 1950s and 2000s: Samuel Beckett's "Endgame" (1958); Robert Wilson's "Deafman Gance" (1971); Peter Brook's "Mahabharata" (1985, television version 1989); William Kentridge, Jane Taylor and the Handspring Puppet Company's "Ubu and the Truth Commission" (1998); and Akram Khan and Sidi Larbi Cherkaoui's "Zero Degrees" (2005). The corpus of the seminar shall be based on the scripts, collaborators' reports and, at times, video recordings of the performances. Each performance has been chosen for its "emblematic" quality as a distinct dramaturgical orientation given to this new paradigm centred on the body.</p> <p>All reading material will be made available on Chamilo. DVDs of Peter Brook's "Mahabharata" and Akram Khan and Sidi Larbi Cherkaoui's "Zero Degrees" will be available on demand at the library.</p>					

BA7 : A option : Langue et littérature anglaises OU Module hors-discipline

BA7 : Langue et littérature anglaises					
3E014 & 3E015 - Demi module BA7 a & Demi module BA7 b: Langue et littérature anglaises					
2h/Semestre de SE, Séminaire de langue et littérature anglaises					
34K0403	SE	Questions de recherche	D. Gamboni, po U. Mosch, po	AN	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar is offered by the Department of Art History as a cross-departmental seminar. Please see the description below:</p> <p>Ce nouveau séminaire se réunira deux fois par mois durant toute l'année académique. Les séances seront consacrées à une présentation de recherche en cours (40 mn) par un-e enseignant-e de la Faculté et à une discussion approfondie (40 mn) de cette présentation. Les sujets traités seront des plus variés, l'accent étant mis sur le processus de recherche et sur les questions partagées ou transposables au sein des disciplines représentées dans la Faculté. Les étudiant-e-s seront invité-e-s à nourrir une réflexion interdisciplinaire et entraînés à participer à la discussion publique, y compris grâce à des séances d'introduction et de récapitulation-bilan qui leur seront réservées. Les exigences pour l'obtention des 6 crédits annuels sont la fréquentation systématique du séminaire, la participation aux discussions, des lectures de préparation, un rôle de répondant-e lors de l'une des séances et la rédaction d'un rapport écrit avec développement personnel à partir du sujet de la présentation concernée.</p>					
32E0143	SE	Syntax I	G. Puskas, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar, together with Syntax II, provides an introduction to the study of English grammar within the framework of recent generative syntactic theory. We will start with a brief general discussion of the aims, methods and basic hypotheses that characterize generative grammar and that distinguish it from traditional approaches to the study of grammar. We will then explore various issues in syntactic analysis:</p> <p>1. Syntactic structure: - the way phrases (constituents) and sentences are built up from words and morphemes.</p>					

- the analysis of complex sentences

2. The notion of syntactic movement:

- Head movement - the syntax of verbs and auxiliaries
- A-movement - the syntax of subjects
- A-bar movement – the syntax of questions

Class material, readings and exercises will be provided on Chamilo during the semester. <https://chamilo.unige.ch>

32E0144	SE	Syntax II	E. Haeberli, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>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:</p> <ul style="list-style-type: none"> - 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). <p>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'.</p>					
+ TOUS LES SEMINAIRES BA4, BA5 & BA6					

