

Espace Langues Patio

*Cours proposés par le département
d'études anglophones*

Guide pédagogique 2020-2021
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
22, rue Descartes - BP 80010 - 67084 Strasbourg Cédex

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://www.unistra.fr/index.php?id=25190>

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

Responsable pédagogique : Elsa Grassy (grassy@unistra.fr)

SOMMAIRE

U.E. de langue obligatoire

-public concerné et modalités d'inscription.....	p.4
-modalités de rentrée 1 ^{er} semestre 2020.....	p.5

-horaires et programmes du 1^{er} semestre

.cours de niveau B2.....	p.6
.cours de niveau C1	p.7
.cours de niveau C1-C2.....	p.8

-horaires et programmes du 2^{ème} semestre

.cours de niveau B2	p.10
.cours de niveau C1	p.11
.cours de niveau C1-C2	p.12

Cours hors U.E. obligatoire de langue (U.E. d'option, U.E. libre, U.E. de découverte)

-Cours pour étudiants de troisième année.....	p.14
-Cours pour étudiants de master.....	p.15

-modalités de contrôle.....	p.16
-----------------------------	------

U.E. de langue obligatoire

Publics concernés

- Faculté des arts
- Faculté des langues (U.E.4)
- Faculté des lettres (U.E.2)
- Faculté des sciences sociales (unité 1)

. 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)

Modalités d'inscription

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^{er} semestre seront possibles du **3 au 17 septembre 2019**. 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://www.unistra.fr/index.php?id=25190> 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/>

Modalités exceptionnelles

Premier semestre 2020

Les circonstances exceptionnelles de cette rentrée, dues aux risques sanitaires, modifient le fonctionnement des cours LanSAD au S1 (pour l'instant). Nous vous serons très reconnaissant.e.s de lire attentivement les consignes ci-dessous et de nous aider à les appliquer.

- 1) **Le premier semestre se déroulera pour les enseignements thématiques LanSAD du département d'études anglophones sur le mode hybride.**
Chaque groupe sera divisé en deux sous-groupes : le sous-groupe A aura cours en présentiel les semaines impaires, le groupe B les semaines paires. Cela vaut pour les TD et le CM de B2.
ATTENTION : les enseignements de LanSAD commençant en semaine 2, le premier cours aura lieu d'abord **pour les B en semaine 2, puis pour les A en semaine 3.**
- 2) Les semaines où les cours ne se passent pas en présentiel, les étudiant.e.s **travaillent chez eux** à partir de documents envoyés par l'enseignant.e.
- 3) **La répartition entre groupes A et B** vous sera communiquée par l'enseignant.e avant le premier cours. **Attention** : si votre composante pratique un mode d'enseignement hybride cette année, il ne peut vous être garanti que les semaines de présentiel en LanSAD seront les mêmes que dans votre composante. Aucun aménagement personnel ne sera effectué.
- 4) **Concernant les inscriptions tardives**, en raison des conditions sanitaires et de la nécessité de gérer strictement les groupes et le nombre de places, toute demande d'intégration de groupe faite directement auprès de l'enseignant.e, physiquement ou par email, sera **refusée**. Seule l'inscription en ligne est valable. Contactez pour toute demande exceptionnelle Elsa GRASSY à l'adresse grassy@unistra.fr
- 5) Tout changement de groupe **sera également interdit**, pour les mêmes raisons.
- 6) Le cours se terminent 10 minutes avant l'heure pile pour favoriser la circulation d'un cours à l'autre. Aussi un cours ayant lieu de 8 à 10h se terminera à 9h50. Par conséquent, **veillez de bien arriver en cours à l'heure.**

7) Nous espérons que le semestre s'effectuera quand même dans la sérénité et la bonne humeur...

HORAIRES ET PROGRAMMES

1^{er} semestre

Les cours commencent en semaine 2 (semaine du 14 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 COULT, A. 23 (Platane)

Groupe 2 : Mercredi 10h-11h, Mme BOBEICA, A. 10 (Platane)

Groupe 3 : Mercredi 11h-12h, M COULT, A. 11 (Platane)

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

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

Groupe 5 : Mercredi 13h-14h, Mme FEUSTLE, A.11 (Platane)

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 BOBEICA, A.10 (Platane)

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 Cities, Real and Imagined

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

From the skyline of Manhattan to the sprawl of Los Angeles and the psychedelic architectural hallucination that appears on maps as Las Vegas, American cities have symbolized hopes, dreams, and a host of American ideals (diversity, social mobility, equality of opportunity, etc.). More than urban areas, they are narrative constructions – stories waiting to be told. As such, they have inspired American directors who made them the main characters in numerous movies (think of Woody Allen's *Manhattan*, for example). This class examines the reality of cities in the United States and their symbolic meaning as portrayed in American cinema. It will include topics such as the symbolic opposition between city and country, ethnic neighborhoods, car culture and the development of suburbia, as well as the local character of cities such as New York, Los Angeles, Las Vegas, New Orleans or Detroit.

