

SEMINAR FÜR ENGLISCHE PHILOLOGIE
DER UNIVERSITÄT GÖTTINGEN

VORLESUNGSKOMMENTAR
WINTERSEMESTER 2011/12

MASTER OF ARTS

TERMINE
PRÜFUNGEN
HINWEISE UND ERLÄUTERUNGEN
LEHRVERANSTALTUNGEN

Raumabkürzungsschlüssel

AP 26	Goßlerstraße 10 (ehem. Pathologie)
AUDI SL	Altes Auditoriengebäude, Weender Landstraße 2 (Sprachlabor)
ERZ	Erziehungswissenschaftliche Fakultät, Waldweg 26
J	Juridicum, Platz der Göttinger Sieben 6
Leseraum	Seminar für Englische Philologie, Käte-Hamburger-Weg 3 (Sockelgeschoß)
MED 23	Humboldtallee 36
Medienraum	Seminar für Englische Philologie, Käte-Hamburger-Weg 3 (Ebene I), SEP 0.244
MZG 0419	Mehrzweckgebäude, Platz der Göttinger Sieben 5 (CIP-Pool)
OEC	Oeconomicum, Platz der Göttinger Sieben 3
PH 20	Humboldtallee 19
Raum 102	von-Siebold-Str. 2, 1 OG
Raum 106	Wilhelm-Weber-Str. 2, 1. OG
HDW	Heinrich-Düker-Weg 5
KHW 0.118	Käte-Hamburger-Weg 4
Raum 183	Sprachwissenschaftliches Seminar, Käte-Hamburger-Weg 3a
SR	Von-Sieboldstr. 2 (Lehrgebiet Chemie)
T	Theologicum, Platz der Göttinger Sieben 2
UE 140	Seminar für Englische Philologie, Käte-Hamburger-Weg 3 (Ebene I), SEP 0.247
VG	Verfügungsgebäude, Platz der Göttinger Sieben 7
ZESS	Zentr. Einrichtung f. Sprachen u. Schlüsselqualifikat., Goßlerstr.
10 ZHG	Zentrales Hörsaalgebäude, Platz der Göttinger Sieben 3

HINWEIS

Bei den Zeiten und Räumen der Lehrveranstaltungen treten oft aus technischen Gründen kurzfristig Änderungen auf. Es wird daher dringend empfohlen, die in den Treppenhäusern aushängende "Wandzeitung" (die jeweils die neueste Änderung enthält) zu beachten.

Termine und Öffnungszeiten für das Wintersemester 2011/12

Semesterdaten

Beginn der Lehrveranstaltungen Mo 24.10.2011

Ende der Lehrveranstaltungen Fr 10.02.2012

REGISTRATION FOR COURSES IS THROUGH STUD.IP!

Öffnungszeiten

GESCHÄFTSZIMMER des Seminars für Englische Philologie

Sekretariat: Frau Radtke (Zi. 0.246) Tel. 39-7557;
englische.philologie@phil.uni-goettingen.de
Mo, Di, Do 9.00 – 12.00 Uhr, Di 13.00 – 15.00 Uhr

Geschäftsführende Mitarbeiterin: Dr. F. Reitemeier (Zi. 0.245) Tel. 39-7562
Frauke.Reitemeier@phil.uni-goettingen.de
Sprechstunde im Semester: Di 10:30-12:00 Uhr, Mi 11.00-12:00 Uhr

BIBLIOTHEK

Öffnungszeiten: Mo - Do 9-20 Uhr, Fr 9-19 Uhr
in den Ferien: Mo - Do 10-18 Uhr, Fr 10-17 Uhr
Wochenendausleihe: Fr ab 13 Uhr
Rückgabe: Mo bis 12 Uhr
Bibliotheksverwaltung: Klaus Herrgen, M.A., Zi. -1.268, Tel.: 39-7554;
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Alexandra Rehfeld, Zi. -1.267, Tel. 39-12806;
arehfel@gwdg.de
Bibliotheksaufsicht: Frau Bode, Frau Groß, Frau Kobold;
Sockelgeschoß, Tel.: 39-7498

ABTEILUNGEN

Abt. für Anglistische Literatur- und Kulturwissenschaft:

Prof. Dr. Barbara Schaff

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Di 14 – 16 Uhr, Do 11 – 13 Uhr; eburnha@gwdg.de

Abt. für Nordamerikastudien / American Studies:

Prof. Dr. Frank. Kelleter

Sekretariat: Frau Hosefelder, Zi. 1.305, Tel.: 39-7587,
Mo – Mi 12 – 13 Uhr, Do ab 14 Uhr; amstud@gwdg.de

Abt. für Englische Sprache und Literatur des Mittelalters (Mediävistik):

Prof. Dr. Winfried Rudolf

Sekretariat: Frau Hosefelder, Zi. 2.309, Tel.: 39-7572,
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Abt. für Neuere Englische Sprache (Linguistik):

Prof. Dr. Regine Eckardt

Sekretariat: Frau Strüber, Zi. 0.249, Tel.: 39-7575,

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Professur für Fachdidaktik des Englischen:

Prof. Dr. Carola Surkamp

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Mo – Mi 9 – 11 Uhr, Do 10 – 11:30 Uhr;

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Englische Philologie (MA)

Literatur- und kulturwissenschaftliche Basismodule

M.EP.01a Master-Basismodul Anglistische Literatur- und Kulturwissenschaft

455996

A Survey of British Literature and Cultural History: The Twentieth Century

Vorlesung SWS: 2; Anz. Teiln.: 200

Glaser, Brigitte

Mi 10:00 - 12:00 Raum: ZHG ZHG102 , wöchentlich

Mi 10:00 - 12:00 Klausur am: 15.02.2012

Kommentar

This series of lectures is intended to familiarize students with the various forms and techniques of writing in the 20th century. Two focal points in the development of British literature during the period will be modernist writing and generic crossovers of the second half of the century. Representative texts will mainly be short stories and novels and lectures will include discussions of the turn-of-the-century as well as the Edwardian novel, modernist writing, different forms of the traditional realist novel which continued to be written throughout the century, as well as experimental fiction, the postcolonial and the postmodern novel. There will also be lectures on the various forms of and trends in 20th-century poetry and drama. British literature will furthermore be explored against its historical background and the social transformations at the time, that is, the two world wars, the loss of the Empire and Britain's recognition of its reduced role in the world, post-war immigration and the gradual transformation of Britain into a multicultural nation.

Readings:

novels: E.M. Forster, *Howards End*, Virginia Woolf, *To the Lighthouse*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; Julian Barnes, *Flaubert's Parrot*; and Monica Ali, *Brick Lane*; plays: John Osborne, *Look Back in Anger*; Harold Pinter, *The Homecoming*; and Caryl Churchill, *Top Girls*; selected short fiction and poetry. There will furthermore be a Reader containing short fiction and poetry as well as relevant theoretical texts (in StudIP).

Recommended background reading:

Kenneth O. Morgan, *Twentieth-Century Britain: A Very Short Introduction* (Oxford, 2000); Peter Childs, *Modernism* (2000); Steven Connor, *The English Novel in History 1950-1995* (1996).

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (15.2.12). Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4).

456006

Romantic Drama

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo 14:00 - 16:00 Klausur am: 13.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra, De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus, Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456218

Sequels, Prequels and Rewrites

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 14:00 - 16:00 Raum: Verfügungs VG 2.106 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

In the context of postmodernism's critical take on originality and the accompanying rise of intertextuality, many authors have engaged in creative reappraisals of the plots and protagonists of famous canonical novels. Looking at some prequels, sequels and rewritings of Jane Austen's *Pride and Prejudice* as well as Charlotte Brontë's *Jane Eyre*, we will discuss their references to their pretexts as well as shifts of focus, topics and style, and develop a theoretical frame for their analysis. A thorough knowledge of both novels is therefore a precondition for this course, although we will not discuss them in detail.

The reading requirement is challenging, so only students who are willing and capable of reading all six novels and some theoretical essays in addition are advised to register. Your reward will be the experience of some hilarious, ironic, subversive and highly entertaining literature!

Reading:

Emma Tennant, *Pemberley and Adèle*; Stephanie Barron, *Jane and The Man of the Cloth*; Jean Rhys, *Wide Sargasso Sea*; Jasper Fforde, *The Eyre Affair*; Sarah Waters, *Fingersmith*.

Klausur:

Module B.EP. 40a written exam in the "Survey" VL.

Registration:

StudIP until 6.November

456596

Literary Theory

Hauptseminar SWS: 2; Anz. Teiln.: 20

Radu, Anca-Raluca

Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr 10:00 - 12:00 Klausur am: 17.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Literary theory rose to prominence during the humanities' struggle for self-legitimation in the late 1960s, in particular through the work of structuralist and poststructuralist critics and thinkers. By uncovering linguistic playfulness and instability, these critics effected the so-called "linguistic turn" that has informed literary theory until the present day. Literary theory consolidated its position in the postcolonial, feminist, and postmodern movements that established themselves in the following decades. Recently, literary theory has come under strain to legitimate itself in the face of critics voicing the need to return to less theoretical and more philological approaches to literary texts. By investigating Shakespeare's play Othello, its sources, its afterlife, and the myth surrounding the playwright himself we shall ask questions of authorship, textuality, and identity, on the basis of selected theoretical and critical texts.

Reading:

Please purchase your own critical edition of Othello by Shakespeare (Arden or Oxford World's Classics) and your own copy of Literary Theory: The Basics by Hans Bertens. A reader with other texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module M.EP. 01a written essay exam in the VL.

Registration:

in StudIP (31 July - 31 Oct.)

456632

The Soul in British Literature and Culture

Vorlesung SWS: 2; Anz. Teiln.: 90

Haekel, Ralf

Do 10:00 - 12:00 Raum: ZHG ZHG003 , wöchentlich

Do 10:00 - 12:00 Klausur am: 16.02.2012

Kommentar

The soul is in many respects of key importance in the conception of the human. For about two millennia, the soul had been an indispensable part of a human being, its life force, its essence as self, and its power of cognition. Furthermore, the soul was considered the immortal part of the individual human. However, around 1800 there occurs a momentous paradigm shift that may be called the discovery of the human as a biological, immanent, and therefore mortal being. But the soul does not vanish after this shift but instead becomes an important part of literature and art. In this lecture series, I will consider the cultural heritage of the concept of soul from its classical origins down to modern literature and culture.

The Western understanding of soul was first formed in the writings of Plato and Aristotle. Although the immaterial and immortal soul is not mentioned in the bible, it was very soon

turned into a Christian concept in the writings of the church fathers. In Early Modern British literature, especially in the works of Shakespeare, Donne, Marvell, or Edward Young, the soul refers to the human's innermost self as well as his or her immortality. During the eighteenth century, the mind ceases to be referred to in terms of the soul, as becomes obvious in Laurence Sterne's *Tristram Shandy*. In the Romantic poems by Wordsworth, Coleridge, or Shelley, the soul is therefore transformed into the eternal life of poetry and the imagination. Finally, in the age of modernity, the soul becomes the modern psyche, and psychoanalysis unravels the hidden and subdued elements of the unconscious. In modern literature, the death of the soul becomes an important topic, and the lecture series will close with an analysis of poetry written by T.S. Eliot and W.B. Yeats.

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (16.2.12).

Registration:

in StudIP (until 27. October)

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b; M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot.* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a or M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)

456872

Konzepte der Kulturwissenschaften. Theoriebezüge und Beispiele

Masterseminar SWS: 2; Anz. Teiln.: 20

Bachmann-Medick,

Do 14:00 - 16:00 Raum: Universität KHW 0.118 , wöchentlich

Doris

Voraussetzungen

Modul M.EP.01a Klausur: hier findet nur eine Prüfung der Vorlesung von Frau Prof. Glaeser oder Herrn Prof. Haekel statt - Anmeldung in FlexNow erforderlich!

Bemerkung

Frau Dr. Bachmann-Medick ist im Wintersemester 2011/2012 Gastdozentin am DFG-Graduiertenkolleg "Dynamiken von Raum und Geschlecht".

Kommentar

Die gegenwärtigen Kulturwissenschaften zeichnen sich durch ein Spektrum unterschiedlicher *turns* aus. Gemeint sind einschlägige theoretische Neuorientierungen, die aus veränderten Forschungseinstellungen und gesellschaftlichen Problemlagen hervorgehen und die sich durch fast alle Disziplinen hindurchziehen. Dieses interdisziplinäre Seminar stellt die wichtigsten Theoriewenden vor (u.a. *interpretive turn*, *performative turn*, *post-colonial turn*, *iconic turn*, *spatial turn*) und diskutiert ihr disziplinenübergreifendes Potenzial für neue Fragestellungen und Analysekatoren: Wie können etwa Text, Ritual, soziales Drama, kulturelle Differenzen, Hybridität, Übersetzung, Raum, Grenze, Bild, Blick u.a. fruchtbar gemacht werden für die konkrete Arbeit in den kulturwissenschaftlichen Fächern? Das Seminar geht dieser Frage nach, indem es 1. theoretische Schlüsseltexte diskutiert (Clifford Geertz, Victor Turner, Hartmut Böhme, Homi Bhabha, W.J.T. Mitchell u.a.) und 2. die theoretischen Ansätze an literarischen, historischen und sozialwissenschaftlichen Fallbeispielen erprobt.

