

# Englische Philologie (MA)

## Literatur- und kulturwissenschaftliche Basismodule

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

**4500075**      **Narratives of Diaspora and Home** *Georgi, Claudia*  
Hauptseminar SWS: 2; Anz. Teiln.: 20  
Mi 10:00 - 12:00 Raum: Verfügungs VG 2.105 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar      The course focuses on novels and short stories that present experiences of migrancy and rootlessness and that express transcultural or transnational encounters not only via characters and plot but often also in their respective form and style. We will investigate the search of roots, identity and traditions by drawing on basic concepts of postcolonial theory such as "imaginary homelands", "living in-between" and cultural hybridisation. Moreover we will discuss possible problems of national paradigms and the "post-colonial" label with regard to the selected texts.

Readings: Salman Rushdie, *East, West* (1994); Abdulrazak Gurnah, *Paradise* (1994); Monica Ali, *Brick Lane* (2002); Kiran Desai, *The Inheritance of Loss* (2006).

Registration: via StudIP (until April 21<sup>st</sup> 2014)

**4500174**      **From Paper to Screen: Graphic Novels & their Film Adaptations** *Helbig, Tina*  
Hauptseminar SWS: 2; Anz. Teiln.: 25  
Mi 12:00 - 14:00 Raum: Universität HDW 0.115 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar      In this seminar, we will analyse graphic novels of different genres and styles, along with their contemporary film adaptations. We will investigate the travelling of characters, story and discourse from one medium to the other, while taking into account the specific conventions, possibilities and limitations of the different media, which we will practice to analyse with the appropriate tools (e.g. close reading of visual texts, analysis of film technique).

Alan Moore & Kevin O'Neill: *The League of Extraordinary Gentlemen* (Vol. I). Stephen Norrington (dir.), *The League of Extraordinary Gentlemen*, 2003. Posy Simmonds, *Tamara Drewe*. Stephen Frears (dir.), *Tamara Drewe*, 2010. Bryan Lee O'Malley, *Scott Pilgrim* (Vol. I + II). Edgar Wright (dir.), *Scott Pilgrim vs. The World*, 2010. Alan Moore & David Lloyd: *V for Vendetta*. James McTeigue (dir.), *V for Vendetta*, 2006.

Registration: in StudIP until 14. April 2014.

**4500327**      **Introduction to Cultural Studies** *Fazli, Sabina*  
E-Proseminar SWS: 2; Anz. Teiln.: 35  
Mo 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Mo 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:  
28.07.2014

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 Stu-

dies. 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. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

**4500379**

### **Cityscapes in Contemporary Fiction**

Hauptseminar SWS: 2; Anz. Teiln.: 20

*Radu, Anca-Raluca*

Fr - Abgabe Präsentation Ausarbeitung am: 29.08.2014

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

Kommentar

Urban spaces fascinated modernist writers who inscribed their disenchantment with the alienation and fragmentariness of modern life at the beginning of the 20<sup>th</sup> century in such texts as Virginia Woolf's *Mrs Dalloway*, James Joyce's *Dubliners*, or T.S. Eliot's *The Waste Land*, to recall just a few famous examples from different genres. Contemporary city-based literature, on the other hand, has to cope with a new set of changes and challenges which confront the urban dweller, such as multiculturalism, gentrification, the crisis of the middle-class, a new understanding of community, etc., which characterize what might be called "new urbanity." This raises a set of ethical questions and dilemmas on the level of the story, but it also affects discourse, the story-telling itself, influencing the form of the novels in major respects. This class investigates four selected novels, two based in London, two in Toronto, both individually and comparatively, in order to outline some aspects of an "ethic of urbanity" in 21<sup>st</sup> century fiction. All reading is obligatory and must be completed before class (see syllabus on Stud.IP for exact dates).

Reading: Zadie Smith, *NW* (2012), Ian McEwan, *Saturday* (2005), Carol Shields, *Unless* (2002), and Dionne Brand, *What We All Long For* (2005). Further reading (theory, secondary literature) will be available on Stud.IP before the beginning of the term and is also obligatory.

Registration: closes 25 April, 2014

**4500388**

### **Introduction to Cultural Studies**

E-Proseminar SWS: 2; Anz. Teiln.: 35

*Reitemeier, Frauke*

Di 08:30 - 10:00 Raum: Verfügungs VG 1.106 , wöchentlich

Di 08:30 - 10:00 Klausur am: 22.07.2014

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. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

**4500391**

### **Introduction to Cultural Studies**

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

*Sandrock, Kirsten*

Mi 14:00 - 16:00 Raum: Verfügungs VG 4.105 , wöchentlich

Mi 14:00 - 16:00 Klausur am: 30.07.2014

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. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

**4500530**

### **Twentieth-Century British Poetry**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Mi 10:00 - 12:00 Raum: Verfügungs VG 4.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This course will provide students with a survey of the main schools and movements in British poetry of the twentieth century with special attention paid to some key poetic figures, such as W.B. Yeats, T.S. Eliot, W.H. Auden, Dylan M. Thomas, Philip Larkin, Ted Hughes, Seamus Heaney, Grace Nichols, Medbh McGuckian, Jackie Kay and David Dabydeen. Students will learn how to approach difficult texts with apposite analytical tools, how to relate form to meaning, and how to contextualise poems in a wider cultural and socio-political context. One particular focus will be on the question how British poets embraced or rejected modernism, a second one will be on the choices editors make when anthologising poetry - aesthetic, ideological and commercial ones.

Reading: Texts will be mostly taken from Keith Tuma's Anthology of Twentieth-Century British & Irish Verse, Oxford: OUP 2001. A reader with primary and secondary texts will be made available on StudIP by the beginning of April.

Registration in StudIP until 22.4.14.

457733

**A Survey of British Literature and Cultural History: The 20th Century, VL**

Vorlesung SWS: 2; Anz. Teiln.: 200

Glaser, Brigitte

Mo 10:00 - 12:00 Raum: ZHG ZHG104 , wöchentlich

Mo 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 28.07.2014

Mo 10:15 - 11:45 Raum: ZESS AP26 , Klausur am: 22.09.2014

Fr - Andere Prf. form am: 26.09.2014

Kommentar

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

Required Reading: novels: E.M. Forster, *Howards End*; Virginia Woolf, *Mrs Dalloway*; George Orwell, *Coming Up For Air*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; Andrea Levy, *A Small Island*; plays: John Osborne, *Look Back in Anger*; Harold Pinter, *The Homecoming*; selected short fiction and poetry. There will furthermore be a Reader containing short fiction and poetry as well as relevant theoretical texts.

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

Registration: in StudIP (until April 30).

457853

**Introduction to Cultural Studies**

E-Proseminar SWS: 2; Anz. Teiln.: 30

Radu, Anca-Raluca

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

Di 12:00 - 14:00 Raum: Verfügungs VG 1.103 , Klausur am:

29.07.2014

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. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

**458089**

### **Literature and Materiality**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

Kommentar

When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

**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 Raum: Verfügungs VG 1.103 , Klausur am:  
23.07.2014

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. Students are advised to take note that this is a reading-intensive course and to plan for that in their schedules.

Requirements: Attendance in the first session is mandatory.

Registration: in Stud.IP (closes April 10th, 2014)

## M.EP.01b Master-Basismodul Nordamerikastudien

458933

### **From the Early Republic to the Late Nineteenth Century (A Cultural History of American Literature II)**

Vorlesung SWS: 2; Anz. Teiln.: 100

Spengler, Birgit

Di 12:00 - 14:00 Raum: ZHG ZHG004 , wöchentlich

Fr - Abgabe Hausarbeit am: 28.03.2014

Di 12:00 - 14:00 Klausur am: 22.07.2014

Kommentar

This lecture course will provide an overview of major developments in American literature from the 1820s to the late 19th century. We will discuss genres such as the historical novel, domestic fiction, and the slave narrative; calls for cultural independence from Europe in the context of American transcendentalism, the American Renaissance, and twentieth-century literary scholarship; the poetry of William Cullen Bryant, Emily Dickinson, and Walt Whitman; and the development of local color fiction and literary realism in the later 19th century. Among the authors included will be Catharine Maria Sedgwick, James Fenimore Cooper, Edgar Allen Poe, Henry Thoreau, Ralph Waldo Emerson, Nathaniel Hawthorne, Herman Melville, Harriet Jacobs, Frederick Douglass, Harriet Beecher Stowe, Louisa May Alcott, Emily Dickinson, Walt Whitman, Harriet Prescott Spofford, Mary Wilkins Freeman, Mark Twain, Edith Wharton, Kate Chopin, and Henry James. Literary developments will be situated within larger cultural contexts, including visual cultures, westward expansion, slavery, the literary marketplace, and nineteenth-century discourses about gender, race, and class.

Texts: Many of our texts are collected in Nina Baym et al., ed. *The Norton Anthology of American Literature* (7th edition, vol. B). Additional texts will be made available in a reader at the copyshop "Klartext."

Registration: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

452398

### **Introducing Critical Theory I: Approaches in Literary and Cultural Studies**

Vorlesung SWS: 2; Anz. Teiln.: 80

Tischleder, Bärbel

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , wöchentlich

Mo 14:00 - 16:00 Raum: ZHG ZHG004 , Klausur am: 28.07.2014

Kommentar

The first part of the lecture series introduces relevant theoretical approaches, critical thinkers and traditions in the field of literary and cultural studies: Structuralism & Semiotics, Deconstruction, Poststructuralism, Postmodernism, Marx and (Post-)Marxism, Psychoanalysis, New Historicism, Postcolonial Theory and Diaspora Studies, Gender and Queer Studies, Theories of Race and Ethnicity, and Theories of Affect and Everyday Life.