LD26RM06- "The cinema is a very truthful medium" (James Dean) -

Historical films: fact, fiction, and politics (civilisation américaine et cinéma)

Groupe 2 : Mardi 8h-10h, M. LE DUFF, Mme WANG, A.22 (Platane)

This C1-level course will delve into the topic of anglophone historical cinema and television series. Based on a diverse corpus of films and excerpts, we will ponder questions pertaining to the relationship between fact and fiction, the political and social impact of the depiction of historical events in audio-visual entertainment, and explore the techniques used by film-makers at different times to convey their very own view of the past to their audiences.

Bibliography:

The corpus of films and film excerpts that will be studied is still in the making, but students are encouraged to acquire the basic vocabulary pertaining to cinema before classes start (this can be done using books such as Rey and Bouscaren's *Le Mot et l'Idée* or the website <https://www.englishclub.com>). More advanced speakers may wish to acquaint themselves with some theoretical approaches to the subject by

reading Jonathan Stubbs's *Historical Film: A Critical Introduction* (2013), but the course will not assume prior knowledge of Stubbs's work."

LD26RM07- An introduction to British Literature from the Middle-Ages to the Age of the Novel

Groupe 3 : Mercredi 15h-17h, Mme DEFLIN, 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-Time-warping with American Literature: Introduction to a Homegrown Heritage

Groupe 4 : Jeudi 12h-14h, Mme FRIEDSEN, Mme WANG, Amphi 3 (Institut Le Bel)

Discover or rediscover a selection of literary monuments which brought to American literature the prestige, magnificence, and authenticity it deserves. Along with text analyses, this course aims to provide advanced tools in written comprehension and writing skills while looking into the most iconic literary movements such as modernism, naturalism, and transcendentalism in reverse chronological order, from the twentieth century to the outset of the nation in the seventeenth century.

Cours de niveau C1-C2 (3ECTS)

1 groupe au choix parmi 4

LD26RM09 - Histoire et cinéma - Campaigning against slavery in the 19th century: from sympathy to collective activism, 1789-1842

Groupe 1 : Lundi 10h-12h, Mme WENDLING, M COULT, 5202 (Patio)

"AMAZING GRACE!—how sweet the sound—that saved a wretch like me! I once was lost, but now am found, was blind, but now I see."

This song, written by the former slave trader John Newton (1725-1807), was to become a worldwide classic. It illustrates the central place played by feelings and religious experience in what was to become the campaign for the abolition of slavery led by William Wilberforce (1759-1833). In an era influenced by the 'Spirit of Romanticism,' emotions could shape

political behaviour in distinctive ways. Through the study of the movie *Amazing Grace* (2006), as well as primary sources, we will investigate how the campaign for the abolition of slavery moved from sympathy to collective activism. We will also compare this evolution to present debates regarding the legacy of the slave trade in Britain.

LD26RM10 - Representations of Irish Culture and History in Film and Television

Groupe 2 : Mardi 12h-14h, Mme McNAMARA, M COULT, Amphi 6 (Institut 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).

LD26RM12 - Vampires vs. Zombies: American Monsters (Civilisation américaine et cinéma)

Groupe 4 : Jeudi 17h - 19h, Mme GRASSY, A.12 (Platane)

"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.

Cours de niveau B2 (3ECTS)

1 groupe au choix parmi 6

LD26PM01 - Written English

Groupe 1 : Vendredi 8h-10h, Mme McNAMARA, M COULT, A8 (Platane)

Groupe 2 : Vendredi 10h-12h, Mme McNAMARA, M COULT, Amphi 5 (Patio)

LD26PM02 - Creative Writing and Oral Comprehension

Groupe 3 : Mercredi 8h-10h, Mme MISSET, Mme WANG, 5ss01 (Patio)

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

LD26PM03 - US Presidential Election 2020: Who won? (civilisation américaine)

Groupe 5 : Mercredi 11h-13h, Mme WANG, Amphi 4 (Patio)

Groupe 6 : Jeudi 10-12h, Mme McNAMARA, A27 (Platane)

With the 2020 election finally ending on November 3rd, we will examine who won the presidency and how he got to victory. What strategies did the winner use and how did the media cover this campaign? Did the media learn its lesson from the 2016 election? Is it time to get rid of the electoral college? We will debate these questions and more, as well as the down ballot races for Senate and House of Representatives to show who really won in 2020.

Cours de niveau C1 (3ECTS)

1 groupe au choix parmi 3

LD26PM04 - "Women and popular culture"

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 - "Black '47: Revisiting Irish History and subverting the Cowboy-Indian genre" (Civilisation irlandaise et cinéma)

Groupe 2 : Vendredi 10h-12h, Mme WENDLING, Mme FEUSTLE s5ss01 (Patio)

Between 1845 and 1849, outbreaks of blight in Ireland led to a succession of crop failures. Without means of subsistence, many labourers were evicted from their homes by landlords. Consequently, 1 million people died of starvation or disease and another million emigrated. This mid-19th century famine was to be known as the Great Famine or 'An Gorta Mór', the Great Hunger. Through the study of the film *Black '47* (2018), we will analyse how Lance Daly revisits this terrible episode of Irish History and subverts the Western genre. This will allow us to consider to what extent the use of a movie genre based on stereotypes can go beyond what some have denounced as 'unfair caricatures.'

