

Hinweis:

Bitte informieren Sie sich vorher über den Modulaufbau!

In diesem Veranstaltungsverzeichnis werden *alle* Veranstaltungen angezeigt, die in einem Modul belegt werden können. Nicht in jeder Veranstaltung ist es jedoch für jedes Modul möglich, eine Prüfungsleistung zu erbringen. Im Zweifel bitte nachfragen!

Das Modulverzeichnis für diesen Studiengang kann über die jeweilige Fachseite aufgerufen werden:

<http://www.uni-goettingen.de/de/109514.html>

Please note:

Please check the structure of your modules!

By default the course commentary lists *all* courses that can be used for the modules offered as part of the curriculum. This does not mean, however, that the exam for each module can be taken in each course. If in doubt, please ask!

The module descriptions can be found via the university homepage description for the subject in question:

<http://www.uni-goettingen.de/en/109514.html>

Veranstaltungs- verzeichnis

Course Commentary

Master of Arts

Additional Modules

From winter semester 2013/14, students enrolled in the Master of Arts and the corresponding module packages will be offered a number of new, additional modules. So far they have not been given headings in UniVZ as the study regulations have not been published yet.

Full information on all courses can be found in UniVZ.

M.EP.10f Anglophone Literature and Culture: A Critical Survey (15 C)

Das Ziel dieses Moduls ist es, Studierenden im Selbststudium vertiefte Kenntnisse in einer literatur-/kulturhistorischen Epoche zu vermitteln. Nach erfolgreichem Absolvieren können Studierende ein Thema wie für einen kurzen wissenschaftlichen Vortrag vorbereiten, präsentieren und erfolgreich in einer fachwissenschaftlichen Diskussion vertreten.

Belegbar von Studierenden im Modulpaket Anglophone Literature and Culture – nicht für Studierende im Studiengang oder Modulpaket English Literature. Bei Rückfragen wenden Sie sich bitte an Dr. Reitemeier.

4500050 A Survey of British Literature and Cultural History: The 19th Century - A Critical Survey
Selbststudieneinheit Reitemeier, Frauke

Accompanies the survey lecture by Prof. Schaff; to be taken together with the lecture series. Registration through StudIP. For further information see the course commentary on UniVZ.

M.EP.10g Non-European Backgrounds

Dieses Modul ist dazu gedacht, Studierende mit einem Interessenschwerpunkt im Bereich der postkolonialen Literatur entsprechendes Hintergrundwissen zu der jeweils in den Blick genommenen Region zu vermitteln. Soweit externe Leistungen (z.B. Kurse anderer Universitäten oder Summer School-Kurse) angerechnet werden sollen, sind diese über benotete Zertifikate nachzuweisen. Belegbar von Studierenden im Modulpaket Anglophone Literature and Culture – nicht für Studierende im Studiengang oder Modulpaket English Literature. Bei Rückfragen wenden Sie sich bitte an Dr. Reitemeier.

459494 "A Fine Balance": Interreligiöse Beziehungen in den indischen Literaturen
Seminar Fornell, Ines, Dr.
Fr. 10-12h

459493 Vom Himalaya bis zum Kanya Kumari: Landeskunde Indiens
Proseminar Fornell, Ines, Dr.
Di 12-14h

Weitere Veranstaltungen folgen voraussichtlich im September – bitte behalten Sie die Homepage im Auge.

Englische Philologie (MA)

Literatur- und kulturwissenschaftliche Basismodule

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

4500070 **Introduction to Cultural Studies**
E-Proseminar SWS: 2; Anz. Teiln.: 25 *KollegeEnglisch, Neuer*
Mo 14:00 - 16:00 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: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory. Klausur (12.2.2013)

Registration: (StudIP until 7.10.2012)

452212 **Medieval English Poems in Modern Translation**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried;*
Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich *Schaff, Barbara*

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). SKs nach Absprache in der ersten Sitzung.

Kommentar In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).

457733 **A Survey of British Literature and Cultural History: The 19th Century, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 *Schaff, Barbara*
Do 10:00 - 12:00 Raum: ZHG ZHG101 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 13.02.2014

Kommentar During the Victorian Age, Britain saw an enormous expansion of wealth and power, technological innovations, scientific progress, political and social reforms. At the same time, it

was an age of fundamental crises of faith: Darwin's theory of evolution and other scientific discoveries called religion into question, and towards the end of the century gender norms were seriously contested, and the belief into the empire and the ideology of progress began to erode. The lecture series will attempt at covering these conflicts, tensions, and paradoxes, as they are manifest in poetry, novels, essays, scientific discourses, drama and art; in short it will explore the Victorian world "which seems / To lie before us like a land of dreams, / So various, so beautiful, so new" (Matthew Arnold, "Dover Beach"). Lastly, it will address the Neo-Victorian hype in recent fiction and popular culture.

Readings: It is recommended to purchase the volume *The Victorian Age* from the Norton Anthology for poetry and shorter prose pieces. Novels: Joseph Conrad, *Heart of Darkness*; Charles Dickens, *Hard Times*; Charlotte Brontë, *Jane Eyre*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles*. Plays: Oscar Wilde, *The Importance of Being Earnest* and George Bernard Shaw, *Mrs Warren's Profession*.

Background reading: Christopher Harvie and H.C.G. Matthew, *Nineteenth-Century Britain: A Very Short Introduction* (Oxford 2000) and the chapters on Victorian Novelists in Terry Eagleton, *The English Novel* (London 2005).

Registration: via StudIP until 1. November.

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Hoff, Karin

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alred der Bär und Samuel der Hund*; Sven Nordqvist *Pettersson und Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grontvedt, *Ich bin's*, *Oda*.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18.Oktober)

457852	Introduction to Cultural Studies E-Proseminar SWS: 2; Anz. Teiln.: 25 <i>Radu, Anca-Raluca</i> Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Di 14:00 - 16:00 Raum: Verfügungs VG 4.101 , Klausur am: 11.02.2014
Kommentar	<p>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 help deepen students' understanding of the texts by discussing the various theories. 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.</p> <p>Reading: To be announced through StudIP.</p> <p>Requirements: Attendance in the first session is mandatory.</p> <p>Registration: in Stud.IP (opens October 16th and closes October 25th, 2013)</p>
457853	Introduction to Cultural Studies E-Proseminar SWS: 2; Anz. Teiln.: 25 <i>Radu, Anca-Raluca</i> Di 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Di 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , Klausur am: 04.02.2014
Kommentar	<p>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 help deepen students' understanding of the texts by discussing the various theories. 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.</p> <p>Reading: To be announced through StudIP.</p> <p>Requirements: Attendance in the first session is mandatory.</p> <p>Registration: in Stud.IP (opens October 16th and closes October 25th, 2013)</p>
458089	English-Indian Encounters from the 18th to the 20th Century Hauptseminar SWS: 2; Anz. Teiln.: 25 <i>Schaff, Barbara</i> Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014 Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

458603

Introduction to Cultural Studies

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

Nambula, Katharina

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

Mi 08:00 - 10:00 Klausur am: 05.02.2014

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 help deepen students' understanding of the texts by discussing the various theories. 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: To be announced through StudIP.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (opens October 16th and closes October 25th, 2013)

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icelfields*; and Dionne Brand, *What We All Long For*; and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

459399

From Nationhood to Transnation: Canadian Culture and Literature in Transition

Vorlesung SWS: 2; Anz. Teiln.: 150

Glaser, Brigitte

Mo 12:00 - 14:00 Raum: ZHG ZHG006 , wöchentlich

Mo 12:00 - 14:00 Klausur am: 03.02.2014

Kommentar

"What does it mean to be "Canadian"?" and "How could one define "Canadian literature"?" These are questions that, along with background knowledge on Canadian society and culture, this lecture series is meant to provide. Apart from surveying the development of Canada towards nationhood and then on towards its endorsement of multiculturalism as an official policy and its flirtation with ideas of the transnationalism, lectures will focus on issues of cultural contact and intercultural exchange, the role of culture in nation-building, Canadian literature's preoccupation with history and mythology, and its preferred form of historiographic metafiction, as well as Canada's self-promotion as a country open to immigrants while confronting accusation of marginalisation and racialization.

Required Reading: Articles on Canada, selected poems and short fiction (consult StudIP), the plays *The Rez Sisters* by Tomson Highway and *Rice Boy* by Sunil Kuruvilla, the graphic narrative *Riel* by Chester Brown and the following novels: Lucy Maud Montgomery, *Anne of Green Gables* (excerpts); Michael Ondaatje, *In the Skin of a Lion*; Joy Kogawa, *Obasan*; and Timothy Findley, *The Wars*.

Registration: in StudIP (until October 31)

459400

Graphic Narratives

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Bovery*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)

459413

Literature and the Visual Arts in the 19th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Georgi, Claudia

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.106 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The class examines the interrelation between 19th-century literature and visual arts such as painting, drawing, ceramic art, etc. How do intermedial references in literary texts comment on these other art forms? What are the processes of medial transposition that transform literary texts into other media and vice versa? How does media combination merge literature and other media? And what does this tell us about the conditions of production and reception, the status or the function of literature and the involved art forms?