Individual theorists discussed in the lecture are Louis Althusser, Benedict Anderson, Mikhail Bakhtin, Roland Barthes, Simone de Beauvoir, Homi Bhabha, Pierre Bourdieu, Judith Butler, Michel de Certeau, Hélène Cixous, Jacques Derrida, W.E.B. Du Bois, Sigmund Freud, Michel Foucault, Henri Louis Gates, Sandra Gilbert, Susan Gubar, Judith Halberstam, Linda Hutcheon, Frederic Jameson, Julia Kristeva, Jacques Lacan, Teresa de Lauretis, Jean-François Lyotard, Claude Lévi-Strauss, Toni Morrison, Edward Said, Ferdinand de Saussure, Eve Kosofsky Sedgwick, Victor Shklovsky, Gayatri Spivak, Cornel West, and Hayden White. Single lectures will focus on either a particular theoretical approach or school, or on major thinkers that have had considerable influence on the development of critical thought in literary and cultural studies.

The second part of the lecture series, "Approaches and Methods in Media Studies," to be offered in the winter term 2014/15, will focus on media theory and Cultural Studies, including theories of single media such as film, television, the computer and other digital technologies, material culture studies and actor-network theory.

The two-semester lecture series aims at introducing students to major approaches, traditions and key figures as well as critical methods in the field of literary, cultural and media theory.

Registration: Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

456135

**Advanced American Cultural Studies: African Americans and the Law**

Übung SWS: 2; Anz. Teiln.: 35

Wetzel-Sahm, Birgit

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 30.05.2014

Sa 09:15 - 12:45 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 31.05.2014

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 20.06.2014

Sa 09:15 - 12:45 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 21.06.2014

Fr 14:00 - 17:30 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 04.07.2014

Sa 09:15 - 12:45 Raum: Jacob-Grim SEP 0.244 , Einzeltermin am: 05.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

**Blockseminar: Fr. 30. 5.; 20. 6.; 4. 7.; jeweils 14. 00-17.30;**

**Sa. 31. 5.; 21. 6.; 5. 7.; jeweils 9.15-12:45 Medienraum**

Changing concepts of race and racism have shaped the legal landscape of the United States. In one of the most infamous decisions in the history of the U.S. Supreme Court, *Dred Scott v. Sanford* (1857), slavery was justified and African Americans were excluded from the rights postulated in the *Declaration of Independence* and guaranteed in the *Bill of Rights*. Almost a hundred years later, the same court ended *de jure* segregation in *Brown v. Board of Education* by overruling the "separate but equal doctrine" established in *Plessy v. Ferguson* (1896). In this course, we will focus on legal aspects in the history of African Americans and study these and other landmark Supreme Court decisions on the issues of slavery, the slave trade, segregation, desegregation, interracial marriage, and affirmative action. We will focus on legislation, such as the *Compromise of 1850* with the *Fugitive Slave Act*, the three civil rights amendments ratified after the Civil War, racist legislative action in the South ("Jim Crow Laws") and the civil rights acts since the 1960s. We will discuss how the aftermath and remnants of legal racism inform current issues of class, employment, education and last, but not least, residential segregation.

You can gain credits for M.EP.01, M.AS.01 and/or Schlüsselkompetenzen (Medienkompetenzen, Präsentations- und Lehrkompetenzen, Selbst- und Sozialkompetenzen) Requirements for all modules: attendance, informed reading of assignments, in-class presentation with a handout; for M.AS.01 in addition: 10-page research paper.

Registration: Attendance of this class is limited to 35 students. Binding registration on Stud.IP between 1 March and 15 May is required. Additionally, students must have signed up for a topic at wetzel-sahm@web.de at the beginning of the semester and prepared the

assignments for the May sessions. Visit Stud.IP or the American Studies homepage for the schedule, the reading list and the list of topics for this course at the beginning of April.

**458935**      **Tutorium zur VL Tischleder**  
Tutorium SWS: 2; Anz. Teiln.: 20 *Oehm, Uwe*  
Di 16:00 - 18:00 Raum: KWZ 1.701 , wöchentlich

Organisatorisches      Ort und Zeit nach Vereinbarung.

Kommentar      This tutorial is directly linked to Prof. Tischleder's lecture "Introducing Critical Theory I: Approaches in Literary and Cultural Studies" (B.AS.04.2; M.EP.01b.Mp; M.EP.01b-L.Mp). The lecture introduces major concepts, key thinkers, and critical approaches in the fields of media studies, single media, material culture, and cultural studies.. The tutorial provides an opportunity to discuss the primary texts covered in the lecture course, to address questions and to support the comprehension of the theories and critical concepts in question by means of close readings and in-depth discussion. Difficulties and questions regarding the lectures and the theoretical texts can be addressed and revisited according to students' needs. Hence participating in the tutorial and discussing the texts covered in the lecture together will also be helpful as a preparation for the final exam.

Details about the organization of this tutorial will be announced in the first session.

The primary material will be provided on Stud.IP.

## Sprachwissenschaftliche Basismodule

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

**457223**      **Introduction to Linguistics**  
E-Proseminar SWS: 2; Anz. Teiln.: 30 *Zeijlstra, Hedzer Hugo*  
Mi 10:15 - 11:45 Raum: Verfügungs VG 3.101 , wöchentlich  
Mi 10:15 - 11:45 Klausur am: 30.07.2014

Organisatorisches      Registration in Stud.IP: 1 March - 22 April 2014

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. Parts of the course will feature of case-studies where students start making linguistic generalizations of their own.

reader available at *Digitales Druckzentrum* (DDZ)

Literatur      Reader available at DDZ

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

**459806**      **Indirect Speech: English and German in contrast**  
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Eckardt, Regine*  
Mo - Präsentation am: 15.09.2014  
Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014  
Mo 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich  
Mo - Abgabe Hausarbeit am: 15.09.2014  
Mo - mündliche Prüfung am: 15.09.2014  
Mo - Klausurähnliche Hausarbeit am: 15.09.2014

Organisatorisches      Registration in Stud.IP:1 March - 22 April 2014

Kommentar              English and German use intriguingly different patterns of indirect speech. While English grammatical markers for indirect speech are sparse and indirect, German offers the use of Konjunktiv to ensure a stable interpretation of text as report of someone's speech or thought. We will start by comparing translated literary texts in English and German that use indirect speech, and by exploring how English readers, in spite of the poverty of markers, manage effectively to distinguish between plain text and reported speech. We will then take a closer look at the semantics of tense, indexicals and other perspectivizers in English and German, and their function in reported speech contexts.

**459194**

### **Asymmetry in Syntax and Morphology**

Hauptseminar SWS: 2; Anz. Teiln.: 20

*Farke, Hildegard*

Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014

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

Mo - Abgabe Hausarbeit am: 15.09.2014

Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches      Registration in Stud.IP: 1 March - 22 April, 2014

Kommentar              In this Hauptseminar we will focus on a property of structural relations within words and sentences that has been shown to be a fundamental property of form and interpretation: asymmetry. Asymmetric properties of morphological (derivational and compositional) and syntactic relations seem to be part of the language faculty and can be considered a hard-wired regularity of human grammar. The notions of asymmetry and symmetry are also used in definitions of grammatical operations like Merge and Move. While research has been mainly focused on the properties of syntactic and morphological asymmetries and the relationship between syntax and morphology, we will also discuss works on asymmetry in other domains like conceptualization and language acquisition.

requirements: active participation, oral presentation, term paper

**459797**

### **Syntactic Islands**

Hauptseminar SWS: 2; Anz. Teiln.: 15

*Bode, Stefanie*

Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014

Mi 10:15 - 11:45 Raum: Verfügungs VG 3.106 , wöchentlich

Mo - Abgabe Hausarbeit am: 15.09.2014

Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches      Registration in Stud.IP: 1 March - 22 April 2014

Kommentar              It is a general property of languages that phrases can have multiple functions in a sentence even though they are pronounced in a single position. See (1) where a *wh*-phrase functions as a question marker but also as the object of the preposition *from*.

(1) [Which island] did Crusoe say that he couldn't escape from \_\_\_?

This so-called displacement property is captured by the concept of movement in generative grammar. Another common fact is the recursive strategy allowing for infinite structure building. Given displacement and infinity, constraining syntactic operations is an important

and fascinating topic. Just like Crusoe being stuck on his island a phrase can be constrained to occur in a fixed position and moving it would yield an ungrammatical sentence (see (2)).

- (2) a. Crusoe constructed a boat which should take him away from [the island].  
b. \*[Which island] did Crusoe construct a boat which should take him away from\_\_?

What makes up an island? What syntactic operations are sensitive to islands? How can an island be defined in general terms? What do we do with islands in the overall theoretical framework?

Though we might not find any definite answers to questions like these in this course, we will try to understand why it is so necessary to raise them.

A reference list will be made available in the beginning.