Das Seminar besteht aus einem Wechsel zwischen Einführungs- und Diskussionsteilen.

Ein elektronischer Reader wird bereitgestellt.

Literatur

Zur Vorbereitung: Doris Bachmann-Medick: *Cultural Turns. Neuorientierungen in den Kulturwissenschaften*. 4. Aufl. Reinbek: Rowohlt 2010 (re 55675).

457003

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

Georgi, Claudia

Mi 08:00 - 10:00 Raum: Verfügungs VG 4.107 , wöchentlich

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life.

The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to accompany the introductory lecture series on British Cultural Studies (Cultural Studies VL) and help deepen students' understanding of the texts by discussing the various theories sketched in the lecture series. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered.

Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.

Reading:

A reader will be available; check StudIP for details.

Requirements:

Attendance in the first session is mandatory.

Registration:

Stud.IP (until 25.10.2011)

457175

Realisms in Contemporary World Literature

Hauptseminar SWS: 2; Anz. Teiln.: 15

KollegeEnglisch, Neuer

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar

The seminar explores the fascination that the literary trend of a realist mode of writing has for various authors from all over the world. We will seek to define key features of realist writing, trace its developments and analyse characteristics of its different forms. Furthermore, we will discuss the criticism that the realist mode of writing provoked - of modernist and postmodernist critiques in particular. In the process, we will come across a wide range of both classical realist texts as well as of the newer form of magical realist writings.

Readings:

Zakes Mda, *The Heart of Redness*, Arundathi Roy, *The God of Small Things*. Furthermore, a selection of abstracts from different authors - such as Charles Dickens, Robert Barclay, Salman Rushdie or Amitav Ghosh - will be made available in the course.

Recommended background reading:

Maggie A. Bowers, *Magic(al) Realism* (Routledge, 2004), Pam Morris, *Realism* (Routledge, 2003), William Spindler, *Magical Realism* (Forum for Modern Language Studies 29:1 (1993 Jan) 75-85).

Klausur:

Module M.EP. 01a written essay exam in the "Survey" VL.

Registration:
in StudIP (until Oct. 15).

457177

Searching for Belonging: African Women's 'Bildungsroman'

Hauptseminar SWS: 2; Anz. Teiln.: 15

KollegeEnglisch, Neu-

Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

er

Kommentar

The Bildungsroman developed in Europe in the late eighteenth century as a novelistic form which traced the 'Bildung' - the formation, education, development, socialization - of a young (at this time white, male) protagonist as he matures and assimilates into the dominant norms of his society. This course is designed to explore how African women writers adopt the form of the Bildungsroman to protest against the problems which the effects of colonialism, neo-colonialism and globalization had on young girls that deprived them of a happy childhood/adolescence. By examining critical strategies and aesthetics in a variety of texts, students will develop a deeper understanding of the Bildungsroman, discover whether authors accept or challenge the linearity of the genre's conventions and how it is used within the speciality of the postcolonial impacts on women in Africa.

Readings:

Tsitsi Dangarembga, *Nervous Conditions*, Goretty Kyomuhendo, *The First Daughter*.

Recommended background reading:

Franco Moretti, *The Way of the World*, (Verso, 2000).

Klausur:

Module M.EP. 01a written essay exam in the "Survey" VL.

Registration:

in StudIP (until Oct. 15).

457179

Introduction to Cultural Studies

E-Proseminar SWS: 2; Anz. Teiln.: 25

KollegeEnglisch, Neu-

Mo 08:30 - 10:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

er

Kommentar

Cultural Studies is an interdisciplinary area of research, exploring the ways and forms in which human beings experience the world. The theoretical concepts which will be analysed are concerned with the relations between cultural forms and their social, political and economic context as well as the symbolic attributions to practices of everyday life.

The module is meant to give students an introduction to and overview of British Cultural Studies. This course is designed to accompany the introductory lecture series on British Cultural Studies (Cultural Studies VL) and help deepen students' understanding of the texts by discussing the various theories sketched in the lecture series. The focus will be on an active examination of the relevant critical ideas and theories, while the development of British Cultural Studies and the application of theories to fields of literary and cultural practice will also be considered.

Please note: To ensure a good level of supervision, the number of participants is strictly limited to 25.

Reading:

A reader will be available; check StudIP for details.

Requirements:

Attendance in the first session is mandatory.

Prüfungsart/-termin:

Klausur (6.2.2012)

Registration:

Stud.IP (until 15.10.2011)

M.EP.01b Master-Basismodul Nordamerikastudien

453022 **Romanticism and Reform: U.S. Literature from the Jacksonian Era to the Civil War (A Cultural History of American Literature III)**

Vorlesung SWS: 2; Anz. Teiln.: 210

Peterfy, Margit

Mo 14:00 - 16:00 Raum: ZHG ZHG103 , wöchentlich

Mo 14:00 - 16:00 Raum: ZHG ZHG101 , Klausur am: 13.02.2012

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 20.03.2012

Kommentar

Romanticism reached the United States late, but when it did, it changed American literature for good. In this lecture course, we will discover how Romantic discourses were received, appropriated, transformed, or generated in the United States between the 1830s and the end of the Civil War. We will read prose by the Transcendentalists (Ralph Waldo Emerson, Henry David Thoreau), narratives by Edgar Allan Poe, novels such as Nathaniel Hawthorne's *The Scarlet Letter* and Herman Melville's *Moby-Dick* (in excerpts), and poetry by Walt Whitman and Emily Dickinson. In addition, we will investigate the literary reverberations of various Reform movements in the antebellum era, especially in sentimental fiction (Harriet Beecher Stowe) and in the slave narrative (Frederick Douglass, Harriet Jacobs).

This lecture course is part of a six-semester lecture series called "A Cultural History of American Literature," spanning from the sixteenth to the twenty-first century. "Romanticism and Reform: U.S. Literature from the Jacksonian Era to the Civil War" is the third part of the series. It is possible to begin attending the lecture series at any point in the cycle.

Texts: Most texts are collected in Nina Baym et al., eds. *The Norton Anthology of American Literature* (seventh edition, vol. B). Additional texts will be made available in a reader at the copy shop "Klartext." *Moby-Dick* should be purchased as full text in a reliable edition (containing the peritexts "Etymology" and "Extracts").

Please note: If you cannot attend this lecture course because of a scheduling conflict with other mandatory courses, please see us in advance and we will organize screenings of the lecture course for you and provide you with material for independent study. Please understand that we can provide this service only if you contact us before the first week of classes!

452398 **Introducing Critical Theory II: Approaches and Methods in Media Studies**

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

Di 12:00 - 14:00 Raum: ZHG ZHG002 , wöchentlich

Di 12:00 - 14:00 Klausur am: 07.02.2012

Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , Wiederholungs-
klausur am: 20.03.2012

Kommentar The two-semester lecture series aims at introducing students to major approaches, traditions, and key figures in the fields of cultural and media theory. The second part of the lecture series, "Approaches and Methods in Media Studies," will focus on media theory, visual and material culture, and cultural studies. The lecture will be concerned with media history, the relation between mass media and society, media aesthetics, memory and models of communication, questions of technology, materiality and embodiment, time and space, networks and systems, hyperreality and cybernetics. We will also consider theories of single media: photography, the cinema, television, new media and digital technologies.

The lecture will introduce a number of key texts and major schools that have been influential in the development of critical media and cultural studies: The Toronto School, the Frankfurt School, German media theory, British Cultural Studies, theories of postmodernism and visual culture, film and television theory, theories of material culture, systems theory, and actor-network theory.

Key thinkers are Theodor W. Adorno, Walter Benjamin, Jean Baudrillard, Bill Brown, James Carey, Mary Ann Doane, Richard Dyer, John Fiske, Stuart Hall, Donna Haraway, Katherine Hayles, Max Horkheimer, Harold Innis, Frederic Jameson, Friedrich Kittler, Bruno Latour, Niklas Luhmann, Marshall McLuhan, Nicholas Mirzoeff, Laura Mulvey, John Durham Peters, Claude Shannon, Raymond Williams, and Geoffrey Winthrop-Young.

456135

Advanced American Cultural Studies: News Media in American History, Politics, and Culture

Übung SWS: 2; Anz. Teiln.: 25

Wetzel-Sahm, Birgit

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
28.10.2011

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
29.10.2011

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
18.11.2011

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
19.11.2011

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
02.12.2011

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
03.12.2011

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar Blockseminar: Fr. 28.10.; 18.11.; 2.12.; jeweils 14. 00-17.30

Sa. 29.10; 19.11.; 3.12.; jeweils 9.15-12.30 Medienraum

In 1792, Thomas Jefferson encouraged Thomas Paine to continue writing in favor of independence: "Go on then in doing with your pen what in other times was done with the sword." The media, including print, broadcasting and electronic media, have played a pervasive role in U.S. history and politics and help to define American culture. They evolved from simple methods of production and distribution to their present sophisticated technologies. As observers of and participants in politics, as agenda setters, and as watchdogs against the abuse of power, the news media are one of the most powerful and controversial institutions in the United States. We will discuss texts which reflect the linking between

politics and media ranging from the American Revolution, the struggle for abolition, for women's rights to the civil rights movement, Watergate, and 9/11. Topics include the freedom of the press as guaranteed in the Bill of Rights versus the right to privacy, the media and presidential campaigns, the role of media moguls such as William Randolph Hearst and Rush Limbaugh, the latter dubbed "the most dangerous man in America."

This course is open to both Bachelor and Master students. You can gain full credit for Advanced Culture Studies or two credits for all types of Schlüsselqualifikation.

Requirements:

informed reading of assignments, in-class presentation with handout; written paper (for full credit).

Registration:

students should have signed up for a topic before the beginning of the semester and read the assignments for the October sessions. Therefore, please register in advance at wetzel-sahm@web.de. Visit the American Studies homepage for the schedule, the reading list and the list of topics for this course in early September.

Course book (please purchase as soon as possible): Rodger Streitmatter, *Mightier than the Sword: How the News Media Have Shaped American History* (Boulder, CO: Westview P, 2nd ed. 2008).

The following key skills ("Schlüsselkompetenzen") can be obtained in this course: SK.EP.E1-1, SK.EP.E1-2, SK.EP.E1-3, SK.EP.E1-4, SK.EP.E2-2; SK.EP.E4M.

Sprachwissenschaftliche Basismodule

M.EP.020 Master-Basismodul Linguistik (A)

455741	Überblicksvorlesung English Linguistics: An Overview	<i>Eckardt, Regine</i>
	Vorlesung SWS: 2; Anz. Teiln.: 20	
	Fr 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich	
	Durchf. Doz.: Eckardt, Regine	
Organisatorisches	Registration in Stud.IP: 1 August - 21 October, 2011	
Kommentar	In this survey, we will recapitulate and survey the fields, topics, facts, and methods in modern linguistic theory. Special attention will be paid to the relation between linguistic theory and school grammar, investigating how knowledge about the abstract structure of language might be helpful in understanding and evaluating learners' problems.	

M.EP.021 Master-Basismodul Linguistik (B)

455741	Überblicksvorlesung English Linguistics: An Overview	<i>Eckardt, Regine</i>
	Vorlesung SWS: 2; Anz. Teiln.: 20	
	Fr 10:00 - 12:00 Raum: Universität HDW 2.110 , wöchentlich	
	Durchf. Doz.: Eckardt, Regine	
Organisatorisches	Registration in Stud.IP: 1 August - 21 October, 2011	

Kommentar

In this survey, we will recapitulate and survey the fields, topics, facts, and methods in modern linguistic theory. Special attention will be paid to the relation between linguistic theory and school grammar, investigating how knowledge about the abstract structure of language might be helpful in understanding and evaluating learners' problems.

456786

Perspektive(n) in Literatur- und Sprachwissenschaft

Mastertvertiefungsseminar SWS: 2; Anz. Teiln.: 25

Eckardt, Regine;

Mo 18:15 - 19:45 Raum: Universität HDW 2.124 , wöchentlich

Winko, Simone

Mo - prüfung am: 06.02.2012

Mo 18:15 - 19:45 Klausur am: 13.02.2012

Sa - Abgabe Hausarbeit am: 31.03.2012

Kommentar

'Der Roman erzählt aus der Perspektive seines Protagonisten.' Was hinter solchen oft zu findenden Redeweisen steckt, soll im Seminar aus linguistischer und literaturwissenschaftlicher Sicht untersucht werden. Literaturwissenschaftlich spielt der Begriff der Perspektive von allem in narratologischen Analysen literarischer Texte eine wichtige Rolle. Mit ihm wird so Unterschiedliches bezeichnet wie perzeptive Wahrnehmungen und wertende Einstellungen. In der Sprachwissenschaft gibt es in jüngster Zeit mehrere Ansätze, die das Phänomen der freien indirekten Rede bzw. den inneren Monolog untersuchen. Eine Reihe von sprachlichen Auffälligkeiten kann Aufschluss über den fiktiven Sprecher einer Passage liefern. Die Phänomene erlauben Schlüsse darauf, wie Autor und Leser die fiktive Äußerungssituation konzeptualisieren.