In order to consider such questions we will analyse 19th-century poems and novels that provide system references or individual references to actual or imaginary works of art, are combined with illustrations or transformed into paintings or film adaptations. The examples include poems by John Keats, Alfred Lord Tennyson, Robert Browning and Dante Gabriel Rossetti, illustrations for Lewis Carroll's *Alice's Adventures in Wonderland* and comments on the role of painting and the arts in Oscar Wilde's novel *The Picture of Dorian Gray*. Theoretical texts by Werner Wolf, Irina Rajewsky and others provide the necessary terminology to further a better understanding of general issues of intermediality.

Readings: John Keats, "Ode on a Grecian Urn" (1819); Alfred Lord Tennyson, "Mariana" (1830), "The Palace of Art" (1832), "The Lady of Shalott" (1833); Robert Browning, "My Last Duchess" (1842); Dante Gabriel Rossetti, "The Blessed Damsel" (1850); Lewis Carroll, *Alice's Adventures in Wonderland* (1865); Oscar Wilde, *The Picture of Dorian Gray* (1890)

Registration: via StudIP (until October 20th 2013)

M.EP.01b Master-Basismodul Nordamerikastudien

458933

A Cultural History of American Literature I: Exploration and Settlement

Vorlesung SWS: 2; Anz. Teiln.: 85

Spengler, Birgit

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

457422

Introducing Critical Theory II: Approaches and Methods in Media Studies

Vorlesung SWS: 2; Anz. Teiln.: 50

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: ZHG ZHG005 , wöchentlich

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 culture, material culture and cultural studies. The lecture will be concerned with media history, the relation between (mass) media and society, media aesthetics, models of communication, and questions of cultural memory, technology, materiality and embodiment. Other relevant issues are medial configurations of time and space, networks and systems,

concepts of hyperreality, postmodernity and the digital. We will also consider theories of single media: photography, the cinema, television, the computer and mobile media.

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, Richard Dyer, John Fiske, Stuart Hall, Mark Hansen, Miriam Hansen, Donna Haraway, Katherine Hayles, Max Horkheimer, Harold Innis, Frederic Jameson, Friedrich Kittler, Bruno Latour, Marshall McLuhan, Jason Mittell, Laura Mulvey, John Durham Peters, Claude Shannon, Raymond Williams, and Geoffrey Winthrop-Young.

Individual lectures are concerned with selected key thinkers and texts; the latter will be provided on Stud.IP.

456135

Advanced American Cultural Studies: Native Americans and the Law

Übung SWS: 2; Anz. Teiln.: 25

Wetzel-Sahm, Birgit

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 01.11.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 02.11.2013

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 22.11.2013

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 23.11.2013

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 10.01.2014

Sa 09:15 - 13:00 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 11.01.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Native American tribes are political entities with extensive legal rights to self-government. Most tribes have written constitutions and their own jurisdiction with tribal courts. However, tribal governments are an integral part of the American political system. The United States has been trustee or guardian for the Native American tribes ever since the Supreme Court in 1831 defined tribes as "domestic dependent nations" in its landmark ruling *Cherokee Nation v. Georgia*. The U. S. government has recognized more than 500 tribal governments, with the Navajo and Cherokee nations being the largest ones, the first in terms of land ownership, the second in terms of population size. We'll start out with the history of the legal situation of Native Americans from the late 18th and 19th centuries to the present, including treaties with the U.S government, battles over legal rights, the Bureau of Indian Affairs, Supreme Court decisions, changing federal policies towards Native Americans, recent legal and cultural conflicts over such issues as hunting and fishing rights, ancient burial grounds, gambling, and others. Apart from studying landmark legal documents and considering racism, stereotypes, and discrimination, we shall focus on Native American voices in the fields of spirituality and sacred geography, Native sovereignty, and current indigenous rights.

You can gain credits for M.EP.01, M.AS.01 and/or Schlüsselkompetenzen (Medienkompetenzen, Präsentations- und Lehrkompetenzen, Selbst- und Sozialkompetenzen). Require-

ments for all modules: informed reading of assignments, in-class presentation with a handout; for M.AS.01 in addition: 10-page research paper.

Topics and schedule: Visit StudIP and the American Studies homepage for the schedule, the reading list and the list of topics for this course in September. You must have signed up for a topic before the beginning of the semester and read the assignments for the first sessions. Therefore, please contact me in advance at wetzelsahm@web.de.

I strongly recommend our textbook for purchase: Susan Lobo et al, eds., *Native American Voices: A Reader*. Boston: Prentice-Hall, 3rd ed., 2010.

You can gain credits for M.EP.01, M.AS.01 and/or Schlüsselkompetenzen (Informationskompetenz, Medienkompetenz and others).

Requirements for all modules: informed reading of assignments, in-class presentation with a handout; for M.AS.01 in addition: 10-page research paper.

Topics and schedule: Visit the American Studies homepage for the schedule, the reading list and the list of topics for this course in early September. You must have signed up for a topic before the beginning of the semester and read the assignments for the first sessions. Therefore, please contact me in advance at wetzelsahm@web.de.

Sprachwissenschaftliche Basismodule

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

457222	Introduction to Linguistics (Course 2)	
	E-Proseminar SWS: 2; Anz. Teiln.: 30	<i>Farke, Hildegard</i>
	Do 14:15 - 15:45 Raum: Verfügungs VG 3.102 , wöchentlich	
	Do 14:15 - 15:45 Klausur am: 13.02.2014	
Organisatorisches	Registration in Stud.IP: 16 - 25 October, 2013	
Kommentar	This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.	
Literatur	Reader available at DDZ	
457223	Introduction to Linguistics (Gruppe 3)	
	E-Proseminar SWS: 2; Anz. Teiln.: 30	<i>Menéndez Benito, Paula</i>
	Mo 10:15 - 11:45 Raum: Verfügungs VG 1.105 , wöchentlich	
	Mo 10:15 - 11:45 Klausur am: 10.02.2014	
Organisatorisches	Registration in Stud.IP: 16 - 25 October, 2013	
Kommentar	This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.	
Literatur	Reader available at DDZ	
459795	Introduction to Linguistics (Course 1)	
	E-Proseminar SWS: 2; Anz. Teiln.: 30	<i>Farke, Hildegard</i>

Mo 16:15 - 17:45 Raum: Verfügungs VG 3.105 , wöchentlich

Durchf. Doz.: Farke, Hildegard

Mo 16:15 - 17:45 Klausur am: 03.02.2014

Organisatorisches Registration in Stud.IP: 16 - 25 October, 2013

Kommentar This course introduces to the basic terms and tools for analyzing and describing the structure of language. We will explore the core areas of structural linguistics: phonetics, phonology, morphology, syntax, semantics and pragmatics as well as the interdisciplinary areas socio- and psycholinguistics.

Literatur Reader available at DDZ

459808 **Linguistic Theory: Overview**

Vorlesung SWS: 4; Anz. Teiln.: 25

Eckardt, Regine;

Do 10:15 - 11:45 Raum: ZHG ZHG005 , wöchentlich Von:

Zeijlstra, Hedzer Hugo

24.10.2013 Bis: 06.02.2014

Mo 16:15 - 17:45 Raum: Verfügungs VG 1.103 , wöchentlich

Kommentar This survey lecture is a mandatory supplement to your Master Seminar in the MEdUC (M.EP.020, M.EP.021). It offers an advanced survey over all fields in linguistics, the phenomena about language that we want to understand, and proposals on how grammar and meaning interact in our minds. We are open to requests to revisit specific parts of linguistic theory which you may need in order to write your term paper in your Master Seminar.

The lecture starts with a unit on morphosyntax, followed by a second unit (starting in late November) on semantics, pragmatics and empirical methods. You can attend one of these two units, or take the full class — a detailed program of times and topics will be presented in the first session(s) of winter term.

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

459194 **Grammatical aspect and the conceptualization of events**

Hauptseminar SWS: 2; Anz. Teiln.: 20

Farke, Hildegard

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar English has a grammatical aspect system contrasting progressive (*she was writing a novel*) vs. non-progressive (*she wrote a novel*) and perfective vs. imperfective. This relates to the way the situation described is presented as ongoing or not, in its totality or with focus on the internal temporal structure. Before any statement is made, speakers have to prepare the message by activating their knowledge of the event as a whole, they select the material they want to put into words and then decide on the order in which it should be presented. These processes relate to the phase of *conceptualization* in language production (Garrett 1980, Levelt 1999). Encoding a message into words and grammatical structures can only be language specific, but recent studies (e.g. comparing English and German) show that even the conceptualizer is influenced by the structural properties of the particular language, i.e. preverbal conceptual categories which are grammaticized in a language are shaped by specific linguistic categories.

requirements: active participation, oral presentation, term paper

459797

Features and projection

Hauptseminar SWS: 2; Anz. Teiln.: 20

Bode, Stefanie

Mi 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches

Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar

Features play a crucial role in modern linguistic theories. Classification, paradigms and distributional patterns, for instance, are based on features. Lexical items are also definable as bundles of features (see (1)) and terms like *feature sharing*, *feature checking* and *feature valuation* have a central function in contemporary syntactic theory. The topic of features becomes even more interesting when syntactic projection is considered. Which features are input to the syntactic component and what is their impact on syntactic products in general (see (2))? To what extent do they trigger syntactic operations like movement (see (3)) and how do they affect the interfaces to semantics and phonology (see (4))?