<b>4500342</b>	<b>Prosody and Pragmatics: What sounds reveal</b>	<i>Eckardt, Regine</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 25	
	Mo - Präsentation am: 15.09.2014	
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	
	Do 10:00 - 12:00 Raum: Universität HDW 2.124 , wöchentlich	
	Mo - Klausurähnliche Hausarbeit am: 15.09.2014	
	Mo - Abgabe Hausarbeit am: 15.09.2014	
	Mo - mündliche Prüfung am: 15.09.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 22 April 2014	
Kommentar	Sentence prosody - the melody of high and low tones, breaks and accenting - contributes considerably to our understanding of language. When reading loudly, speakers sometimes make performance "errors" and sound unnatural, to the extent of blurring the sense of the utterance. When reading a piece of text with different accent patterns, we can change the message(s) in sometimes dramatic ways. This class will explore sentence melody, normal and non-standard accent patterns as well as the meaning of accenting. Many scholars propose that prosody is part of "information packaging", which helps us to disentangle complex information, and we will investigate how the grammar and meaning of accents helps to reduce the cognitive load of sentence processing.	
<b>457900</b>	<b>Tutorium zum Hauptseminar "Talking about possibilities" (Menéndez-Benito)</b>	<i>Dijkzeul, Paul</i>
	Tutorium SWS: 2; Anz. Teiln.: 20	
	- - wöchentlich	
Organisatorisches	Registration in Stud.IP	
<b>459193</b>	<b>Talking about possibilities</b>	<i>Menéndez Benito, Paula</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 10	
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	

Mo 16:15 - 17:45 Raum: KWZ 0.604 , wöchentlich  
Mo - Abgabe Hausarbeit am: 15.09.2014  
Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches  
Registration in Stud.IP: 1 March - 22 April 2014

Kommentar  
Modal expressions in natural language allow us to talk about unrealized possibilities and uncertain scenarios. For instance, a sentence like *Jones might be the murderer*, with the modal *might*, describes a possible scenario compatible with the speaker's evidence; the sentence *Jones should not leave the city*, with *should*, evokes potential situations in which Jones fulfills his obligations. The ability to construct discourses about the non-actual is a fundamental cognitive skill and has been claimed to be one of the design features of human language. In this course, we will construct a compositional system to analyze the semantics of modal expressions, and use it to investigate what devices languages use to encode non-actuality, and how different languages vary with respect to the expression of modality. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.

## M.EP.02b Master-Basismodul Mediävistik

**452212** **Medieval Drama**  
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried*  
Mi 12:00 - 14:00 Raum: KWZ 0.601 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014

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  
The stage of late medieval England was a place of entertainment, display of craftsmanship, political criticism and theological education. In the great cycles of the cities of Chester, Wakefield and York we find salvation history presented to the laity in typologically connected mystery plays which translate important religious types into scenes of every-day life, a rough and real language, highly dramatic excitement as well as sparkling humour. This course will explore an exquisite selection of mystery plays, such as the Chester *Noah Play*, the Wakefield *Second Shepherd's Play*, and the York *Crucifixion*. Students are asked to bring a copy of *Medieval Drama: An Anthology*, ed. by Greg Walker (Oxford: Blackwell, 2000).

**452473** **The Canterbury Tales**  
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Rudolf, Winfried*  
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Do 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:  
24.07.2014  
Fr - Abgabe Hausarbeit am: 29.08.2014

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 timeless pinnacle of Chaucer's oeuvre continues to fascinate throughout the centuries and needs no extra appraisal. Its deep insight into almost every facette of human nature, its form, language, humour and general celebration of life provide endless material for intensive study and criticism. Students are especially invited to explore the manuscript transmission and narrative 'seriality' of the text in this course, as well as discuss issues of

authority, hipness, sexuality, exegesis, crime and redemption. The paperback edition required is *The Riverside Chaucer*, ed. L. D. Benson (Oxford: OUP, 2008).

<b>452514</b>	<b>Aufbaumodul 1: Introduction to Medieval English Literature and Culture</b> Proseminar SWS: 2; Anz. Teiln.: 30 <i>Langeslag, Paul</i> Do 12:00 - 14:00 Raum: KWZ 1.731 , wöchentlich Do 12:00 - 14:00 Klausur am: 24.07.2014
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.
<b>452527</b>	<b>Aufbaumodul 1: Introduction to Medieval English Literature and Culture</b> Proseminar SWS: 2; Anz. Teiln.: 30 <i>Schultze, Dirk</i> Do 10:00 - 12:00 Raum: Theologicu T0.135 , wöchentlich Do 10:00 - 12:00 Raum: Verfügungs VG 1.103 , Klausur am: 24.07.2014
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.
<b>453681</b>	<b>English Literature 1200-1500</b> Vorlesung SWS: 2; Anz. Teiln.: 160 <i>Rudolf, Winfried</i> Do 14:15 - 15:45 Raum: ZHG ZHG007 , wöchentlich
Kommentar	The lecture course completes last term's set of landmarks of English medieval literature in their social, historical and material contexts. It will focus, among other topics, on the rise of romance, the uses of debate poetry, Langland's monumental <i>Piers Plowman</i> , the English lyric, medieval drama, and, of course, the constitutional oeuvre of Chaucer.

<b>458133</b>	<b>Aufbaumodul 1: Introduction to Medieval English Literature and Culture</b> Proseminar SWS: 2; Anz. Teiln.: 30 Do 08:30 - 10:00 Raum: KWZ 0.610 , wöchentlich Do 08:30 - 10:00 Klausur am: 24.07.2014 <i>Langeslag, Paul</i>
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.

## Literatur- und kulturwissenschaftliche Aufbaumodule

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

<b>4500075</b>	<b>Narratives of Diaspora and Home</b> Hauptseminar SWS: 2; Anz. Teiln.: 20 Mi 10:00 - 12:00 Raum: Verfügungs VG 2.105 , wöchentlich Fr - Abgabe Hausarbeit am: 29.08.2014 <i>Georgi, Claudia</i>
Kommentar	<p>The course focuses on novels and short stories that present experiences of migrancy and rootlessness and that express transcultural or transnational encounters not only via characters and plot but often also in their respective form and style. We will investigate the search of roots, identity and traditions by drawing on basic concepts of postcolonial theory such as "imaginary homelands", "living in-between" and cultural hybridisation. Moreover we will discuss possible problems of national paradigms and the "post-colonial" label with regard to the selected texts.</p> <p>Readings: Salman Rushdie, <i>East, West</i> (1994); Abdulrazak Gurnah, <i>Paradise</i> (1994); Monica Ali, <i>Brick Lane</i> (2002); Kiran Desai, <i>The Inheritance of Loss</i> (2006).</p> <p>Registration: via StudIP (until April 21<sup>st</sup> 2014)</p>
<b>4500379</b>	<b>Cityscapes in Contemporary Fiction</b> Hauptseminar SWS: 2; Anz. Teiln.: 20 Fr - Abgabe Präsentation Ausarbeitung am: 29.08.2014 Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Fr - Abgabe Hausarbeit am: 29.08.2014 Fr - Andere Prf. form am: 29.08.2014 <i>Radu, Anca-Raluca</i>
Kommentar	Urban spaces fascinated modernist writers who inscribed their disenchantment with the alienation and fragmentariness of modern life at the beginning of the 20 <sup>th</sup> century in such texts as Virginia Woolf's <i>Mrs Dalloway</i> , James Joyce's <i>Dubliners</i> , or T.S. Eliot's <i>The Waste Land</i> , to recall just a few famous examples from different genres. Contemporary ci-

ty-based literature, on the other hand, has to cope with a new set of changes and challenges which confront the urban dweller, such as multiculturalism, gentrification, the crisis of the middle-class, a new understanding of community, etc., which characterize what might be called "new urbanity." This raises a set of ethical questions and dilemmas on the level of the story, but it also affects discourse, the story-telling itself, influencing the form of the novels in major respects. This class investigates four selected novels, two based in London, two in Toronto, both individually and comparatively, in order to outline some aspects of an "ethic of urbanity" in 21<sup>st</sup> century fiction. All reading is obligatory and must be completed before class (see syllabus on Stud.IP for exact dates).

Reading: Zadie Smith, *NW* (2012), Ian McEwan, *Saturday* (2005), Carol Shields, *Unless* (2002), and Dionne Brand, *What We All Long For* (2005). Further reading (theory, secondary literature) will be available on Stud.IP before the beginning of the term and is also obligatory.

Registration: closes 25 April, 2014

**4500530**

**Twentieth-Century British Poetry**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Mi 10:00 - 12:00 Raum: Verfügungs VG 4.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This course will provide students with a survey of the main schools and movements in British poetry of the twentieth century with special attention paid to some key poetic figures, such as W.B. Yeats, T.S. Eliot, W.H. Auden, Dylan M. Thomas, Philip Larkin, Ted Hughes, Seamus Heaney, Grace Nichols, Medbh McGuckian, Jackie Kay and David Dabydeen. Students will learn how to approach difficult texts with apposite analytical tools, how to relate form to meaning, and how to contextualise poems in a wider cultural and socio-political context. One particular focus will be on the question how British poets embraced or rejected modernism, a second one will be on the choices editors make when anthologising poetry - aesthetic, ideological and commercial ones.

Reading: Texts will be mostly taken from Keith Tuma's *Anthology of Twentieth-Century British & Irish Verse*, Oxford: OUP 2001. A reader with primary and secondary texts will be made available on StudIP by the beginning of April.

Registration in StudIP until 22.4.14.

**457733**

**A Survey of British Literature and Cultural History: The 20th Century, VL**

Vorlesung SWS: 2; Anz. Teiln.: 200

*Glaser, Brigitte*

Mo 10:00 - 12:00 Raum: ZHG ZHG104 , wöchentlich

Mo 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 28.07.2014

Mo 10:15 - 11:45 Raum: ZESS AP26 , Klausur am: 22.09.2014

Fr - Andere Prf. form am: 26.09.2014

Kommentar

This series of lectures is intended to familiarize students with the various forms and techniques of narrating in the 20<sup>th</sup> century. Two focal points in the development of British literature during the period will be modernist writing and generic crossovers of the second half of the century. Representative texts will mainly be short stories and novels and lectures will include discussions of the turn-of-the-century as well as the Edwardian novel, modernist writing, different forms of the traditional realist novel which continued to be written throughout the century, as well as experimental fiction, the postmodern and the postcolonial novel. There will, however, also be lectures on the various forms of and trends in 20<sup>th</sup>-century poetry and drama. British literature will furthermore be explored against its histori-

cal background and the social transformations at the time, that is, the two world wars, the loss of the Empire and Britain's recognition of its reduced role in the world, the introduction and later the dismantling of the Welfare State, as well as the impact of immigration on Britain.

