

# EUCOR — English Department at the Université Haute-Alsace (Mulhouse)

## **In this document:**

- Page 1: General Information and Contact Person
- Page 2–3: Instructions to take classes at the UHA English Department
- Page 4–10: Course Catalogue | Fall Semester
- Page 11–14: Course Catalogue | Spring Semester

## **General Information and Contact Person:**

- General information for EUCOR students:  
<https://www.eucor-uni.org/en/studies/practical-information-students/>
- Information for incoming EUCOR students to UHA:  
<https://www.uha.fr/fr/international/venir-etudier-a-l-uha-en-mobilite-encadree/venir-a-l-uha-avec-eucor-le-campus-europeen.html>
- Contact person at the English Department:  
Sämi Ludwig ([samuel.ludwig@uha.fr](mailto:samuel.ludwig@uha.fr))
- Website of the English Department:  
<https://www.flsh.uha.fr/formations/departement-anglais/>

## Instructions to take classes at the UHA English Department:

### Steps to undertake

1. Take a look at the courses offered (see the course catalogue below). Note that all classes are held in English, even if the description in the course catalogue might be in French. Please also consult the Livret Anglais for the 2022/23 academic year under [https://www.flsh.uha.fr/wp-content/uploads/2022/07/Livret-Anglaus-2022-2023-UHA\\_maj-13juillet2022.pdf](https://www.flsh.uha.fr/wp-content/uploads/2022/07/Livret-Anglaus-2022-2023-UHA_maj-13juillet2022.pdf)
2. Decide which of the available classes at the English Department you would like to take part in. **Take note of the semester dates under** <https://www.flsh.uha.fr/calendrier-universitaire-flsh/#content>
  - Fall semester 2022/23: September 12 – December 16
  - Spring semester 2023: January 16 – April 21
5. Speak to your home university's academic coordinator for your study program/EUCOR representative at your home English Department before enrolling in any classes at Mulhouse's English Department to find out whether the class you have chosen can be recognized by your home university as part of your degree program.
  - For Basel students: tba
  - For Freiburg students: Gert Fehlner ([gert.fehlner@anglistik.uni-freiburg.de](mailto:gert.fehlner@anglistik.uni-freiburg.de))
  - For Strasbourg students: Rémi Vuillemin ([vuillem@unistra.fr](mailto:vuillem@unistra.fr))
6. The deadline for choosing courses is the beginning of the teaching period.
  - For Fall Semester: September 12, 2022
  - For Spring Semester: January 16, 2023
7. To register interest in a class, contact the lecturer in Mulhouse by email (you can find names and email addresses in the course catalogue). If you encounter an issue, contact the EUCOR anglaise coordinator ([samuel.ludwig@uha.fr](mailto:samuel.ludwig@uha.fr))

8. Your learning agreement will be validated by your home university, which also has the final say on the ECTS points you can receive for classes you have taken in Mulhouse. If you have special requirements (e.g. papers, oral exams etc.), contact your lecturer in Mulhouse.
9. Matriculation/enrollment at the university is only necessary if you do a whole semester or year in Mulhouse (not only a single class). In this case, you will have to get in touch with the International/EUCOR office ([annette.pasteau@uha.fr](mailto:annette.pasteau@uha.fr)) and follow registration deadlines.
10. Your grade will be sent directly from your lecturer in Mulhouse to the EUCOR representative at your home university. Please let your lecturer know if you have an urgent deadline! If you encounter an issue, contact the EUCOR anglaise coordinator ([samuel.ludwig@uha.fr](mailto:samuel.ludwig@uha.fr))
11. **Make sure to follow your home university's instructions for outgoing EUCOR students as well** (e.g. regarding Learning Agreements, Travel Allowance etc.).
  - For Freiburg students: [https://www.studium.uni-freiburg.de/en/counseling/exchange-programs-and-studying-abroad/eucor/outgoing-students-from-freiburg?set\\_language=en](https://www.studium.uni-freiburg.de/en/counseling/exchange-programs-and-studying-abroad/eucor/outgoing-students-from-freiburg?set_language=en)
  - For Strasbourg students: <https://www.unistra.fr/international/partir-a-linternational/etudiants/etudier-sur-un-campus-europeen/mobilite-libre>
  - For Basel students: <https://www.unibas.ch/en/Studies/Mobility/Mobility-in-the-Region/Eucor/Eucor-Out-Going.html>

## Course Catalogue | 2022/23 Academic Year

Fall Semester (September 12 – December 16)