Focusing on features and projections, we will investigate these and related questions.

(1) *prepare* categorial feature [V], selectional feature [D], semantic features [agent], [theme] etc.

(2) Given lexical items X, Y are bundles of features (F), what projects if X and Y combine?

$X = F_1, F_2$ $Y = F_3, F_4$ $[_? X Y]$
 $[_{F_1} X Y]$ $[_{F_1, F_2} X Y]$ $[_{F_1 F_2 F_3 F_4} X Y]$ $[_{F_2 F_4} X Y]$...

(3) [+wh], [+Q], [+tense], [+agr] etc.

$[[_{+wh} \text{Which song}]_j [_{+Q} \text{do you like } t_j \text{ best}]]?$

(4) I wonder [what he is doing (what)] interpreted as an embedded question

I like [what he is doing (what)] interpreted as a free relative

In both examples: highest position of *what* is to be pronounced

A reference list will be made available in class.

459806

Advanced semantics: Language and Literature

Seminar SWS: 2; Anz. Teiln.: 30

Eckardt, Regine

Do 16:15 - 17:45 Raum: Verfügungs VG 3.108 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Linguistics and literature are often treated as two entirely separate fields of study. This class explores how the two interact. How can insights in grammar and semantics be helpful to understand the special flavour, undertones, side messages and other effects of literary texts? How can semantic theory — being based on the notions of truth/falsity — be applied to storytelling which is not supposed to be about true persons and events? What has semantic theory to say about notions like *narrator* or *perspective of texts*? The class will introduce you to the research and questions at the Courant Centre *Text Structures* and offers the possibility to take part in its projects.

requirements: BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

459808

Linguistic Theory: Overview

Vorlesung SWS: 4; Anz. Teiln.: 25

Eckardt, Regine;

Do 10:15 - 11:45 Raum: ZHG ZHG005 , wöchentlich Von:
24.10.2013 Bis: 06.02.2014

Zeijlstra, Hedzer Hugo

Mo 16:15 - 17:45 Raum: Verfügungs VG 1.103 , wöchentlich

Kommentar

This survey lecture is a mandatory supplement to your Master Seminar in the MEdUc (M.EP.020, M.EP.021). It offers an advanced survey over all fields in linguistics, the phenomena about language that we want to understand, and proposals on how grammar and meaning interact in our minds. We are open to requests to revisit specific parts of linguistic theory which you may need in order to write your term paper in your Master Seminar.

The lecture starts with a unit on morphosyntax, followed by a second unit (starting in late November) on semantics, pragmatics and empirical methods. You can attend one of these two units, or take the full class — a detailed program of times and topics will be presented in the first session(s) of winter term.

459809

Historical pragmatics

Hauptseminar SWS: 2; Anz. Teiln.: 20

Eckardt, Regine

Di 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Meaning and grammar of languages change over time. In this class, we will investigate why humans interpret sentences in a way which allows them to enrich their meaning, and how such enrichments and reinterpretations can lead to language change. We'll mainly focus on English and German cases of language change.

requirements: BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

459810

Grammaticalization and syntactic theory

Hauptseminar SWS: 2; Anz. Teiln.: 20

Zeijlstra, Hedzer Hugo

Di 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches
Registration in Stud.IP : 1 Sept - 18 Oct, 2013

Kommentar
Meaning and grammar of languages change over time. In this class, we will investigate why grammars change over time and why certain elements either become part of the grammar and why they may disappear again. We'll mainly focus on English and German cases of language change, but make excursions to other languages as well.

This course forms some overlap with the course on Historical Pragmatics, hence they take place simultaneously.

requirements:

BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

M.EP.02b Master-Basismodul Mediävistik

452212 **Medieval English Poems in Modern Translation**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried;*
Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich *Schaff, Barbara*

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). SKs nach Absprache in der ersten Sitzung.

Kommentar
In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).

452473 **Beowulf**
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Rudolf, Winfried*
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Organisatorisches
Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.

Kommentar
The longest and most complex Old English poem is the topic of this Hauptseminar. Participants will receive a thorough introduction to the poem, its style and structure, covering important topics such as the origins of anger, monstrous men, the beauty of sound, the meaning of gold and the possibility of humour in Dark Age literature. The course also deals with all major aspects of the dating, transmission, editing, and understanding of the text in its possible Anglo-Saxon contexts. As preparation students are required to purchase and read(!) S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D.

Donoghue (New York & London: Norton, 2002) as well as bring a copy of G. Jack, *Beowulf: A Student Edition* (Oxford: Calrendon Press, 1994).

452527	Aufbaumodul 1: Medieval English Literature and Culture	
	Proseminar SWS: 2; Anz. Teiln.: 30	N.N.,
	Do 10:00 - 12:00 Raum: Oec OEC 1.162 , wöchentlich	
	Do 10:00 - 12:00 Raum: KWZ 0.606 , Klausur am: 13.02.2014	
Voraussetzungen	E-Proseminar B.EP.01	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, M.EP.02b (Klausur). Eine Anmeldung zu den Modulen der alten Prüfungsordnung ist nur Studierenden möglich, die vor WS 2012/13 eingeschrieben waren; die Anmeldung zur Prüfung erfolgt in diesem Fall direkt über das Prüfungsamt und nicht über FlexNow.	
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.	
453029	Aufbaumodul 1: Medieval English Literature and Culture	
	Proseminar SWS: 2; Anz. Teiln.: 30	Schultze, Dirk
	Mi 18:00 - 20:00 Raum: KWZ 0.610 , wöchentlich	
	Mi 18:00 - 20:00 Raum: KWZ 0.603 , Klausur am: 12.02.2014	
Voraussetzungen	E-Proseminar B.EP.01	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.204, M.EP.02b (Klausur). Eine Anmeldung zu den Modulen der alten Prüfungsordnung ist nur Studierenden möglich, die vor WS 2012/13 eingeschrieben waren; die Anmeldung zur Prüfung erfolgt in diesem Fall direkt über das Prüfungsamt und nicht über FlexNow.	
Kommentar	This fundamental course intends to develop and improve your critical competence as well as translation skills in the study of medieval English literature. We will be working with a range of set texts from the entire medieval period (e.g. <i>The Anglo-Saxon Chronicle</i> , <i>Bede's Account of Caedmon</i> , <i>The Dream of the Rood</i> , or Chaucer's <i>Franklin's Tale</i>) and introduce you to the analysis of the lexical, formal, stylistic, and cultural aspects of various genres of medieval writing. The intensive study and discussion of limited selections of texts will develop your close commentary skills. You will also have the opportunity to have a brief look at manuscript sources. First session attendance is mandatory.	
453681	Old English Literature	
	Vorlesung SWS: 2; Anz. Teiln.: 160	Rudolf, Winfried
	Do 14:15 - 15:45 Raum: ZHG ZHG104 , wöchentlich	
Kommentar	This 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 sources of the intercultural literature of the Anglo-Saxon period into the twelfth century, providing a reliable basis for the appreciation of this exceptional vernacular corpus and its textual materiality.

Literatur- und kulturwissenschaftliche Aufbaumodule

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

452212 **Medieval English Poems in Modern Translation**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried;*
Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich *Schaff, Barbara*

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). SKs nach Absprache in der ersten Sitzung.

Kommentar In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).

457733 **A Survey of British Literature and Cultural History: The 19th Century, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 *Schaff, Barbara*
Do 10:00 - 12:00 Raum: ZHG ZHG101 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 13.02.2014

Kommentar During the Victorian Age, Britain saw an enormous expansion of wealth and power, technological innovations, scientific progress, political and social reforms. At the same time, it was an age of fundamental crises of faith: Darwin's theory of evolution and other scientific discoveries called religion into question, and towards the end of the century gender norms were seriously contested, and the belief into the empire and the ideology of progress began to erode. The lecture series will attempt at covering these conflicts, tensions, and paradoxes, as they are manifest in poetry, novels, essays, scientific discourses, drama and art; in short it will explore the Victorian world "which seems / To lie before us like a land of dreams, / So various, so beautiful, so new" (Matthew Arnold, "Dover Beach"). Lastly, it will address the Neo-Victorian hype in recent fiction and popular culture.

Readings: It is recommended to purchase the volume *The Victorian Age* from the Norton Anthology for poetry and shorter prose pieces. Novels: Joseph Conrad, *Heart of Darkness*; Charles Dickens, *Hard Times*; Charlotte Brontë, *Jane Eyre*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles*. Plays: Oscar Wilde, *The Importance of Being Earnest* and George Bernard Shaw, *Mrs Warren's Profession*.

Background reading: Christopher Harvie and H.C.G. Matthew, *Nineteenth-Century Britain: A Very Short Introduction* (Oxford 2000) and the chapters on Victorian Novelists in Terry Eagleton, *The English Novel* (London 2005).

