

# *Espace Langues Patio*

*Cours proposés par le département  
d'études anglophones*

*Guide pédagogique 2021-2022  
Enseignements ouverts aux  
non-spécialistes d'anglais (LansAD)  
.U.E. de langue obligatoire  
.U.E. de langue optionnelle*

*Département d'Etudes Anglophones  
Université de Strasbourg - Faculté des langues  
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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 : Elsa Grassy ([grassy@unistra.fr](mailto:grassy@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 **1er au 18 septembre 2021**. 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://langues.unistra.fr/lansad/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 13 septembre)

## Cours de niveau B2 - (3ECTS)

Ce module comprend :

- 1 CM Grammaire obligatoire (1h) et 1 TD au choix (1h)

### Cours obligatoire : CM de grammaire

Lundi 13h - 14h, Mme MAECHLING, A.T9 (Atrium)

### et, au choix

#### LD26RM02-Written English

Groupe 1 : Lundi 16-17h, M HUGHES, A216 (Institut St Georges)

Groupe 2 : Mercredi 10h-11h, M HUGHES, 320 (Institut St Georges)

Groupe 3 : Mercredi 11h-12h, M Le DUFF, 201 (Institut St Georges)

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

Groupe 4 : Lundi 12h-13h, Mme De MATHUISIEULX, s. 5ss01 (Patio)

Groupe 5 : Mercredi 13h-14h, Mme FEUSTLE, 201 (Institut St Georges)

Groupe 6 : Vendredi 10h-11h, Mme FEUSTLE, 115H (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, Mme PHAM THANH, 320 (Institut St George)

Groupe 8 : Mercredi 15h-16h, Mme ROCKHILL, Amphi 2 (Patio)

Groupe 9 : Jeudi 12h-13h, Mme ROCKHILL, s. 5144 (Patio)

An overview of British history, looking at how different creative art forms (films/texts/art) mirror the political landscape of the time, from the Victorian era to today.

## Cours de niveau C1 (3ECTS)

1 groupe au choix parmi 4

### LD26RM05 - American Landscapes: Myth and Reality (Civilisation américaine)

Groupe 1 : Mardi 16h-18h, M COULT, Mme PHAM THANH, s.5202 (Patio)

Through the study of literary, historical, journalistic, theoretical, and artistic documents, this C1-level course focuses on representations of American cities, in connection with roads and wilderness. In particular, the urban jungle will be analyzed as the site for poetic rebellions (Beat Generation,...), the crisis of modernity (literature of trauma,...), and contemporary social movements (Black Lives Matter,...). The course aims at providing students with advanced tools in written and oral comprehension as well as expression.

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

Groupe 2 : Mardi 8h-10h, Mme McNAMARA, Mme ROCKHILL, A210 (Institut St Georges)

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 the Middle-Ages to the Age of the Novel (Littérature britannique)

Groupe 3 : Mercredi 15h-17h, M VUILLEMIN, s.3208 (Patio)

This course is an introduction to British literature. Starting from the Middle-Ages, 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- A Streetcar Named Desire (Littérature américaine et cinéma)

Groupe 4 : Jeudi 12h-14h, Mme DELAGE, M COULT, Amphi 3 (Institut Le Bel)

This course will focus on a mid-twentieth century literary masterpiece and its screen adaptation: *A Streetcar Named Desire*, a play by Tennessee

Williams, adapted by Elia Kazan. Drawing from Peter Brooks's notion that the desire to know the body is a powerful dynamic of storytelling in all its forms, we will investigate the ways in which the body, both as subject and object of desire, may 'move' narratives and their readers/spectators across different media, be it through the written word, on stage or on a screen. Related themes, such as intimacy and transgression, will clue us to the interactions between this work and the cultural contexts in which it was produced.

Book edition that will be used: *A Streetcar Named Desire* (Penguin Modern Classics, 2009).

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

1 groupe au choix parmi 5

#### **LD26RM09 The adaptation of *The Lord of the Rings*, a quest intertwining the sublime and the spectacular (littérature britannique et cinéma)**

Groupe 1 : Lundi 10h-12h, Mme De MATHUISIEULX, M HUGHES, 5202 (Patio)

"It's a dangerous business, Frodo, going out your door. You step onto the road, and if you don't keep your feet, there's no knowing where you might be swept off to." The general public knows *The Lord of the Rings* thanks to Peter Jackson's film adaptation. With it, the viewer dives into a fantasy universe known as Middle Earth and encounters its dwellers, such as Hobbits, magicians, dwarfs, elves or Ents. J.R.R. Tolkien's creation is now associated with epic adventures, magic landscapes and Manichean battles between good and evil.