Description	Level & Year	Lecturer	ECTS	Time & Place
<b>Anglais Écrit</b>				
Lectures de textes et atelier d'écriture pour spécialistes de la littérature et de la langue anglaise. Entraînement à la production écrite en anglais de textes de nature variée, réflexion sur la langue, enrichissement du lexique, travail sur la cohérence du discours, « creative writing » (prose, poésie...), etc. Students are expected not only to do a great deal of writing, revising and critical reading and commenting on their fellow student's writing. The goal is to develop an ability to constructively provide criticism and to hone editorial skills while developing descriptive, metaphor, anecdotal and persuasive writing skills. Students must actively participate every week in class in this course. Grades are based on CC projects completed weekly and/or by assignment. Attendance is REQUIRED	BA, year 2	Jennifer K. DICK ( <a href="mailto:jennifer-kay.dick@uha.fr">jennifer-kay.dick@uha.fr</a> ) or Noëlle CUNY ( <a href="mailto:noelle.cuny@uha.fr">noelle.cuny@uha.fr</a> )	2	Friday, 13-14h  contact lecturer about room
<b>Littérature UK – Shakespeare In and Out of Love: Two Comedies</b>				
This lecture course will explore two of the best-known comedies by William Shakespeare: <i>A Midsummer Night's Dream</i> & <i>Much Ado about Nothing</i> . Close reading of the two texts by the students (out loud and in class!!) will focus on the use of language and theatricality to produce comic effect, irony and empathy in these surprisingly modern texts. Video highlights will help understand the staging and interaction through the structure of the plays in which elements of inversion, confusion and resolution will lead readers and actors to better understand the vagaries of the human heart. Please don't rely on online versions here; you will need to read with a pencil and annotate your own texts.  Bibliographie à acheter: <ul style="list-style-type: none"> <li>▪ William SHAKESPEARE, <i>A Midsummer Night's Dream</i>, &amp; <i>Much Ado about Nothing</i> ANY EDITION with Acts and Scenes and line numbers (most important). I use the Arden Shakespeare Edition. Please think of buying 2nd hand books.</li> </ul>	BA, year 2	Ellen CHEW-JOLLEY ( <a href="mailto:ellen.jolley@uha.fr">ellen.jolley@uha.fr</a> )	3	Wednesday, 9-10.30h  contact lecturer about room
<b>Littérature US – A Survey of the American Voice in Poetry</b>				
This survey of American poetry will trace the ways that canonical authors of poetry shaped America's voice. History—both personal and political—within the poetry, modes of expression, formal and page-space explorations including a solid presentation of key poetic forms and terms will be studied as we explore the ways that America voices itself in poetry. Although we will primarily focus on work from the late 1800s through the early half of the 20th century (Modernism, the Harlem Renaissance, confessionalism, objectivism, the beats, the New York School, L=A=N=G=U=A=G=E poetry, postmodernism, and American Surrealism) we will read and discuss authors who precede and surround our key focus. Essays on the writing and reading of poetry will nourish our discussions and understanding of how and why writers continue to choose to write poetry.  Course grades: <ul style="list-style-type: none"> <li>▪ final commentary, for which you will need to bring your OWN copy of the required books.</li> </ul>	BA, year 2	Jennifer K. DICK ( <a href="mailto:jennifer-kay.dick@uha.fr">jennifer-kay.dick@uha.fr</a> )	3	Friday, 9-10.30h  contact lecturer about room

<p>Bibliographie à acheter obligatoirement:</p> <ul style="list-style-type: none"> <li>▪ <i>The Oxford Book of American Poetry</i> Hardcover (2006) edited by David Lehman and John Brehm. ISBN-13: 978-0195162516 GET THIS EXACT EDITION</li> <li>▪ A Moodle file will be created with downloadable PDFs of additional poems or poets.</li> </ul> <p>Suggested reading and sites to consult:</p> <ul style="list-style-type: none"> <li>▪ <i>Claims for Poetry (Poets on Poetry)</i> (Paperback, U of Michigan Press, 1982) edited by Donald Hall. Any edition of this is fine (it is old, so you can find lots of used versions.</li> <li>▪ Consult and read online keystone books of poetry from the American Canon or get information on recent but not free access books from the canon at: <a href="https://www.poets.org/poetsorg/collection/classic-books-american-poetry">https://www.poets.org/poetsorg/collection/classic-books-american-poetry</a></li> </ul> <p>Poetry Term websites: to consult in order to better understand language to discuss poetry:</p> <ul style="list-style-type: none"> <li>▪ Poetic Terms by Al Filreis at Penn: <a href="http://www.writing.upenn.edu/~afilreis/88/poeticterms.html">http://www.writing.upenn.edu/~afilreis/88/poeticterms.html</a></li> <li>▪ University of Toronto Department of English page by Marc R Plamondon includes a very dense, thorough TERMS OF POETRY GLOSSARY: glossary at: <a href="https://rpo.library.utoronto.ca/glossary">https://rpo.library.utoronto.ca/glossary</a> And also a General Representative Poetry Online page of poems, History of English Poetry, etc: <a href="https://rpo.library.utoronto.ca/display_rpo/poetterm.cf">https://rpo.library.utoronto.ca/display_rpo/poetterm.cf</a></li> <li>▪ Jahn, Manfred. 2002. <i>A Guide to the Theory of Poetry. Part I of Poems, Plays, and Prose: A Guide to the Theory of Literary Genres.</i> English Department, University of Cologne. Version: 1.7 <a href="http://www.uni-koeln.de/~ame02/ppppp.htm">http://www.uni-koeln.de/~ame02/ppppp.htm</a> Parts 1-3 will be REQUIRED READING for the course.</li> </ul>				
---	--	--	--	--

### Civilisation US – Survey of Early American History and Culture

<p>This lecture course in English uses Powerpoint slides and covers the major historical and cultural events that have shaped the cultural identity of the United States. The course begins with the "discovery" of America, covers the colonial period, the Early Republic, Manifest Destiny, and ends with the Civil War.</p> <p>Please consult my powerpoints on MOODLE: <i>Cours : Civilisation des Etats-Unis</i></p> <p>Bibliographie à acheter/lire OBLIGATOIREMENT pour préparer le CM de S4 aussi:</p> <ul style="list-style-type: none"> <li>▪ Hugh BROGAN, <i>The Penguin History of the USA</i> (New 2nd Edition), Penguin Books, NY/London, 1999. [you will also use this book in L2 S4 and in L3, too]</li> </ul>	BA, year 2	Sämi LUDWIG ( <a href="mailto:samuel.ludwig@uha.fr">samuel.ludwig@uha.fr</a> )	3	Wednesday, 14-15.30h  contact lecturer about room
---	------------	---	---	---