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

34E0262	SE	The Rhetoric of American Exceptionalism	D. Madsen, po	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>Contemporary political discourse in the United States is informed by the exceptionalist assumption that America possesses a special, exceptional, destiny to save the world. In this seminar, we will analyze the rhetoric of exceptionalism as we encounter it in public documents such as governmental websites, tourism websites, public lectures and video posted online, blogs, online newspapers, and digital images. Though the focus will be on contemporary articulations of exceptionalism, we will trace the inheritance of this idea in key documents from the seventeenth century onwards. The topics covered include: origins and theories of American Exceptionalism, the forms of exceptionalist rhetoric, the concept of the US as a "Redeemer Nation," "Manifest Destiny," the "American Dream," and opposition to the exceptionalist view of the US. The seminar does not ask whether Americans are somehow "different" or whether there is any truth to the exceptionalist description of the US; rather, our interest will be directed towards understanding how this narrative of national formation has endured as a powerful rhetorical structure that continues to shape the public rhetoric of US identity. Throughout the seminar we will also ask: how can the techniques of literary and cultural analysis transform the digital media of the internet into a body of knowledge?</p> <p>TEXTS: all material will be available for download or linked from Chamilo.</p>					
34E0222	SE	Literary Research Methodologies	D. Madsen, po	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>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 that include the use of theoretical and historical contextual materials as well as diverse media; and the writing of extended research projects, in particular the mémoire.</p> <p>TEXTS: all material will be available for download or linked from Chamilo.</p>					
32D0218	CS	Romeo and Juliet / Romeo und Julia	L. Erne, po C. Weder, past	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>Romeo and Juliet have exerted an extraordinary influence and attained an almost mythic status in Western literature since Shakespeare dramatized their thwarted love in the late sixteenth century. The material has been countlessly retold, adapted and remediated in many genres and languages. This seminar focuses on versions of Romeo and Juliet in English and German in a variety of genres: poetry, drama, prose fiction,</p>					

musical, and film. Starting with Shakespeare's play (1595) and the narrative poem that served as his main source, we will proceed chronologically, via (among others) David Garrick's (1753) and Johann Wolfgang Goethe's (1811) stage adaptations, Gottfried Keller's novella *Romeo und Julia auf dem Dorfe* (1856), a prose text by Robert Walser (c. 1913/14), and Bernstein / Sondheim / Laurents / Wise and Robbins's musical *West Side Story* (1961), to end with late twentieth-century film versions, in particular Baz Luhrman's William Shakespeare's *Romeo + Juliet* (1996) and John Madden's *Shakespeare in Love* (1998).

The seminar will be bilingual, English and German. Students will be expected to speak one language and have at least some passive knowledge of the other. As far as possible, translations of the texts we study will be made available.

Students are expected to read Shakespeare's play ahead of the seminar. Recommended editions: *Romeo and Juliet*, ed. G. Blakemore Evans, The New Cambridge Shakespeare, updated edition (2003), ISBN 978-0521532532, and Ulrike Fritz, ed., *Romeo and Juliet – Romeo und Julia*, Englisch-Deutsche Ausgabe (1999), ISBN 978-3-86057-554-3. Other material will be made available on Chamilo.

34E0228	SE	Contemporary Landscape Poetry in the Light of Environmentalism and Land Art	M. Leer, mer	A	Horaire : Voir le prog. des cours For day and time: see timetable
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Partly under the influence of the environmentalist movement and environmental art, the landscape poem has achieved a prominence in contemporary poetry almost equivalent to its role in Romanticism. With Elizabeth Bishop as a forerunner this seminar will examine the landscape poetry of the poets from marginal, rural backgrounds, who came almost to dominate English language poetry for a generation – Ted Hughes, Seamus Heaney, Ian Crichton Smith, Geoffrey Hill, Derek Walcott, Les Murray – before turning to the latest collections of younger poets like Kathleen Jamie, Alice Oswald and John Kinsella.

34E0227	SE	Gestures in Art and Literary Narrative	G. Bolens, po	A	Horaire : Voir le prog. des cours For day and time: see timetable
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Gestures play a central role in the visual art and literature of any historical period. It matters therefore to better understand how their respective media (pigments and words) are shaped into meanings. We will focus on medieval art and literature, ranging from the 8th to the 15th century. We will study the way in which forms and words are fashioned into culturally significant gestures.