Registration: via StudIP until 1. November.

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;
Hoff, Karin

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alred der Bär und Samuel der Hund*; Sven Nordqvist *Pettersson und Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grontvedt, *Ich bin's, Oda*.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18.Oktober)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

- 459398** **Contemporary Canadian Fiction**
Hauptseminar SWS: 2; Anz. Teiln.: 25 Glaser, Brigitte
Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
- Kommentar This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.
- Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icelyfields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.
- Registration: in StudIP (until October 18)
- 459400** **Graphic Narratives**
Hauptseminar SWS: 2; Anz. Teiln.: 25 Glaser, Brigitte
Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
- Kommentar Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.
- Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Boverly*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.
- Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)
- Registration: in StudIP (until October 18)
- 459413** **Literature and the Visual Arts in the 19th Century**
Hauptseminar SWS: 2; Anz. Teiln.: 25 Georgi, Claudia
Mi 10:00 - 12:00 Raum: Verfügungs VG 3.106 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
- Kommentar The class examines the interrelation between 19th-century literature and visual arts such as painting, drawing, ceramic art, etc. How do intermedial references in literary texts com-

ment on these other art forms? What are the processes of medial transposition that transform literary texts into other media and vice versa? How does media combination merge literature and other media? And what does this tell us about the conditions of production and reception, the status or the function of literature and the involved art forms?

In order to consider such questions we will analyse 19th-century poems and novels that provide system references or individual references to actual or imaginary works of art, are combined with illustrations or transformed into paintings or film adaptations. The examples include poems by John Keats, Alfred Lord Tennyson, Robert Browning and Dante Gabriel Rossetti, illustrations for Lewis Carroll's *Alice's Adventures in Wonderland* and comments on the role of painting and the arts in Oscar Wilde's novel *The Picture of Dorian Gray*. Theoretical texts by Werner Wolf, Irina Rajewsky and others provide the necessary terminology to further a better understanding of general issues of intermediality.

Readings: John Keats, "Ode on a Grecian Urn" (1819); Alfred Lord Tennyson, "Mariana" (1830), "The Palace of Art" (1832), "The Lady of Shalott" (1833); Robert Browning, "My Last Duchess" (1842); Dante Gabriel Rossetti, "The Blessed Damozel" (1850); Lewis Carroll, *Alice's Adventures in Wonderland* (1865); Oscar Wilde, *The Picture of Dorian Gray* (1890)

Registration: via StudIP (until October 20th 2013)

459417

Literary, Cultural and Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 25

Haekel, Ralf

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

A brief look at introductions to literary theory published in the last ten to fifteen years reveals that quite a lot of authors agree on that we have entered an age "after theory". "Theory" had its heyday in literary and cultural studies in the 1970s and 1980s as it was shaped by structuralism and poststructuralism and the writings of Claude Lévi-Strauss, Roland Barthes, Michel Foucault, Julia Kristeva and especially Jacques Derrida. In recent years, this "traditional" form of theory has experienced a crisis, and, as a result, the field of theory has changed considerably. Today, we are faced with a variety of different approaches: cultural theory, media theory, gender theory, queer theory, performance theory.

It is the aim of this class to introduce students to the study of theoretical texts as well as to give an overview of the most important movements. In order to apprehend the field of theory, we will briefly look at older approaches that were all influenced by the linguistic turn in one way or another. Afterwards, we will read and analyze contemporary text. However, the focus of this seminar will be on media theories of recent years, especially on theories of literature as a medium. A reader with the texts discussed in class will be available as a downloadable file on StudIP two weeks before the beginning of term.

Introductory Literature: Peter Barry, *Beginning Theory*, Manchester: Manchester UP, ³2008. Jonathan Culler, *Literary Theory. A Very Short Introduction*, Oxford: Oxford UP, 2011. Tilmann Köppe & Simone Winko, *Neuere Literaturtheorien*, Stuttgart & Weimar: Metzler, 2008.

Registration: in StudIP until 4. November.

M.EP.04b Master-Aufbaumodul Nordamerikastudien

457779

Moby Dick

Hauptseminar SWS: 2; Anz. Teiln.: 35
Do 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Do 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014

Spengler, Birgit

Kommentar

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.

458837

The Form of Television Narrative

Hauptseminar SWS: 2; Anz. Teiln.: 35
Di 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Mi 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014

Tischleder, Bärbel

Kommentar

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.

Sprachwissenschaftliche Aufbaumodule

M.EP.05a Master-Aufbaumodul Linguistik

459194

Grammatical aspect and the conceptualization of events

Hauptseminar SWS: 2; Anz. Teiln.: 20
Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Farke, Hildegard

Organisatorisches

Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar

English has a grammatical aspect system contrasting progressive (*she was writing a novel*) vs. non-progressive (*she wrote a novel*) and perfective vs. imperfective. This relates to the way the situation described is presented as ongoing or not, in its totality or with focus on the internal temporal structure. Before any statement is made, speakers have to prepare the message by activating their knowledge of the event as a whole, they select the material they want to put into words and then decide on the order in which it should be presented. These processes relate to the phase of *conceptualization* in language production (Garrett 1980, Levelt 1999). Encoding a message into words and grammatical structures can only be language specific, but recent studies (e.g. comparing English and German) show that even the conceptualizer is influenced by the structural properties of the particular language, i.e. preverbal conceptual categories which are grammaticized in a language are shaped by specific linguistic categories.

requirements: active participation, oral presentation, term paper

459797

Features and projection

Hauptseminar SWS: 2; Anz. Teiln.: 20
Mi 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Bode, Stefanie

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Features play a crucial role in modern linguistic theories. Classification, paradigms and distributional patterns, for instance, are based on features. Lexical items are also definable as bundles of features (see (1)) and terms like *feature sharing*, *feature checking* and *feature valuation* have a central function in contemporary syntactic theory. The topic of features becomes even more interesting when syntactic projection is considered. Which features are input to the syntactic component and what is their impact on syntactic products in general (see (2))? To what extent do they trigger syntactic operations like movement (see (3)) and how do they affect the interfaces to semantics and phonology (see (4))?

Focusing on features and projections, we will investigate these and related questions.

(1) *prepare* categorial feature [V], selectional feature [D], semantic features [agent], [theme] etc.

(2) Given lexical items X, Y are bundles of features (F), what projects if X and Y combine?

$X = F_1, F_2$ $Y = F_3, F_4$ [_? X Y]
 $[\text{F}_1 \text{ X Y}]$ $[\text{F}_1, \text{F}_2 \text{ X Y}]$ $[\text{F}_1 \text{ F}_2 \text{ F}_3 \text{ F}_4 \text{ X Y}]$ $[\text{F}_2 \text{ F}_4 \text{ X Y}]$...

(3) [+wh], [+Q], [+tense], [+agr] etc.

$[[_{+wh} \text{ Which song}]_j [\text{ }_{+Q} \text{ do you like } t_j \text{ best}]]?$

(4) I wonder [what he is doing (what)] interpreted as an embedded question

I like [what he is doing (what)] interpreted as a free relative

In both examples: highest position of *what* is to be pronounced

A reference list will be made available in class.

459806

Advanced semantics: Language and Literature

Seminar SWS: 2; Anz. Teiln.: 30

Eckardt, Regine

Do 16:15 - 17:45 Raum: Verfügungs VG 3.108 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Linguistics and literature are often treated as two entirely separate fields of study. This class explores how the two interact. How can insights in grammar and semantics be helpful to understand the special flavour, undertones, side messages and other effects of li-

terary texts? How can semantic theory — being based on the notions of truth/falsity — be applied to storytelling which is not supposed to be about true persons and events? What has semantic theory to say about notions like *narrator* or *perspective of texts*? The class will introduce you to the research and questions at the Courant Centre *Text Structures* and offers the possibility to take part in its projects.

requirements: BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

459809

Historical pragmatics

Hauptseminar SWS: 2; Anz. Teiln.: 20

Eckardt, Regine

Di 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches

Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar

Meaning and grammar of languages change over time. In this class, we will investigate why humans interpret sentences in a way which allows them to enrich their meaning, and how such enrichments and reinterpretations can lead to language change. We'll mainly focus on English and German cases of language change.

requirements: BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

459810

Grammaticalization and syntactic theory

Hauptseminar SWS: 2; Anz. Teiln.: 20

Zeijlstra, Hedzer Hugo

Di 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches

Registration in Stud.IP : 1 Sept - 18 Oct, 2013

Kommentar

Meaning and grammar of languages change over time. In this class, we will investigate why grammars change over time and why certain elements either become part of the grammar and why they may disappear again. We'll mainly focus on English and German cases of language change, but make excursions to other languages as well.

This course forms some overlap with the course on Historical Pragmatics, hence they take place simultaneously.

requirements:

BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

M.EP.05b Master-Aufbaumodul Mediävistik

452212

Medieval English Poems in Modern Translation

Hauptseminar SWS: 2; Anz. Teiln.: 25
Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich

*Rudolf, Winfried;
Schaff, Barbara*

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). SKs nach Absprache in der ersten Sitzung.