### Civilisation UK – Twentieth-century Britain

<p>Panorama de l'histoire politique et sociale de la Grande-Bretagne aux 20ème siècle, depuis la période édouardienne jusqu'aux années 1990.</p> <p>Bibliographie à acheter obligatoirement:</p> <ul style="list-style-type: none"> <li>▪ Sarah PICKARD, <i>Civilisation britannique</i>, coll. Langues pour tous, Pocket, 2022 (NB : Nous utilisons aussi cet ouvrage en L1. Si vous avez une édition antérieure, inutile de racheter le livre).</li> </ul>	BA, year 2	Martin FADE ( <a href="mailto:martine.fade@uha.fr">martine.fade@uha.fr</a> )	3	Wednesday, 10.30-12h  contact lecturer about room
--	------------	---	---	---

<b>Littérature US – The Imagined Real/The Real (Re)Imagined: A Study of Canadian author Anne Carson</b>				
<p>Canadian author Anne Carson (b.1950, Ontario) has been called “a philosopher of heartbreak” whose work “offers a meditation upon the act of reading or writing, the power of stories, the role of storytellers, and the materiality of books themselves as physical objects” (Mark Sample).</p> <p>As she herself stated “I’m really trying to make people’s minds move” (NYT, March 2013). Carson defies categorization, labeled “one of the great pasticheurs” (Merkin), she is an author of verse novels, prose criticism, and libretti as well as a composer of “musing verse essays, personal laments, rigorous classical scholarship, and meditations on artists’ lives caught in the carnage of history” (Griffin Prize judge). This semester the reading and study of Carson’s works will serve as the basis for exploring categorizations of genre, in particular writing on travel, family, myth and love. We will be questioning the liminal spaces between imagined and real/autobiographical writing.</p> <p>Bibliographie à acheter: OBLIGATOIREMENT: I suggest you read these this summer. PURCHASE THESE 3 books as you will use your own copy for the CC work, and will want to make notes IN them (Please get paper copies, as e books cannot be used in exam settings). ANY edition matches these.</p> <ul style="list-style-type: none"> <li>▪ Anne CARSON, <i>Plainwater</i> (1995)</li> <li>▪ Anne CARSON, <i>Autobiography of Red: A Novel in Verse</i> (1998)</li> <li>▪ Anne CARSON, <i>Decreation</i> (Vintage, 2006)</li> </ul> <p>We will be reading QUICKLY at the start of the semester, so DO have all 3 volumes BEFORE class starts. o I will also supply some additional excerpts from other Carson books on MOODLE. As well as methodology, interviews and essay examples on Carson.</p> <p>If you decide to read another Carson book this summer, I recommend <i>Glass and God</i> or <i>The Beauty of the Husband</i>. The BU has numerous volumes by her on hand!</p>	BA, year 3	Jennifer K. DICK  <a href="mailto:jennifer-kay.dick@uha.fr">(jennifer-kay.dick@uha.fr)</a>	3	Friday, 10.30-12h  contact lecturer about room
<b>Littérature UK – Othello, William Shakespeare</b>				
<p>Une approche combinant une étude thématique, une réflexion sur le genre, et la lecture de passages clés permettra aux étudiants de se forger des outils d’interprétation de cette tragédie, ainsi que d’affiner leur technique d’analyse littéraire.</p> <p>Bibliographie à acheter obligatoirement:</p> <ul style="list-style-type: none"> <li>▪ William SHAKESPEARE, <i>Othello</i>, ed. Michael NEILL, The Oxford Shakespeare, Oxford World’s Classics, Oxford University Press, 2008.</li> </ul> <p>Si vous n’arrivez pas à vous procurer l’édition The Oxford Shakespeare ci-dessus, les éditions suivantes conviennent également: William Shakespeare, <i>Othello</i>, ed. Norman Sanders, revised edition, with a new introduction by Christina Luckyj, Cambridge University Press, 3rd ed., 2018. William Shakespeare, <i>Othello</i>, ed. E.A.J. Honigmann, revised edition, with a new introduction by Ayanna Thompson, The Arden Shakespeare, Bloomsbury, 2016.</p>	BA, year 3	Martin FADE <a href="mailto:martine.fade@uha.fr">(martine.fade@uha.fr)</a>	3	Tuesday, 13.30-15h  contact lecturer about room

**Civilisation US**  
**(covering American history and culture from the end of the First World War to the Cold War, the Vietnam War and the Civil Rights Movement)**

<p>This year will cover American history and culture from the <b>end of the First World War to the Cold War, the Vietnam War and the Civil Rights Movement</b> : From war to peace: the aftermaths of WWI, The Jazz Age and the Roaring Twenties, The Great Depression, The New Deal, WWII, Post-war prosperity and the beginning of the Cold War, The Civil Rights Movement, Dire Straits: the Vietnam War and other storms (1968-1980) It is highly suggested that you continue to read your Brogan from L2 and consult the suggested reading list and watch the videos listed below over the summer.</p> <p>Bibliographie à acheter OBLIGATOIREMENT (but you can share 1 copy with a friend):</p> <ul style="list-style-type: none"> <li>▪ Hugh BROGAN, <i>The Penguin History of the USA</i> (New 2nd Edition), Penguin Books, NY/London, 1999.</li> </ul> <p>Videography:</p> <ul style="list-style-type: none"> <li>▪ <i>American Dreams</i> (TV series, 3 seasons 2002-2005) created by Johnathan PRINCE</li> <li>▪ <i>Manhattan</i> (TV, 2014—available through streaming) created by Sam SHAW, on WGN America</li> <li>▪ <i>The Times of Harvey Milk</i> (1984 documentary film) directed by Robert EPSTEIN</li> <li>▪ <i>Milk</i> (biography of activist Harvey Milk, 2008) directed by Gus VAN SANT</li> <li>▪ <i>J. Edgar</i> (a bio-epic of the life &amp; times of FBI director J Edgar Hoover, 2011) dir: Clint EASTWOOD</li> </ul>	BA, year 3	Philippe BRENGARD ( <a href="mailto:philippe.brengard@uha.fr">philippe.brengard@uha.fr</a> )	3	Wednes- day, 8.30-10h  contact lecturer about room
--	---------------	--	---	---

