

# *Espace Langues Patio*

## *Cours proposés par le département d'études anglophones*

*Guide pédagogique 2023-2024*  
*Enseignements ouverts aux*  
*non-spécialistes d'anglais (LansAD)*  
*.U.E. d'anglais*  
*.U.E. d'ouverture*

*Département d'Etudes Anglophones*  
*Université de Strasbourg - Faculté des langues*  
*22, rue Descartes - BP 80010 - 67084 Strasbourg Cédex*

Faculté des **langues**

Université de **Strasbourg**

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## **Processus d'inscription**

**Pour tout diplôme suivi à l'université, trois types d'inscriptions sont à faire :**

**1-l'inscription administrative** au diplôme préparé auprès de la scolarité.

**2-l'inscription pédagogique** : transmettez le code du cours choisi au secrétariat de votre composante. **ATTENTION** : en cas d'oubli, votre moyenne ne pourra pas être calculée, et vous ne pourrez donc pas obtenir votre année.

**3-l'inscription dans les cours.** Les modalités d'inscription dans les cours proposés par le département d'anglais sont expliquées dans ce guide (p.4).

**Attention : les renseignements fournis dans ce guide le sont sous réserve de modifications ultérieures**

Veillez consulter le panneau d'affichage au Patio (bâtiment 4, 2 étage) et le site internet de l'espace Patio :

**<https://langues.unistra.fr/lansad/>**

**Contact : <https://lansad-contact.unistra.fr/>**

**Responsable pédagogique :**  
**Rémi Vuillemin ([vuillem@unistra.fr](mailto:vuillem@unistra.fr))**

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## Publics concernés par ce guide

- Faculté des arts
- Faculté des lettres (U.E.2)
- Faculté des sciences sociales (unité 1)
- Faculté des langues (LIE et LIG UE2, reste des départements : U.E.4)

**ATTENTION : Les étudiant.e.s du département d'études anglophones et les personnes qui ont l'anglais comme langue principale en LEA ne peuvent pas suivre de cours d'anglais LanSAD**

Il existe deux possibilités pour suivre des cours d'anglais à l'**Espace Langues Patio** :

- **Au CRAL (Centre de Ressources et d'Apprentissage des Langues). Patio, bâtiment 5, étage 2** (voir site Internet du CRAL)
- **Au département d'études anglophones. Patio, bâtiment 4, étage 2** (Voir le présent guide pédagogique)

## Procédure d'inscription

**Deux possibilités :**

*1) Vous avez suivi des cours à l'Espace Langues Patio l'année dernière* (CRAL ou département d'études anglophones), les inscriptions en ligne aux cours du 1<sup>er</sup> semestre seront possibles **du 5 au 17 septembre 2023**. Rendez-vous sur <https://lansadmin.unistra.fr/>, sélectionnez « université de Strasbourg » puis connectez-vous avec votre identifiant et votre mot de passe ENT.  
.Si vous n'avez pas obtenu la moyenne en anglais sur l'ensemble de l'année dernière, inscrivez-vous au même niveau.  
.Si vous avez obtenu la moyenne en anglais sur l'ensemble de l'année dernière, inscrivez-vous au niveau supérieur (ex. : j'étais inscrit.e dans un cours B2, je m'inscris dans un cours C1)  
.Si vous étiez inscrit.e dans des cours C1-C2, inscrivez-vous dans un autre cours C1-C2. Vous ne pouvez pas refaire un cours déjà validé.

*2) Dans toutes les autres situations*, connectez-vous sur <https://lansadmin.unistra.fr/> > Formations > Trouver sa formation et suivez les instructions.

**Contact** : Pour toute demande d'information, vous pouvez remplir le formulaire de contact du Pôle LanSAD: <https://lansad-contact.unistra.fr/>

# HORAIRES ET PROGRAMMES

## 1<sup>er</sup> semestre

**Les cours commencent en semaine 2 (semaine du 18 septembre)**

### Cours de niveau B2 - (3ECTS)

Ce module comprend :

- 1 CM de grammaire **obligatoire** (1h) et 1 TD au choix (1h)

#### Cours obligatoire : CM de grammaire LD26RM01

Mercredi 13-14h, Mme ET-TAOUI, amphi 6 Patio (sauf séance du 4/12 en Amphi 4 Patio).