Kommentar In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).

452473

Beowulf

Hauptseminar SWS: 2; Anz. Teiln.: 30
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Rudolf, Winfried

Organisatorisches Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: M.EP.02b und M.EP.201 (Klausur), B.EP.11b, M.EP.02b(-L), M.EP.05b (Hausarbeit). SKs nach Absprache in der ersten Sitzung.

Kommentar The longest and most complex Old English poem is the topic of this Hauptseminar. Participants will receive a thorough introduction to the poem, its style and structure, covering important topics such as the origins of anger, monstrous men, the beauty of sound, the meaning of gold and the possibility of humour in Dark Age literature. The course also deals with all major aspects of the dating, transmission, editing, and understanding of the text in its possible Anglo-Saxon contexts. As preparation students are required to purchase and read(!) S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) as well as bring a copy of G. Jack, *Beowulf: A Student Edition* (Oxford: Calrendon Press, 1994).

Literatur- und kulturwissenschaftliche Vertiefungsmodule

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

M.EP.09b Vertiefungsmodul Nordamerikastudien

452668

Current Issues in American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25
Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich

Tischleder, Bärbel

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 pro-

jects 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) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), 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 *Eckardt, Regine*
Di 16:15 - 17:45 Raum: Jacob-Grim SEP 0.250 , wöchentlich

459797 **Features and projection**
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Bode, Stefanie*
Mi 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Features play a crucial role in modern linguistic theories. Classification, paradigms and distributional patterns, for instance, are based on features. Lexical items are also definable as bundles of features (see (1)) and terms like *feature sharing*, *feature checking* and *feature valuation* have a central function in contemporary syntactic theory. The topic of features becomes even more interesting when syntactic projection is considered. Which features are input to the syntactic component and what is their impact on syntactic products in general (see (2))? To what extent do they trigger syntactic operations like movement (see (3)) and how do they affect the interfaces to semantics and phonology (see (4))?

Focusing on features and projections, we will investigate these and related questions.

(1) *prepare* categorical feature [V], selectional feature [D], semantic features [agent], [theme] etc.

(2) Given lexical items X, Y are bundles of features (F), what projects if X and Y combine?

$$\begin{array}{ccccccc}
 X = F_1, F_2 & Y = F_3, F_4 & [? X Y] & & & & \\
 [F_1 X Y] & [F_1, F_2 X Y] & [F_1 F_2 F_3 F_4 X Y] & [F_2 F_4 X Y] & \dots & &
 \end{array}$$

(3) [+wh], [+Q], [+tense], [+agr] etc.

[[_{+wh} Which song]_j [_{+Q} do you like t_j best]]?

(4) I wonder [what he is doing (what)] interpreted as an embedded question

I like [what he is doing (what)] interpreted as a free relative

In both examples: highest position of *what* is to be pronounced

A reference list will be made available in class.

459806

Advanced semantics: Language and Literature

Seminar SWS: 2; Anz. Teiln.: 30

Eckardt, Regine

Do 16:15 - 17:45 Raum: Verfügungs VG 3.108 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Organisatorisches

Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar

Linguistics and literature are often treated as two entirely separate fields of study. This class explores how the two interact. How can insights in grammar and semantics be helpful to understand the special flavour, undertones, side messages and other effects of literary texts? How can semantic theory — being based on the notions of truth/falsity — be applied to storytelling which is not supposed to be about true persons and events? What has semantic theory to say about notions like *narrator* or *perspective of texts*? The class will introduce you to the research and questions at the Courant Centre *Text Structures* and offers the possibility to take part in its projects.

requirements: BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

459810

Grammaticalization and syntactic theory

Hauptseminar SWS: 2; Anz. Teiln.: 20

Zeijlstra, Hedzer Hugo

Di 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches

Registration in Stud.IP : 1 Sept - 18 Oct, 2013

Kommentar

Meaning and grammar of languages change over time. In this class, we will investigate why grammars change over time and why certain elements either become part of the grammar and why they may disappear again. We'll mainly focus on English and German cases of language change, but make excursions to other languages as well.

This course forms some overlap with the course on Historical Pragmatics, hence they take place simultaneously.

requirements:

BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

M.EP.09d Vertiefungsmodul Englische Mediävistik

Abschlussmodule

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

450993	Forschungskolloquium Kolloquium SWS: 2; Anz. Teiln.: 15 Di 14:00 - 16:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich <i>Schaff, Barbara</i>
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. <u>Registration:</u> in StudIP (until November 1)
452212	Medieval English Poems in Modern Translation Hauptseminar SWS: 2; Anz. Teiln.: 25 Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich <i>Rudolf, Winfried; Schaff, Barbara</i>
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). SKs nach Absprache in der ersten Sitzung.
Kommentar	In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's <i>Beowulf</i> (1999) and Simon Armitage's <i>Sir Gawain and the Green Knight</i> (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, <i>Beowulf: A Verse Translation</i> (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, <i>Sir Gawain and the Green Knight</i> (London: Faber & Faber, 2009).
456317	New Literary Publications Kolloquium SWS: 2; Anz. Teiln.: 20 Di 18:00 - 20:00 Raum: Verfügungs VG 4.104 , Einzeltermin am: 22.10.2013 Di 18:00 - 20:00wöchentlich <i>Haekel, Ralf</i>
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 in the first session we will decide which books to read. Klausur: Students taking this course for the Abschlussmodul M.EP. 06a should please contact the instructor to arrange for the oral exam.

Registration: in StudIP

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Hoff, Karin

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alfred der Bär und Samuel der Hund*; Sven Nordqvist *Pettersson und Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grontvedt, *Ich bin's*, *Oda*.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18.Oktober)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icefields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

459400

Graphic Narratives

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Boverly*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)

M.EP.06b Master-Abschlussmodul Nordamerikastudien

452668

Current Issues in American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

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

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) or as part of your "Master-Abschlussmodul" (M.AS.04 or M.EP.6b), please come to the instructor's office hours well in advance (at least three weeks before classes commence)!

452708

Doktoranden- und Habilitandenkolloquium

Oberseminar SWS: 2; Anz. Teiln.: 25

Tischleder, Bärbel

Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:
22.10.2013 Bis: 04.02.2014

Kommentar

Research Projects in American Studies (Textual Studies, Digitization, Popular Seriality)

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", the planned graduate program "Digitization and Literature," and the DFG-Forschergruppe "Popular Seriality." Attendance by invitation only.

457779

Moby Dick

Hauptseminar SWS: 2; Anz. Teiln.: 35

Spengler, Birgit

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

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.

458837

The Form of Television Narrative

Hauptseminar SWS: 2; Anz. Teiln.: 35

Tischleder, Bärbel

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

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

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.

M.EP.07a Master-Abschlussmodul Linguistik

459194 **Grammatical aspect and the conceptualization of events**
 Hauptseminar SWS: 2; Anz. Teiln.: 20 *Farke, Hildegard*
 Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich
 Fr - Abgabe Hausarbeit am: 28.03.2014
 Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar English has a grammatical aspect system contrasting progressive (*she was writing a novel*) vs. non-progressive (*she wrote a novel*) and perfective vs. imperfective. This relates to the way the situation described is presented as ongoing or not, in its totality or with focus on the internal temporal structure. Before any statement is made, speakers have to prepare the message by activating their knowledge of the event as a whole, they select the material they want to put into words and then decide on the order in which it should be presented. These processes relate to the phase of *conceptualization* in language production (Garrett 1980, Levelt 1999). Encoding a message into words and grammatical structures can only be language specific, but recent studies (e.g. comparing English and German) show that even the conceptualizer is influenced by the structural properties of the particular language, i.e. preverbal conceptual categories which are grammaticized in a language are shaped by specific linguistic categories.

requirements: active participation, oral presentation, term paper

459797 **Features and projection**
 Hauptseminar SWS: 2; Anz. Teiln.: 20 *Bode, Stefanie*
 Mi 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich
 Fr - Abgabe Hausarbeit am: 28.03.2014
 Fr - mündliche Prüfung am: 28.03.2014

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Features play a crucial role in modern linguistic theories. Classification, paradigms and distributional patterns, for instance, are based on features. Lexical items are also definable as bundles of features (see (1)) and terms like *feature sharing*, *feature checking* and *feature valuation* have a central function in contemporary syntactic theory. The topic of features becomes even more interesting when syntactic projection is considered. Which features are input to the syntactic component and what is their impact on syntactic products in general (see (2))? To what extent do they trigger syntactic operations like movement (see (3)) and how do they affect the interfaces to semantics and phonology (see (4))?

Focusing on features and projections, we will investigate these and related questions.

(1) *prepare* categorial feature [V], selectional feature [D], semantic features [agent], [theme] etc.

(2) Given lexical items X, Y are bundles of features (F), what projects if X and Y combine?

$X = F_1, F_2$ $Y = F_3, F_4$ $[_? X Y]$

[_{F1} X Y] [_{F1, F2} X Y] [_{F1 F2 F3 F4} X Y] [_{F2 F4} X Y] ...

(3) [+wh], [+Q], [+tense], [+agr] etc.