**Civilisation UK – “There is No Alternative!” Really? Protest, Dissent & Revolt in the UK (17<sup>th</sup>-19<sup>th</sup> centuries)**

<p>This course addresses radical moments in UK history from the mid-17th century Revolution to the suffragette movement of the late 19th century. It will look at various manifestations of protest, dissent and revolt, including responses to the French Revolution and 19th century emancipation movements.</p> <p>Bibliography:</p> <ul style="list-style-type: none"> <li>▪ Edward Vallance, <i>A Radical History of Britain</i>, London, Abacus, 2009. Please buy it ... and read it.</li> </ul>	BA, year 3	Laurent CURELLY ( <a href="mailto:laurent.curelly@uha.fr">laurent.curelly@uha.fr</a> )	3	Monday 13.30-15h  contact lecturer about room
--	---------------	--	---	---

**Civilisation des pays anglophones – Literary and Cultural Theory**

<p>In this course, we are going to study some of the main theoretical dogmas in our discipline, from the 19th century up to now, touching upon hermeneutics, national literatures, modernist theories of psychoanalysis, formalism, new criticism, structuralism and poststructuralism, as well as approaches that touch upon gender and queer identity, issues of class, race, and postcolonialism. Each week we will read the survey of a particular theoretical approach and then explore some of the original writings in that field. Students will be graded on active participation and on their presentations of specific theory movements.</p> <p>Bibliography (obligatoire!):</p> <ul style="list-style-type: none"> <li>▪ TYSON, Lois. <i>Critical Theory Today</i>. Second edition. New York &amp; London: Garland Publishing, 1999.</li> <li>▪ FITZGERALD, F. Scott. <i>The Great Gatsby</i>. 1925. Any edition. Please read this book during the summer--you are going to like it!</li> <li>▪ texts on MOODLE, our own research, see: Cours : Literary and Cultural Theory</li> </ul> <p>Books to consult:</p> <ul style="list-style-type: none"> <li>▪ ADAM, Hazard, ed. <i>Critical Theory Since Plato</i>. Harcourt Brace Jovanovich, 1992.</li> </ul>	MA, year 1	Sämi LUDWIG ( <a href="mailto:samuel.ludwig@uha.fr">samuel.ludwig@uha.fr</a> )	3	Wednes- day, 10-12h  contact lecturer about room
--	---------------	--	---	---

<ul style="list-style-type: none"> <li>▪ BARRY, Peter. <i>Beginning Theory: An Introduction to Literary and Cultural Theory (Beginnings)</i>. 3rd ed. Manchester: Manchester UP, 2009.</li> <li>▪ BERTENS, Hans. <i>Literary Theory: The Basics</i>. 2nd ed. London &amp; New York: Routledge, 2008.</li> <li>▪ EAGLETON, Terry. <i>Literary Theory. An Introduction</i>. 2nd ed. Minneapolis: Minnesota UP, 1996.</li> <li>▪ JORDAN, Glenn, and Chris WEEDON. <i>Cultural Politics: Class, Gender, Race and the Postmodern World</i>. Oxford: Blackwell, 1995.</li> <li>▪ LODGE, David, ed., Nigel WOOD, rev. <i>Modern Criticism and Theory. A Reader</i>. London: Longman, 2000.</li> <li>▪ MUNNS, Jessica, and Gita RAJAN, eds. <i>A Cultural Studies Reader. History, Theory, Practice</i>. London and New York: Longman, 1995.</li> <li>▪ SELDON, Raman, Peter WIDDOWSON, and Peter BROOKER. <i>A Reader's Guide to Contemporary Literary Theory</i>. 5th ed. Harlow: Pearson-Longman, 2005.</li> <li>▪ WILLIAMS, Raymond. <i>Keywords</i>. London: Fontana Press, 1983.</li> </ul> <p>All these books are available in second-hand bookstores online, for example at betterworldbooks! They are also available at the Illberg library/Learning Center.</p>				
---	--	--	--	--