Thus, has the filmmaker turned the novels into mere teenager entertainments, as the author's son once claimed? We shall examine this question throughout the year.

#### **LD26RM10 - The American Dustbowl in Literature and Photography (civilisation américaine et littérature)**

Groupe 5: Mercredi 17h-19h, M COULT, s. 131H (Institut Le Bel)

During the decade between the 1930s and 1940s, the United States suffered a series of economic and environmental disasters that had devastating effects on the American people. The Great Depression and the ecological crisis known as the "Dustbowl" combined to destroy the livelihoods of millions of Americans and led to poverty, famine, and mass migrations. These events would go on have lasting effects on US government, but also on the literary and visual arts. This course provides an interdisciplinary approach to the American Dustbowl by exploring historical, photographic, and literary documents dealing with the era. Students will be expected to read John Steinbeck's novella, *Of Mice and Men*, along with other documents that will be provided in class.

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

Groupe 2 : Mardi 12h-14h, M LIPSON, Amphi 6 (Institut Le Bel)

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 3 : Mercredi 9h-11h, Mme BAUDRY, 211 (Institut St Georges)

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.

**LD26RM13 –Canadian Festivals & Celebrations (civilisation nord-américaine)**

Groupe 4 : Jeudi 17h-19h, M LAVIE, 321 (Institut St Georges)

Societies have long celebrated festive events that are unique to their cultural heritage. This course will examine Canadian festivals and



celebrations from an interdisciplinary perspective. Each week, we will visit a new city to find out how festivals developed historically, culturally, politically, geographically, and even climatically. From wild stampedes in Calgary to Winterlude on Ottawa's Rideau canal, get ready to explore the rich diversity of amazing events that attract participants from far and wide.

## 2<sup>ème</sup> semestre

**Les cours commencent en semaine 2 (semaine du 24 janvier)**

### Cours de niveau B2 (3ECTS)

1 groupe au choix parmi 6

#### LD26PM01 - Written English

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

Groupe 2 : Vendredi 10h-12h, Mme HAMZA, Mme ROCKHILL, s. 5ss01 (Patio)

#### LD26PM02 - Creative Writing and Oral Comprehension

Groupe 3 : Mercredi 8h-10h, Mme DESNAIN, Mme FEUSTLE, s. 5SS01 (Patio)

Groupe 4 : Jeudi 12h-14h, Mme MISSET, Mme FEUSTLE, s. 008 (Palais  
Universitaire)

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

Groupe 5 : Mercredi 11h-13h, M COULT, Amphi 4 (Patio)

Groupe 6 : Jeudi 10h-12h, M OBERGFELL, 101 (Galileo)

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 - Women and popular culture (civilisation de l'aire anglophone)

Groupe 1 : Mardi 16h-18h, Mme ETTAOUI, Mme ROCKHILL, s. 5ss01 (Patio)

This course examines women's many different relationships to contemporary popular culture focusing on various media (film, music, television, magazines). How do dominant messages in popular culture (mis)represent women's lives? Why is it important to look beyond images to investigate their context and different "ways of seeing" them? How do women (and men to a broader extent) consume, challenge and re-create popular culture? This course focuses on feminist and cultural studies theories in order to explore these questions, to discover what is meant by "pop culture" and to reflect on constructions of gender, "race", class, sexuality and ability.

### LD26PM05 - LGBTQ+ Representation (Civilisation US & UK et cinéma)

Groupe 2 : Mardi 8h-10h, Mme DESNAIN, Mme FEUSTLE, s. 5ss01 (Patio)

This course seeks to explore the LGBTQ+ representation in history and especially in the last few decades. We will be looking at books, movies, TV shows, music, video games and advertising and seeing how representation has changed with the time(s). We will both study the works in their historical context as well as in a broader reflexion on representation.

### LD26PM06 - High and low fantasy (analyse littéraire et "creative writing")

Groupe 3 : Jeudi 16h-18h, Mme De MATHUISIEULX, M HUGHES, 3R-E03 (Patio, Bâtiment 3)

*"The realm of fairy-story is wide and deep and high and filled with many things: all manner of beasts and birds are found there; shoreless seas and stars uncounted; beauty that is an enchantment, and an ever-present peril."* J.R.R Tolkien

This course aims at studying some canonical texts of high and low fantasy in the English-speaking world, from *Beowulf* to *A Game of Thrones*. It is time to unravel the secrets of witches, vampires, ghosts, fairies, and more...