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

34E0263	SE	Orality and Literacy	M. Leer, mer	A	Horaire : Voir le prog. des cours For day and time: see timetable
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This seminar will attempt to go beyond Walter Ong's classic *Orality and Literacy* (1982) to understand how orality and the world-views of oral cultures are expressed in writing. After a brief introduction looking at theories of the difference between orality and literacy and how that clash played itself out in the European Middle Ages, the seminar will move to an examination of contemporary Canadian, African and Caribbean literature. Texts will include Rudy Wiebe's *A Discovery of Strangers*, short stories by Thomas King, Amos Tutuola's *The Palm Wine Drinkard*, Wole Soyinka's *The Road*, Yvonne Vera's *Nehanda* and a selection of Caribbean poetry.

34E0264	SE	Narrative Anachrony and Temporal Paradox	D. Madsen, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
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This seminar addresses the narratology of time and the thematic of temporal paradox in three modern American "time-travel" novels: Kurt Vonnegut's *Slaughter-house Five*, Octavia Butler's *Kindred*, and Sherman Alexie's *Flight*. Each of these novels uses time-loops to engage with a violent traumatic history: Vonnegut's with World War Two, Butler's with US slavery, Alexie's with Native American dispossession. These discontinuous narratives provoke formal questions concerning the narratological uses of anachrony and other temporal narrative strategies, while they explore such philosophical issues as the relationship between time and reality or realities, origins and causality across time, and free will and determinism; political issues such as historical critique, historical amnesia, and the possibilities for historical change; and such psychological issues as the nature of memory and identity in the context of post-traumatic historical experience.

TEXTS for purchase:

Kurt Vonnegut, *Slaughter-house Five* (1969)

Octavia Butler, *Kindred* (1979)

Sherman Alexie, *Flight* (2007)

All other texts are available for download from Chamilo (in the Documents or Links sections). Any edition of the three primary texts can be used; inexpensive used copies are freely available.

34E0230	SE	Gestures on Stage and Online	G. Bolens, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
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It is one thing to read about gestures and another to watch them be performed on stage. The purpose of this seminar is to study medieval drama with a focus on kinesic expression. We will study the way in which medieval drama conveys central meanings via gestures and kinesic interactions. Our attention will be on the complex interplay between the gestures of the actors implied in the texts and the potential responses of spectators in the range of physical and cultural spaces used for performance in the medieval period. Our corpus will include religious plays, popular farces, and interludes.