Vous êtes automatiquement inscrit·e à ce cours en vous inscrivant à l'un des TD ci-dessous

#### et, au choix

#### LD26RM02-Written English

Groupe 1 : Mercredi 10h-11h, M THEILLER, 4103 (Patio)

Groupe 2 : Mercredi 11h-12h, M THEILLER, 4R-06 (Patio)

Groupe 3 : Mercredi 12h-13h, M THEILLER, 3204 (Patio)

#### LD26RM03-American culture : Portrayals of American Youth Past and Present

Groupe 4 : Lundi 12h-13h, M. LAWLOR, 3218 (Patio)

Groupe 5 : Lundi 16-17h, Mme COPPENS, 4R-01 (Patio)

Groupe 6 : Vendredi 10h-11h, Mme McNAMARA, 109H (sous-sol) (Le Bel)

Through the study of varied materials (films, texts, TV series etc), this course focuses on a range of representations of American youth. What vision(s) of it do the documents present? What do those portrayals reveal about American society?

#### LD26RM04-An Introduction to British Culture

Groupe 7 : Lundi 9h-10h, M. KEMPER, 3R-E04 (Patio)

Groupe 8 : Mercredi 14-15h M. THEILLER, M. MARTIROSYAN, 3208 (Patio)

Groupe 9 : Jeudi 12h-13h, M. KEMPER, s. 5144 (Patio)

This class aims at introducing some defining aspects of nineteenth-century British culture. From scientific findings to political reforms, we will first explore together some of these major dimensions to help you later prepare your own presentation of an important Victorian event.

## Cours de niveau C1 (3ECTS)

1 groupe au choix parmi 4

### LD26RM05 - The British Mandate in Palestine (1920-1948) (Civilisation britannique et cinéma)

Groupe 1 : Mardi 16h-18h, Mme ARRIVÉ, Mme MARAVILLA, s.5202 (Patio)

This course introduces students to three aspects of British rule in Palestine: institutions, immigration, and resistance. It presents the establishment of British institutions in Palestine after the dissolution of the Ottoman Empire, followed by self-governing Jewish and Arab institutions. Starting with the Balfour Declaration, students are familiarized with the decrees regulating Jewish immigration to Palestine as well as the Jewish clandestine immigration movement and the detention camps for immigrants in Atlit and the Crown Colony of Cyprus. Briefly focusing on major political figures, the course overviews the main resistance movements to the British rule: the Great Arab Revolt (1936-1939) the Hagana, the Irgun and the Stern Group, ending with the British withdrawal from Palestine in 1948. The events are illustrated through extracts from documentary footage and feature films and series (*Lawrence of Arabia*, *Exodus*, *The Beauty Queen of Jerusalem*), confronted with historical sources.

### LD26RM06 - Representations of Irish Culture and History in Film and Television (Civilisation irlandaise et cinéma)

Groupe 2 : Jeudi 12-14, Mme McNAMARA, Mme MARAVILLA, Amphi 3 (Le Bel)

Many people's first encounter with Irish culture and history comes through the medium of the big screen. What ideas are being communicated through this medium and how does it influence our perception of Ireland?

We will explore the history and culture of Ireland through the many representations expressed in various works, from *The Quiet Man* (1952) to *Rebellion* (2016).

### LD26RM07 - An Introduction to British Literature from Pre-Romanticism to the 20th Century (Littérature britannique)

Groupe 3 : Mardi 8h-10h, Mme ARRIVÉ, Mme MARAVILLA, A210 (Institut St Georges)

This course is an introduction to British literature. Starting from Pre-Romanticism, the major British authors will be presented in their historical and cultural contexts. Passages from various texts and genres will be studied in class.

**LD26RM08 - Mind your Body, Embody your Mind (Langue, culture et expression corporelle)**

Groupe 4 : Jeudi 12h-14h, Mme DELAGE, Salle de Répétition (Büchner), sous la cafétéria du Patio . **Attention ! séance spéciale le 22 septembre à 19h30 puis 21h au Maillon)**

How can your body inflect the workings of your mind? How can the stories, musings and emotional states in your mind move your body? How can the gestures of the English language open up new pathways for expression in the bodymind?