**LD26PM07 - An Introduction to British Literature from Pre-Romanticism to the 20<sup>th</sup> Century**

Groupe 4 : Vendredi 10h-12h, Mme De MATHUISIEULX, M HUGHES, s. 5144 (Patio)

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.

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

1 groupe au choix parmi 4

**LD26PM08 - An introduction to Shakespearean Drama (Littérature britannique)**

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

This course will provide an introduction to the dramatic works of William Shakespeare and of his contemporaries. We will see how and where their plays were acted, and situate them within the historical and literary context of the English Renaissance—focusing on major critical debates about Shakespeare. The aim of this course is also, quite simply, to enjoy the texts themselves and use them as a basis to improve your written and spoken English.

**LD26PM09 - Vampires vs. Zombies: American Monsters (Civilisation américaine et cinéma)**

Groupe 2 : Jeudi 14h-16h, Mme GRASSY, 115 (Institut St Georges)

"Dreams and beasts are two keys by which we are to find out the secrets of our nature." - Ralph Waldo Emerson

The recent revivals in all things vampire and zombie have elicited a number of explanations, from the economic to the psychological. This American Studies course examines the history and evolution of these two monstrous figures, their diverse representations in popular culture, and the numerous parodies and rewritings they have elicited. We will see how vampires and zombies have become social phenomena, and how their characteristics have merged in recent years.

In preparation for this class, you are encouraged to explore the canon of vampiric and zombie studies and watch and read as many works you can get your hands on as possible. Vegetarian vampires fans beware: this class might include some *Twilight*-bashing.

A bibliography will be available online on the moodle page for the class.

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

Groupe 3 : Vendredi 16h-18h, M LEBOLD, 5139 (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.

### **LD26PM11 - "Going Global? US Sports History, Culture and Society since the 1950's"**

Groupe 4 : Mardi 14h-16h, M. DOPPLER-SPERANZA, s. 4402 (Patio)

"Going Global?" will explore the sociocultural relevance of sports in the United States throughout the twentieth and into the twenty-first centuries. Primarily based on historical material, it aims to develop a comprehensive understanding of the United States as a nation of athletes and assess how its sporting culture helped embrace and challenge US hegemony in the world. Drawing from the press, literature, visual arts and moving images, this class will pay specific attention to cultural processes and artifacts in the late and post-Cold War decades in order to observe how globalizing sports highlighted increasingly visible inequities, such as those among racial, socioeconomic, and gendered lines. Every week, students are expected to read academic articles and listen to radio talk shows to engage the class in discussions and debate. They are also expected to complete an in-depth analysis of an athlete who changed the course of history. Knowledge of US sports history is not a pre-requisite.

Required readings:

- Dave Zirin. *A People's History of Sports in the United States. 250 Years of Politics, Protest, People, and Play* (New York: The New Press, 2009).
- There will be a reader available through Moodle. All the articles and books' chapters will be available in the course's page in a pdf format.

## 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**

**Jeudi de 16h30 à 18h30, A210 (Institut St Georges), Mme CRESSMAN**

**Attention ! Le cours commence en semaine 1**

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**

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. Les cours commencent en semaine 1, qu'il s'agisse du S1 ou du S2.*

### **LG20GM99 (3ECTS) (1<sup>er</sup> semestre)**

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

Mardi 13h-14h, M VUILLEMIN, 5202 (Patio)

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

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

Lundi 15h-16h, Mme IBATA, s. 5109 (Patio)

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>Codes TD</u></b></p> <p><b>LD26RM02</b> <b>LD26RM03</b> <b>LD26RM04</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 de fin de semestre d'1h évaluant grammaire + TD où <u>l'étudiant.e est inscrit.e</u> (« Written English » ou « Portrayals » ou « Introduction to British culture ») (coeff. 2).</p>
<p align="center"><b>Niveau C1</b></p> <p align="center"><b><u>Codes TD</u></b></p> <p><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 align="center"><b>Niveau C1-C2</b></p> <p align="center"><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>

## Semestre 2

<b>Code et niveau du cours</b>	<b>Epreuve selon le niveau</b>
<b>Niveau B2</b>  <b><u>Codes TD</u></b>  <b>LD26PM01</b> <b>LD26PM02</b> <b>LD26PM03</b>	<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>
<b>Niveau C1</b>  <b><u>Codes TD</u></b>  <b>LD26PM04</b> <b>LD26PM05</b> <b>LD26PM06</b> <b>LD26PM07</b>	<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>
<b>Niveau C1-C2</b>  <b><u>Codes TD</u></b>  <b>LD26PM08</b> <b>LD26PM09</b> <b>LD26PM10</b> <b>LD26PM11</b>	<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>

### 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' maximum, 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' maximum, 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 »