[[_{+wh} Which song]_j [_{+Q} do you like t_j best]]?

(4) I wonder [what he is doing (what)] interpreted as an embedded question

I like [what he is doing (what)] interpreted as a free relative

In both examples: highest position of *what* is to be pronounced

A reference list will be made available in class.

459798

Writing Colloquium

Kolloquium SWS: 2; Anz. Teiln.: 10

Farke, Hildegard

Mo 10:15 - 11:45 Raum: Jacob-Grim SEP 0.247 , wöchentlich

Organisatorisches

Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar

This course is meant for students preparing or writing a Bachelor or Master Thesis in English linguistics. Candidates give a short talk concerning purpose, structure and first parts of their work, which is followed by discussion. According to the examination regulations for the Master program and the Master of Education program students are obliged to attend the colloquium as part of the Abschlussmodul.

459806

Advanced semantics: Language and Literature

Seminar SWS: 2; Anz. Teiln.: 30

Eckardt, Regine

Do 16:15 - 17:45 Raum: Verfügungs VG 3.108 , wöchentlich

Fr - Klausurähnliche Hausarbeit am: 28.03.2014

Fr - Abgabe Hausarbeit am: 28.03.2014

Organisatorisches

Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar

Linguistics and literature are often treated as two entirely separate fields of study. This class explores how the two interact. How can insights in grammar and semantics be helpful to understand the special flavour, undertones, side messages and other effects of literary texts? How can semantic theory — being based on the notions of truth/falsity — be applied to storytelling which is not supposed to be about true persons and events? What has semantic theory to say about notions like *narrator* or *perspective of texts*? The class will introduce you to the research and questions at the Courant Centre *Text Structures* and offers the possibility to take part in its projects.

requirements: BA: active participation in class; Klausurähnliche Hausarbeit.

MA: active participation in class, presentation; Hausarbeit.

459809	Historical pragmatics	<i>Eckardt, Regine</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 20 Di 10:15 - 11:45 Raum: Universität HDW 0.115 , wöchentlich Fr - Abgabe Hausarbeit am: 28.03.2014 Fr - Klausurähnliche Hausarbeit am: 28.03.2014 Fr - mündliche Prüfung am: 28.03.2014	
Organisatorisches	Registration in Stud.IP: 1 Sept - 18 Oct, 2013	
Kommentar	Meaning and grammar of languages change over time. In this class, we will investigate why humans interpret sentences in a way which allows them to enrich their meaning, and how such enrichments and reinterpretations can lead to language change. We'll mainly focus on English and German cases of language change. requirements: BA: active participation in class; Klausurähnliche Hausarbeit. MA: active participation in class, presentation; Hausarbeit.	
459810	Grammaticalization and syntactic theory	<i>Zeijlstra, Hedzer Hugo</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 20 Di 10:15 - 11:45 Raum: Universität HDW 2.110 , wöchentlich Fr - Klausurähnliche Hausarbeit am: 28.03.2014 Fr - Abgabe Hausarbeit am: 28.03.2014 Fr - mündliche Prüfung am: 28.03.2014	
Organisatorisches	Registration in Stud.IP : 1 Sept - 18 Oct, 2013	
Kommentar	Meaning and grammar of languages change over time. In this class, we will investigate why grammars change over time and why certain elements either become part of the grammar and why they may disappear again. We'll mainly focus on English and German cases of language change, but make excursions to other languages as well. This course forms some overlap with the course on Historical Pragmatics, hence they take place simultaneously. requirements: BA: active participation in class; Klausurähnliche Hausarbeit. MA: active participation in class, presentation; Hausarbeit.	

M.EP.07b Master-Abschlussmodul Mediävistik

452530	Mediävistisches Kolloquium	<i>Rudolf, Winfried</i>
	Seminar SWS: 2; Anz. Teiln.: 30 Mi 18:15 - 19:45 wöchentlich	
Organisatorisches	Die Anmeldung zu folgenden Modulprüfungen erfolgt über diese Veranstaltung: B.EP.11b (Hausarbeit) und M.EP.07b (mdl. Prüfung). SKs nach Absprache in der ersten Sitzung.	
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 der Sprachpraxis und Landeskunde

M.EP.03-N Sprachpraxis

455249	Vocabulary Training (Course 2) Übung SWS: 2; Anz. Teiln.: 30 Mo 16:15 - 17:45 Raum: Theologicu T0.136 , wöchentlich	<i>N.N.</i>
Organisatorisches	Registration for courses in Stud.IP: 1 Sept - 18 Oct, 2013	
Kommentar	course commentary still to be announced	
456653	Advanced Public Speaking Übung SWS: 2; Anz. Teiln.: 25 Mo 16:15 - 17:45 Raum: KWZ 0.602 , wöchentlich	<i>Stone, Jeff</i>
Organisatorisches	Registration via Stud.IP: 1 Sept - 18 Oct, 2013	
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.	
458153	Academic Writing (Course 1) Übung SWS: 3; Anz. Teiln.: 25 Do 12:15 - 13:45 Raum: Universität HDW 2.124 , wöchentlich Do 14:15 - 15:00 Raum: Jacob-Grim SEP 0.263 , wöchentlich	<i>Baig, Fatima</i>
Organisatorisches	Registration in Stud.IP: 1 Sept - 18 Oct, 2013	
Bemerkung	Attendance of the first session is mandatory.	
Kommentar	This course is designed to give students theoretical understanding as well as practice in aspects of academic writing. Topics in the class sessions include features of successful academic writing and academic style, essay structure, how to write a good paragraph, academic reporting, language of critiquing, referencing and support. In addition to the class sessions (12 - 14), there is a weekly help session (14 - 15) where students can drop in to work and get feedback on their academic writing. <u>Assessment:</u> regular attendance and active participation in class as well as a	
	<ul style="list-style-type: none">• B.EP.12: term paper (1200-1400 words)• B.EP.T7S; B.EP.07-2; international students: final exam• M.EP.03-N: final presentation and final exam	

Registration: Attendance for this class is limited to 25 students. Binding (!) registration on Stud.IP from Sept. 1 - Oct. 18, 2013 is required. **For final registration, participants need to attend the first session.**

459216 **Vocabulary Training (Course 1)**
Übung SWS: 2; Anz. Teiln.: 30 *Ross, Gordon Charles*
Di 12:00 - 14:00 Raum: Verfügungs VG 4.102 , wöchentlich

Organisatorisches Registration for courses in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar Course commentary still to be announced

459855 **Academic Writing (Course 2)**
Übung SWS: 3; Anz. Teiln.: 25 *N.N.,*
Mo 10:15 - 11:45 Raum: Verfügungs VG 4.106 , wöchentlich
Mo 14:15 - 15:00 Raum: KWZ 0.606 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Bemerkung Attendance of the first session is mandatory.

Kommentar course commentary to follow

M.EP.08a American Culture and Institutions / British Culture and Institutions

451974 **Introduction to American Landeskunde (Course 2)**
Übung SWS: 2; Anz. Teiln.: 50 *Baig, Fatima*
Mi 14:15 - 15:45 Raum: ZESS AP26 , wöchentlich

Organisatorisches Registration Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar **Please note: Under the regulations of modules 074/075 you MUST have passed the final exam before you can register for the exam in Essay Writing/Translation.**

course commentary still to be announced

459213 **Introduction to American Landeskunde (Course 1)**
Übung SWS: 2; Anz. Teiln.: 50 *Stone, Jeff*
Di 16:15 - 17:45 Raum: ZESS AP26 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar **Please note: Under the regulations of modules 074/075 you MUST have passed the final exam before you can register for the exam in Essay Writing/Translation.**

Course commentary still to be announced

459215 **Introduction to British Landeskunde (Course 1)**
Übung SWS: 2; Anz. Teiln.: 30 *Ross, Gordon Charles*
Do 10:15 - 11:45 Raum: ZHG ZHG003 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar **Please note: Under the regulations of modules 074/075 you MUST have passed the final exam before you can register for the exam in Essay Writing/Translation.**

Course commentary still to be announced

459853 **Introduction to British Landeskunde (Course 2)**
Übung SWS: 2; Anz. Teiln.: 35 N.N.,
Mi 16:15 - 17:45 Raum: Verfügungs VG 3.104 , wöchentlich

Organisatorisches Registration in Stud.IP: 1 Sept - 18 Oct, 2013

Kommentar **Please note: Under the regulations of modules 074/075 you MUST have passed the final exam before you can register for the exam in Essay Writing/Translation.**

course commentary still to be announced

Modulpaket Anglophone Literature and Culture

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

452212 **Medieval English Poems in Modern Translation**
Hauptseminar SWS: 2; Anz. Teiln.: 25 Rudolf, Winfried;
Schaff, Barbara
Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich

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). SKs nach Absprache in der ersten Sitzung.

Kommentar In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).