Im Seminar sollen neuere linguistische und literaturwissenschaftliche Forschungsbeiträge diskutiert werden und die Teilnehmerinnen und Teilnehmer sind aufgefordert, auch eigene Forschungsvorhaben entwickeln.

Literatur

Als vorbereitende Lektüre sei empfohlen: Anne Banfield, *Unspeakable Sentences. Narration and Representation in the Language of Fiction*. Boston u.a.: Routledge 1982, 1-37. Wolf Schmid, *Elemente der Narratologie*. Berlin, New York: de Gruyter 2005, Kap. III: Die Erzählperspektive, 113-149. Matías Martínez / Michael Scheffel, *Einführung in die Erzähltheorie*. München: Beck 1999 (oder andere Auflage), Kap. II.2: Modus, 47-67 (Scans werden auf StudIP bereitgestellt)

457019

Experimental Pragmatics

Hauptseminar SWS: 2; Anz. Teiln.: 20

Menéndez-Benito,

Di 14:15 - 15:45 Raum: Verfügungs VG 2.105 , wöchentlich

Paula

Fr - Abgabe Hausarbeit am: 13.04.2012

Organisatorisches

Registration in Stud.IP from 1 August - 21 October, 2011

Kommentar

If I write a recommendation letter for a student that is applying for a Linguistics job, and all I say is that she has a beautiful handwriting and is very punctual, I am likely to be understood as saying that she is not a good linguist. Why is that? If a prosecutor asks a defendant "Why did you rob the bank?", the defendant's lawyer is likely to object. How come? If the day after a test, I say in class "everybody did a good job" you will understand me as saying that everybody in the class did a good job. Why? In this course, we will worry about these and other related questions, and we will look at current linguistic theory to find answers. The results of our investigations will potentially be relevant for areas outside of Lin-

guistics, such as the law, politics, advertising or literary analysis. This course will have an experimental component: we will look at experimental data pertaining to language acquisition and language processing, we will learn about experimental techniques, and we may design and run our own pilot experiments.

457021 **An Empirically Grounded Approach to the Syntax-Semantics-Interface**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Sailer, Manfred*
Mi 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 13.04.2012

Organisatorisches Registration via Stud.IP from 1 August - 21 October, 2011

Kommentar The concept of a compositional relation between syntax and semantics has proven highly fruitful in the study of both syntax and semantics and is also the primary methodological guideline in introductions to semantics taught at the SEP.

In this class we will consider phenomena that pose a problem to a simple understanding of compositionality. These include scope ambiguity, semantic concord phenomena, and idiomatic expression.

Solutions to these problems typically either assume the primacy of syntax or the primacy of semantics. Contrary to this, we will explore a framework in which the analytic arguments and insights of each of these modules is kept intact. Instead, a syntax-semantics interface is proposed that is only weakly compositional but still satisfies the original motivation behind the notion of compositionality.

Prerequisites: Introduction to semantics and syntax (preferably HPSG)

Literature: Will be provided in the course.

457022 **Agrammatism**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Farke, Hildegard*
Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
27.10.2011 Bis: 10.11.2011
Do 08:15 - 09:45 Raum: Oec OEC 1.162 , Einzeltermin am:
17.11.2011
Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
24.11.2011 Bis: 09.02.2012
Fr - Abgabe Hausarbeit am: 13.04.2012

Organisatorisches Registration in Stud.IP: 1 August - 21 October, 2011

Bemerkung **HINWEIS:** Diese Veranstaltung dient auch zur Vorbereitung auf die Fachklausur (nicht-syntaktisches Thema) in den auslaufenden alten Studiengängen Lehramt an Gymnasien, Magister Englische Philologie, Wirtschaftspädagogik Doppelfach Englisch.

Kommentar Agrammatism is a selective grammatical impairment resulting from damages in certain brain regions. Finite verbs are more difficult than nonfinite verbs for agrammatic patients, and forms referring to the past are more difficult than their counterparts referring to the present. Bastiaanse (2006) argues that reference to the past is more complex than reference to the present because it is discourse linked while reference to the present and future is not. Agrammatic patients show different competencies for tense and agreement in-

flection. Avrutin (2000) argues that agreement is a purely morphosyntactic system, with no discourse operations involved, establishes a binding relation whereas tense requires access to the discourse representation and establishes a discourse linking relation. We will discuss morphosyntactic and syntactic approaches as well as theories of time reference and discourse linking which can account for agrammatic data.

relevant texts will be uploaded at STUD.IP

457259

Hauptseminar / Titel folgt

Hauptseminar SWS: 2; Anz. Teiln.: 20

KollegeEnglisch, Neuer

- - wöchentlich

Organisatorisches

Registration Stud.IP: folgt (vorauss. ab Sept. 2011)

Kommentar

folgt

M.EP.02b Master-Basismodul Mediävistik

452212

Preachers and Poets – The Vercelli Book

Hauptseminar SWS: 2; Anz. Teiln.: 25

Rudolf, Winfried

Mi 14:15 - 15:45 Raum: Verfügungs VG 1.105 , wöchentlich

Mi 14:15 - 15:45 Raum: Verfügungs VG 4.101 , Klausur am: 15.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Organisatorisches

Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b-L, M.EP.05b (Hausarbeit), SK.EP.E4M.

Kommentar

A sleeping beauty for many centuries, the Vercelli Book was kissed awake by German lawyer Friedrich Blume in 1822. Apart from its slightly stained complexion (due to Christian Maier's romantic use of some cosmetic reagent in 1832) it has lived happily ever after, speaking to us in a fascinating variety of voices from poetic boldness and beauty to homiletic gloom and doom. This seminar will explore the textuality and function of this unique artefact in the history of English literature and mankind. We will consider overriding themes in the codex in relation to its historical context, study the poems in depth, and gauge the nature of the prose-poetry interface in the homilies. The seminar includes the option of a five-day fieldtrip to the Cathedral Archive of Vercelli (Italy), including a first-hand encounter with the Vercelli Book and other unique medieval manuscripts. Handouts of the texts/copies of facsimilies of the text as well as financial support for the excursion will be provided.

452473

'All is fair in love and war' – Chaucer's Troilus and Criseyde

Hauptseminar SWS: 2; Anz. Teiln.: 30

Rudolf, Winfried

Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , Klausur am: 16.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Organisatorisches

Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b-L, M.EP.05b (Hausarbeit) und SK.EP.E4M.

Kommentar

Chaucer's master-'romance' is on the plate here. We will spice it with some mint literary theory, the hotness of the Italian sources, and top it with some equally tasty European courtly literature. Side orders might contain the souflaki of Homer's *Iliad* and heavy Russian meat (Tolstoy's *War and Peace*). To give you an idea of the cooking process, a pre-

liminary look at the manuscript culture of the poem is also included. With *The Riverside Chaucer* or B. A. Windeatt's *Troilus & Criseyde. A New Edition of 'The Book of Troilus'* (London & New York, 1984) and his *Troilus and Criseyde. Oxford Guides to Chaucer* (Oxford, repr. 2002) as your textbook and guide, all this should be a piece of cake. Attendance in the first session is mandatory. Please read the text before the first session.

453681

English Literature and the European Middle Ages 650-1200

Vorlesung SWS: 2; Anz. Teiln.: 160

Rudolf, Winfried

Do 14:15 - 15:45 Raum: ZHG ZHG105 , wöchentlich

Kommentar

The lecture course covers the earliest period of English literature, presenting landmarks of Old English prose and poetry in their historical and intellectual context. Special attention will be paid to the European sources of the intercultural literature of the Anglo-Saxons period and after, thus providing a more reliable measure for this exceptional vernacular corpus and its textual materiality.

Literatur- und kulturwissenschaftliche Aufbaumodule

M.EP.04a Master-Aufbaumodul Anglistische Literatur- und Kulturwissenschaft

455996

A Survey of British Literature and Cultural History: The Twentieth Century

Vorlesung SWS: 2; Anz. Teiln.: 200

Glaser, Brigitte

Mi 10:00 - 12:00 Raum: ZHG ZHG102 , wöchentlich

Mi 10:00 - 12:00 Klausur am: 15.02.2012

Kommentar

This series of lectures is intended to familiarize students with the various forms and techniques of writing in the 20th century. Two focal points in the development of British literature during the period will be modernist writing and generic crossovers of the second half of the century. Representative texts will mainly be short stories and novels and lectures will include discussions of the turn-of-the-century as well as the Edwardian novel, modernist writing, different forms of the traditional realist novel which continued to be written throughout the century, as well as experimental fiction, the postcolonial and the postmodern novel. There will also be lectures on the various forms of and trends in 20th-century poetry and drama. British literature will furthermore be explored against its historical background and the social transformations at the time, that is, the two world wars, the loss of the Empire and Britain's recognition of its reduced role in the world, post-war immigration and the gradual transformation of Britain into a multicultural nation.

Readings:

novels: E.M. Forster, *Howards End*, Virginia Woolf, *To the Lighthouse*; Jeanette Winter-son, *Oranges Are Not the Only Fruit*; Julian Barnes, *Flaubert's Parrot*; and Monica Ali, *Brick Lane*; plays: John Osborne, *Look Back in Anger*; Harold Pinter, *The Homecoming*; and Caryl Churchill, *Top Girls*; selected short fiction and poetry. There will furthermore be a Reader containing short fiction and poetry as well as relevant theoretical texts (in Stu-dIP).

Recommended background reading:

Kenneth O. Morgan, *Twentieth-Century Britain: A Very Short Introduction* (Oxford, 2000); Peter Childs, *Modernism* (2000); Steven Connor, *The English Novel in History 1950-1995* (1996).

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (15.2.12). Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:
in StudIP (until Nov. 4).

456006

Romantic Drama

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo 14:00 - 16:00 Klausur am: 13.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra*, *De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus*, *Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456218

Sequels, Prequels and Rewrites

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Di 14:00 - 16:00 Raum: Verfügungs VG 2.106 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

In the context of postmodernism's critical take on originality and the accompanying rise of intertextuality, many authors have engaged in creative reappraisals of the plots and protagonists of famous canonical novels. Looking at some prequels, sequels and rewritings of Jane Austen's *Pride and Prejudice* as well as Charlotte Brontë's *Jane Eyre*, we will dis-

cuss their references to their pretexts as well as shifts of focus, topics and style, and develop a theoretical frame for their analysis. A thorough knowledge of both novels is therefore a precondition for this course, although we will not discuss them in detail.

The reading requirement is challenging, so only students who are willing and capable of reading all six novels and some theoretical essays in addition are advised to register. Your reward will be the experience of some hilarious, ironic, subversive and highly entertaining literature!

Reading:

Emma Tennant, *Pemberley* and *Adèle*; Stephanie Barron, *Jane and The Man of the Cloth*; Jean Rhys, *Wide Sargasso Sea*; Jasper Fforde, *The Eyre Affair*; Sarah Waters, *Fingersmith*.

Klausur:

Module B.EP. 40a written exam in the "Survey" VL.

Registration:

StudIP until 6.November

456596

Literary Theory

Hauptseminar SWS: 2; Anz. Teiln.: 20

Radu, Anca-Raluca

Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr 10:00 - 12:00 Klausur am: 17.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Literary theory rose to prominence during the humanities' struggle for self-legitimation in the late 1960s, in particular through the work of structuralist and poststructuralist critics and thinkers. By uncovering linguistic playfulness and instability, these critics effected the so-called "linguistic turn" that has informed literary theory until the present day. Literary theory consolidated its position in the postcolonial, feminist, and postmodern movements that established themselves in the following decades. Recently, literary theory has come under strain to legitimate itself in the face of critics voicing the need to return to less theoretical and more philological approaches to literary texts. By investigating Shakespeare's play *Othello*, its sources, its afterlife, and the myth surrounding the playwright himself we shall ask questions of authorship, textuality, and identity, on the basis of selected theoretical and critical texts.

Reading:

Please purchase your own critical edition of *Othello* by Shakespeare (Arden or Oxford World's Classics) and your own copy of *Literary Theory: The Basics* by Hans Bertens. A reader with other texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module M.EP. 01a written essay exam in the VL.

Registration:

in StudIP (31 July - 31 Oct.)