### Littérature anglophone – The Irish novel, 2000-2019

<p>Brexit is drawing us closer to Ireland, which is now, besides Malta, the only English-speaking country in the EU. It is time to look into Irish writing as such. Until only a few decades ago, the Irish novel was a subdivision of the English novel; now, it is coming into its own, its limitations (censorship, the absence of an independent press, general economic hardship) at least temporarily overcome. In spite of the 2008 financial crash, which hit particularly hard there, Ireland seems to enjoy a new cultural centrality in the world. The 21st-century Irish novelists claim Irishness in their writing or bring it to center stage almost as one of the characters. In this class, you will be asked to read some of the most celebrated successes of recent Irish novel writing, around which we will discuss mythopoetics, musicality in prose, religion, the economic boom and bust, emigration and immigration, and love. This year, in October, our class and the English Department are hosting the visit of Jan Carson, the Northern Irish and Irish author of <i>The Fire Starters</i>, winner of the EU prize for literature. Let's get ready!</p> <p>To be requested before 15/07/2022 by email to <a href="mailto:noelle.cuny@uha.fr">noelle.cuny@uha.fr</a> and read before week 1:</p> <ul style="list-style-type: none"> <li>▪ Jan Carson, <i>The Fire Starters</i>, Dublin: Penguin Random House, 2019.</li> </ul> <p>To be bought and read by September 14th:</p> <ul style="list-style-type: none"> <li>▪ Claire Kilroy, <i>The Devil I Know</i>, London: Faber &amp; Faber, 2012.</li> <li>▪ Kevin Barry, <i>Night Boat to Tangier</i>, Edinburgh: Canongate Books, 2019.</li> <li>▪ Melatu Uche Okorie, <i>This Hostel Life</i> (Dublin: Skein Press 2018), London: Virago, 2019.</li> </ul> <p>To be consulted in preparation for session 1:</p> <ul style="list-style-type: none"> <li>▪ <i>Ghosts of the Faithful Departed</i>, <a href="http://www.davidcreedon.com/">http://www.davidcreedon.com/</a></li> </ul> <p>For reference:</p> <ul style="list-style-type: none"> <li>▪ Derek Gladwin, <i>Contentious terrains. Boglands, Ireland, Postcolonial Gothic</i>, Cork University Press, 2016</li> <li>▪ George O'Brien, <i>The Irish Novel, 1960-2010</i>, Cork University Press, 2012</li> <li>▪ Derek Hand, <i>A history of the Irish novel</i>, Cambridge University Press, 2011</li> <li>▪ Kathleen Costello-Sullivan, <i>Trauma and recovery in the twenty-first-century Irish novel</i>, Syracuse University Press, 2018</li> <li>▪ Maria Beville, Deirdre Flynn, editors, <i>Irish urban fictions</i>, Cham, Switzerland: Palgrave Macmillan, 2018.</li> </ul>	<p>MA, year 1</p>	<p>Noëlle CUNY (<a href="mailto:noelle.cuny@uha.fr">noelle.cuny@uha.fr</a>)</p>	<p>3</p>	<p>Friday. 9.30- 11.30h</p> <p>contact lecturer about room</p>
---	-----------------------	---	----------	--

<b>Linguistique anglaise (focusing on figurative language, a key topic in cognitive linguistics)</b>				
<p>While figurative language and especially metaphor was but one topic among many studied in L3 Stylistics, this seminar focuses specifically on figurative language.</p> <p>See MOODLE for information. <a href="https://e-formation.uha.fr/course/view.php?id=1365">https://e-formation.uha.fr/course/view.php?id=1365</a></p> <p>Textbooks:</p> <ul style="list-style-type: none"> <li>▪ Lakoff, George and Mark Johnson. <i>Metaphors We Live By</i>. University of Chicago Press, 1980.</li> <li>▪ Dancygier, Barbara and Eve Sweetser. <i>Figurative Language</i>. Cambridge University Press, 2014.</li> </ul>	MA, year 1	Craig HAMILTON ( <a href="mailto:craig.hamilton@uha.fr">craig.hamilton@uha.fr</a> )	3	Tuesday, 10-12h  contact lecturer about room
<b>Civilisation des pays anglophones – Ecology and Art: Unsettling the Wilderness</b>				
<p>This course will probe changing social and cultural values embodied in/via "landscape" "land" and "ecology" art. Originally the word landscape implied a subject position. Unlike the categories of "nature," "wilderness," or "ecology," landscape is something experienced (observed, represented, or cultivated) by human agents, in our case artists. We will explore how the land within the boundaries of the current USA has been portrayed by artists from the Hudson School to the present, while also examining art and ceremonial land-made works which used the land itself: earthworks of now extinct native tribes from the 12th century as well as land art explorations of the 20th century. We will study individual artists, extending beyond the limits of the USA border to address some UK counterparts as well as themes. But our primary focus will be on work within the boundaries of the United States, this course seeks to understand how the use of land in art (visual art but also selections of writing, too) is bound into the History of America and its identity: from the seeking of a new wilderness, the wild frontiers, to ecological issues of property and power, the inheritances of non-U.S. traditions, and the violence of colonial ambitions. Students will acquire an overview of artistic movements as well as visual art and literary genre and form-related terms for techniques of composition. Assessment: Weekly participation in reading and visual art discussions and a final project (25% et 75%). A critical and theoretical readings from the required books below will help nurture our dialogues while also providing MR students with insight into forms of critical writing in English. Other reading will be provided on MOODLE.</p> <p>Required Books:</p> <ul style="list-style-type: none"> <li>▪ Morton, T. (2007) <a href="#"><u>Ecology without Nature, Cambridge</u></a>: Harvard University Press (2007). Available via Amazon.fr. Please have this on day 1.</li> <li>▪ Davis, H.M. &amp; Turpin, E. (Open Humanities, 2015) <a href="#"><u>Art in the Anthropocene: Encounters among aesthetics, politics, environments and epistemologies</u></a>. available online for free at: <a href="https://library.oapen.org/handle/20.500.12657/33191">https://library.oapen.org/handle/20.500.12657/33191</a></li> </ul>	MA, year 2	Jennifer K. DICK ( <a href="mailto:jennifer-kay.dick@uh-a.fr">jennifer-kay.dick@uh-a.fr</a> )	3	Thursday, 9-11h  contact lecturer about room
<b>Littérature anglophone – Early Modern Utopias</b>				
<p>This course will introduce students to early modern utopian texts from Thomas More's archetypal Utopia to Francis Bacon's New Atlantis, Gerrard Winstanley's The Law of Freedom in A Platform and Margaret Cavendish's The Blazing World. A number of theoretical issues will be discussed, such as genre, gender, critical approaches to these texts and canonical vs. noncanonical texts. This study of early modern utopias will be complemented by discussions of 20th- and 21st-century dystopias.</p> <p>To purchase:</p> <ul style="list-style-type: none"> <li>▪ <i>Three Early Modern Utopias – Utopia, New Atlantis and The Isle of Pines</i>. Oxford World's Classics, Oxford University Press. Buy this edition as it will be used in class (no PDF file, please) and read Thomas More's Utopia before the first lesson.</li> <li>▪ George Orwell, 1984 (any edition)</li> <li>▪ Margaret Atwood, <i>The Handmaid's Tale</i> (any edition).</li> </ul>	MA, year 2	Laurent CURELLY ( <a href="mailto:laurent.curelly@uha.fr">laurent.curelly@uha.fr</a> )	3	Monday, 9.30- 11.30h  contact lecturer about room