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

34E0235	SE	Comic Byron: Reading <i>Don Juan</i>	S. Swift, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>In this seminar, we will read one long, and highly popular poem of the Romantic age; Lord Byron's <i>Don Juan</i>, which appeared from 1819 until the author's death in 1824, at which time it was left unfinished. This mock-epic, picaresque poem takes its protagonist on a journey through a Europe which was recovering from the trauma of the Napoleonic wars and into the near East and Russia. At times hilarious, Byron's poem nevertheless raises important questions about commitment and optimism, gender, sexuality and personal identity, history and memory, political corruption and satire, Orientalism and otherness, and about poetic form, narrative purpose and the work of writing and reading. Alongside the poem, we will read short extracts from other poems of Byron and his contemporaries in order to locate <i>Don Juan</i> in a wider context.</p> <p>A required edition of the poem will be made available at Payot, Rue de la Confédération.</p>					
34E0231	SE	Stories of the Eye: Literature and Visual Culture	S. Swift, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar introduces you to the intersection between literary studies and visual culture studies by examining a range of texts, from the Romantic period to the contemporary, that thematize the agency of the eye. We will examine the ways in which the eye – by looking, staring, reading, gazing, and watching – creates and undoes the power of story, while emerging as both symbol and object in the texts that we study. The course then offers a genealogy of the modern gaze – and the pressures it suffers and the possibilities that are opened to it – by the technological reproduction of images. Starting with Romantic and Victorian poems and short stories by Keats, Shelley, E.T.A. Hoffman and Edgar Allen Poe, we will move through decadence (Wilde's <i>The Picture of Dorian Gray</i>) to Modernism (Joyce's <i>A Portrait of the Artist as a Young Man</i>) and on into the contemporary (W.G. Sebald's <i>Austerlitz</i>). Copies of these three novels will be made available at Payot, Rue de la Confédération. But alongside of these fictional works we will read a range of theoretical writings (sometimes in translation) about looking, technology and gender, and a text that forms the dark, shocking core of our treatment: Georges Bataille's <i>L'histoire de l'oeil</i>.</p>					
34E0265	SE	Islands in Literature I	M. Leer, mer	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>If islands did not exist, Marc Shell claims in his recent theoretical venture into <i>Islandology</i> (2013), humans would have to invent them. We are creatures of the shoreline. This seminar will examine both invented and very real islands from Robert Louis Stevenson's <i>Treasure Island</i> through G.B. Edwards' <i>The Book of Ebenezer le Page</i> to the cartographer Tim Robinson's <i>The Stones of Arran</i>. Particular attention will be paid to the Caribbean and the Pacific, but if there is time we may also look at the Danish masterpiece of island literature, Martin A. Hansen's <i>The Liar</i>.</p>					
34E0233	SE	Editing Shakespeare	L. Erne, po	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>According to a common misunderstanding, modern editions of early modern plays by Shakespeare and others give us straightforward access to the plays as they were originally written and published. In fact, modern editions constitute altogether different artefacts from early modern playbooks. In this seminar, we will read a number of plays and excerpts of plays in order to raise practical and theoretical questions regarding modern editorial practice: What decisions does an editor have to take? What is at stake in modern editorial mediation in philological, theatrical, commercial, and ideological terms? What innovative modern editorial methods are there? And how can we become sophisticated, self-conscious readers of (modern editions of) English Renaissance plays? One of the aims of the seminar will be for each student to produce his or her edition of a (short) passage of an early modern play.</p> <p>Course book: <i>King Lear</i>, ed. R. A. Foakes, The Arden Shakespeare (London: Thomas Nelson, 1997), ISBN 978-1903436592. The other plays and editions studied will be announced at the beginning of the semester.</p>					
3E049 2h/Semestre de SE, Séminaire de langue et littérature anglaises : linguistique					
34E0236	SE	Middle English: Creole, anglicized Norse or a mere continuation of Old English?	E. Haeberli, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>Middle English is a period during which the English language undergoes substantial changes: The Old English inflectional morphological system declines, there are important developments in the syntax (word order), and a large number of new words enter the language. Historical linguists have long been trying to find explanations for these remarkable changes, and a factor that has played a role in many accounts is contact with other languages (French and/or Scandinavian). Starting in the 1970s, some authors have gone as far as claiming that Middle English should be considered as a creole, and more recently Emonds and Farlund (2014) have claimed that Middle English is "anglicized Norse", i.e. a language based on Norse grammar that incorporated a substantial number of Old English words.</p> <p>This seminar will give an overview of this ongoing debate concerning the nature of Middle English. After a brief general introduction to contact linguistics and creolization, we will read the work of authors defending the creole/anglicized Norse hypotheses. We will then critically examine these hypotheses by considering some responses published in the literature and by looking at research on Middle English that is relevant for the arguments put forward.</p> <p>Readings will be made available on the course website on Chamilo.</p>					