456632

The Soul in British Literature and Culture

Vorlesung SWS: 2; Anz. Teiln.: 90

Haekel, Ralf

Do 10:00 - 12:00 Raum: ZHG ZHG003 , wöchentlich

Do 10:00 - 12:00 Klausur am: 16.02.2012

Kommentar

The soul is in many respects of key importance in the conception of the human. For about two millennia, the soul had been an indispensable part of a human being, its life force, its essence as self, and its power of cognition. Furthermore, the soul was considered the immortal part of the individual human. However, around 1800 there occurs a momentous paradigm shift that may be called the discovery of the human as a biological, immanent, and therefore mortal being. But the soul does not vanish after this shift but instead becomes an important part of literature and art. In this lecture series, I will consider the cultural heritage of the concept of soul from its classical origins down to modern literature and culture.

The Western understanding of soul was first formed in the writings of Plato and Aristotle. Although the immaterial and immortal soul is not mentioned in the bible, it was very soon turned into a Christian concept in the writings of the church fathers. In Early Modern British literature, especially in the works of Shakespeare, Donne, Marvell, or Edward Young, the soul refers to the human's innermost self as well as his or her immortality. During the eighteenth century, the mind ceases to be referred to in terms of the soul, as becomes obvious in Laurence Sterne's *Tristram Shandy*. In the Romantic poems by Wordsworth, Coleridge, or Shelley, the soul is therefore transformed into the eternal life of poetry and the imagination. Finally, in the age of modernity, the soul becomes the modern psyche, and psychoanalysis unravels the hidden and subdued elements of the unconscious. In modern literature, the death of the soul becomes an important topic, and the lecture series will close with an analysis of poetry written by T.S. Eliot and W.B. Yeats.

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (16.2.12).

Registration:

in StudIP (until 27. October)

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b**; **M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module **B.EP. 40b**; **M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot:* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a or M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)

456872

Konzepte der Kulturwissenschaften. Theoriebezüge und Beispiele

Masterseminar SWS: 2; Anz. Teiln.: 20

Bachmann-Medick,

Do 14:00 - 16:00 Raum: Universität KHW 0.118 , wöchentlich

Doris

Voraussetzungen Modul M.EP.01a Klausur: hier findet nur eine Prüfung der Vorlesung von Frau Prof. Glasser oder Herrn Prof. Haekel statt - Anmeldung in FlexNow erforderlich!

Bemerkung

Frau Dr. Bachmann-Medick ist im Wintersemester 2011/2012 Gastdozentin am DFG-Graduiertenkolleg "Dynamiken von Raum und Geschlecht".

Kommentar

Die gegenwärtigen Kulturwissenschaften zeichnen sich durch ein Spektrum unterschiedlicher *turns* aus. Gemeint sind einschlägige theoretische Neuorientierungen, die aus veränderten Forschungseinstellungen und gesellschaftlichen Problemlagen hervorgehen und die sich durch fast alle Disziplinen hindurchziehen. Dieses interdisziplinäre Seminar stellt die wichtigsten Theoriewenden vor (u.a. *interpretive turn*, *performative turn*, *post-colonial turn*, *iconic turn*, *spatial turn*) und diskutiert ihr disziplinenübergreifendes Potenzial für neue Fragestellungen und Analysekatoren: Wie können etwa Text, Ritual, soziales Drama, kulturelle Differenzen, Hybridität, Übersetzung, Raum, Grenze, Bild, Blick u.a. fruchtbar gemacht werden für die konkrete Arbeit in den kulturwissenschaftlichen Fächern? Das Seminar geht dieser Frage nach, indem es 1. theoretische Schlüsseltexte diskutiert (Clifford Geertz, Victor Turner, Hartmut Böhme, Homi Bhabha, W.J.T. Mitchell u.a.)

und 2. die theoretischen Ansätze an literarischen, historischen und sozialwissenschaftlichen Fallbeispielen erprobt.

Das Seminar besteht aus einem Wechsel zwischen Einführungs- und Diskussionsteilen.

Ein elektronischer Reader wird bereitgestellt.

Literatur Zur Vorbereitung: Doris Bachmann-Medick: Cultural Turns. Neuorientierungen in den Kulturwissenschaften. 4. Aufl. Reinbek: Rowohlt 2010 (re 55675).

457175 **Realisms in Contemporary World Literature**
Hauptseminar SWS: 2; Anz. Teiln.: 15 *KollegeEnglisch, Neuer*
Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar The seminar explores the fascination that the literary trend of a realist mode of writing has for various authors from all over the world. We will seek to define key features of realist writing, trace its developments and analyse characteristics of its different forms. Furthermore, we will discuss the criticism that the realist mode of writing provoked - of modernist and postmodernist critiques in particular. In the process, we will come across a wide range of both classical realist texts as well as of the newer form of magical realist writings.

Readings:

Zakes Mda, *The Heart of Redness*, Arundathi Roy, *The God of Small Things*. Furthermore, a selection of abstracts from different authors - such as Charles Dickens, Robert Barclay, Salman Rushdie or Amitav Ghosh - will be made available in the course.

Recommended background reading:

Maggie A. Bowers, *Magic(al) Realism* (Routledge, 2004), Pam Morris, *Realism* (Routledge, 2003), William Spindler, *Magical Realism* (Forum for Modern Language Studies 29:1 (1993 Jan) 75-85).

Klausur:

Module M.EP. 01a written essay exam in the "Survey" VL.

Registration:

in StudIP (until Oct. 15).

457177 **Searching for Belonging: African Women's 'Bildungsroman'**
Hauptseminar SWS: 2; Anz. Teiln.: 15 *KollegeEnglisch, Neuer*
Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Kommentar The Bildungsroman developed in Europe in the late eighteenth century as a novelistic form which traced the 'Bildung' - the formation, education, development, socialization - of a young (at this time white, male) protagonist as he matures and assimilates into the dominant norms of his society. This course is designed to explore how African women writers adopt the form of the Bildungsroman to protest against the problems which the effects of colonialism, neo-colonialism and globalization had on young girls that deprived them of

a happy childhood/adolescence. By examining critical strategies and aesthetics in a variety of texts, students will develop a deeper understanding of the Bildungsroman, discover whether authors accept or challenge the linearity of the genre's conventions and how it is used within the speciality of the postcolonial impacts on women in Africa.

Readings:

Tsitsi Dangarembga, *Nervous Conditions*, Goretti Kyomuhendo, *The First Daughter*.

Recommended background reading:

Franco Moretti, *The Way of the World*, (Verso, 2000).

Klausur:

Module M.EP. 01a written essay exam in the "Survey" VL.

Registration:

in StudIP (until Oct. 15).

M.EP.04b Master-Aufbaumodul Nordamerikastudien

453062 **Beyond Principle and Philosophy: Edgar Allan Poe as an American Author**
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Peterfy, Margit*
Di 08:00 - 10:00 Raum: Verfügungs VG 2.104 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar "That we are not a poetical people has been asserted so often and so roundly, both at home and abroad that the slander, through mere dint of repetition, has come to be received as truth." Thus writes Edgar Allan Poe in 1842, reviewing Rufus Griswold's anthology, *The Poets and Poetry of America*. Poe's efforts to prove the slander about American poetry wrong might be, superficially, interpreted as an exercise in patriotism. But, in fact, and as we are going to explore in this seminar, he is insisting on the absolute individuality and immediacy of his vantage point as a poet writing wherever he happens to be, in this case in the United States of America. Taking into account Poe's "locality," we will read his prose fiction, criticism, and his poetry with an eye to the particular, the distinct, and the new. Please buy *The Short Fiction of Edgar Allan Poe: An Annotated Edition*. Ed. Susan Levine and Stuart Levine. Urbana, Chicago: University of Illinois P, 1990. Additional readings will be provided.

Registration:

Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to attend the first session.

453175 **Material Culture: Theory, Art & Literature**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
27.10.2011 Bis: 09.02.2012
Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar In the past decade, *Object Studies* and a new concern with material culture have emerged as new field of critical inquiry in the humanities - from sociology to technology studies and cultural theory. In American Studies, too, there have recently been a number of publications that foreground the significance of material culture in different contexts: literature, visual culture, or history. In this course, we will approach the study of material culture from a

theoretical perspective, on the one hand, and consider specific literary and cultural texts - fiction, poetry, art and film - on the other.

We will discuss theories by Arjun Appadurai, Hannah Arendt, Pierre Bourdieu, Svetlana Boym, Bill Brown, Bruno Latour, Daniel Miller, Susan Stewart, and others. These theories comprise a wide array of critical vantage points from diverse fields such as anthropology, philosophy, psychology, sociology and cultural studies. Hence they offer various ways of thinking about culture, technology, human subjectivity or literary texts from the perspective of objects and materiality.

Primary texts to be studied include authors such as Tim O' Brien, Willa Cather, Kate Chopin, Louise Erdrich, Charlotte Perkins Gilman, Sarah Orne Jewett, Toni Morrison, Marilynne Robinson, Gertrude Stein, and William Carlos Williams. We will study art and photography by William Eggleston, Mitch Epstein, Walker Evans, Claes Oldenburg and Cindy Sherman.

The course aims at providing an overview of different theoretical approaches to materiality - from questions of objecthood and thingness to the 'social life of things'. Studying the concrete ways in which material culture - from the built environment to individual objects - figures in American literature and art, we want to gain an understanding of the complex ways in which the object world comes to matter in human lives and as a form of aesthetic expression.

A syllabus and final selection of primary and theoretical texts will be provided at the beginning of the term.

Please read the following novel in advance; we will work with this paperback edition: Marilynne Robinson, *Housekeeping*. Farrar, Straus, Giroux, ISBN-13: 978-0571230082.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to attend the first session.

452710	Methodologisches Tutorial zu den Hauptseminaren	
	Tutorium SWS: 2; Anz. Teiln.: 2	N.N.,
Organisatorisches	Ort und Zeit nach Vereinbarung.	
Kommentar	This tutorial accompanies the "Hauptseminare." If you wish to take a "Hauptseminar" for your "Wissenschaftsmodul" in English Philology (B.EP.10b/51) or for your "wissenschaftliche Vertiefungsmodul" in American Studies (B.AS.8), please see your instructor well in advance (at least three weeks before classes commence)!	

Sprachwissenschaftliche Aufbaumodule

M.EP.05a Master-Aufbaumodul Linguistik

456786	Perspektive(n) in Literatur- und Sprachwissenschaft	
	Mastertiefungsseminar SWS: 2; Anz. Teiln.: 25	Eckardt, Regine;
	Mo 18:15 - 19:45 Raum: Universität HDW 2.124 , wöchentlich	Winko, Simone
	Mo - prüfung am: 06.02.2012	

Mo 18:15 - 19:45 Klausur am: 13.02.2012

Sa - Abgabe Hausarbeit am: 31.03.2012

Kommentar 'Der Roman erzählt aus der Perspektive seines Protagonisten.' Was hinter solchen oft zu findenden Redeweisen steckt, soll im Seminar aus linguistischer und literaturwissenschaftlicher Sicht untersucht werden. Literaturwissenschaftlich spielt der Begriff der Perspektive von allem in narratologischen Analysen literarischer Texte eine wichtige Rolle. Mit ihm wird so Unterschiedliches bezeichnet wie perzeptive Wahrnehmungen und wertende Einstellungen. In der Sprachwissenschaft gibt es in jüngster Zeit mehrere Ansätze, die das Phänomen der freien indirekten Rede bzw. den inneren Monolog untersuchen. Eine Reihe von sprachlichen Auffälligkeiten kann Aufschluss über den fiktiven Sprecher einer Passage liefern. Die Phänomene erlauben Schlüsse darauf, wie Autor und Leser die fiktive Äußerungssituation konzeptualisieren.

Im Seminar sollen neuere linguistische und literaturwissenschaftliche Forschungsbeiträge diskutiert werden und die Teilnehmerinnen und Teilnehmer sind aufgefordert, auch eigene Forschungsvorhaben entwickeln.

Literatur Als vorbereitende Lektüre sei empfohlen: Anne Banfield, *Unspeakable Sentences. Narration and Representation in the Language of Fiction*. Boston u.a.: Routledge 1982, 1-37. Wolf Schmid, *Elemente der Narratologie*. Berlin, New York: de Gruyter 2005, Kap. III: Die Erzählperspektive, 113-149. Matías Martínez / Michael Scheffel, *Einführung in die Erzähltheorie*. München: Beck 1999 (oder andere Auflage), Kap. II.2: Modus, 47-67 (Scans werden auf StudIP bereitgestellt)

457019

Experimental Pragmatics

Hauptseminar SWS: 2; Anz. Teiln.: 20

Menéndez-Benito,

Di 14:15 - 15:45 Raum: Verfügungs VG 2.105 , wöchentlich

Paula

Fr - Abgabe Hausarbeit am: 13.04.2012

Organisatorisches

Registration in Stud.IP from 1 August - 21 October, 2011

Kommentar

If I write a recommendation letter for a student that is applying for a Linguistics job, and all I say is that she has a beautiful handwriting and is very punctual, I am likely to be understood as saying that she is not a good linguist. Why is that? If a prosecutor asks a defendant "Why did you rob the bank?", the defendant's lawyer is likely to object. How come? If the day after a test, I say in class "everybody did a good job" you will understand me as saying that everybody in the class did a good job. Why? In this course, we will worry about these and other related questions, and we will look at current linguistic theory to find answers. The results of our investigations will potentially be relevant for areas outside of Linguistics, such as the law, politics, advertising or literary analysis. This course will have an experimental component: we will look at experimental data pertaining to language acquisition and language processing, we will learn about experimental techniques, and we may design and run our own pilot experiments.