Required Reading: novels: E.M. Forster, *Howards End*; Virginia Woolf, *Mrs Dalloway*; George Orwell, *Coming Up For Air*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; Andrea Levy, *A Small Island*; plays: John Osborne, *Look Back in Anger*; Harold Pinter, *The Homecoming*; selected short fiction and poetry. There will furthermore be a Reader containing short fiction and poetry as well as relevant theoretical texts.

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

Registration: in StudIP (until April 30).

457735

### World War I in Contemporary Anglophone Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014

Do 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich

Fr - Andere Prf. form am: 26.09.2014

Fr - Abgabe Hausarbeit am: 26.09.2014

Kommentar

The year 2014 marks the 100<sup>th</sup> anniversary of the beginning of what came to be known as the "Great War." Although set predominately on European soil, it involved individuals from around the globe, many of whom were drawn into the war because of their countries' affiliation with the British Empire. This war, which wiped out, mutilated and traumatised a generation of young men and women, continues to capture the imagination of writers. Drawing on the concept of "postcolonial nostalgia" (Baym, Walder), we will discuss a selection of British, Canadian and Australian novels, with a special focus on the following topics: the fictional representation of historical characters, settings and events; the historical events as seen from a postcolonial perspective; and the re-appropriation of voice through revisiting imaginatively the past.

Readings: Pat Barker, *Regeneration*; Frances Itani, *Deafening*; Thomas Keneally, *The Daughters of Mars*; Joseph Boyden; *Three Day Road*; and Jane Urquhart, *The Stone Carvers*.

Registration: in StudIP (until April 15)

458089

### Literature and Materiality

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

Kommentar

When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does

the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

## M.EP.04b Master-Aufbaumodul Nordamerikastudien

**4500756**      **Representational Burdens: Case Studies in African-American Authorship**      N.N.,  
Hauptseminar SWS: 2; Anz. Teiln.: 35  
Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich  
Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014  
Fr - Abgabe Hausarbeit am: 29.08.2014

**Kommentar**      When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing, jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

Required Reading: Please purchase *Native Son*, *Invisible Man*, and *Erasure* (any edition). There are two versions of *Native Son* in circulation, one more strongly censored for sexual content than the other. Rather than seeing this as a problem, I think that this situation gives us opportunity to consider the novel's representational politics and reception in different historical frames. Shorter texts will be made available via StudIP over the course of the semester.

Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

**453059**      **Life Writing. Gendered Perspectives on the Art of American Auto/Biography**

Hauptseminar SWS: 2; Anz. Teiln.: 35  
Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich  
Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014  
Fr - Abgabe Hausarbeit am: 29.08.2014

Künnemann, Vanessa

#### Kommentar

Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

In this class we will look at the various ways in which (ethnic) female autobiographers have discussed, affirmed and/or revised American identity, politics and culture and thereby also transformed the genre. We will analyze how these traditionally marginalized voices in American literature and culture present to us with their own and subjective versions of their lives, often written against the light of larger history. Our analysis and discussion of these autobiographical accounts will evolve around the following questions: In what sense can autobiography as a literary genre provide a forum for addressing the socio-political as well as cultural obstacles that have long impeded the liberation and empowerment of women? What are the major characteristics of this genre? What narrative forms can the genre take? Where do we find continuities, similarities, and differences among these texts? Where exactly are differences between autobiographical writings of women and men, and do they matter at all? What was/is the political impact of these accounts? Are these texts visionary, naïve, provocative, and/or realistic?

Readings: To survey the rich tradition of American women's autobiography, we will read texts (mostly in the form of excerpts) ranging from the slave narrative (Harriet Jacobs) to writers, public personae, and politicians of various ethnic backgrounds of the 19th and 20th century (e.g., Gertrude Stein, Margaret Bourke-White, Jade Snow Wong, Maya Angelou, Leslie Marmon Silko, Hillary Clinton).

The texts will be made available in a reader at the beginning of the semester, but you are asked to purchase the following two autobiographies: Jade Snow Wong's *Fifth Chinese Daughter* (U of Washington P; ISBN: 978-0295968261) and Maya Angelou's *I Know Why the Caged Bird Sings* (Ballantine, ISBN: 978-0345514400).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

For further information: [vanessa.kuennemann@phil.uni-goettingen.de](mailto:vanessa.kuennemann@phil.uni-goettingen.de)

457779

#### **Nineteenth-Century American Women Writers**

Hauptseminar SWS: 2; Anz. Teiln.: 35  
Do 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Spengler, Birgit

Fr - Abgabe Hausarbeit am: 29.08.2014

**Kommentar** Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

Please obtain the following editions:

Catharine Maria Sedgwick. *Hope Leslie*. 1827. New York: Penguin, 1998. ISBN 0140436766

Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

**458837**

**Media Culture of the Nineteenth Century: History, Literature, and Visual Art**

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 wöchentlich

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

Fr - Abgabe Hausarbeit am: 29.08.2014

**Kommentar** Telegraphy has been termed the *Victorian Internet*; the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of Ameri-

can media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties--that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by lithography reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the complex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will be provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

## Sprachwissenschaftliche Aufbaumodule

### M.EP.05a Master-Aufbaumodul Linguistik

<b>459806</b>	<b>Indirect Speech: English and German in contrast</b>	<i>Eckardt, Regine</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 25	
	Mo - Präsentation am: 15.09.2014	
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	
	Mo 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich	
	Mo - Abgabe Hausarbeit am: 15.09.2014	
	Mo - mündliche Prüfung am: 15.09.2014	
	Mo - Klausurähnliche Hausarbeit am: 15.09.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 22 April 2014	
Kommentar	English and German use intriguingly different patterns of indirect speech. While English grammatical markers for indirect speech are sparse and indirect, German offers the use of Konjunktiv to ensure a stable interpretation of text as report of someone's speech or thought. We will start by comparing translated literary texts in English and German that use indirect speech, and by exploring how English readers, in spite of the poverty of markers, manage effectively to distinguish between plain text and reported speech. We will then take a closer look at the semantics of tense, indexicals and other perspectivizers in English and German, and their function in reported speech contexts.	
<b>459194</b>	<b>Asymmetry in Syntax and Morphology</b>	<i>Farke, Hildegard</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 20	

Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014  
Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Mo - Abgabe Hausarbeit am: 15.09.2014  
Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches      Registration in Stud.IP: 1 March - 22 April, 2014

Kommentar              In this Hauptseminar we will focus on a property of structural relations within words and sentences that has been shown to be a fundamental property of form and interpretation: asymmetry. Asymmetric properties of morphological (derivational and compositional) and syntactic relations seem to be part of the language faculty and can be considered a hard-wired regularity of human grammar. The notions of asymmetry and symmetry are also used in definitions of grammatical operations like Merge and Move. While research has been mainly focused on the properties of syntactic and morphological asymmetries and the relationship between syntax and morphology, we will also discuss works on asymmetry in other domains like conceptualization and language acquisition.

requirements: active participation, oral presentation, term paper

**459797**

### **Syntactic Islands**

Hauptseminar SWS: 2; Anz. Teiln.: 15

*Bode, Stefanie*

Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014  
Mi 10:15 - 11:45 Raum: Verfügungs VG 3.106 , wöchentlich  
Mo - Abgabe Hausarbeit am: 15.09.2014  
Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches      Registration in Stud.IP: 1 March - 22 April 2014

Kommentar              It is a general property of languages that phrases can have multiple functions in a sentence even though they are pronounced in a single position. See (1) where a *wh*-phrase functions as a question marker but also as the object of the preposition *from*.

(1) [Which island] did Crusoe say that he couldn't escape from \_\_\_?

This so-called displacement property is captured by the concept of movement in generative grammar. Another common fact is the recursive strategy allowing for infinite structure building. Given displacement and infinity, constraining syntactic operations is an important and fascinating topic. Just like Crusoe being stuck on his island a phrase can be constrained to occur in a fixed position and moving it would yield an ungrammatical sentence (see (2)).

(2) a. Crusoe constructed a boat which should take him away from [the island].

b. \*[Which island] did Crusoe construct a boat which should take him away from\_\_\_?

What makes up an island? What syntactic operations are sensitive to islands? How can an island be defined in general terms? What do we do with islands in the overall theoretical framework?

Though we might not find any definite answers to questions like these in this course, we will try to understand why it is so necessary to raise them.

A reference list will be made available in the beginning.