**Linguistique anglaise (this seminar takes the form of a linguistics journal club seminar)**

<p>Students give PowerPoint presentations each week about an assigned journal article recently published on a topic in linguistics. Then they write an essay on a topic of their choice at the end of the semester (30 minutes presentation worth 20% of the mark, and a research essay of 2,500 words worth 80% of the final mark). See Moodle for course information: <a href="https://e-formation.uha.fr/course/view.php?id=1364">https://e-formation.uha.fr/course/view.php?id=1364</a></p>	<p>MA, year 2</p>	<p>Craig HAMILTON (<a href="mailto:craig.hamilton@uha.fr">craig.hamilton@uha.fr</a>)</p>	<p>3</p>	<p>Monday, 13-15h  contact lecturer about room</p>
---	-----------------------	--	----------	--

**Histoire des idées**

<p>The programme will be made available in September.</p>	<p>MA, year 2</p>	<p>Maxime LEROY (<a href="mailto:maxime.leroy@uha.fr">maxime.leroy@uha.fr</a>)</p>	<p>3</p>	<p>Friday, 10-12h  contact lecturer about room</p>
---	-----------------------	--	----------	--

Spring Semester (January 16 – April 21)

Description	Level & Year	Lecturer	ECTS	Time & Place
<b>Anglais Écrit</b>				
Lectures de textes et atelier d'écriture pour spécialistes de la littérature et de la langue anglaise. Entraînement à la production écrite en anglais de textes de nature variée, réflexion sur la langue, enrichissement du lexique, travail sur la cohérence du discours, « creative writing » (prose, poésie...), etc. Students are expected not only to do a great deal of writing, revising and critical reading and commenting on their fellow student's writing. The goal is to develop an ability to constructively provide criticism and to hone editorial skills while developing descriptive, metaphor, anecdotal and persuasive writing skills. Students must actively participate every week in class in this course. Grades are based on CC projects completed weekly and/or by assignment. Attendance is REQUIRED	BA, year 2	Jennifer K. DICK ( <a href="mailto:jennifer-kay.dick@uha.fr">jennifer-kay.dick@uha.fr</a> ) or Noëlle CUNY ( <a href="mailto:noelle.cuny@uha.fr">noelle.cuny@uha.fr</a> )	2	Friday, 13-14h  contact lecturer about room
<b>Littérature US – William Faulkner &amp; Tommy Orange: Narratology and Consciousness in American Literature</b>				
In this course we want to look at the narratology of perspective and what that implies. We are first going to read William Faulkner's Southern classic <i>As I Lay Dying</i> (1935), which consists of long and short chapters narrated by the different protagonists. It is their views that shape our understanding of the events in a multi-perspectivist way and in combination with Faulkner's powerful Modernist imagery. A more contemporary version of a similar kind of narratology can be found in Tommy Orange's Native American novel <i>There, There</i> (2018), about the 30 encounters, interactions, and histories of protagonists getting ready for a contemporary Powwow at the Oakland Coliseum in California. We'll learn about different cultural contexts and the relativity of perspective as well as Bakhtinian dialogicity.  Bibliographie à acheter obligatoirement: <ul style="list-style-type: none"> <li>▪ Faulkner, William. <i>As I Lay Dying</i>. 1935. Vintage Classics edition, 2007.</li> <li>▪ Orange, Tommy. <i>There There</i>. 2018. Vintage, 2019.</li> </ul> Further, warmly recommended sources: <ul style="list-style-type: none"> <li>▪ Bakhtin, M. Mikhail. <i>The Dialogic Imagination. Four Essays</i>. Ed. Michael Holquist. Texas University Press, 1983.</li> <li>▪ Jahn, Manfred. <i>Narratology 2.3: A Guide to the Theory of Narrative</i>. 2021. <a href="http://www.uni-koeln.de/~ame02/pppn.pdf">http://www.uni-koeln.de/~ame02/pppn.pdf</a></li> <li>▪ <i>As I Lay Dying</i>. Dir. James Franco. i-tunes, 2013. Film</li> </ul>	BA, year 2	Sämi LUDWIG ( <a href="mailto:samuel.ludwig@uha.fr">samuel.ludwig@uha.fr</a> )	3	Friday, 9-10.30  contact lecturer about room
<b>Littérature UK – Oscar Wilde, <i>The Picture of Dorian Gray</i></b>				
L'approche sera à la fois thématique, contextuelle, et fondée sur l'étude de passages clés, permettant de mettre en lumière les ressorts du roman tout en aidant les étts à élargir leurs compétences en analyse littéraire.  Bibliographie à acheter obligatoirement: <ul style="list-style-type: none"> <li>▪ Oscar WILDE, <i>The Picture of Dorian Gray</i>. Introduction and notes by John M. L. DREW, Wordsworth Classics, ISBN: 9781853260155. Merci de bien acheter l'édition Wordsworth Classics avec intro de J.M.L. Drew.</li> </ul>	BA, year 2	Martine FADE ( <a href="mailto:martine.fade@uha.fr">martine.fade@uha.fr</a> )	3	Wednes- day, 9-10.30h  contact lecturer about room