457021

An Empirically Grounded Approach to the Syntax-Semantics-Interface

Hauptseminar SWS: 2; Anz. Teiln.: 20

Sailer, Manfred

Mi 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Fr - Abgabe Hausarbeit am: 13.04.2012

Organisatorisches	Registration via Stud.IP from 1 August - 21 October, 2011
Kommentar	<p>The concept of a compositional relation between syntax and semantics has proven highly fruitful in the study of both syntax and semantics and is also the primary methodological guideline in introductions to semantics taught at the SEP.</p> <p>In this class we will consider phenomena that pose a problem to a simple understanding of compositionality. These include scope ambiguity, semantic concord phenomena, and idiomatic expression.</p> <p>Solutions to these problems typically either assume the primacy of syntax or the primacy of semantics. Contrary to this, we will explore a framework in which the analytic arguments and insights of each of these modules is kept intact. Instead, a syntax-semantics interface is proposed that is only weakly compositional but still satisfies the original motivation behind the notion of compositionality.</p> <p>Prerequisites: Introduction to semantics and syntax (preferably HPSG)</p> <p>Literature: Will be provided in the course.</p>

457022	Agrammatism
	Hauptseminar SWS: 2; Anz. Teiln.: 20 <i>Farke, Hildegard</i>
	Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 27.10.2011 Bis: 10.11.2011
	Do 08:15 - 09:45 Raum: Oec OEC 1.162 , Einzeltermin am: 17.11.2011
	Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 24.11.2011 Bis: 09.02.2012
	Fr - Abgabe Hausarbeit am: 13.04.2012

Organisatorisches	Registration in Stud.IP: 1 August - 21 October, 2011
Bemerkung	HINWEIS: Diese Veranstaltung dient auch zur Vorbereitung auf die Fachklausur (nicht-syntaktisches Thema) in den auslaufenden alten Studiengängen Lehramt an Gymnasien, Magister Englische Philologie, Wirtschaftspädagogik Doppelfach Englisch.
Kommentar	<p>Agrammatism is a selective grammatical impairment resulting from damages in certain brain regions. Finite verbs are more difficult than nonfinite verbs for agrammatic patients, and forms referring to the past are more difficult than their counterparts referring to the present. Bastiaanse (2006) argues that reference to the past is more complex than reference to the present because it is discourse linked while reference to the present and future is not. Agrammatic patients show different competencies for tense and agreement inflection. Avrutin (2000) argues that agreement is a purely morphosyntactic system, with no discourse operations involved, establishes a binding relation whereas tense requires access to the discourse representation and establishes a discourse linking relation. We will discuss morphosyntactic and syntactic approaches as well as theories of time reference and discourse linking which can account for agrammatic data.</p> <p>relevant texts will be uploaded at STUD.IP</p>

457259	Hauptseminar / Titel folgt
	Hauptseminar SWS: 2; Anz. Teiln.: 20 <i>KollegeEnglisch, Neuer</i>
	- - wöchentlich

Organisatorisches Registration Stud.IP: folgt (vorauss. ab Sept. 2011)

Kommentar folgt

M.EP.05b Master-Aufbaumodul Mediävistik

452212 **Preachers and Poets – The Vercelli Book**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried*
Mi 14:15 - 15:45 Raum: Verfügungs VG 1.105 , wöchentlich
Mi 14:15 - 15:45 Raum: Verfügungs VG 4.101 , Klausur am:
15.02.2012
Fr - Abgabe Hausarbeit am: 30.03.2012

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b-L, M.EP.05b (Hausarbeit), SK.EP.E4M.

Kommentar A sleeping beauty for many centuries, the Vercelli Book was kissed awake by German lawyer Friedrich Blume in 1822. Apart from its slightly stained complexion (due to Christian Maier's romantic use of some cosmetic reagent in 1832) it has lived happily ever after, speaking to us in a fascinating variety of voices from poetic boldness and beauty to homiletic gloom and doom. This seminar will explore the textuality and function of this unique artefact in the history of English literature and mankind. We will consider overriding themes in the codex in relation to its historical context, study the poems in depth, and gauge the nature of the prose-poetry interface in the homilies. The seminar includes the option of a five-day fieldtrip to the Cathedral Archive of Vercelli (Italy), including a first-hand encounter with the Vercelli Book and other unique medieval manuscripts. Handouts of the texts/copies of facsimilies of the text as well as financial support for the excursion will be provided.

452473 **'All is fair in love and war' – Chaucer's Troilus and Criseyde**
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Rudolf, Winfried*
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , Klausur am:
16.02.2012
Fr - Abgabe Hausarbeit am: 30.03.2012

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b-L, M.EP.05b (Hausarbeit) und SK.EP.E4M.

Kommentar Chaucer's master-'romance' is on the plate here. We will spice it with some mint literary theory, the hotness of the Italian sources, and top it with some equally tasty European courtly literature. Side orders might contain the souflaki of Homer's *Iliad* and heavy Russian meat (Tolstoy's *War and Peace*). To give you an idea of the cooking process, a preliminary look at the manuscript culture of the poem is also included. With *The Riverside Chaucer* or B. A. Windeatt's *Troilus & Criseyde. A New Edition of 'The Book of Troilus'* (London & New York, 1984) and his *Troilus and Criseyde. Oxford Guides to Chaucer* (Oxford, repr. 2002) as your textbook and guide, all this should be a piece of cake. Attendance in the first session is mandatory. Please read the text before the first session.

Literatur- und kulturwissenschaftliche Vertiefungsmodule

M.EP.09a Vertiefungsmodul Anglistische Literatur- und Kulturwissenschaft

456048 **Doing Research and Structuring a Project**
Projektseminar SWS: 2; Anz. Teiln.: 10 *Reitemeier, Frauke*

Kommentar This course is meant for MA students who want to develop a research project of their own, e.g. in preparation of an MA thesis. Students wishing to participate **must** hand in a rough outline of the project they wish to pursue; this does not mean that they have to have the outcome of the project finished before the start of the semester, but it is expected that they outline what they are interested in and how they would like to approach the topic (deadline: first week of the semester - April 15, 2011).

Time and date for the course will be announced.

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b**; **M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil

Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot:* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:
StudIP (until 25. October)

M.EP.09b Vertiefungsmodul Nordamerikastudien

452668 **Current Issues in American Studies**
Kolloquium SWS: 2; Anz. Teiln.: 25 *Tischleder, Bärbel*
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
27.10.2011 Bis: 09.02.2012
Do 18:00 - 20:00 mündliche Prüfung am: 09.02.2012

Kommentar The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.

The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

Sprachwissenschaftliche Vertiefungsmodule

M.EP.09c Vertiefungsmodul Englische Linguistik

455747 **Oberseminar**
Oberseminar SWS: 2; Anz. Teiln.: 15 *KollegeEnglisch, Neuler*
Di 16:15 - 17:45 Raum: Jacob-Grim SEP 0.250 , wöchentlich

M.EP.09d Vertiefungsmodul Englische Mediävistik

Abschlussmodule

456353 **Literature into Film: Texts and Tasks for the Foreign Language Class**
Mastervertiefungsseminar SWS: 2; Anz. Teiln.: 25 *Surkamp, Carola*
Mo 16:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Von: 24.10.2011 Bis: 06.02.2012

Kommentar This seminar will deal with literature made into films and focus on how text and motion picture are best used in the foreign language classroom. We will discuss various didactical and methodical approaches to films in literature classes and examine how to train reading, listening and viewing skills and how to develop literary and film competence. Students will be asked to do analytical and interpretative but also creative work with selected texts and film productions. Their main task will be to develop and present a teaching unit.

Requirements: Regular attendance, active participation, presentation of a lesson planning, short written reflection.

Reading: Henseler, Roswitha/Möller, Stefan/Surkamp, Carola (2011): *Filme im Englischunterricht: Grundlagen, Methoden, Genres*. Seelze-Velber: Kallmeyer-Klett. // Nünning, Ansgar/Surkamp, Carola (2008): *Englische Literatur unterrichten: Grundlagen und Methoden*. 2. Aufl. Seelze-Velber: Kallmeyer-Klett.

Registration starts on September 19, 10 a. m.

456668

Masterabschlussmodul

Masterseminar SWS: 2; Anz. Teiln.: 20

Surkamp, Carola

Kommentar

Blockveranstaltung nach Vereinbarung mit den TeilnehmerInnen

Dieses Modul, das in Form eines Kolloquiums abgehalten wird, dient der Vorbereitung und Begleitung von Master- und Examensarbeiten in der englischen Fachdidaktik. Wir werden uns mit fremdsprachendidaktischen Forschungsfragen sowie mit dem Aufbau fachdidaktischer Abschlussarbeiten beschäftigen und dabei auch Fragen zur Konzeption und Durchführung von Unterrichtsreihen in der englischen Sprach-, Literatur- und Kulturdidaktik sowie Möglichkeiten empirischer Forschungsarbeit diskutieren. Außerdem erhalten die TeilnehmerInnen die Gelegenheit zur Präsentation ihrer Masterarbeiten.

Anforderungen: Regelmäßige Teilnahme, aktive Mitarbeit und mehrmalige Vorstellung des jeweiligen Arbeitsstandes der Master- bzw. Examensarbeit.

Anmeldungen über StudIP, ab 19. September, 10.00 Uhr

M.EP.06a Master-Abschlussmodul Anglistische Literatur- und Kulturwissenschaft

450993

Forschungskolloquium

Kolloquium SWS: 2; Anz. Teiln.: 15

Glaser, Brigitte;

Mi 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Schaff, Barbara

Kommentar

This course is meant for both doctoral candidates and Master's students who are preparing their dissertations and their theses. Participants will be given a chance to present their work in progress and discuss their approaches to their chosen topic of research.

Registration: StudIP until Nov. 4.

Klausur: Students taking this course for the Abschlussmodul **M.EP. 06a** should please contact the instructor to arrange for the oral exam.

456317

New Literary Publications

Kolloquium SWS: 2; Anz. Teiln.: 20

Haekel, Ralf

Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am:
25.10.2011

Di 18:00 - 20:00 wöchentlich Von: 01.11.2011 Bis: 01.11.2011

Kommentar

In this colloquium we will read and discuss works of fiction, drama, and poetry that have been published only very recently. The intention is to approach new literature without any standard interpretation or preconceived notion in mind. Students will have the chance to practice their journalistic skills, and, in order to get credits, each participant should write

two short literary reviews (roughly 2 pages each). We will meet on a regular basis every two weeks; so there should be enough time for every participant to be prepared.

The course syllabus will be the result of a democratic process: suggestions can be made on StudIP by editing the Wiki page, and during the first session we will decide which books to read.

Registration: via StudIP

Klausur: Students taking this course for the Abschlussmodul **M.EP. 06a** should please contact the instructor to arrange for the oral exam.

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b**; **M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommoda-

te the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot:* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a or M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)

M.EP.06b Master-Abschlussmodul Nordamerikastudien

453062

Beyond Principle and Philosophy: Edgar Allan Poe as an American Author

Hauptseminar SWS: 2; Anz. Teiln.: 30

Peterfy, Margit

Di 08:00 - 10:00 Raum: Verfügungs VG 2.104 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

"That we are not a poetical people has been asserted so often and so roundly, both at home and abroad that the slander, through mere dint of repetition, has come to be received as truth." Thus writes Edgar Allan Poe in 1842, reviewing Rufus Griswold's anthology, *The Poets and Poetry of America*. Poe's efforts to prove the slander about American poetry wrong might be, superficially, interpreted as an exercise in patriotism. But, in fact, and as we are going to explore in this seminar, he is insisting on the absolute individuality and immediacy of his vantage point as a poet writing wherever he happens to be, in this case in the United States of America. Taking into account Poe's "locality," we will read his prose fiction, criticism, and his poetry with an eye to the particular, the distinct, and the new. Please buy *The Short Fiction of Edgar Allan Poe: An Annotated Edition*. Ed. Susan Levine and Stuart Levine. Urbana, Chicago: University of Illinois P, 1990. Additional readings will be provided.

Registration:

Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to attend the first session.

453175

Material Culture: Theory, Art & Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:

27.10.2011 Bis: 09.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

In the past decade, *Object Studies* and a new concern with material culture have emerged as new field of critical inquiry in the humanities - from sociology to technology studies and cultural theory. In American Studies, too, there have recently been a number of publications that foreground the significance of material culture in different contexts: literature, visual culture, or history. In this course, we will approach the study of material culture from a theoretical perspective, on the one hand, and consider specific literary and cultural texts - fiction, poetry, art and film - on the other.