<b>4500342</b>	<b>Prosody and Pragmatics: What sounds reveal</b>	
	Hauptseminar SWS: 2; Anz. Teiln.: 25	<i>Eckardt, Regine</i>
	Mo - Präsentation am: 15.09.2014	
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	
	Do 10:00 - 12:00 Raum: Universität HDW 2.124 , wöchentlich	
	Mo - Klausurähnliche Hausarbeit am: 15.09.2014	
	Mo - Abgabe Hausarbeit am: 15.09.2014	
	Mo - mündliche Prüfung am: 15.09.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 22 April 2014	
Kommentar	Sentence prosody - the melody of high and low tones, breaks and accenting - contributes considerably to our understanding of language. When reading loudly, speakers sometimes make performance "errors" and sound unnatural, to the extent of blurring the sense of the utterance. When reading a piece of text with different accent patterns, we can change the message(s) in sometimes dramatic ways. This class will explore sentence melody, normal and non-standard accent patterns as well as the meaning of accenting. Many scholars propose that prosody is part of "information packaging", which helps us to disentangle complex information, and we will investigate how the grammar and meaning of accents helps to reduce the cognitive load of sentence processing.	
<b>457900</b>	<b>Tutorium zum Hauptseminar "Talking about possibilities" (Menéndez-Benito)</b>	
	Tutorium SWS: 2; Anz. Teiln.: 20	<i>Dijkzeul, Paul</i>
	- - wöchentlich	
Organisatorisches	Registration in Stud.IP	
<b>459193</b>	<b>Talking about possibilities</b>	
	Hauptseminar SWS: 2; Anz. Teiln.: 10	<i>Menéndez Benito,</i> <i>Paula</i>
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	
	Mo 16:15 - 17:45 Raum: KWZ 0.604 , wöchentlich	
	Mo - Abgabe Hausarbeit am: 15.09.2014	
	Mo - mündliche Prüfung am: 15.09.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 22 April 2014	
Kommentar	Modal expressions in natural language allow us to talk about unrealized possibilities and uncertain scenarios. For instance, a sentence like <i>Jones might be the murderer</i> , with the modal <i>might</i> , describes a possible scenario compatible with the speaker's evidence; the sentence <i>Jones should not leave the city</i> , with <i>should</i> , evokes potential situations in which Jones fulfills his obligations. The ability to construct discourses about the non-actual is a fundamental cognitive skill and has been claimed to be one of the design features of human language. In this course, we will construct a compositional system to analyze the semantics of modal expressions, and use it to investigate what devices languages use to encode non-actuality, and how different languages vary with respect to the expression of	

modality. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.

## M.EP.05b Master-Aufbaumodul Mediävistik

**452212** **Medieval Drama**  
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Rudolf, Winfried*  
Mi 12:00 - 14:00 Raum: KWZ 0.601 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014

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 The stage of late medieval England was a place of entertainment, display of craftsmanship, political criticism and theological education. In the great cycles of the cities of Chester, Wakefield and York we find salvation history presented to the laity in typologically connected mystery plays which translate important religious types into scenes of everyday life, a rough and real language, highly dramatic excitement as well as sparkling humour. This course will explore an exquisite selection of mystery plays, such as the Chester *Noah Play*, the Wakefield *Second Shepherd's Play*, and the York *Crucifixion*. Students are asked to bring a copy of *Medieval Drama: An Anthology*, ed. by Greg Walker (Oxford: Blackwell, 2000).

**452473** **The Canterbury Tales**  
Hauptseminar SWS: 2; Anz. Teiln.: 30 *Rudolf, Winfried*  
Do 10:15 - 11:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Do 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , Klausur am:  
24.07.2014  
Fr - Abgabe Hausarbeit am: 29.08.2014

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 timeless pinnacle of Chaucer's oeuvre continues to fascinate throughout the centuries and needs no extra appraisal. Its deep insight into almost every facette of human nature, its form, language, humour and general celebration of life provide endless material for intensive study and criticism. Students are especially invited to explore the manuscript transmission and narrative 'seriality' of the text in this course, as well as discuss issues of authority, hipness, sexuality, exegesis, crime and redemption. The paperback edition required is *The Riverside Chaucer*, ed. L. D. Benson (Oxford: OUP, 2008).

## Literatur- und kulturwissenschaftliche Vertiefungsmodule

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

**4500374** **Forschungs- u. Recherchefokussiertes Kolloquium für BA, MA (inkl. M.EP. 09a)**  
Kolloquium SWS: 2; Anz. Teiln.: 20 *Radu, Anca-Raluca*  
Fr 12:00 - 14:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar This is a colloquium for students who are writing research papers, in particular their BA and MA theses, at the Department of English Literature and Culture, but the contents and requirements of the course differ in some respects, depending on your level.

**BA and MA students:** We shall address some of the most pressing formal and methodological questions such as research, using sources, quoting, bibliographical style, finding a topic, formulating a thesis, formulating arguments, writing the introduction, etc. Students will present their research projects and, as the case may be, already written texts (e.g., introductory chapter, outline of the project, etc.) in class and get feedback from the group, but most of the work on the thesis will be done independently.

**Only MA students:** The aim is to complete the project description (ideally, a version of the introductory chapter) and bibliographical list by the end of the term. Also, students are required to submit three to four short critical assessments of the secondary and theoretical literature relevant for their project.

All organizational matters will be clarified during the first session.

Registration: in StudIP until 25 April, 2014

## **M.EP.09b Vertiefungsmodul Nordamerikastudien**

**452668**

### **Current Issues in North American Studies**

Kolloquium SWS: 2; Anz. Teiln.: 25

*Tischleder, Bärbel*

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

Mo 18:00 - 20:00 mündliche Prüfung am: 21.07.2014

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)!

## **M.EP.12a Literature in (Public) Use: Views from the Outside**

**4500529**

### **Literary Museums and the Literature Industry**

Hauptseminar SWS: 2; Anz. Teiln.: 20

*Schaff, Barbara*

Fr 10:00 - 12:00 Raum: Universität HDW 2.124 , Einzeltermin am: 25.04.2014

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 23.05.2014

Sa 10:00 - 16:00 Raum: Universität HDW 2.110 , Einzeltermin am: 24.05.2014

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am: 27.06.2014

Sa 10:00 - 16:00 Raum: Universität HDW 2.110 , Einzeltermin am: 28.06.2014

Fr - Portfolio am: 29.08.2014

**Kommentar** Literary museums conserve and exhibit a nation's literary heritage and contribute to the formation of a country's cultural identity. Like no other European country, Britain has a huge range of diverse places with literary associations open to the public: authors' birthplaces and homes, literature museums, themed literary trails, and places connected with literary characters. We will look at the literary map of Britain, explore how Britain's literary heritage is exhibited and marketed in museums or even whole towns devoted to the literary heritage, and compare strategies of display. Further, this course will introduce students to the various agents and mechanisms of what Bourdieu has called the Literary Field. We will analyse how and by whom books and authors are managed, marketed (and hyped), labelled, and exhibited in a more and more globally operating book market.

The course is part of a recently designed new branch of modules (12 a and 12 b) aimed at students who are planning a future career in the literature industry and are studying the MA (fachwissenschaftlicher Master) programmes. It will provide the participants with a theoretical understanding of how the literary field operates. As these modules are still in a test phase; they are taught as one single and combined course in form of a Blockseminar.

Registration in StudIP until 4.4.14

**458089**

### **Literature and Materiality**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

**Kommentar**

When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

## **M.EP.12b Literature in (Public) Use: Inside Views**

**4500529**

### **Literary Museums and the Literature Industry**

Hauptseminar SWS: 2; Anz. Teiln.: 20

*Schaff, Barbara*

Fr 10:00 - 12:00 Raum: Universität HDW 2.124 , Einzeltermin am:  
25.04.2014

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:  
23.05.2014

Sa 10:00 - 16:00 Raum: Universität HDW 2.110 , Einzeltermin am:  
24.05.2014

Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:  
27.06.2014  
Sa 10:00 - 16:00 Raum: Universität HDW 2.110 , Einzeltermin am:  
28.06.2014  
Fr - Portfolio am: 29.08.2014

**Kommentar** Literary museums conserve and exhibit a nation's literary heritage and contribute to the formation of a country's cultural identity. Like no other European country, Britain has a huge range of diverse places with literary associations open to the public: authors' birthplaces and homes, literature museums, themed literary trails, and places connected with literary characters. We will look at the literary map of Britain, explore how Britain's literary heritage is exhibited and marketed in museums or even whole towns devoted to the literary heritage, and compare strategies of display. Further, this course will introduce students to the various agents and mechanisms of what Bourdieu has called the Literary Field. We will analyse how and by whom books and authors are managed, marketed (and hyped), labelled, and exhibited in a more and more globally operating book market.

The course is part of a recently designed new branch of modules (12 a and 12 b) aimed at students who are planning a future career in the literature industry and are studying the MA (fachwissenschaftlicher Master) programmes. It will provide the participants with a theoretical understanding of how the literary field operates. As these modules are still in a test phase; they are taught as one single and combined course in form of a Blockseminar.

Registration in StudIP until 4.4.14

**458089**

### **Literature and Materiality**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

**Kommentar** When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

## **M.EP.12c Literature Staged and Exhibited**

**4500529**

### **Literary Museums and the Literature Industry**

Hauptseminar SWS: 2; Anz. Teiln.: 20

*Schaff, Barbara*

Fr 10:00 - 12:00 Raum: Universität HDW 2.124 , Einzeltermin am:  
25.04.2014  
Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:  
23.05.2014  
Sa 10:00 - 16:00 Raum: Universität HDW 2.110 , Einzeltermin am:  
24.05.2014  
Fr 12:00 - 18:00 Raum: Universität HDW 2.124 , Einzeltermin am:  
27.06.2014  
Sa 10:00 - 16:00 Raum: Universität HDW 2.110 , Einzeltermin am:  
28.06.2014  
Fr - Portfolio am: 29.08.2014

**Kommentar** Literary museums conserve and exhibit a nation's literary heritage and contribute to the formation of a country's cultural identity. Like no other European country, Britain has a huge range of diverse places with literary associations open to the public: authors' birthplaces and homes, literature museums, themed literary trails, and places connected with literary characters. We will look at the literary map of Britain, explore how Britain's literary heritage is exhibited and marketed in museums or even whole towns devoted to the literary heritage, and compare strategies of display. Further, this course will introduce students to the various agents and mechanisms of what Bourdieu has called the Literary Field. We will analyse how and by whom books and authors are managed, marketed (and hyped), labelled, and exhibited in a more and more globally operating book market.