<b>Civilisation US – 1865-1930: Après la guerre de succession, l'USA se réinvente</b>				
<p>Seront alors examinés : la période de reconstruction après la guerre de sécession et la période de l'expansionnisme américain au début du XXe siècle, les modes de vie, les bouleversements des populations aux USA (l'immigration, le « gilded age », la période de la prohibition), les relations avec les amérindiens et la relation entre la population américaine et le monde extérieur avant, pendant et après la première guerre mondiale (1914-1918).</p> <p>Bibliographie à acheter/lire OBLIGATOIREMENT:</p> <ul style="list-style-type: none"> <li>▪ Hugh BROGAN, <i>The Penguin History of the USA</i> (New 2nd Edition), Penguin Books, NY/London, 1999. [You used this already in L2 S3 and will also use this book in L3] Civilisation UK 1h30 CM x 12 semaines avec Martine FADE. Voir le descriptif et la bibliographie du semestre 3 (UE 3.3)</li> </ul>	BA, year 2	Jennifer K. DICK ( <a href="mailto:jennifer-kay.dick@uha.fr">jennifer-kay.dick@uha.fr</a> )	3	Wednesday, 10.30-12h  contact lecturer about room
<b>Civilisation UK – Twentieth-century Britain</b>				
<p>Panorama de l'histoire politique et sociale de la Grande-Bretagne aux 20ème siècle, depuis la période édouardienne jusqu'aux années 1990.</p> <p>Bibliographie à acheter obligatoirement:</p> <ul style="list-style-type: none"> <li>▪ Sarah PICKARD, <i>Civilisation britannique</i>, coll. Langues pour tous, Pocket, 2022 (NB : Nous utilisons aussi cet ouvrage en L1. Si vous avez une édition antérieure, inutile de racheter le livre).</li> </ul>	BA, year 2	Martine FADE ( <a href="mailto:martine.fade@uha.fr">martine.fade@uha.fr</a> )	3	Wednesday, 10.30-12h  contact lecturer about room
<b>Littérature US – Three Contemporary American Plays: Akhtar, Lee, Nwandu</b>				
<p>In this course we are going to read three recent American plays by a Pakistani American author, Ayad Akhtar, a Korean American author, Young Jean Lee, and an African American author, Antoinette Nwandu. They will put us in touch with the latest trends on Broadway and the American stage. We will not only look at stage artistry with its traditions and innovations, but also at three different ethnic perspectives that deal with contemporary conflicts in American culture in different ways. While Pulitzer Prize-winner Ayad Akhtar tackles the post-9/11 predicaments of Muslim Americans in a fairly conventional way, Young Jean Lee presents a biographical monologue accompanied by her own rock band. Antoinette Nwandu in turn offers a Beckettian re-writing of the vulnerable outcasts left behind at a dangerous intersection in the Black neighborhood—it was recently put on the silver screen by star-director Spike Lee.</p> <p>Bibliographie à acheter obligatoirement AVANT que le cours commence (!) :</p> <ul style="list-style-type: none"> <li>▪ Aktar, Ayad. <i>Disgraced</i>. 2012. Bloomsbury Methuen Drama, 2013.</li> <li>▪ Lee, Young Jean. <i>We're Gonna Die</i>. 2011. Theater Communications Group, 2015.</li> <li>▪ Nwandu, Antoinette Chinonye. <i>Pass Over</i>. 2017. Ingram Publishers, 2019.</li> </ul> <p>Further, warmly recommended sources:</p> <ul style="list-style-type: none"> <li>▪ Jahn, Manfred. <i>A Guide to the Theory of Drama</i>. 2021. <a href="http://www.uni-koeln.de/~ame02/pppd.pdf">http://www.uni-koeln.de/~ame02/pppd.pdf</a></li> <li>▪ <i>Pass Over</i>. Dir. Spike Lee. Amazon Studios, 2018.</li> <li>▪ Beckett, Samuel. <i>Waiting For Godot</i>. 1952. Any edition.</li> </ul>	BA, year 3	Sämi LUDWIG ( <a href="mailto:samuel.ludwig@uha.fr">samuel.ludwig@uha.fr</a> )	3	Friday 10.30-12h  contact lecturer about room