We will discuss theories by Arjun Appadurai, Hannah Arendt, Pierre Bourdieu, Svetlana Boym, Bill Brown, Bruno Latour, Daniel Miller, Susan Stewart, and others. These theories comprise a wide array of critical vantage points from diverse fields such as anthropology, philosophy, psychology, sociology and cultural studies. Hence they offer various ways of thinking about culture, technology, human subjectivity or literary texts from the perspective of objects and materiality.

Primary texts to be studied include authors such as Tim O' Brien, Willa Cather, Kate Chopin, Louise Erdrich, Charlotte Perkins Gilman, Sarah Orne Jewett, Toni Morrison, Marilyn-

ne Robinson, Gertrude Stein, and William Carlos Williams. We will study art and photography by William Eggleston, Mitch Epstein, Walker Evans, Claes Oldenburg and Cindy Sherman.

The course aims at providing an overview of different theoretical approaches to materiality - from questions of objecthood and thingness to the 'social life of things'. Studying the concrete ways in which material culture - from the built environment to individual objects - figures in American literature and art, we want to gain an understanding of the complex ways in which the object world comes to matter in human lives and as a form of aesthetic expression.

A syllabus and final selection of primary and theoretical texts will be provided at the beginning of the term.

Please read the following novel in advance; we will work with this paperback edition: Marilynne Robinson, *Housekeeping*. Farrar, Straus, Giroux, ISBN-13: 978-0571230082.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between September 1 and October 15 is required. For final registration, participants need to attend the first session.

452668

Current Issues in American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:

27.10.2011 Bis: 09.02.2012

Do 18:00 - 20:00 mündliche Prüfung am: 09.02.2012

Kommentar

The colloquium invites advanced students who are preparing or already working on their B.A. or M.A. thesis. It will provide the opportunity to present and discuss your work in progress and receive valuable feedback. Further sessions will be on academic writing, research, and current developments in American cultural and literary studies as well as critical theory.

The course also gives students the opportunity to suggest specific topics and/or theoretical texts relevant to the field of American Studies and with regard to current research projects that may be taken up in individual class discussions. If you have a particular topic or text in mind that you want to propose for discussion, please send an email to Prof. Tischleder (preferably before the beginning of the semester).

If you wish to take this Kolloquium as part of your "fachwissenschaftliche Vertiefung" (B.AS.09 or B.EP.51), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

452708

Theory and Research Projects in American Studies

Oberseminar SWS: 2; Anz. Teiln.: 25

Kelleter, Frank;

Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:

Tischleder, Bärbel

25.10.2011 Bis: 07.02.2012

Kommentar

This "Oberseminar" is designed to identify the fault-lines, schisms, and systemic differentiations in current cultural and literary theory. This semester's focus will be on topics

and problems discussed in the graduate program "Textwissenschaften" and the DFG-Forscherguppe "Popular Seriality." Attendance by invitation only.

M.EP.07a Master-Abschlussmodul Linguistik

456786	Perspektive(n) in Literatur- und Sprachwissenschaft	
	Mastervertiefungsseminar SWS: 2; Anz. Teiln.: 25	<i>Eckardt, Regine;</i>
	Mo 18:15 - 19:45 Raum: Universität HDW 2.124 , wöchentlich	<i>Winko, Simone</i>
	Mo - prüfung am: 06.02.2012	
	Mo 18:15 - 19:45 Klausur am: 13.02.2012	
	Sa - Abgabe Hausarbeit am: 31.03.2012	
Kommentar	'Der Roman erzählt aus der Perspektive seines Protagonisten.' Was hinter solchen oft zu findenden Redeweisen steckt, soll im Seminar aus linguistischer und literaturwissenschaftlicher Sicht untersucht werden. Literaturwissenschaftlich spielt der Begriff der Perspektive von allem in narratologischen Analysen literarischer Texte eine wichtige Rolle. Mit ihm wird so Unterschiedliches bezeichnet wie perzeptive Wahrnehmungen und wertende Einstellungen. In der Sprachwissenschaft gibt es in jüngster Zeit mehrere Ansätze, die das Phänomen der freien indirekten Rede bzw. den inneren Monolog untersuchen. Eine Reihe von sprachlichen Auffälligkeiten kann Aufschluss über den fiktiven Sprecher einer Passage liefern. Die Phänomene erlauben Schlüsse darauf, wie Autor und Leser die fiktive Äußerungssituation konzeptualisieren.	
	Im Seminar sollen neuere linguistische und literaturwissenschaftliche Forschungsbeiträge diskutiert werden und die Teilnehmerinnen und Teilnehmer sind aufgefordert, auch eigene Forschungsvorhaben entwickeln.	
Literatur	Als vorbereitende Lektüre sei empfohlen: Anne Banfield, <i>Unspeakable Sentences. Narration and Representation in the Language of Fiction</i> . Boston u.a.: Routledge 1982, 1-37. Wolf Schmid, <i>Elemente der Narratologie</i> . Berlin, New York: de Gruyter 2005, Kap. III: Die Erzählperspektive, 113-149. Matías Martínez / Michael Scheffel, <i>Einführung in die Erzähltheorie</i> . München: Beck 1999 (oder andere Auflage), Kap. II.2: Modus, 47-67 (Scans werden auf StudIP bereitgestellt)	
457019	Experimental Pragmatics	
	Hauptseminar SWS: 2; Anz. Teiln.: 20	<i>Menéndez-Benito,</i>
	Di 14:15 - 15:45 Raum: Verfügungs VG 2.105 , wöchentlich	<i>Paula</i>
	Fr - Abgabe Hausarbeit am: 13.04.2012	
Organisatorisches	Registration in Stud.IP from 1 August - 21 October, 2011	
Kommentar	If I write a recommendation letter for a student that is applying for a Linguistics job, and all I say is that she has a beautiful handwriting and is very punctual, I am likely to be understood as saying that she is not a good linguist. Why is that? If a prosecutor asks a defendant "Why did you rob the bank?", the defendant's lawyer is likely to object. How come? If the day after a test, I say in class "everybody did a good job" you will understand me as saying that everybody in the class did a good job. Why? In this course, we will worry about these and other related questions, and we will look at current linguistic theory to find answers. The results of our investigations will potentially be relevant for areas outside of Linguistics, such as the law, politics, advertising or literary analysis. This course will have an experimental component: we will look at experimental data pertaining to language acqui-	

sition and language processing, we will learn about experimental techniques, and we may design and run our own pilot experiments.

457021	An Empirically Grounded Approach to the Syntax-Semantics-Interface Hauptseminar SWS: 2; Anz. Teiln.: 20 <i>Sailer, Manfred</i> Mi 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Fr - Abgabe Hausarbeit am: 13.04.2012
Organisatorisches	Registration via Stud.IP from 1 August - 21 October, 2011
Kommentar	<p>The concept of a compositional relation between syntax and semantics has proven highly fruitful in the study of both syntax and semantics and is also the primary methodological guideline in introductions to semantics taught at the SEP.</p> <p>In this class we will consider phenomena that pose a problem to a simple understanding of compositionality. These include scope ambiguity, semantic concord phenomena, and idiomatic expression.</p> <p>Solutions to these problems typically either assume the primacy of syntax or the primacy of semantics. Contrary to this, we will explore a framework in which the analytic arguments and insights of each of these modules is kept intact. Instead, a syntax-semantics interface is proposed that is only weakly compositional but still satisfies the original motivation behind the notion of compositionality.</p> <p>Prerequisites: Introduction to semantics and syntax (preferably HPSG)</p> <p>Literature: Will be provided in the course.</p>
457022	Agrammatism Hauptseminar SWS: 2; Anz. Teiln.: 20 <i>Farke, Hildegard</i> Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 27.10.2011 Bis: 10.11.2011 Do 08:15 - 09:45 Raum: Oec OEC 1.162 , Einzeltermin am: 17.11.2011 Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von: 24.11.2011 Bis: 09.02.2012 Fr - Abgabe Hausarbeit am: 13.04.2012
Organisatorisches	Registration in Stud.IP: 1 August - 21 October, 2011
Bemerkung	HINWEIS: Diese Veranstaltung dient auch zur Vorbereitung auf die Fachklausur (nicht-syntaktisches Thema) in den auslaufenden alten Studiengängen Lehramt an Gymnasien, Magister Englische Philologie, Wirtschaftspädagogik Doppelfach Englisch.
Kommentar	Agrammatism is a selective grammatical impairment resulting from damages in certain brain regions. Finite verbs are more difficult than nonfinite verbs for agrammatic patients, and forms referring to the past are more difficult than their counterparts referring to the present. Bastiaanse (2006) argues that reference to the past is more complex than reference to the present because it is discourse linked while reference to the present and future is not. Agrammatic patients show different competencies for tense and agreement inflection. Avrutin (2000) argues that agreement is a purely morphosyntactic system, with no discourse operations involved, establishes a binding relation whereas tense requires ac-

cess to the discourse representation and establishes a discourse linking relation. We will discuss morphosyntactic and syntactic approaches as well as theories of time reference and discourse linking which can account for agrammatic data.

relevant texts will be uploaded at STUD.IP

457259	Hauptseminar / Titel folgt	
	Hauptseminar SWS: 2; Anz. Teiln.: 20	<i>KollegeEnglisch, Neu-</i>
	- - wöchentlich	<i>er</i>
Organisatorisches	Registration Stud.IP: folgt (vorauss. ab Sept. 2011)	
Kommentar	folgt	

M.EP.07b Master-Abschlussmodul Mediävistik

452212	Preachers and Poets – The Vercelli Book	
	Hauptseminar SWS: 2; Anz. Teiln.: 25	<i>Rudolf, Winfried</i>
	Mi 14:15 - 15:45 Raum: Verfügungs VG 1.105 , wöchentlich	
	Mi 14:15 - 15:45 Raum: Verfügungs VG 4.101 , Klausur am: 15.02.2012	
	Fr - Abgabe Hausarbeit am: 30.03.2012	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b-L, M.EP.05b (Hausarbeit), SK.EP.E4M.	
Kommentar	A sleeping beauty for many centuries, the Vercelli Book was kissed awake by German lawyer Friedrich Blume in 1822. Apart from its slightly stained complexion (due to Christian Maier's romantic use of some cosmetic reagent in 1832) it has lived happily ever after, speaking to us in a fascinating variety of voices from poetic boldness and beauty to homiletic gloom and doom. This seminar will explore the textuality and function of this unique artefact in the history of English literature and mankind. We will consider overriding themes in the codex in relation to its historical context, study the poems in depth, and gauge the nature of the prose-poetry interface in the homilies. The seminar includes the option of a five-day fieldtrip to the Cathedral Archive of Vercelli (Italy), including a first-hand encounter with the Vercelli Book and other unique medieval manuscripts. Handouts of the texts/copies of facsimilies of the text as well as financial support for the excursion will be provided.	

452473	'All is fair in love and war' – Chaucer's Troilus and Criseyde	
	Hauptseminar SWS: 2; Anz. Teiln.: 30	<i>Rudolf, Winfried</i>
	Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , Klausur am: 16.02.2012	
	Fr - Abgabe Hausarbeit am: 30.03.2012	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b (Klausur), B.EP.11b, M.EP.02b-L, M.EP.05b (Hausarbeit) und SK.EP.E4M.	
Kommentar	Chaucer's master-'romance' is on the plate here. We will spice it with some mint literary theory, the hotness of the Italian sources, and top it with some equally tasty European courtly literature. Side orders might contain the souflaki of Homer's <i>Iliad</i> and heavy Russian meat (Tolstoy's <i>War and Peace</i>). To give you an idea of the cooking process, a preliminary look at the manuscript culture of the poem is also included. With <i>The Riverside Chaucer</i> or B. A. Windeatt's <i>Troilus & Criseyde. A New Edition of 'The Book of Troi-</i>	

lus' (London & New York, 1984) and his *Troilus and Criseyde*. *Oxford Guides to Chaucer* (Oxford, repr. 2002) as your textbook and guide, all this should be a piece of cake. Attendance in the first session is mandatory. Please read the text before the first session.

452530	Mediävistisches Kolloquium	<i>Rudolf, Winfried</i>
	Seminar SWS: 2; Anz. Teiln.: 30	
	Mi 16:15 - 17:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich	
	Mi 16:15 - 17:45 mündliche Prüfung am: 08.02.2012	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.07b (mdl. Prüfung), SK.EP.E2-2, SK.EP.E3.	
Kommentar	Das Kolloquium richtet sich vornehmlich an Examenskandidatinnen und -kandidaten und mediävistisch interessierte Studierende. Je nach Bedarf dient die Veranstaltung der Prüfungsvorbereitung, der Vorstellung und Diskussion von Forschungsprojekten, dem vertiefenden Studium von Primärtexten im handschriftlichen Kontext oder der Vorbereitung von Exkursionen.	