The course is part of a recently designed new branch of modules (12 a and 12 b) aimed at students who are planning a future career in the literature industry and are studying the MA (fachwissenschaftlicher Master) programmes. It will provide the participants with a theoretical understanding of how the literary field operates. As these modules are still in a test phase; they are taught as one single and combined course in form of a Blockseminar.

Registration in StudIP until 4.4.14

**458089**

### **Literature and Materiality**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

**Kommentar** When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

## Sprachwissenschaftliche Vertiefungsmodule

### M.EP.09c Vertiefungsmodul Englische Linguistik

455747

#### Oberseminar

Oberseminar SWS: 2; Anz. Teiln.: 12

*Zeijlstra, Hedzer Hugo*

Di 16:15 - 17:45 Raum: Jacob-Grim SEP 0.250 , wöchentlich

### M.EP.09d Vertiefungsmodul Englische Mediävistik

## Abschlussmodule

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

450075

#### Narratives of Diaspora and Home

Hauptseminar SWS: 2; Anz. Teiln.: 20

*Georgi, Claudia*

Mi 10:00 - 12:00 Raum: Verfügungs VG 2.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

The course focuses on novels and short stories that present experiences of migrancy and rootlessness and that express transcultural or transnational encounters not only via characters and plot but often also in their respective form and style. We will investigate the search of roots, identity and traditions by drawing on basic concepts of postcolonial theory such as "imaginary homelands", "living in-between" and cultural hybridisation. Moreover we will discuss possible problems of national paradigms and the "post-colonial" label with regard to the selected texts.

Readings: Salman Rushdie, *East, West* (1994); Abdulrazak Gurnah, *Paradise* (1994); Monica Ali, *Brick Lane* (2002); Kiran Desai, *The Inheritance of Loss* (2006).

Registration: via StudIP (until April 21<sup>st</sup> 2014)

4500530

#### Twentieth-Century British Poetry

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Schaff, Barbara*

Mi 10:00 - 12:00 Raum: Verfügungs VG 4.105 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

This course will provide students with a survey of the main schools and movements in British poetry of the twentieth century with special attention paid to some key poetic figures, such as W.B. Yeats, T.S. Eliot, W.H. Auden, Dylan M. Thomas, Philip Larkin, Ted Hughes, Seamus Heaney, Grace Nichols, Medbh McGuckian, Jackie Kay and David Dabydeen. Students will learn how to approach difficult texts with apposite analytical tools, how to relate form to meaning, and how to contextualise poems in a wider cultural and socio-political context. One particular focus will be on the question how British poets embraced or rejected modernism, a second one will be on the choices editors make when anthologising poetry - aesthetic, ideological and commercial ones.

Reading: Texts will be mostly taken from Keith Tuma's Anthology of Twentieth-Century British & Irish verse, Oxford: OUP 2001. A reader with primary and secondary texts will be made available on StudIP by the beginning of April.

Registration in StudIP until 22.4.14.

450993

#### Forschungskolloquium

Kolloquium SWS: 2; Anz. Teiln.: 15  
Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.247 , wöchentlich

*Glaser, Brigitte*

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

Registration: in StudIP (until April 30)

## M.EP.06b Master-Abschlussmodul Nordamerikastudien

452668

### Current Issues in North American Studies

Kolloquium SWS: 2; Anz. Teiln.: 25  
Mo 18:00 - 20:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Mo 18:00 - 20:00 mündliche Prüfung am: 21.07.2014

*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 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

### Forschungskolloquium: Research Projects and New Interventions in the Americanist Field

Oberseminar SWS: 2; Anz. Teiln.: 25  
Di 16:00 - 18:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich Von:  
22.04.2014 Bis: 22.07.2014

*Spengler, Birgit;  
Tischleder, Bärbel*

Kommentar This colloquium offers a forum to discuss current research projects of doctoral and post-doc candidates in the field of North American Studies, both from Göttingen and other universities. We also consider cutting-edge work and new approaches and theories of the field.

Current research topics of the American Studies faculty members include but are not restricted to New Materialisms and obsolescence, narrative world building in serial television, contemporary American poetry and small presses, Middle-Brow Studies, literary production in the digital age, late modernism and literary postmodernism. Attendance by invitation only.

4500756

### Representational Burdens: Case Studies in African-American Authorship

Hauptseminar SWS: 2; Anz. Teiln.: 35  
Mo 14:00 - 16:00 Raum: KWZ 0.602 , wöchentlich  
Mo 14:00 - 16:00 mündliche Prüfung am: 14.07.2014

*N.N.,*

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

When the writer Ralph Ellison sat down in the early 1960s to consider critical responses to writing by African-Americans he came up with three questions: "Why is it so often true that when critics confront the American as Negro they suddenly drop their advanced critical armament and revert with an air of confident superiority to quite primitive modes of analysis? Why is it that sociology-oriented critics seem to rate literature far below politics and ideology that they would rather kill a novel than modify their presumptions concerning a given reality which it seeks in its own terms to project? ... [W]hy is it that so many of those who would tell us the meaning of Negro life never bother to learn how varied it really is?" These questions boil down to the following accusations. Writing by African Americans is not understood as literature, but rather as an expression of identity and social circumstances. Moreover, if the text does not fit the white reader's expectations of blues singing, jazz rhythm, or ghetto suffering, then the work is not deemed authentic. In this seminar we are going to explore how Ellison and his colleague Richard Wright negotiated these expectations in their novels, essays, and career courses during the twentieth-century. We will also, however, be following these issues into the twenty-first century by looking at Percival Everett's *Erasure*. This novel of 2001 takes recourse to Wright's *Native Son* (1940) and Ellison's *Invisible Man* (1952). *Erasure* also takes a critical perspective on Sapphire's highly popular novel *Push* (1996), later adapted into the film *Precious* (2009).

Required Reading: Please purchase *Native Son*, *Invisible Man*, and *Erasure* (any edition). There are two versions of *Native Son* in circulation, one more strongly censored for sexual content than the other. Rather than seeing this as a problem, I think that this situation gives us opportunity to consider the novel's representational politics and reception in different historical frames. Shorter texts will be made available via StudIP over the course of the semester.

Recommended Reading: The good news is that all of the novels that we are going to focus on this semester are fantastic. The less good news is that they are long. Please get a head start on reading *Native Son* before the semester begins.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

453059

### **Life Writing. Gendered Perspectives on the Art of American Auto/Biography**

Hauptseminar SWS: 2; Anz. Teiln.: 35

Künemann, Vanessa

Di 10:00 - 12:00 Raum: Verfügungs VG 0.110 , wöchentlich

Di 10:00 - 12:00 mündliche Prüfung am: 22.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Traditionally composed by white men, written in factual, documentary style and telling 'official' stories of (professional) success, the genre of autobiography has been appropriated, modified, and sometimes even radicalized by women ever since the Enlightenment. There are certain critics who claim that autobiography is a truly American genre, a form of writing which - in the guise of a personal life story - negotiates and communicates 'American values' and national identity while it captivates its readers. Peeking into other people's lives, we, as readers, become virtual sleuths as we (pretend to) read these autobiographies also as historical, anthropological, and/or artistic accounts. Perhaps more contradictory than any other genre, autobiographies oscillate between fact and fiction, collective and individual memory, they are fascinating and vibrant precisely because they are personal *and* political, because they can trigger reader identification or may keep their audience at

a bay. They are thus replete with tensions and can take on a diversity that is reminiscent of the many meanings of 'America' as such.

In this class we will look at the various ways in which (ethnic) female autobiographers have discussed, affirmed and/or revised American identity, politics and culture and thereby also transformed the genre. We will analyze how these traditionally marginalized voices in American literature and culture present to us with their own and subjective versions of their lives, often written against the light of larger history. Our analysis and discussion of these autobiographical accounts will evolve around the following questions: In what sense can autobiography as a literary genre provide a forum for addressing the socio-political as well as cultural obstacles that have long impeded the liberation and empowerment of women? What are the major characteristics of this genre? What narrative forms can the genre take? Where do we find continuities, similarities, and differences among these texts? Where exactly are differences between autobiographical writings of women and men, and do they matter at all? What was/is the political impact of these accounts? Are these texts visionary, naïve, provocative, and/or realistic?

Readings: To survey the rich tradition of American women's autobiography, we will read texts (mostly in the form of excerpts) ranging from the slave narrative (Harriet Jacobs) to writers, public personae, and politicians of various ethnic backgrounds of the 19th and 20th century (e.g., Gertrude Stein, Margaret Bourke-White, Jade Snow Wong, Maya Angelou, Leslie Marmon Silko, Hillary Clinton).

The texts will be made available in a reader at the beginning of the semester, but you are asked to purchase the following two autobiographies: Jade Snow Wong's *Fifth Chinese Daughter* (U of Washington P; ISBN: 978-0295968261) and Maya Angelou's *I Know Why the Caged Bird Sings* (Ballantine, ISBN: 978-0345514400).

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

For further information: [vanessa.kuennemann@phil.uni-goettingen.de](mailto:vanessa.kuennemann@phil.uni-goettingen.de)

457779

### **Nineteenth-Century American Women Writers**

Hauptseminar SWS: 2; Anz. Teiln.: 35

*Spengler, Birgit*

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

Do 12:00 - 14:00 mündliche Prüfung am: 17.07.2014

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Despite its enlightened ideals, the American Revolution did not establish liberty, equality, and political participation for all Americans. One of the many fields in which social and political realities stopped short of enlightened ideals were gender relations and the situation of women in nineteenth-century America. Women of all ethnicities and classes were barred from equal political participation as well as from many professions. Especially the earlier nineteenth century was characterized by its dichotomous conceptualizations of gender which constructed women as a deviance from the male "norm," and relegated them to the home as a separate sphere in which they could exert their influence. Writing was one of the few occupations that was open to women, although it was also subject to dichotomous constructions of "male" and "female" natures, values, and spheres. These were often accompanied by a depreciation of women's literary output, despite or even because of its popular appeal, which shaped the status of nineteenth-century women's writing and its relative critical neglect until well into the twentieth century. .