457733 **A Survey of British Literature and Cultural History: The 19th Century, VL**
Vorlesung SWS: 2; Anz. Teiln.: 200 Schaff, Barbara
Do 10:00 - 12:00 Raum: ZHG ZHG101 , wöchentlich
Do 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 13.02.2014

Kommentar During the Victorian Age, Britain saw an enormous expansion of wealth and power, technological innovations, scientific progress, political and social reforms. At the same time, it was an age of fundamental crises of faith: Darwin's theory of evolution and other scientific discoveries called religion into question, and towards the end of the century gender norms were seriously contested, and the belief into the empire and the ideology of progress began to erode. The lecture series will attempt at covering these conflicts, tensions, and paradoxes, as they are manifest in poetry, novels, essays, scientific discourses, drama and

art; in short it will explore the Victorian world "which seems / To lie before us like a land of dreams, / So various, so beautiful, so new" (Matthew Arnold, "Dover Beach"). Lastly, it will address the Neo-Victorian hype in recent fiction and popular culture.

Readings: It is recommended to purchase the volume *The Victorian Age* from the Norton Anthology for poetry and shorter prose pieces. Novels: Joseph Conrad, *Heart of Darkness*; Charles Dickens, *Hard Times*; Charlotte Brontë, *Jane Eyre*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles*. Plays: Oscar Wilde, *The Importance of Being Earnest* and George Bernard Shaw, *Mrs Warren's Profession*.

Background reading: Christopher Harvie and H.C.G. Matthew, *Nineteenth-Century Britain: A Very Short Introduction* (Oxford 2000) and the chapters on Victorian Novelists in Terry Eagleton, *The English Novel* (London 2005).

Registration: via StudIP until 1. November.

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Hoff, Karin

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alfred der Bär und Samuel der Hund*; Sven Nordqvist *Pettersson und Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grontvedt, *Ich bin's, Oda*.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18.Oktober)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icefields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

459399

From Nationhood to Transnation: Canadian Culture and Literature in Transition

Vorlesung SWS: 2; Anz. Teiln.: 150

Glaser, Brigitte

Mo 12:00 - 14:00 Raum: ZHG ZHG006 , wöchentlich

Mo 12:00 - 14:00 Klausur am: 03.02.2014

Kommentar "What does it mean to be "Canadian"?" and "How could one define "Canadian literature"?" These are questions that, along with background knowledge on Canadian society and culture, this lecture series is meant to provide. Apart from surveying the development of Canada towards nationhood and then on towards its endorsement of multiculturalism as an official policy and its flirtation with ideas of the transnationalism, lectures will focus on issues of cultural contact and intercultural exchange, the role of culture in nation-building, Canadian literature's preoccupation with history and mythology, and its preferred form of historiographic metafiction, as well as Canada's self-promotion as a country open to immigrants while confronting accusation of marginalisation and racialization.

Required Reading: Articles on Canada, selected poems and short fiction (consult StudIP), the plays *The Rez Sisters* by Tomson Highway and *Rice Boy* by Sunil Kuruvilla, the graphic narrative *Riel* by Chester Brown and the following novels: Lucy Maud Montgomery,

Anne of Green Gables (excerpts); Michael Ondaatje, *In the Skin of a Lion*; Joy Kogawa, *Obasan*; and Timothy Findley, *The Wars*.

Registration: in StudIP (until October 31)

459400

Graphic Narratives

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Bovery*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)

M.EP.10b Anglophone Literature in Focus

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Hoff, Karin

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alred der Bär und Sa-*

muel der Hund; Sven Nordqvist Pettersson und Findus (Wie Findus zu Pettersson kam); und Nina E. Grontvedt, Ich bin's, Oda.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18. Oktober)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th- century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icefields*; and Dionne Brand, *What We All Long For*; and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

459400

Graphic Narratives

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Bovery*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)

459417

Literary, Cultural and Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 25

Haekel, Ralf

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

A brief look at introductions to literary theory published in the last ten to fifteen years reveals that quite a lot of authors agree on that we have entered an age "after theory". "Theory" had its heyday in literary and cultural studies in the 1970s and 1980s as it was shaped by structuralism and poststructuralism and the writings of Claude Lévi-Strauss, Roland Barthes, Michel Foucault, Julia Kristeva and especially Jacques Derrida. In recent years, this "traditional" form of theory has experienced a crisis, and, as a result, the field of theory has changed considerably. Today, we are faced with a variety of different approaches: cultural theory, media theory, gender theory, queer theory, performance theory.

It is the aim of this class to introduce students to the study of theoretical texts as well as to give an overview of the most important movements. In order to apprehend the field of theory, we will briefly look at older approaches that were all influenced by the linguistic turn in one way or another. Afterwards, we will read and analyze contemporary text. However, the focus of this seminar will be on media theories of recent years, especially on theories of literature as a medium. A reader with the texts discussed in class will be available as a downloadable file on StudIP two weeks before the beginning of term.

Introductory Literature: Peter Barry, *Beginning Theory*, Manchester: Manchester UP, 2008. Jonathan Culler, *Literary Theory. A Very Short Introduction*, Oxford: Oxford UP, 2011. Tilmann Köppe & Simone Winko, *Neuere Literaturtheorien*, Stuttgart & Weimar: Metzler, 2008.

Registration: in StudIP until 4. November.

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

- 452212** **Medieval English Poems in Modern Translation**
 Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried;*
Schaff, Barbara
 Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich
- 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). SKs nach Absprache in der ersten Sitzung.
- Kommentar In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).
- 457733** **A Survey of British Literature and Cultural History: The 19th Century, VL**
 Vorlesung SWS: 2; Anz. Teiln.: 200 *Schaff, Barbara*
 Do 10:00 - 12:00 Raum: ZHG ZHG101 , wöchentlich
 Do 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 13.02.2014
- Kommentar During the Victorian Age, Britain saw an enormous expansion of wealth and power, technological innovations, scientific progress, political and social reforms. At the same time, it was an age of fundamental crises of faith: Darwin's theory of evolution and other scientific discoveries called religion into question, and towards the end of the century gender norms were seriously contested, and the belief into the empire and the ideology of progress began to erode. The lecture series will attempt at covering these conflicts, tensions, and paradoxes, as they are manifest in poetry, novels, essays, scientific discourses, drama and art; in short it will explore the Victorian world "which seems / To lie before us like a land of dreams, / So various, so beautiful, so new" (Matthew Arnold, "Dover Beach"). Lastly, it will address the Neo-Victorian hype in recent fiction and popular culture.
- Readings: It is recommended to purchase the volume *The Victorian Age* from the Norton Anthology for poetry and shorter prose pieces. Novels: Joseph Conrad, *Heart of Darkness*; Charles Dickens, *Hard Times*; Charlotte Brontë, *Jane Eyre*; George Eliot, *Middlemarch*; Thomas Hardy, *Tess of the D'Urbervilles*. Plays: Oscar Wilde, *The Importance of Being Earnest* and George Bernard Shaw, *Mrs Warren's Profession*.
- Background reading: Christopher Harvie and H.C.G. Matthew, *Nineteenth-Century Britain: A Very Short Introduction* (Oxford 2000) and the chapters on Victorian Novelists in Terry Eagleton, *The English Novel* (London 2005).
- Registration: via StudIP until 1. November.
- 457734** **Britische und skandinavische Kinder- und Jugendliteratur**
 Hauptseminar SWS: 2; Anz. Teiln.: 30 *Glaser, Brigitte;*
Hoff, Karin
 Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014
 Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich
 Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alred der Bär und Samuel der Hund*; Sven Nordqvist *Pettersson und Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grontvedt, *Ich bin's*, *Oda*.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18.Oktober)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icelfields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

459400

Graphic Narratives

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Bovery*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)

M.EP.10d Topics in Anglophone Literature

452212

Medieval English Poems in Modern Translation

Hauptseminar SWS: 2; Anz. Teiln.: 25

Rudolf, Winfried;

Mi 12:15 - 13:45 Raum: KWZ 0.601 , wöchentlich

Schaff, Barbara

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). SKs nach Absprache in der ersten Sitzung.

Kommentar In recent years selected medieval English poems have re-entered the collective memory of contemporary Britain through ground-breaking modern translations. Two of these, Seamus Heaney's *Beowulf* (1999) and Simon Armitage's *Sir Gawain and the Green Knight* (2009), are the most illustrious representatives of this revival and will form the centre of

this course. Classes will, among other aspects, tackle the formal, stylistic, semantic, and political specifics of these translations and assess their independent merits as new literary creations. Textual analysis is accompanied by an introduction to translation theory. Knowledge of Old and/or Middle English is desirable but not compulsory. Students are asked to purchase a copy each of S. Heaney, *Beowulf: A Verse Translation* (Norton Critical Editions), ed. D. Donoghue (New York & London: Norton, 2002) and S. Armitage, *Sir Gawain and the Green Knight* (London: Faber & Faber, 2009).