Module aus Landeskunde und Sprachpraxis

M.EP.03-N Master-Modul Sprachpraxis

451956	Advanced Discussion and Essay Writing	<i>Schofield, Terence</i>
	Übung SWS: 2; Anz. Teiln.: 30	
	Mi 12:15 - 13:45 Raum: Verfügungs VG 4.107 , wöchentlich	
	Mi 12:15 - 13:45 Klausur am: 08.02.2012	
Organisatorisches	Registration for courses in Stud.IP: 12 September - 23 October, 2011	
Kommentar	In this course we will be reading certain essays and stories in class and comparing them to other art forms - namely sculpture, painting, etc. Thus the course will enable the students through comparative analysis of these mediums to better understand literary and artistic criticism (interpretation).	
455249	Vocabulary Training	<i>Tuschinsky, Joachim</i>
	Übung SWS: 2; Anz. Teiln.: 40	
	Mo 16:15 - 17:45 Raum: Verfügungs VG 3.101 , wöchentlich	
	Mo 16:15 - 17:45 Klausur am: 06.02.2012	
Organisatorisches	Registration for courses in Stud.IP: 12 September - 23 October, 2011	
Kommentar	The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through StudIP. There will be no limit on attendance. The following key skills (Schlüsselkompetenzen) can be achieved and credited: SK.EP.E1-1; SK.EP.E1-3; SK.EP.E1-4; SK.EP.E2-1.	
Nachweis	Klausur	
	Registration in FlexNow obligatory!	
455745	Advanced Aural-Oral Comprehension (AAC)	

Übung SWS: 2; Anz. Teiln.: 40
Mi 12:15 - 13:45 Raum: Verfügungs VG 3.101 , wöchentlich

Ross, Gordon Charles

Organisatorisches
Registration Stud.IP: 12 September - 23 October, 2011

Kommentar
This is a course for advanced students designed to improve and hone listening (aural) skills. It is meant to be a practical course so there will be little or no theory. You **MUST** have the *Sprachpraxis Basismodul* for this course. You will listen to and watch audio-visual recordings and presentations, answer questions, learn new vocab, do exercises, complete tasks, etc. If you want credits, you will also have to give a presentation and pass the final test. The result of the final test will be based on a combination of the class presentation and the final test (*mündliche Prüfung*).

Nachweis
Presentation + final test (mündliche Prüfung):

456653

Advanced Public Speaking / Oral Presentation

Übung SWS: 2; Anz. Teiln.: 25
Mi 14:00 - 16:00 Raum: Verfügungs VG 4.106 , wöchentlich

Stone, Jeff

Kommentar
This course is designed to help those who wish to practice giving formal speeches or presentations in English. Although most students have had experience giving classroom presentations, most have had no training in formal oratory. In this course we want to take things a step further than what typically happens in a classroom setting: do you need to give a formal introduction to someone? Are you a guest speaker at a conference? Do you need to deliver a paper? Do you have to speak in English in front of dozens or even hundreds of people? We will work on strategies of formal public speaking, and we will listen to speeches and give speeches, and at the end of the course the student should feel much more confident about speaking in English in public in a formal situation. The student's grade will depend upon two oratorical exercises: 1., a formal introduction of a speaker, and 2., a formal speech.
Prüfungsleistung: 2 Referate.

457183

Creative Writing

Übung SWS: 2; Anz. Teiln.: 20
Do 10:00 - 12:00 Raum: Oec OEC 1.165 , wöchentlich
Fr - prfg am: 02.03.2012

Sara, Kira

Organisatorisches
Registration via Stud.IP starting on September 19, 10 a. m.

Kommentar
Creative Writing is a frequently used method in English classes. But what results can it actually achieve? When and how can it be used effectively? It is against the backdrop of these questions that you will experience the learning process yourself. This course will equip you with the tools to write your own stories. We will tackle essentials like character building, plotting, description and dialogue. Other subjects range from syntax to synesthesia. Through weekly writing tasks and feedback from me and your peers you are sure to improve your skills. Words will be your nails and screws - bring lots of them.

M.EP.08a Master-Modul Landeskunde (A)

455253

Advanced American Landeskunde: The American Rhetorical Tradition

Übung SWS: 2; Anz. Teiln.: 40
Di 16:15 - 17:45 Raum: Verfügungs VG 1.105 , wöchentlich

Stone, Jeff

Preliminary Schedule:

27.10. Introduction; Stereotypes 10.11. Cooking through the ages: Medieval food 24.11. "Traditional" British Food 8.12. International Cuisine: Indian Food 22.12. Food for special occasions: Christmas 12.01. Food on TV 26.01. Regional Cuisine: Burns Supper

M.EP.08b Master-Modul Landeskunde (B)

451949	British Life and Institutions	<i>Tuschinsky, Joachim</i>
	Übung SWS: 2; Anz. Teiln.: 40	
	Di 10:15 - 11:45 Raum: Verfügungs VG 0.110 , wöchentlich	
	Durchf. Doz.: Tuschinsky, Joachim	
	Di 10:15 - 11:45 Klausur am: 14.02.2012	
Organisatorisches	Registration for courses in Stud.IP: 12 September - 23 October, 2011	
Bemerkung	Zu diesem Modul gehören im lehramtsbezogenen B.A.-Studiengang eine Übung zur amerikanischen und britischen Landeskunde sowie ein Proseminar zu Grundlagen der Fachdidaktik (Teilmodul 2). Bei nicht-lehramtsspezifischen B.A.-Profilen besteht dieses Modul nur aus einer landeskundlichen Übung.	
Kommentar	This course is designed to introduce students to British "Landeskunde" through the study and discussion of selected topics in this field. We will have a look at areas such as the history and geography of Britain, the political system, education, regional differences and identities, and others. While factual information will certainly play more than a marginal role, the course will not be restricted to a nuts-and-bolts approach, but also analyse and interpret facts and figures in order to provide some deeper insights into the many facets of British life and culture.	
451974	American Landeskunde	<i>Schofield, Terence</i>
	Übung SWS: 2; Anz. Teiln.: 80	
	Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich	
	Mi 14:15 - 15:45 Klausur am: 15.02.2012	
Organisatorisches	Registration Stud.IP: 12 September - 23 October, 2011	
Kommentar	This course will deal with topics which are basic to American society (e.g. institutions, sub-culture, current events). Material will be primarily films and articles relevant to the topics. Students will be expected to take an active part in group discussions.	
455253	Advanced American Landeskunde: The American Rhetorical Tradition	<i>Stone, Jeff</i>
	Übung SWS: 2; Anz. Teiln.: 40	
	Di 16:15 - 17:45 Raum: Verfügungs VG 1.105 , wöchentlich	
	Durchf. Doz.: Stone, Jeff	
Organisatorisches	Registration in Stud.IP: 12 September - 23 October, 2011	

Kommentar The American Rhetorical Tradition
We will attempt to find themes, motifs, and resonances within the tradition of public American rhetoric from colonial times to the present day. From John Winthrop and Jonathan Edwards to Martin Luther King, Jr., and Barack Obama, there have been reiterations of specific ideas regarding what America means and represents in the American mind. What are they? Special attention will be given to Abraham Lincoln and his particular importance within this tradition. We will emphasize the sermons and speeches themselves rather than secondary sources, so that we can attempt to grasp the cadences of American rhetoric within the context of both history and the American language as a whole.

Requirements: Term Paper (Hausarbeit)

456962 **Advanced American Landeskunde: A Survey of American Film**
Übung SWS: 2; Anz. Teiln.: 50 *Schofield, Terence*
Mi 16:00 - 18:00 Raum: ZESS AP26 , wöchentlich

Organisatorisches Registration via Stud.IP: 12 Sept - 23 Oct, 2011

Kommentar I have noticed while teaching the last several years that students generally have hardly seen any of the American film classics or know anything about them. That is why this class is being offered. We will watch and analyze "important" American films in the genres of drama, comedy, mystery, science fiction, westerns, horror, etc. If you don't know who "Toto" is then you had better take this class. You have to bring your own popcorn.

457168 **British Food**
Übung SWS: 2; Anz. Teiln.: 15 *Frome-Ziegler, Franziska*
Do 18:00 - 21:00 Raum: Jacob-Grim SEP 0.247 , 14-täglich
Sa - Abgabe Hausarbeit am: 31.03.2012

Kommentar British cuisine is much more than just porridge, marmite and fish and chips! In this course we will have a closer look at the broad variety of British food and its culture. Apart from "classical" British meals, we will also deal with the historical dimension of cooking, international as well as regional influences and the depiction of food on British television. The course will include theoretical as well as literary texts, film clips and a practical part to actually taste some of the dishes. There will be a **EUR 2,- contribution per person per semester** to cover the expenses for the ingredients. We will be meeting every fortnight in the Übungsraum.

Reading: Key texts will be provided in electronic copies on StudIP.

Prüfungsleistung: Essay (31.3.2012)

Registration: via StudIP - ATTENTION: THE NUMBER OF PARTICIPANTS FOR THIS COURSE IS RESTRICTED TO 15. Places will be allotted according to course of study (MA students are preferred this is an obligatory module for them). Any free places will be allotted on a first-come-first-served basis.

Preliminary Schedule:

27.10. Introduction; Stereotypes 10.11. Cooking through the ages: Medieval food 24.11. "Traditional" British Food 8.12. International Cuisine: Indian Food 22.12. Food for special occasions: Christmas 12.01. Food on TV 26.01. Regional Cuisine: Burns Supper

Modulpaket Anglophone Literature and Culture

B.EP.10a Historical Aspects of Anglophone Literature and Culture

455996

A Survey of British Literature and Cultural History: The Twentieth Century

Vorlesung SWS: 2; Anz. Teiln.: 200

Glaser, Brigitte

Mi 10:00 - 12:00 Raum: ZHG ZHG102 , wöchentlich

Mi 10:00 - 12:00 Klausur am: 15.02.2012

Kommentar

This series of lectures is intended to familiarize students with the various forms and techniques of writing in the 20th century. Two focal points in the development of British literature during the period will be modernist writing and generic crossovers of the second half of the century. Representative texts will mainly be short stories and novels and lectures will include discussions of the turn-of-the-century as well as the Edwardian novel, modernist writing, different forms of the traditional realist novel which continued to be written throughout the century, as well as experimental fiction, the postcolonial and the postmodern novel. There will also be lectures on the various forms of and trends in 20th-century poetry and drama. British literature will furthermore be explored against its historical background and the social transformations at the time, that is, the two world wars, the loss of the Empire and Britain's recognition of its reduced role in the world, post-war immigration and the gradual transformation of Britain into a multicultural nation.

Readings:

novels: E.M. Forster, *Howards End*, Virginia Woolf, *To the Lighthouse*; Jeanette Winterson, *Oranges Are Not the Only Fruit*, Julian Barnes, *Flaubert's Parrot*, and Monica Ali, *Brick Lane*; plays: John Osborne, *Look Back in Anger*, Harold Pinter, *The Homecoming*; and Caryl Churchill, *Top Girls*; selected short fiction and poetry. There will furthermore be a Reader containing short fiction and poetry as well as relevant theoretical texts (in StudIP).

Recommended background reading:

Kenneth O. Morgan, *Twentieth-Century Britain: A Very Short Introduction* (Oxford, 2000); Peter Childs, *Modernism* (2000); Steven Connor, *The English Novel in History 1950-1995* (1996).

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (15.2.12). Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4).

456006

Romantic Drama

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mo 14:00 - 16:00 Klausur am: 13.02.2012
Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra*, *De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus*, *Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456632

The Soul in British Literature and Culture

Vorlesung SWS: 2; Anz. Teiln.: 90

Haekel, Ralf

Do 10:00 - 12:00 Raum: ZHG ZHG003 , wöchentlich

Do 10:00 - 12:00 Klausur am: 16.02.2012

Kommentar

The soul is in many respects of key importance in the conception of the human. For about two millennia, the soul had been an indispensable part of a human being, its life force, its essence as self, and its power of cognition. Furthermore, the soul was considered the immortal part of the individual human. However, around 1800 there occurs a momentous paradigm shift that may be called the discovery of the human as a biological, immanent, and therefore mortal being. But the soul does not vanish after this shift but instead becomes an important part of literature and art. In this lecture series, I will consider the cultural heritage of the concept of soul from its classical origins down to modern literature and culture.

The Western understanding of soul was first formed in the writings of Plato and Aristotle. Although the immaterial and immortal soul is not mentioned in the bible, it was very soon turned into a Christian concept in the writings of the church fathers. In Early Modern British literature, especially in the works of Shakespeare, Donne, Marvell, or Edward Young, the soul refers to the human's innermost self as well as his or her immortality. During the eighteenth century, the mind ceases to be referred to in terms of the soul, as becomes obvious in Laurence Sterne's *Tristram Shandy*. In the Romantic poems by Wordsworth, Coleridge, or Shelley, the soul is therefore transformed into the eternal life of poetry and the imagination. Finally, in the age of modernity, the soul becomes the modern psyche, and psychoanalysis unravels the hidden and subdued elements of the unconscious. In modern

literature, the death of the soul becomes an important topic, and the lecture series will close with an analysis of poetry written by T.S. Eliot and W.B. Yeats.

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (16.2.12).