In this seminar, we will discuss fictional texts by nineteenth-century American women writers such as Catharine Maria Sedgwick, Harriet Prescott Spofford, Louisa May Alcott, Elizabeth Stoddard, and Edith Wharton and discuss their contributions to nineteenth-century U.S. American literature. We will also pay close attention to the ways in which they engage with, negotiate, and reflect upon women's position in nineteenth-century society, constructions of male and female "nature," and social relations more generally. Participants should be willing to do a lot of reading (3 novels, plus short fiction, plus secondary material), to contribute regularly to online and in-class discussions, and to take over a task in class.

Please obtain the following editions:

Catharine Maria Sedgwick. *Hope Leslie*. 1827. New York: Penguin, 1998. ISBN 0140436766

Elizabeth Stoddard. *The Morgesons*. 1862. New York: Penguin, 1997. ISBN: 0140436510

A third novel will be announced at the beginning of the semester. All other texts will be made available on StudIP or on the reserve shelf.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. All news concerning this class will be posted on Stud.IP as well. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

458837

### **Media Culture of the Nineteenth Century: History, Literature, and Visual Art**

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 wöchentlich

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar

Telegraphy has been termed the *Victorian Internet*; the hand-colored prints of the print-making company Currier & Ives, which were widely distributed in the U.S. by the mid-nineteenth century, can be seen as the first visual mass medium. This course is concerned with the media history of Victorian America and the ways in which new media like telegraphy, lithography, photography and the phonograph impacted the everyday culture, forms of communication and media ecology of the nineteenth century. We will consider both the technological and geographical dimensions and the social and cultural aspects of American media. Next to historical and theoretical texts, we will examine how literature and art reflect the popular responses—fantasies, hopes, and anxieties—that were prompted by the advent of communicative channels enabled by electric currents and codes. Telegraphy, photography and the phonograph were seen as haunted media; telegraphy was associated with spiritualism and mesmerism, but it also prompted visions of national progress and was welcomed as a new opportunity for social connection and for bridging geographical distances.

We will read essays, fiction, and poetry by Emily Dickinson, Ralph Waldo Emerson, Henry James, Nathaniel Hawthorne, Herman Melville, Henry David Thoreau, and lesser known authors in order to explore how electronic and visual media were imagined at the time—how they constituted both the promise of new modes of communication and connecting people as well as an uncanny form of electronic presence. The visual art of the time, both painting and photography, and the distribution of cheap, popular prints enabled by lithography reflect how new media networks changed the North American rural and urban landscape; we will examine how these telecommunication technologies were depicted in Victorian visual culture. The aim of the course is to gain an understanding of the com-

plex ways in which technological innovation, physical infrastructures, visual and intellectual culture and the literary imagination all had their share in the development of the nineteenth-century media landscape.

A syllabus and overview of the course readings will be provided at the beginning of the term.

Registration: Attendance for this class is limited to 35 students. Binding (!) registration on Stud.IP between 1 March and 15 April is required. Classes start in the first week of the semester. For final registration, participants need to attend the first session.

Note: The regular course sessions are on Wednesday; the screening sessions are on Tuesday evening.

## M.EP.07a Master-Abschlussmodul Linguistik

<b>459806</b>	<b>Indirect Speech: English and German in contrast</b>	<i>Eckardt, Regine</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 25	
	Mo - Präsentation am: 15.09.2014	
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	
	Mo 16:00 - 18:00 Raum: Universität HDW 0.115 , wöchentlich	
	Mo - Abgabe Hausarbeit am: 15.09.2014	
	Mo - mündliche Prüfung am: 15.09.2014	
	Mo - Klausurähnliche Hausarbeit am: 15.09.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 22 April 2014	
Kommentar	English and German use intriguingly different patterns of indirect speech. While English grammatical markers for indirect speech are sparse and indirect, German offers the use of Konjunktiv to ensure a stable interpretation of text as report of someone's speech or thought. We will start by comparing translated literary texts in English and German that use indirect speech, and by exploring how English readers, in spite of the poverty of markers, manage effectively to distinguish between plain text and reported speech. We will then take a closer look at the semantics of tense, indexicals and other perspectivizers in English and German, and their function in reported speech contexts.	
<b>459194</b>	<b>Asymmetry in Syntax and Morphology</b>	<i>Farke, Hildegard</i>
	Hauptseminar SWS: 2; Anz. Teiln.: 20	
	Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014	
	Do 08:15 - 09:45 Raum: Jacob-Grim SEP 0.244 , wöchentlich	
	Mo - Abgabe Hausarbeit am: 15.09.2014	
	Mo - mündliche Prüfung am: 15.09.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 22 April, 2014	
Kommentar	In this Hauptseminar we will focus on a property of structural relations within words and sentences that has been shown to be a fundamental property of form and interpretation: asymmetry. Asymmetric properties of morphological (derivational and compositional) and syntactic relations seem to be part of the language faculty and can be considered a hard-wired regularity of human grammar. The notions of asymmetry and symmetry are also used in definitions of grammatical operations like Merge and Move. While research has been mainly focused on the properties of syntactic and morphological asymmetries and the relationship between syntax and morphology, we will also discuss works on asymmetry in other domains like conceptualization and language acquisition.	
	requirements: active participation, oral presentation, term paper	

459797

**Syntactic Islands**

Hauptseminar SWS: 2; Anz. Teiln.: 15

*Bode, Stefanie*

Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014

Mi 10:15 - 11:45 Raum: Verfügungs VG 3.106 , wöchentlich

Mo - Abgabe Hausarbeit am: 15.09.2014

Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches

Registration in Stud.IP: 1 March - 22 April 2014

Kommentar

It is a general property of languages that phrases can have multiple functions in a sentence even though they are pronounced in a single position. See (1) where a *wh*-phrase functions as a question marker but also as the object of the preposition *from*.

(1) [Which island] did Crusoe say that he couldn't escape from \_\_\_?

This so-called displacement property is captured by the concept of movement in generative grammar. Another common fact is the recursive strategy allowing for infinite structure building. Given displacement and infinity, constraining syntactic operations is an important and fascinating topic. Just like Crusoe being stuck on his island a phrase can be constrained to occur in a fixed position and moving it would yield an ungrammatical sentence (see (2)).

(2) a. Crusoe constructed a boat which should take him away from [the island].

b. \*[Which island] did Crusoe construct a boat which should take him away from\_\_\_?

What makes up an island? What syntactic operations are sensitive to islands? How can an island be defined in general terms? What do we do with islands in the overall theoretical framework?

Though we might not find any definite answers to questions like these in this course, we will try to understand why it is so necessary to raise them.

A reference list will be made available in the beginning.

4500342

**Prosody and Pragmatics: What sounds reveal**

Hauptseminar SWS: 2; Anz. Teiln.: 25

*Eckardt, Regine*

Mo - Präsentation am: 15.09.2014

Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014

Do 10:00 - 12:00 Raum: Universität HDW 2.124 , wöchentlich

Mo - Klausurähnliche Hausarbeit am: 15.09.2014

Mo - Abgabe Hausarbeit am: 15.09.2014

Mo - mündliche Prüfung am: 15.09.2014

Organisatorisches

Registration in Stud.IP: 1 March - 22 April 2014

**Kommentar** Sentence prosody - the melody of high and low tones, breaks and accenting - contributes considerably to our understanding of language. When reading loudly, speakers sometimes make performance "errors" and sound unnatural, to the extent of blurring the sense of the utterance. When reading a piece of text with different accent patterns, we can change the message(s) in sometimes dramatic ways. This class will explore sentence melody, normal and non-standard accent patterns as well as the meaning of accenting. Many scholars propose that prosody is part of "information packaging", which helps us to disentangle complex information, and we will investigate how the grammar and meaning of accents helps to reduce the cognitive load of sentence processing.

**457900** **Tutorium zum Hauptseminar "Talking about possibilities" (Menéndez-Benito)**  
Tutorium SWS: 2; Anz. Teiln.: 20 *Dijkzeul, Paul*  
- - wöchentlich

**Organisatorisches** Registration in Stud.IP

**459193** **Talking about possibilities**  
Hauptseminar SWS: 2; Anz. Teiln.: 10 *Menéndez Benito, Paula*  
Mo - Abgabe Präsentation Ausarbeitung am: 15.09.2014  
Mo 16:15 - 17:45 Raum: KWZ 0.604 , wöchentlich  
Mo - Abgabe Hausarbeit am: 15.09.2014  
Mo - mündliche Prüfung am: 15.09.2014

**Organisatorisches** Registration in Stud.IP: 1 March - 22 April 2014

**Kommentar** Modal expressions in natural language allow us to talk about unrealized possibilities and uncertain scenarios. For instance, a sentence like *Jones might be the murderer*, with the modal *might*, describes a possible scenario compatible with the speaker's evidence; the sentence *Jones should not leave the city*, with *should*, evokes potential situations in which Jones fulfills his obligations. The ability to construct discourses about the non-actual is a fundamental cognitive skill and has been claimed to be one of the design features of human language. In this course, we will construct a compositional system to analyze the semantics of modal expressions, and use it to investigate what devices languages use to encode non-actuality, and how different languages vary with respect to the expression of modality. Familiarity with the basic tools and concepts of truth-conditional semantics will be presupposed.