457734

Britische und skandinavische Kinder- und Jugendliteratur

Hauptseminar SWS: 2; Anz. Teiln.: 30

Glaser, Brigitte;

Do - Abgabe Präsentation Ausarbeitung am: 27.03.2014

Hoff, Karin

Di 16:00 - 18:00 Raum: Verfügungs VG 3.108 , wöchentlich

Do - Abgabe Hausarbeit am: 27.03.2014

Kommentar

Skandinavische Kinder- und Jugendliteratur, aber auch entsprechende Texte aus verschiedenen englischsprachigen Ländern erfreuen sich seit vielen Jahrzehnten großer Beliebtheit, werden übersetzt, imitiert und adaptiert. Ziel dieses Seminars ist es, eine vergleichende Bewertung von Entwicklungen in der Kinder- und Jugendliteratur zweier großer und heterogener Kulturräume vorzunehmen. Zu den untersuchenden Themen werden auch folgende gehören: Fantastisches, Mädchenbilder, Modernismus, Adoleszenzgeschichten, Außenseitertum, metaphysische Sinnentwürfe, Aspekte der Detektivgeschichte und Text-Bild Bezüge.

Primärliteratur: Lucy Maud Montgomery, *Anne of Green Gables*; A.A. Milne, *Winnie-the-Pooh*; Joanne K. Rowling, *Harry Potter and the Philosopher's Stone* und *Harry Potter and the Goblet of Fire*; Jeff Kinney, *Diary of a Wimpy Kid*; Michael Gerard Bauer, *Don't Call Me Ismael!*; Neil Gaiman, *Coraline*; Mark Haddon, *The Curious Incident of the Dog in the Night-Time*; Astrid Lindgren, *Uppippi*, *Kalle Blomqvist* und *Ferien auf Saltkrokan*; Tove Jansson, *Die Mumins - Eine drollige Gesellschaft*; Ragnar Hovland, *Alfred der Bär und Samuel der Hund*; Sven Nordqvist *Pettersson und Findus (Wie Findus zu Pettersson kam)*; und Nina E. Grontvedt, *Ich bin's, Oda*.

Empfohlene Sekundärliteratur (für Anglisten): Kimberley Reynolds, *Children's Literature: A Very Short Introduction*.

Das Seminar wird in der Anglistik, Skandinavistik und Komparatistik angeboten. Die Teilnehmerzahl ist deshalb in der Anglistik auf 10 Personen beschränkt. Die Unterrichtssprache ist Deutsch. Studierende der Anglistik verfassen ihre Hausarbeit in englischer Sprache.

Anmeldung (für Teilnehmende aus der Anglistik): in StudIP (bis 18.Oktober)

458089

English-Indian Encounters from the 18th to the 20th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the inter-

sections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.

Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.

Registration: in StudIP until 15. October.

459398

Contemporary Canadian Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.

Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icelfields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.

Registration: in StudIP (until October 18)

459400

Graphic Narratives

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, postmodernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Bovery*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)

459413

Literature and the Visual Arts in the 19th Century

Hauptseminar SWS: 2; Anz. Teiln.: 25

Georgi, Claudia

Mi 10:00 - 12:00 Raum: Verfügungs VG 3.106 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

The class examines the interrelation between 19th-century literature and visual arts such as painting, drawing, ceramic art, etc. How do intermedial references in literary texts comment on these other art forms? What are the processes of medial transposition that transform literary texts into other media and vice versa? How does media combination merge literature and other media? And what does this tell us about the conditions of production and reception, the status or the function of literature and the involved art forms?

In order to consider such questions we will analyse 19th-century poems and novels that provide system references or individual references to actual or imaginary works of art, are combined with illustrations or transformed into paintings or film adaptations. The examples include poems by John Keats, Alfred Lord Tennyson, Robert Browning and Dante Gabriel Rossetti, illustrations for Lewis Carroll's *Alice's Adventures in Wonderland* and comments on the role of painting and the arts in Oscar Wilde's novel *The Picture of Dorian Gray*. Theoretical texts by Werner Wolf, Irina Rajewsky and others provide the necessary terminology to further a better understanding of general issues of intermediality.

Readings: John Keats, "Ode on a Grecian Urn" (1819); Alfred Lord Tennyson, "Mariana" (1830), "The Palace of Art" (1832), "The Lady of Shalott" (1833); Robert Browning, "My Last Duchess" (1842); Dante Gabriel Rossetti, "The Blessed Damozel" (1850); Lewis Carroll, *Alice's Adventures in Wonderland* (1865); Oscar Wilde, *The Picture of Dorian Gray* (1890)

Registration: via StudIP (until October 20th 2013)

459417

Literary, Cultural and Media Theory

Hauptseminar SWS: 2; Anz. Teiln.: 25

Haekel, Ralf

Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014

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

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar

A brief look at introductions to literary theory published in the last ten to fifteen years reveals that quite a lot of authors agree on that we have entered an age "after theory". "Theory" had its heyday in literary and cultural studies in the 1970s and 1980s as it was shaped by structuralism and poststructuralism and the writings of Claude Lévi-Strauss, Roland Barthes, Michel Foucault, Julia Kristeva and especially Jacques Derrida. In recent years, this "traditional" form of theory has experienced a crisis, and, as a result, the field of theory has changed considerably. Today, we are faced with a variety of different approaches: cultural theory, media theory, gender theory, queer theory, performance theory.

It is the aim of this class to introduce students to the study of theoretical texts as well as to give an overview of the most important movements. In order to apprehend the field of theory, we will briefly look at older approaches that were all influenced by the linguistic turn in one way or another. Afterwards, we will read and analyze contemporary text. However, the focus of this seminar will be on media theories of recent years, especially on theories of literature as a medium. A reader with the texts discussed in class will be available as a downloadable file on StudIP two weeks before the beginning of term.

Introductory Literature: Peter Barry, *Beginning Theory*, Manchester: Manchester UP, 2008. Jonathan Culler, *Literary Theory. A Very Short Introduction*, Oxford: Oxford UP, 2011. Tilmann Köppe & Simone Winko, *Neuere Literaturtheorien*, Stuttgart & Weimar: Metzler, 2008.

Registration: in StudIP until 4. November.

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

- 458089** **English-Indian Encounters from the 18th to the 20th Century**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Schaff, Barbara*
Fr - Abgabe Präsentation Ausarbeitung am: 28.03.2014
Di 10:00 - 12:00 Raum: Verfügungs VG 3.107 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
- Kommentar The Experience of India has fuelled the 19th century British literary imagination in particularly productive ways and produced diverse, complex and contending narratives. This course will look at the perception of India and Indians within and beyond the paradigm of Orientalism in 19th- and early 20th-century fiction and travel writing by British and Indian writers. We will analyse, among others, textual strategies of colonial appropriation, the intersections of race and class, notions of gender, and the material conditions of text production. A particular focus will be on examples of Indian texts in English.
- Reading: Emily Eden, *Up the Country*; E.M. Forster, *A Passage to India*; Rokeya Sakhawat Hossain, *Sultana's Dream*; Rudyard Kipling, *Kim*; Rabindranath Tagore, *Gora*. Selected letters and diary entries by British travellers and secondary literature will be available on StudIP in October.
- Registration: in StudIP until 15. October.
- 459398** **Contemporary Canadian Fiction**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Glaser, Brigitte*
Mi 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich
Fr - Abgabe Hausarbeit am: 28.03.2014
- Kommentar This seminar will explore the diversity of Canadian fiction, mirroring the heterogeneity of the country's inhabitants, regions and concerns. Apart from issues of mapping and exploration as well as immigration and integration, discussion will focus on the foregrounding of regional aspects, the representation of the diametrically opposed ways of life in metropolitan areas and the countryside, and the recent move of writers beyond the Canadian nation.
- Required Reading: a selection of short fiction and the following novels: Tomson Highway, *Kiss of the Fur Queen*; Mary Lawson, *Crow Lake*; Carol Shields, *Unless*; Thomas Wharton, *Icelfields*; and Dionne Brand, *What We All Long For*, and Michael Ondaatje, *The Cat's Table*. All the novels should be read before classes start. There will be a test on your reading knowledge in the second week of classes. Attendance of the seminar is tied to the passing of this test.
- Registration: in StudIP (until October 18)
- 459400** **Graphic Narratives**
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Glaser, Brigitte*
Do 14:00 - 16:00 Raum: Universität HDW 2.110 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Kommentar Graphic narratives have over the last few years gained in popularity among readers and have at the same time become objects of scholarly research. This seminar will examine the gradual emergence of the graphic novel in the field of popular culture, the emphasis being on its being positioned as both cultural product and practice. The theoretical approaches taken to analyse graphic novels will derive from visual culture studies, post-modernism and intersectionality. Aspects addressed in our discussions will include: text-image relations, intertextuality and intermediality, the adaptation of conventional genres into graphic narratives, as well as the use and manipulation of social issues and thus the novels' potential for social criticism.

Readings: Neil Gaiman, *The Sandman* (excerpts); Shaun Tan, *The Arrival*; Alan Moore, *The League of Extraordinary Gentlemen* (vols. I and II); Posy Simmonds, *Gemma Bovery*; Bryan Talbot, *Alice in Sunderland*; Doxiadis/Papadimitriou, *Logicomix: An Epic Search for Truth*; Neil Gaiman, *Coraline*; and various *Pride and Prejudice* adaptations.

Required secondary literature: Scott McCloud, *Understanding Comics*. Important: This text must be read before classes start. (There will be a test on your reading knowledge of this text in the second week of classes.)

Registration: in StudIP (until October 18)