Registration:

in StudIP (until 27. October)

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b; M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

B.EP.10b Anglophone Literature in Focus

456006

Romantic Drama

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo 14:00 - 16:00 Klausur am: 13.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and

desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra, De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus, Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b**; **M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot.* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a or M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)

B.EP.10c Anglophone Literature(s) - Developments and Contrasts

456006

Romantic Drama

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo 14:00 - 16:00 Klausur am: 13.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra, De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus, Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456632

The Soul in British Literature and Culture

Vorlesung SWS: 2; Anz. Teiln.: 90

Haekel, Ralf

Do 10:00 - 12:00 Raum: ZHG ZHG003 , wöchentlich

Do 10:00 - 12:00 Klausur am: 16.02.2012

Kommentar The soul is in many respects of key importance in the conception of the human. For about two millennia, the soul had been an indispensable part of a human being, its life force, its essence as self, and its power of cognition. Furthermore, the soul was considered the immortal part of the individual human. However, around 1800 there occurs a momentous paradigm shift that may be called the discovery of the human as a biological, immanent, and therefore mortal being. But the soul does not vanish after this shift but instead becomes an important part of literature and art. In this lecture series, I will consider the cultural heritage of the concept of soul from its classical origins down to modern literature and culture.

The Western understanding of soul was first formed in the writings of Plato and Aristotle. Although the immaterial and immortal soul is not mentioned in the bible, it was very soon turned into a Christian concept in the writings of the church fathers. In Early Modern British literature, especially in the works of Shakespeare, Donne, Marvell, or Edward Young, the soul refers to the human's innermost self as well as his or her immortality. During the eighteenth century, the mind ceases to be referred to in terms of the soul, as becomes obvious in Laurence Sterne's *Tristram Shandy*. In the Romantic poems by Wordsworth, Coleridge, or Shelley, the soul is therefore transformed into the eternal life of poetry and the imagination. Finally, in the age of modernity, the soul becomes the modern psyche, and psychoanalysis unravels the hidden and subdued elements of the unconscious. In modern literature, the death of the soul becomes an important topic, and the lecture series will close with an analysis of poetry written by T.S. Eliot and W.B. Yeats.

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (16.2.12).

Registration:

in StudIP (until 27. October)

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b; M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:
in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read

not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot:* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a or M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)

456872

Konzepte der Kulturwissenschaften. Theoriebezüge und Beispiele

Masterseminar SWS: 2; Anz. Teiln.: 20

Bachmann-Medick,

Do 14:00 - 16:00 Raum: Universität KHW 0.118 , wöchentlich

Doris

Voraussetzungen

Modul M.EP.01a Klausur: hier findet nur eine Prüfung der Vorlesung von Frau Prof. Glaser oder Herrn Prof. Haekel statt - Anmeldung in FlexNow erforderlich!

Bemerkung

Frau Dr. Bachmann-Medick ist im Wintersemester 2011/2012 Gastdozentin am DFG-Graduiertenkolleg "Dynamiken von Raum und Geschlecht".

Kommentar

Die gegenwärtigen Kulturwissenschaften zeichnen sich durch ein Spektrum unterschiedlicher *turns* aus. Gemeint sind einschlägige theoretische Neuorientierungen, die aus veränderten Forschungseinstellungen und gesellschaftlichen Problemlagen hervorgehen und die sich durch fast alle Disziplinen hindurchziehen. Dieses interdisziplinäre Seminar stellt die wichtigsten Theoriewenden vor (u.a. *interpretive turn*, *performative turn*, *post-colonial turn*, *iconic turn*, *spatial turn*) und diskutiert ihr disziplinenübergreifendes Potenzial für neue Fragestellungen und Analysekatégorien: Wie können etwa Text, Ritual, soziales Drama, kulturelle Differenzen, Hybridität, Übersetzung, Raum, Grenze, Bild, Blick u.a. fruchtbar gemacht werden für die konkrete Arbeit in den kulturwissenschaftlichen Fächern? Das Seminar geht dieser Frage nach, indem es 1. theoretische Schlüsseltexte diskutiert (Clifford Geertz, Victor Turner, Hartmut Böhme, Homi Bhabha, W.J.T. Mitchell u.a.) und 2. die theoretischen Ansätze an literarischen, historischen und sozialwissenschaftlichen Fallbeispielen erprobt.

Das Seminar besteht aus einem Wechsel zwischen Einführungs- und Diskussionsteilen.

Ein elektronischer Reader wird bereitgestellt.

Literatur Zur Vorbereitung: Doris Bachmann-Medick: Cultural Turns. Neuorientierungen in den Kulturwissenschaften. 4. Aufl. Reinbek: Rowohlt 2010 (re 55675).

B.EP.10d Topics in Anglophone Literature

456006 Romantic Drama
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Schaff, Barbara*
Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mo 14:00 - 16:00 Klausur am: 13.02.2012
Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra, De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus, Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456632 The Soul in British Literature and Culture
Vorlesung SWS: 2; Anz. Teiln.: 90 *Haekel, Ralf*
Do 10:00 - 12:00 Raum: ZHG ZHG003 , wöchentlich
Do 10:00 - 12:00 Klausur am: 16.02.2012

Kommentar

The soul is in many respects of key importance in the conception of the human. For about two millennia, the soul had been an indispensable part of a human being, its life force, its essence as self, and its power of cognition. Furthermore, the soul was considered the immortal part of the individual human. However, around 1800 there occurs a momentous paradigm shift that may be called the discovery of the human as a biological, immanent, and therefore mortal being. But the soul does not vanish after this shift but instead becomes

an important part of literature and art. In this lecture series, I will consider the cultural heritage of the concept of soul from its classical origins down to modern literature and culture.

The Western understanding of soul was first formed in the writings of Plato and Aristotle. Although the immaterial and immortal soul is not mentioned in the bible, it was very soon turned into a Christian concept in the writings of the church fathers. In Early Modern British literature, especially in the works of Shakespeare, Donne, Marvell, or Edward Young, the soul refers to the human's innermost self as well as his or her immortality. During the eighteenth century, the mind ceases to be referred to in terms of the soul, as becomes obvious in Laurence Sterne's *Tristram Shandy*. In the Romantic poems by Wordsworth, Coleridge, or Shelley, the soul is therefore transformed into the eternal life of poetry and the imagination. Finally, in the age of modernity, the soul becomes the modern psyche, and psychoanalysis unravels the hidden and subdued elements of the unconscious. In modern literature, the death of the soul becomes an important topic, and the lecture series will close with an analysis of poetry written by T.S. Eliot and W.B. Yeats.

Klausur:

Modules 20a/30b take-home exam in the VL. **Modules B.EP. 40a/b; M.EP. 01a** written exam in the "Survey" VL (16.2.12).

Registration:

in StudIP (until 27. October)

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte

Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich

Di 16:00 - 18:00 Klausur am: 07.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b; M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25

Radu, Anca-Raluca

Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

Reading:

Please purchase your own copies of the following novels: Monica Ali, *Brick Lane* (2003), Kiran Desai, *The Inheritance of Loss* (2006), Dionne Brand, *What We All Long For* (2005), and Michael Ondaatje, *In the Skin of a Lion* (1987). A reader with shorter texts and excerpts will be available before the class starts (please follow announcements on the notice board of the course on Stud.IP in October). All reading is obligatory and has to be completed before class.

Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

In this seminar we will practice a close reading of the text and we will discuss *Ulysses* chapter by chapter. Participants are therefore expected to have **thoroughly** read the chapter in question (with the help of the Don Gifford's notes) as well as the relevant episode in the *Odyssey*.

Readings:

Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot:* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)

B.EP.10e English Literature(s) in the Global Context

456006

Romantic Drama

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Mo 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Mo 14:00 - 16:00 Klausur am: 13.02.2012

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

English Romanticism has long been regarded as a peak period for poetry, whereas Romantic drama was seen as a minor genre of little literary importance. Recent scholarship has redressed this imbalance and shown how writers, and particularly women dramatists, developed new and innovative dramatic forms to explore the psychological conflicts and desires of their protagonists, and how they developed new forms of presentation to accommodate recent technical theatrical developments. Apart from giving an overview over the diversity of Romantic drama, this course will also treat the context of performances, styles of acting and the most famous actors of the period.

Reading:

Elizabeth Inchbald, *Everyone Has His Fault*; Joanna Baillie, "Preface to the Plays on the Passions", *Orra, De Montfort*; Percy Bysshe Shelley, *The Cenci*; Lord Byron, *Sardanapalus, Manfred*. An electronic reader with the course material will be available on StudIP by September.

Registration: in StudIP (until 6. November 2011)

Klausur: **Modules B.EP. 40a & M.EP. 01a** written exam in the "Survey" VL. Students taking this course for the module **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

456642

The Bloomsbury Group

Hauptseminar SWS: 2; Anz. Teiln.: 30
Di 16:00 - 18:00 Raum: Verfügungs VG 3.105 , wöchentlich
Di 16:00 - 18:00 Klausur am: 07.02.2012
Fr - Abgabe Hausarbeit am: 30.03.2012

Glaser, Brigitte

Kommentar

From the early years of the 20th century on, a group of friends, pursuing such diverse intellectual interests as philosophy, literature, art criticism and art, history, politics, and economics, regularly met at various houses in Bloomsbury to discuss their ideas, which appeared at the same time or shortly after in various publications. This seminar is meant to acquaint students with notions and positions representative of this group and discuss both the phenomenon of its short-lived influence and its association with the introduction of modernist thinking.

Readings:

Selections taken from S.P. Rosenbaum, ed., *A Bloomsbury Group Reader* (in the library). Further texts will be made available to students in StudIP.

Recommended background reading:

Frances Spalding, *The Bloomsbury Group* (2005) and Quentin Bell, *Bloomsbury Recalled* (1996).

Klausur:

Module **B.EP. 40a/b**; **M.EP. 01a** written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (until Nov. 4)

456644

Multiculturalism and After

Hauptseminar SWS: 2; Anz. Teiln.: 25
Do 14:00 - 16:00 Raum: Verfügungs VG 3.102 , wöchentlich
Fr - Abgabe Hausarbeit am: 30.03.2012

Radu, Anca-Raluca

Kommentar

Multiculturalism is no longer to be thought out of Western politics, public discourses, literature, or school curricula, whether in Europe or North America. In 1988 Canada adopted the *Canadian Multiculturalism Act* which was the culmination of a concentrated political effort begun in the early 1970s to recognize officially the ethnic diversity of the country and ensure equal rights for all members of Canadian society. At the same time, in the 1970s the UK began to acknowledge the necessity to reform its school system to accommodate the needs of immigrant children by providing them equal chances for a future in the UK. These efforts are part of multiculturalist policies based on an appreciation and recognition of "difference" that have not remained unchallenged, for example in Canadian author Neil Bissoondath's critique of multiculturalism, *Selling Illusions* (1994). The 21st century began violently with several terrorist attacks (9/11, the 2004 Madrid bombings, and the 2005 London bombings) which have caused a turn in British multiculturalist politics, from the embracing of difference to placing a strong emphasis on shared British values. We shall investigate the (political, theoretical, and cultural) discourse of multiculturalism in Britain and the UK critically, read several fictional texts and analyse film material with a view to asking and seeking answers to questions regarding the validity of the model of multiculturalism.

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Klausur:

Module B.EP. 40b; M.EP. 01a written exam in the "Survey" VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

in StudIP (31 July - 31 Oct.)

456646

James Joyce: Ulysses

Hauptseminar SWS: 2; Anz. Teiln.: 30

Haekel, Ralf

Di 14:00 - 16:00 Raum: Theologicu T0.134 , wöchentlich

Fr - Abgabe Hausarbeit am: 30.03.2012

Kommentar

James Joyce's *Ulysses* is undoubtedly one of the most important novels of the twentieth century - it may even be called the paradigmatic novel of classical modernism -, and the events taking place in Dublin on 16 June 1904 have become part of Western literary and cultural heritage. Yet, *Ulysses* is and remains a difficult novel, a text that needs to be read not just once but at least twice in order to get the uncountable puns and hidden meanings. Furthermore, one needs to have a basic knowledge of other cultural and literary texts such as Ovid's *Odyssey* or Mozart's *Don Giovanni*. But, on the other hand, *Ulysses* is an immensely enjoyable read, often hilariously funny and a genuine *comédie humaine*.

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Edition: James Joyce, *Ulysses. The Corrected Text*, ed. Hans Walter Gabler, New York: Vintage International, 1986. *Commentary:* Don Gifford & Robert J. Seidman, *Ulysses Annotated*, Berkeley, Los Angeles & London: University of California Press, 2008. *Finally, for an easier understanding of the plot.* Harry Blamires, *The New Bloomsday Book*, London: Routledge, 1996.

Klausur:

Modules B.EP. 40a & M.EP. 01a written exam in the VL. Students taking this course for the Abschlussmodul **M.EP. 06a** or **M.EP. 10c** should please contact the instructor to arrange for the oral exam.

Registration:

StudIP (until 25. October)