By guiding you through personal compositions – improvised or not, verbal and/or non-verbal, in solo, duet or larger group structures – this course invites you to explore the creative junctions between dance, voice and the written word. All levels in the performing arts (from beginner to experienced) are welcome.

This year, our special focus will be a creative response to *Place*, an oratorio by composer Ted Hearne and writer Saul Williams, programmed by the Musica festival on Friday, 22 September 2023. <https://festivalmusica.fr/manifestation/2039/place>

NB: Attendance to this performance as well as the pre-show talk with Ted Hearne is not mandatory but strongly advised (we will also be working from the libretto and video recordings). A tailor-made workshop for the group might also be organized by Musica (date to be confirmed, but probably on 23rd September). Price of the show: 6€/student.

**Cours de niveau C1 -C2 (3ECTS)**

1 groupe au choix parmi 4

**LD26RM09 - An Introduction to Ecofeminism(s) (études culturelles)**

Groupe 1 : Lundi 10h-12h, Mme BOUR-LANG, 5202 (Patio) (séance du 9/10 en Amphi 24 Escarpe)

In the past few years, we have seen a resurgence of the term “ecofeminism”, with a rise of its use in academic and non-academic contexts alike. But what is ecofeminism exactly? What is it bringing to the table that other movements are not, and how can it help us rethink our relationship to our world and others?

This course will retrace the history of the ecofeminist movement, explore its different branches, and attempt to reveal its cultural significance. We will thus have the opportunity to delve into the different topics and intersections addressed by ecofeminism, including but not limited to: environmentalism, race, gender, queer identities, or human-animal relations.

With the support of readings and analyses, the goal of this course is to provide tools to better understand this philosophy as well as to use it as a

critical resource to interpret cultural productions such as films, advertisements or literary fiction. Every week, students will be expected to read the academic articles/short literary excerpts that will be provided as well as to listen to recommended podcasts and videos in order to engage in discussions and debates.

### **LD26RM10 - An Introduction to the Gothic**

Groupe 2 : Mercredi 15h-17h, M THEILLER, s.3208 (Patio)

This class aims at helping students define and understand the Gothic genre. Following an overview of the major tropes and concepts around which Gothic works are structured, students will be asked to present a piece of their choice and be able to rigorously explain in what respect it is Gothic. Though most lectures are concerned with Gothic literature, we will explore visual arts and representations as well.

Note: Due to the nature of the genre, graphic descriptions of disturbing events and stories may be studied in class.

### **LD26RM11 - The Late-Night Talk Show: Showcase of American culture (Civilisation américaine et télévision)**

Groupe 3 : Mardi 12h-14h, M LIPSON, Amphi 6 (Institut Le Bel)

Attention ! Le premier cours aura lieu en semaine 3, le 26 septembre.

From well-known programs such as *The Tonight Show* (NBC, 1954-present) or *The Daily Show* (Comedy Central, 1996-present) to the more obscure *The Arsenio Hall Show* (Syndication, 1989-1994, 2013-2014) and *A Little Late with Lily Singh* (NBC, 2019-2021), late-night talk shows have played a pivotal and powerful role in American culture. The late-night time slot, initially dormant, would spawn one of the longest running TV programs (*The Tonight Show*), and become the perfect showcase for the biggest movie stars. It was the obligatory stop for any public figure with something to sell, be it book, album or, in the case of politicians, oneself. The genre even led to some serious Shakespearean drama when two princes in waiting, David Letterman and Jay Leno, vied to succeed the throne of the king of Late Night, Johnny Carson. During this course, we will look into the beginnings and history of late-night TV, its influence on American culture, and finally its evolution in terms of diversity and new formats.

#### Suggested reading

Carter, Bill. *The War for Late Night: When Leno Went Early and Television Went Crazy*, Plume. 2011.

Carter, Bill. *The Late Shift: Letterman, Leno, & the Network Battle for the Night*, Open Road Media. 2019.