LD26PM06 - The adaptation of *The Lord of the Rings*, a quest intertwining the sublime and the spectacular (littérature britannique et cinéma)

Groupe 3 : Jeudi 16h-18h, Mme De MATHUISIEULX, Mme ROCKHILL, s.A22 (Platane)

"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.

Cours de niveau C1-C2 (3ECTS)

1 groupe au choix parmi 3

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

Groupe 1 : Mardi 14h-16h, M. DOPPLER-SPERANZA, 5109 (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.

LD26PM09 - A Streetcar Named Desire (Littérature américaine et cinéma)

Groupe 2: Jeudi 11h-13h, Mme DELAGE-TORIEL, amphi 2 (Patio)

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)

LD26PM10 - "The American Dustbowl in Literature and Photography"

Groupe 3 : mardi 8h-10h, M COULT, s. 5ss01 (Patio)

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.

COURS DE 3^{ème} ANNEE

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

1^{er} semester

LG20EM51 (3 ECTS) : Poetics of Rock Singer-Song Writers

Jeudi de 16h30 à 18h30, A22 (Platane), 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.

2^e semester

LG20FM50 (3ECTS) : A short history of documentary photography in North-America

Vendredi de 14h à 16h, s.A27 (Platane), Mme CRESSMAN

The course will explore the uses and practices of documentary photography in the United States and in Canada from the mid-19th century to the present. The very open definition of documentary photography adopted here will take us on a tour of various genres - portraits, social photography, ethnophotography, social realism, photojournalism, antidocumentary, staged photography, virtual reality among others - and of the theoretical, practical, social or artistic issues photographers have sought to address.

Bibliography:

Brunet, François. *La naissance de l'idée de photographie*, Paris: PUF, 2000.

Brunet, François. *La photographie : Histoire et contre-histoire*, Paris: PUF, 2017.

Emerling, Jae. *Photography. History and Theory*, New-York: Routledge, 2012.

Van Gelder, Hilde and Westgeest, Helen Frances. *Photography Theory in Historical Perspective: Case Studies from Contemporary Art*, London: Wiley-Blackwell, 2011.

Wells, Liz. *Photography. A Critical Introduction*. New-York: Routledge, 2012.

COURS DE MASTER

L'inscription se fait directement auprès de l'enseignante concernée au début du premier cours.

LG20GM99 (3ECTS) : (1^{er} semestre)

Mardi 12h-13h, Mme GRASSY, A.24 (Platane)

Celluloid "Injuns"

Native Americans are one of the staples of American western movies, whose plots are mostly based on the antagonism between cowboys and "Indians." Used like props for most of movie history, Native Americans have sometimes been portrayed like round characters – more consistently after the Native American movements of the 1960s - although stereotypes abound, even in sympathetic works (the wise Indian, the Pocahontas-style princess, and the cunning warrior, for example). This class aims at exploring the Indian as metaphor and reality through a corpus of seven western movies (*Stagecoach, Broken Arrow, Devil's Doorway, The Searchers, Cheyenne Autumn, Little Big Man, and Dances with Wolves*). Students will be engaging mostly in image analysis through in-class work, and will be required to make short oral and written presentations.

LG20HM99 (3ECTS): (2^e semestre)

The Visual Arts in Britain, 1700-1900.

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

The 18th and 19th 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

Code et niveau du cours	Epreuve selon le niveau
<p align="center">Niveau B2 <u>Codes TD</u> LD26RM02 LD26RM03 LD26RM04</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 <u>où l'étudiant est inscrit</u> (ou « Written English » ou « Portrayals » ou « Introduction to British culture ») (Coeff 2)</p>
<p align="center">Niveau C1 <u>Codes TD</u> LD26RM05 LD26RM06 LD26RM07 LD26RM08</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 en début de semestre. (coeff.2).</p>
<p align="center">Niveau C1-C2 <u>Codes TD</u> LD26RM09 LD26RM10 LD26RM11 LD26RM12</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 en début de semestre.(coeff.2).</p>

Semestre 2

Code et niveau du cours	Epreuve selon le niveau
Niveau B2 <u>Codes TD</u> LD26PM01 LD26PM02 LD26PM03 LD26PM04	<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 en début de semestre (coeff.2).</p>
Niveau C1 <u>Codes TD</u> LD26PM05 LD26PM06 LD26PM07 LD26PM08	<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 en début de semestre. (coeff.2)</p>
Niveau C1 <u>Codes TD</u> LD26PM09 LD26PM10 LD26PM11	<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 en début de semestre. (coeff.2)</p>

Cours hors UE de langue obligatoire

Au titre de L5 – 3^{ème} année – semestre 5

Code cours	Epreuve
<u>LG20EM51</u> 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^{ème} année – semestre 6

Code cours	Epreuve
<u>LG20FM50</u> 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^{ème} année – semestre 7

Code cours	
<u>LG20GM99</u> Anglais pour non- spécialistes	- Une épreuve écrite ou orale sur « Celluloid “Injuns” »

Au titre de M1, 4^{ème} année – semestre 8

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