<b>Littérature UK – Tales of Creation: John MILTON, <i>Paradise Lost</i> and Mary SHELLEY, <i>Frankenstein</i></b>				
Text and context; close reading of extracts.  Bibliographie à acheter OBLIGATOIREMENT (please only buy these exact editions and make sure you have the books before the first class): <ul style="list-style-type: none"> <li>John MILTON, <i>Paradise Lost</i>, ed. Stephen ORGEL &amp; Jonathan GOLDBERG (Oxford World Classics, 2008)</li> <li>Mary SHELLEY, <i>Frankenstein</i> (1831 edition), ed. Maurice HINDLE (Penguin Classics, 2003)</li> </ul>	BA, year 3	Laurent CURELLY ( <a href="mailto:laurent.curelly@uha.fr">laurent.curelly@uha.fr</a> )	3	Tuesday, 10-11.30h  contact lecturer about room
<b>Civilisation US – African American History 1619-2022</b>				
In this course we will retrace the History for African Americans from the disembarkment of the first slaves to the ongoing reflections brought to light by the attention the Black Lives Matter movement has drawn to concerns about ongoing unequal treatment and erasure of Black History. Our methodology will be to examine a variety of documents and sources from original freed slave accounts to contemporary spoken word poets, university scholars, politicians and lawmakers speaking about race relations in the USA. I want you to come into contact with accounts of direct experience living within America by African Americans. Meanwhile we will also review related American policy and laws regarding race history and relations, examining events going back to the country's foundation.  Bibliography: à acheter obligatoirement: <ul style="list-style-type: none"> <li>Claudia Rankine, <i>CITIZEN</i> (any edition, but must be a PAPER copy, not a pdf or online document)</li> <li><i>The Life of John Thompson A Fugitive Slave</i>, edited with an introduction by William L Andrews, General editor: HL Gates, Penguin: 2011 (Any edition is fine, book or free PDF is OK)</li> <li>PDFs and links to other writings and websites will be added to Moodle. Plan to visit the site regularly for updates, additions, methodology and more.</li> </ul> Suggested additional reading: <ul style="list-style-type: none"> <li>Ibram X Kendi's <i>Stamped from the Beginning: The Definitive History of Racist Ideas in America</i>. (Bold Type Books, 2016)</li> </ul>	BA, year 3	Jennifer K. DICK ( <a href="mailto:jennifer.kay.dick@uha.fr">jennifer.kay.dick@uha.fr</a> )	3	Friday 9-10.30h  contact lecturer about room
<b>Civilisation UK – Marie Stuart au cinéma</b>				
Après une longue introduction d'ordre historique et historiographique, ce cours montrera que le personnage de Marie Stuart est sans cesse réinterprété de manière partisane.  Lecture obligatoire <ul style="list-style-type: none"> <li>John Guy, <i>The True Life of Mary Stuart</i>, Boston, Mariner, 2004, 2005.</li> </ul> Belles lectures pour les passionnés <ul style="list-style-type: none"> <li>Antonia Fraser, <i>Mary Queen of Scots</i>, Londres, Panther, 1969, 1970.</li> <li>Susan Watkins, <i>Mary Queen of Scots</i>, Londres, Thames and Hudson, 2001.</li> <li>Jenny Wormald, <i>Mary Queen of Scots</i>, Édimbourg, Birlinn, 2001, 2018.</li> </ul> Films à voir impérativement <ul style="list-style-type: none"> <li>Alfred Clark, <i>The Execution of Mary Stuart</i>, 1895.</li> <li>John Ford, <i>Mary of Scotland</i>, 1936.</li> <li>Carl Froelich, <i>Das Herz der Königin</i> (The Heart of the Queen), 1940.</li> <li>Charles Jarrott, <i>Mary, Queen of Scots</i>, 1971.</li> <li>Gillies MacKinnon, <i>Gunpowder, Treason and Plot</i>, 2004 (deux films).</li> <li>Shekhar Kapur, <i>Elizabeth: The Golden Age</i>, 2007.</li> </ul>	BA, year 3	Laurent BEREC ( <a href="mailto:laurent.berec@uha.fr">laurent.berec@uha.fr</a> )	3	Monday, 13.30-15h  contact lecturer about room

<ul style="list-style-type: none"> <li>Stephanie Sengupta et Laurie McCarthy, <i>Reign</i>, 2013-2017 (au moins la première saison).</li> <li>Thomas Imbach, <i>Mary, Queen of Scots</i>, 2013.</li> <li>Josie Rourke, <i>Mary, Queen of Scots</i>, 2018.</li> </ul>				
<b>Civilisation pays anglophones – 1649 and All That: A Revolution is Born</b>				
1649 was a pivotal year in the history of Britain as it was marked by the execution of King Charles I, the abolition of monarchy and the establishment of a republican regime instead. A number of issues will be examined, including the debate over the regicide, the proliferation of radical sects and the development of cheap print. Various notions, which were common currency at the time and are still in use today, will be interrogated, such as democracy and popular sovereignty, religious toleration and civil liberties, as well as freedom of speech and censorship. We will look at contemporary texts as well as historiographical material.	MA, year 1	Laurent CURELLY ( <a href="mailto:laurent.curelly@uha.fr">laurent.curelly@uha.fr</a> )	3	Tuesday, 15-17h  contact lecturer about room
<b>Littérature anglophone – Contemporary North American Literature</b>				
The programme & seminar title will be made available in September	MA, year 1	Jennifer K. DICK ( <a href="mailto:jennifer-kay.dick@uha.fr">jennifer-kay.dick@uha.fr</a> )	3	Thursday, 10-12h  contact lecturer about room
<b>Histoire des idées – The American Protest Song: Its function, its history and scope</b>				
<p>We will look at protest songs in America as a genre in terms of its historical development, focusing on folk singers such as Bob Dylan, Woody Guthrie or Joe Hill, but also cases of rock music, political propaganda, and commercial appropriations, from the past to the present. This way we want to contextualize the genre across time in its many forms and functions that deal with class, race, gender, and many other social issues. We hope to bring Will Kaufman to Mulhouse to perform for us in spring 2022. Students are encouraged to do their own research on certain topics and on specific authors, and to present it in class.</p> <p>A warmly recommended source:</p> <ul style="list-style-type: none"> <li>Kaufman, Will. <i>American Song and Struggle from Columbus to World War 2</i>. Cambridge University Press, 2022.</li> </ul>	MA, year 1	Sämi LUDWIG ( <a href="mailto:samuel.ludwig@uha.fr">samuel.ludwig@uha.fr</a> )	3	Wednes- day, 14-16h  contact lecturer about room
<b>Linguistique anglaise (deliberative metaphor theory by Gerard Steen at the University of Amsterdam)</b>				
<p>This seminar will focus on a new development in figurative language research: <b>deliberative metaphor theory by Gerard Steen at the University of Amsterdam</b>. This seminar builds on what we learned in S1, and extends that knowledge base in new ways.</p> <p>Please see Moodle in S2 for course materials: <a href="https://e-formation.uha.fr/course/view.php?id=1365">https://e-formation.uha.fr/course/view.php?id=1365</a></p>	MA, year 1	Craig HAMILTON ( <a href="mailto:craig.hamilton@uha.fr">craig.hamilton@uha.fr</a> )	3	Tuesday, 9-11h  contact lecturer about room