34E0237	SE	The Structure of the DP	G. Puskas, pas	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>The seminar explores recent accounts of the internal structure of the DP. Important work in the early 90's has led to the general adoption of the analysis of a nominal phrase such as (1) as a DP (a determiner phrase) headed by the determiner itself:</p> <p>(1) [DP The [NP student]]</p> <p>Further work on the components of the DP, and of the various modifiers which it can include (2) has in turn provided a large bulk of scholarly work on a more fine-grained structure of this DP, with a host of specialized functional projections:</p> <p>(2) [DP the [?P three Finnish English linguistics students from Helsinki]]</p> <p>The seminar will explore, discuss and assess various approaches, mainly on the basis of English data, but from a cross-linguistic perspective.</p> <p>Class material and readings will be provided on Chamilo during the semester. https://chamilo.unige.ch</p>					
34E0266	SE	English Corpus Linguistics – Construction, Analysis, Interpretation	R. Zimmermann, ma	A	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This course is an introduction to the study of language through corpora, i.e., large, principled, electronic collections of naturally occurring texts. In a series of hands-on exercises, students will become familiar with the compilation of corpora, corpus statistics for the proper evaluation of data, transcriptions, annotations, and the design of corpus-related experiments. The quantitative measures obtained from corpora will be applied to the domains of phonology, lexicography and language change. The final evaluation will give students an opportunity to investigate a research question of their own choice.</p> <p>(All materials will be provided in class).</p>					
34E0267	SE	Late Modern English Syntax	E. Haeberli, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>In a recent contribution to a handbook on English historical linguistics, Aarts, López-Couso & Méndez Naya (2012) observe that “[t]he Late Modern English period has received much less scholarly attention than earlier stages in the history of English, partly because of its closeness to the present day and its apparent similarity to the contemporary languages” and that “[t]his neglect has been particularly noticeable in the case of syntax.” Many interesting developments can be observed in the syntax of English from 1700 to today, however, including innovations (e.g. the ‘get’ passive), losses (e.g. ‘be’ as an auxiliary in the present perfect), regulatory changes (e.g. the regulation of the use of the relativizers ‘who’ and ‘which’) and purely quantitative changes (e.g. the increase of non-finite complementation at the expense of finite complementation). Recently, the interest of Late Modern English syntax has been recognized and there is now a growing body of literature focusing on this period. In this seminar, we will consider a range of studies that investigate syntactic change in the recent history of English, and we will explore some of the general implications these studies have for our understanding of the nature of syntactic change.</p> <p>Readings will be made available on the course website on Chamilo.</p>					
34E0268	SE	Studying Social Variation with Linguistic Corpora	R. Zimmermann, ma	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This seminar explores the analysis of language variation in society through large, electronic text collections, called corpora. Students will collect and transcribe their own material from a speaker and dialect of their choice. Afterwards, specific linguistic variables will be correlated with social dimensions such as age, gender, ethnicity and socio-economic class.</p> <p>The course will cover fundamental concepts in sociolinguistics, adequate transcription techniques, and the basics of statistical data evaluation. For the final project, students will have the chance to conduct their own research on systematic linguistic differences between two social groups.</p> <p>(All materials will be provided in class).</p>					
34E0241	SE	Quantification: from form to interpretation	G. Puskas, pas	P	Horaire : Voir le prog. des cours For day and time: see timetable
<p>This class focuses on the question of quantification from an interface perspective. 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) which have two different interpretations (2 and 3), must necessarily be associated with different syntactic structures.</p> <p>(1) Every student saw a professor</p> <p>(2) There is one (specific) professor every student saw (=1 professor vs many students)</p> <p>(3) Every student saw a (different) professor (many professors vs many students)</p> <p>We will then move to recent approaches to quantification, which integrate quantified elements into a richly articulated syntactic structure which is assumed to account for the fine-grained interpretive variations. We will also expand the investigation to the interaction with others sub-domains of linguistics, such as phonology and pragmatics.</p> <p>Class material and readings will be available on Chamilo during the semester. https://chamilo.unige.ch</p>					

Hors module

3E047 Hors module

34E0166	RE	CUSO Doctoral Workshop in Medieval and Early Modern English Studies	G. Bolens, po L. Erne, po	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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Workshop open to doctoral students in medieval and early modern English studies only.

34E0190	RE	CUSO Doctoral Workshop in Modern and Contemporary English Studies	M. Leer, mer S. Swift, po	AN	Horaire : Voir le prog. des cours For day and time: see timetable
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Workshop open to doctoral students in modern and contemporary English studies only.