### **LD26RM12 Contemporary Representations of Indigenous Peoples in North America (civilisation nord-américaine et cinéma)**

Groupe 4 : Mercredi 9h-11h, Mme BAUDRY, 102 (Galileo) (séance du 11/12 en Amphi 29 Escarpe)



The reality of contemporary indigenous life is too often ignored, or understood through the distorted lens of the 19<sup>th</sup> century "Indian" we have all been introduced to by Hollywood. The course will provide an overview of that reality, focusing on forms of resistance both to the still difficult living conditions of many indigenous people, and to the problematic representation of these people in mainstream media. We will explore the works of contemporary indigenous musicians, visual artists, film makers, comedians, etc. and how they retell the history of North American colonization as well as challenge preconceptions of what it means to be indigenous today.

## 2<sup>ème</sup> semestre

Les cours commencent la semaine du 12 février

### Cours de niveau B2 (3ECTS)

1 groupe au choix parmi 6

#### **LD26PM01 - Written English**

Groupe 1 : Vendredi 8h-10h, Mme McNAMARA, M. LAWLOR, s. 5ss01 (Patio)

Groupe 2 : Vendredi 10-12, Mme McNAMARA, M. LAWLOR, s. 5ss01 (Patio)

#### **LD26PM02 - Creative Writing and Oral Comprehension**

Groupe 3 : Mardi 16h-18h, M. KEMPER, Mme McNAMARA, s. 5ss01 (Patio)

Groupe 4 : Mercredi 8h-10h, Mme McNAMARA, M. LAWLOR, s. 5ss01 (Patio)

#### **LD26PM03 - American Voices Past and Present (civilisation américaine)**

Groupe 5 : Jeudi 16h-18h, M OBERGFELL, s. 5146 (Patio)

Groupe 6 : Vendredi 10h-12h, Mme ARRIVÉ, M. KEMPER, s. 5144 (Patio)

In this course we explore not only a few figures who have shaped today's American cultural landscape, but also those that exist on the margins of society. We will interrogate notions of status, influence, and power of the voices belonging to political figures, celebrities, and activists as well as those who have been left historically "unheard". We will examine a variety of themes throughout the semester as well as various modes of communication including audio, video, textual, and electronic medias as we work to improve the student's listening and textual comprehension in addition to their spoken and written expression.

## Cours de niveau C1 (3ECTS)

1 groupe au choix parmi 4

### LD26PM04 - Visual propaganda in seventeenth-century Britain (civilisation britannique et arts visuels)

Groupe 1 : Mardi 8-10h, Mme LAMBEA, 5ss01 (Patio)

The 17th century was rich in major political events and saw the birth of the two major parties. This course will look at how ideas were disseminated through images at a time when most English people were illiterate. We will study paintings, engravings and objects of material culture used by the Whigs and Tories in their propaganda war to win public support.

### LD26PM05 - British Dominance in the Mediterranean (Civilisation UK et cinéma)

Groupe 2 : Mercredi 11h-13h, Mme ARRIVÉ, Mme MARAVILLA, Amphi 4 (Patio)

This course studies the major aspects of British rule in the Mediterranean, focusing on four territories: Cyprus, the Ionian Islands, Malta, and Gibraltar, taking place at various time spans and subject to different forms of British administration between 1704 and the present day. It explores the expansion of British dominance in the Mediterranean from the perspective of a network of commerce and migration between the territories under British control and regions outside the imperial zone. Briefly examining the circumstances of the end of the British rule in Malta and the Eastern Mediterranean and the post-Brexit challenge to British rule in Gibraltar, the course presents aspects of British civilization that still mark those territories today. It is illustrated through extracts from documentary footage and feature films and series, confronted with historical sources.

### LD26PM06 - Postcolonial Literature and Cultures (civilisation de l'aire anglophone)

Groupe 3 : Jeudi 12h-14h, Mme HILLION, s. 008 (Palais Universitaire)

"The English language ceased to be the sole possession of the English some time ago" (Salman Rushdie, *Imaginary Homelands*, 1991, p. 70). This statement by one of the most prominent "postcolonial" writers in the world suggests that the English language has been appropriated by once-colonized people, implying that English literature is no longer limited to the borders of England, the United Kingdom or the United States. This course aims to explore the way postcolonial writers remake and domesticate the English language to address key political issues such as the writing of history, the enduring impact of imperialism on post-colonial societies and

the various forms of resistance to it. Students will be expected to read and analyse a variety of literary texts from South Asia, the Caribbean, Nigeria, focusing on writers such as Salman Rushdie, Arundhati Roy, Sam Selvon, Jamaica Kincaid, and Chimamanda Ngozi Adichie. The aesthetic and political significance of these works will be enlightened by the complementary study of historical documents and visual material.

### **LD26PM07 - The sublime in literature, painting, and cinema**

Groupe 4 : Jeudi 16h-18h, Mme IBATA, 3209 (Patio)

The aesthetic category of the sublime has had a significant impact on the development of the arts since the 18th century, notably by paving the way for Romanticism and providing the means to account for intense emotional experiences that lie beyond the control of the rational self. In the 18<sup>th</sup> century, it provided a theoretical justification for the new thrills found in overwhelming natural scenery, the development of Gothic fiction and the taste for apocalyptic scenes in the visual arts. Today, the sublime may still be considered to be at work in a variety of contemporary artistic expressions that revolve around the unrepresentable and address forces that seem to elude our control – for instance, in representations of environmental disaster.

This class will examine a variety of expressions of sublimity in literature, painting and cinema, including Coleridge's "The Rime of the Ancient Mariner", Mary Shelley's *Frankenstein*, as well as Romantic and more recent visual representations of the natural sublime, the apocalyptic sublime, and the industrial sublime.

### **Cours de niveau C1-C2 (3ECTS)**

1 groupe au choix parmi 3

### **LD26PM08 - Euro-visions of Language, Culture, Identity: The (A)Political Song Contest Today (civilisation des mondes anglophones)**

Groupe 1 : Vendredi 10h-12h, M. MARTIROSYAN, s. 4307 (Patio)

Divided into three sections, this course on the Eurovision Song Contest proposes to approach the competition academically. The first three weeks will form the introductory part of the course, during which a workshop-style approach will be employed, in that students will discuss their prior knowledge of Eurovision together. The next three classes will be devoted to major theories that apply to the contest to boost the students' critical thinking. The remaining five classes will each be devoted to a different topic, which the students will be required to make presentations about. A

final class concluding the course will propose further theoretical tools and academic writing tips to help with the final evaluation.

**Objective:** The course aims at introducing students to the importance of culture in international politics. Through the example of Eurovision, they will discover that behind the song contest are underlying ethnic, linguistic, and political conflicts. Major themes in the study of music and popular culture will be discussed – a nice theoretical introduction for students majoring in this domain. All students enjoying music and televised media are invited

### **LD26PM09 - Three Chords and the truth: the art of writing a song**

Groupe 2 : Jeudi 14h-16h, M. OBERGFELL, s. 4416/18 (Patio)

Songwriting is a deeply American tradition. Let's see if you'd be ready to give it a try! In this class, students will learn to write lyrics to a song, what differentiates poems and songs, how to brainstorm a song, they will learn about rhymes and prosody, explore different types of songs and finally write the lyrics to your own song!

### **LD26PM10 - Rock Mythologies (Media culture, cinema)**

Groupe 3 : Vendredi 16h-18h, M LEBOLD, 3R03 (Patio)

The aim of this course is to study the trajectories, gestures, persona creations and cultural resonance of a few artists from the rock scene and media culture of the 1950s, 1960s and 1970s (including the Beatles, Bob Dylan, David Bowie, Andy Warhol and Elvis Presley).

Inspired by Star Studies, performance studies, semiotics and Jungian psychology, our approach will be to study how those artists come to reconfigure archetypal cultural roles and functions (hero, prophet, griot, shaman, trickster...) and form in the collective imagination a modern mythological pantheon that the culture uses to embody values, negotiate cultural and social tensions and interpret itself.

The sessions will include studies of texts, images, performances and videos.

## COURS DE 3<sup>ème</sup> ANNEE

*L'inscription se fait directement auprès de l'enseignant·e concerné·e au début du premier cours.*

### 1<sup>er</sup> semestre

#### **LG20EM51 (3 ECTS) : A short history of documentary photography in North-America**

Vendredi de 12h à 14h, 4307 (Patio), Mme CRESSMAN

**Attention ! Le cours commence en semaine 2**

The course will explore the uses and practices of documentary photography in the United States and in Canada in the 20<sup>th</sup> and 21<sup>st</sup> centuries. The very open definition of documentary photography adopted here will take us on a tour of various genres - social photography, ethno-photography, social realism, photojournalism, anti-documentary, staged photography, and virtual reality. The course requires weekly readings around theoretical, practical, social or artistic issues photographers have sought to address. Students will be expected to make oral presentations on various photographic projects and to prepare syntheses aiming at comparing and contrasting various photographic material.

A bibliography will be provided in class.

### 2<sup>e</sup> semestre

#### **LG20FM50 (3ECTS) : Poetics of Rock Singer-Song Writers**

Vendredi de 14h à 16h, s. 3206 (Patio), M LEBOLD

**Le cours commence la semaine du 29 janvier**

The course will be devoted an introduction to the cultural and artistic universes, modes of performance and artistic gestures of rock artists such as Elvis Presley, Bob Dylan, Leonard Cohen, Lou Reed, Nick Cave, David Bowie and others.

Their work will be approached in terms of oral literature and performance and include analysis of poetry, performances and persona creation.

## COURS DE MASTER

*L'inscription se fait directement auprès de l'enseignant.e concerné.e au début du premier cours.*

### **LG20GM97 (3ECTS) (1<sup>er</sup> semestre)**

#### **Reading Shakespeare as a lyric poet: the Sonnets and the canon, 1609-2021**

Mardi 13-14h, M VUILLEMIN, 3R-E05, Patio (rez-de-chaussée) (sauf le 18/09 et le 5/12)

Shakespeare's *Sonnets* is one of the most well-known and the most beloved poetic collections in the English language. It is widely seen as some of the greatest poetry ever written both within and without the English-speaking world, as evidenced by the overwhelming wealth of scholarly works about it, not even mentioning the translations. Such unanimous appreciation, however, is relatively recent. In this class, the focus will be not just on the texts themselves, but also on the way they have been read, in the widest sense of the term (*i.e.* published, edited, commented upon, or even imitated) from the moment they were written to today.

We will explore how Shakespeare's canonical status as an author and a person was constructed, and how such canon-building had to do with specific cultural, social and political issues (especially in the nineteenth century) and the specific place of lyric poetry in that context. The reception of Shakespeare will also serve as a pretext to (re)discover some aspects of literary history that often go beyond national boundaries. Students will be expected to read and analyse extracts from works of and about literature (their contents, but also sometimes their material features) and, why not, to produce their own rewriting of a Shakespearean sonnet of their choice.

### **LG20HM99 (3 ECTS): (2<sup>e</sup> semestre)**

#### **The Visual Arts in Britain, 1700-1900**

Lundi 16h-17h30, Mme IBATA, salle 3206 (Patio) aux dates suivantes: 29 janvier, 19 février, 26 février, 11 mars, 25 mars, 8 avril, 15 avril, 13 mai

The 18<sup>th</sup> and 19<sup>th</sup> centuries are often considered to be the golden age of British art, with unprecedented achievements in painting, landscaping and architecture. This course will present the intellectual and social context of this development, and introduce the major artists of the time.

Suggested reading:

Vaughan, William: *British Painting: The Golden Age*, Thames and Hudson, 1999.  
Bruckmuller-Genlot, Danielle: *Peinture et Civilisation Britanniques*, Ophrys, 2000.



**MODALITES DE CONTROLE DES CONNAISSANCES  
 MODULES OFFERTS AUX NON-SPECIALISTES  
 (sous réserve d'approbation du CEVU)**

**Semestre 1**

<b>Code et niveau du cours</b>	<b>Epreuve selon le niveau</b>
<p align="center"><b>Niveau B2</b></p> <p align="center"><b><u>CM</u></b> <b>LD26RM01</b></p> <p align="center"><b><u>Codes TD</u></b> <b>LD26RM02</b> <b>LD26RM03</b> <b>LD26RM04</b></p>	<p>- Une évaluation écrite de 30 minutes fin de semestre en CM (coeff 1).</p> <p>-Une évaluation du niveau d'anglais parlé ou écrit, individuelle ou collective, en TD, d'une durée maximale de 15 mn (coeff.1).</p> <p>-Une épreuve de fin de semestre d'1h évaluant le TD <u>où l'étudiant.e est inscrit.e</u> (« Written English » <u>ou</u> « Portrayals » <u>ou</u> « Introduction to British culture ») (coeff. 2).</p>
<p align="center"><b>Niveau C1</b></p> <p align="center"><b><u>Codes TD</u></b> <b>LD26RM05</b> <b>LD26RM06</b> <b>LD26RM07</b> <b>LD26RM08</b></p>	<p>- Une évaluation du niveau d'anglais parlé, individuelle ou collective, sous forme de présentation ou de débat en cours d'une durée maximale de 10 mn (coeff.1).</p> <p>- Une épreuve écrite de 2h correspondant au programme choisi par l'étudiant.e en début de semestre (coeff.2).</p>

<p><b>Niveau C1-C2</b></p> <p><b><u>Codes TD</u></b></p> <p><b>LD26RM09</b>  <b>LD26RM10</b>  <b>LD26RM11</b>  <b>LD26RM12</b></p>	<p>- Une évaluation du niveau d'anglais parlé, individuelle ou collective, sous forme de présentation ou de débat en cours d'une durée maximale de 10 mn (coeff.1).</p> <p>- Une épreuve écrite de 2h correspondant au programme choisi par l'étudiant.e en début de semestre (coeff.2).</p>
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## Semestre 2

<b>Code et niveau du cours</b>	<b>Epreuve selon le niveau</b>
<p><b>Niveau B2</b></p> <p><b><u>Codes TD</u></b></p> <p><b>LD26PM01</b>  <b>LD26PM02</b>  <b>LD26PM03</b></p>	<p>- Une évaluation du niveau d'anglais parlé ou écrit, individuelle ou collective, en TD, d'une durée maximale de 15 mn (coeff.1).</p> <p>- Une épreuve écrite de 2h correspondant au programme choisi par l'étudiant.e en début de semestre (coeff.2).</p>
<p><b>Niveau C1</b></p> <p><b><u>Codes TD</u></b></p> <p><b>LD26PM04</b>  <b>LD26PM05</b>  <b>LD26PM06</b>  <b>LD26PM07</b></p>	<p>-Une évaluation du niveau d'anglais parlé, individuelle ou collective, sous forme de présentation ou de débat en cours d'une durée maximale de 10 mn (coeff.1).</p> <p>- Une épreuve écrite de 2h correspondant au programme choisi par l'étudiant.e en début de semestre (coeff.2).</p>

<p><b>Niveau C1-C2</b></p> <p><b><u>Codes TD</u></b></p> <p><b>LD26PM08</b> <b>LD26PM09</b> <b>LD26PM10</b></p>	<p>-Une évaluation du niveau d'anglais parlé, individuelle ou collective, sous forme de présentation ou de débat en cours d'une durée maximale de 10 mn (coeff.1).</p> <p>- Une épreuve écrite de 2h correspondant au programme choisi par l'étudiant.e en début de semestre (coeff.2).</p>
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### Cours hors UE de langue obligatoire

#### Au titre de L5 – 3<sup>ème</sup> année – semestre 5

Code cours	Epreuve
<b><u>LG20EM51</u></b> Option	- un oral de mi- semestre de 20' maxium, coefficient 1 - un écrit de fin de semestre de 2h, coefficient 2

#### Au titre de L6– 3<sup>ème</sup> année – semestre 6

Code cours	Epreuve
<b><u>LG20FM50</u></b> Option	- un oral de mi- semestre de 20' maxium, coefficient 1 - un écrit de fin de semestre de 2h, coefficient 2

#### Au titre de M1, 4<sup>ème</sup> année – semestre 7

Code cours	
<b><u>LG20GM99</u></b> Anglais pour non- spécialistes	- Une épreuve écrite ou orale sur « Reading Shakespeare »

#### Au titre de M1, 4<sup>ème</sup> année – semestre 8

Code cours	
<b><u>LG20HM99</u></b> Anglais pour non- spécialistes	- Une épreuve écrite ou orale sur « The Visual Arts in Britain »