**459798** **Writing Colloquium**  
Kolloquium SWS: 2; Anz. Teiln.: 10 *Farke, Hildegard*  
Mo 10:15 - 11:45 Raum: Jacob-Grim SEP 0.250 , wöchentlich

**Organisatorisches** Registration in Stud.IP: starting 1 March 2014 (not restricted)

**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.

## **M.EP.07b Master-Abschlussmodul Mediävistik**

<b>452530</b>	<b>Mediävistisches Kolloquium</b>	<i>Rudolf, Winfried</i>
	Seminar SWS: 2; Anz. Teiln.: 30 Mi 18:15 - 19:45 Raum: KWZ 0.606 , 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.	

## **M.BW.5 Abschlussmodul Fachdidaktik**

### **Module der Sprachpraxis und Landeskunde**

#### **M.EP.03-N Sprachpraxis**

<b>4500424</b>	<b>Writing Clinic</b>	<i>Baig, Fatima</i>
	Übung SWS: 2; Anz. Teiln.: 20 Di 14:00 - 16:00 wöchentlich	
Kommentar	You were given a writing assignment and you struggle with the organization of your paper? You are not sure if your paragraph is coherent and concise? You have questions on academic style and how to cite appropriately? Stop by this Writing Clinic to get support and help with your writing assignments.	
<b>455249</b>	<b>Vocabulary Training (Course 1)</b>	<i>Ross, Gordon Charles</i>
	Übung SWS: 2; Anz. Teiln.: 30 Mi 10:15 - 11:45 Raum: Verfügungs VG 3.105 , wöchentlich Mi 10:15 - 11:45 Klausur am: 16.07.2014 Mi - Abgabe Hausarbeit am: 16.07.2014	
Organisatorisches	Registration <a href="#">for courses</a> in Stud.IP: 1 March - 18 April 2014	
Kommentar	The areas to be covered in this course and the methods to be employed will be presented and explained at the first meeting, which you are required to attend. Registration is through Stud.IP - Limit: 40	
<b>458153</b>	<b>Academic Writing (Course 2)</b>	<i>Baig, Fatima</i>
	Übung SWS: 2; Anz. Teiln.: 25 Do 10:15 - 11:45 Raum: Verfügungs VG 4.106 , wöchentlich Do 10:15 - 11:45 Klausur am: 31.07.2014 Do - Abgabe Hausarbeit am: 31.07.2014	
Organisatorisches	Registration in Stud.IP: 1 March - 18 April 2014	
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 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.	
	<u>Assessment</u> : regular attendance and active participation in class as well as a	

- **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

459216

### Vocabulary Training (Course 2)

Übung SWS: 2; Anz. Teiln.: 30

*Pfändner, Johannes*

Di 12:00 - 14:00 Raum: Universität KHW 0.118 , Einzeltermin am:  
22.04.2014

Di 12:00 - 14:00 Raum: Verfügungs VG 4.103 , wöchentlich Von:  
29.04.2014 Bis:

Di 12:15 - 13:45 Klausur am: 05.08.2014

Di - Abgabe Hausarbeit am: 05.08.2014

Organisatorisches

Registration for courses in Stud.IP: 1 March - 18 April 2014

Kommentar

This is an advanced English vocabulary course (*Vertiefungsmodul*). You must have the *Basismodul* to do this class. The main aim of the course is to improve and increase your active vocabulary in selected areas (politics, travel, etc.). Secondary aims are to increase an understanding of some aspects of vocabulary (collocation, polysemy, metaphor, register, etc.) and word formation (abbreviations, prefixes, suffixes, etc.). By the end of the course, you should have increased your active vocab in selected areas by giving presentations and actively using the vocab.

459855

### Academic Writing (Course 1)

Übung SWS: 2; Anz. Teiln.: 25

*Baig, Fatima*

Mi 10:15 - 11:45 Raum: Theologicu T0.135 , wöchentlich

Mi 10:15 - 11:45 Klausur am: 30.07.2014

Mi - Abgabe Hausarbeit am: 30.07.2014

Organisatorisches

Registration in Stud.IP: 1 March- 18 April 2014

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 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.

Assessment: regular attendance and active participation in class as well as a

- **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

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

459213

### Advanced American Landeskunde

Übung SWS: 2; Anz. Teiln.: 50

*Stone, Jeff*

Do 10:15 - 11:45 Raum: ZESS AP26 , wöchentlich

Organisatorisches

Registration in Stud.IP: 1 March - 18 April 2014

## Modulpaket Anglophone Literature and Culture

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

4500379

### Cityscapes in Contemporary Fiction

Hauptseminar SWS: 2; Anz. Teiln.: 20

Radu, Anca-Raluca

Fr - Abgabe Präsentation Ausarbeitung am: 29.08.2014

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

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

Kommentar

Urban spaces fascinated modernist writers who inscribed their disenchantment with the alienation and fragmentariness of modern life at the beginning of the 20<sup>th</sup> century in such texts as Virginia Woolf's *Mrs Dalloway*, James Joyce's *Dubliners*, or T.S. Eliot's *The Waste Land*, to recall just a few famous examples from different genres. Contemporary city-based literature, on the other hand, has to cope with a new set of changes and challenges which confront the urban dweller, such as multiculturalism, gentrification, the crisis of the middle-class, a new understanding of community, etc., which characterize what might be called "new urbanity." This raises a set of ethical questions and dilemmas on the level of the story, but it also affects discourse, the story-telling itself, influencing the form of the novels in major respects. This class investigates four selected novels, two based in London, two in Toronto, both individually and comparatively, in order to outline some aspects of an "ethic of urbanity" in 21<sup>st</sup> century fiction. All reading is obligatory and must be completed before class (see syllabus on Stud.IP for exact dates).

Reading: Zadie Smith, *NW* (2012), Ian McEwan, *Saturday* (2005), Carol Shields, *Unless* (2002), and Dionne Brand, *What We All Long For* (2005). Further reading (theory, secondary literature) will be available on Stud.IP before the beginning of the term and is also obligatory.

Registration: closes 25 April, 2014

457733

### A Survey of British Literature and Cultural History: The 20th Century, VL

Vorlesung SWS: 2; Anz. Teiln.: 200

Glaser, Brigitte

Mo 10:00 - 12:00 Raum: ZHG ZHG104 , wöchentlich

Mo 10:00 - 12:00 Raum: ZHG ZHG104 , Klausur am: 28.07.2014

Mo 10:15 - 11:45 Raum: ZESS AP26 , Klausur am: 22.09.2014

Fr - Andere Prf. form am: 26.09.2014

Kommentar

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

Required Reading: novels: E.M. Forster, *Howards End*; Virginia Woolf, *Mrs Dalloway*; George Orwell, *Coming Up For Air*; Jeanette Winterson, *Oranges Are Not the Only Fruit*; Andrea Levy, *A Small Island*; plays: John Osborne, *Look Back in Anger*; Harold Pinter, *The*

*Homecoming*; selected short fiction and poetry. There will furthermore be a Reader containing short fiction and poetry as well as relevant theoretical texts.

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

Registration: in StudIP (until April 30).

457735

### World War I in Contemporary Anglophone Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014

Do 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich

Fr - Andere Prf. form am: 26.09.2014

Fr - Abgabe Hausarbeit am: 26.09.2014

Kommentar

The year 2014 marks the 100<sup>th</sup> anniversary of the beginning of what came to be known as the "Great War." Although set predominately on European soil, it involved individuals from around the globe, many of whom were drawn into the war because of their countries' affiliation with the British Empire. This war, which wiped out, mutilated and traumatised a generation of young men and women, continues to capture the imagination of writers. Drawing on the concept of "postcolonial nostalgia" (Baym, Walder), we will discuss a selection of British, Canadian and Australian novels, with a special focus on the following topics: the fictional representation of historical characters, settings and events; the historical events as seen from a postcolonial perspective; and the re-appropriation of voice through revisiting imaginatively the past.

Readings: Pat Barker, *Regeneration*; Frances Itani, *Deafening*; Thomas Keneally, *The Daughters of Mars*; Joseph Boyden; *Three Day Road*; and Jane Urquhart, *The Stone Carvers*.

Registration: in StudIP (until April 15)

458089

### Literature and Materiality

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

Kommentar

When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

## M.EP.10b Anglophone Literature in Focus

**4500379**      **Cityscapes in Contemporary Fiction**  
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Radu, Anca-Raluca*  
Fr - Abgabe Präsentation Ausarbeitung am: 29.08.2014  
Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014  
Fr - Andere Prf. form am: 29.08.2014

Kommentar      Urban spaces fascinated modernist writers who inscribed their disenchantment with the alienation and fragmentariness of modern life at the beginning of the 20<sup>th</sup> century in such texts as Virginia Woolf's *Mrs Dalloway*, James Joyce's *Dubliners*, or T.S. Eliot's *The Waste Land*, to recall just a few famous examples from different genres. Contemporary city-based literature, on the other hand, has to cope with a new set of changes and challenges which confront the urban dweller, such as multiculturalism, gentrification, the crisis of the middle-class, a new understanding of community, etc., which characterize what might be called "new urbanity." This raises a set of ethical questions and dilemmas on the level of the story, but it also affects discourse, the story-telling itself, influencing the form of the novels in major respects. This class investigates four selected novels, two based in London, two in Toronto, both individually and comparatively, in order to outline some aspects of an "ethic of urbanity" in 21<sup>st</sup> century fiction. All reading is obligatory and must be completed before class (see syllabus on Stud.IP for exact dates).

Reading: Zadie Smith, *NW* (2012), Ian McEwan, *Saturday* (2005), Carol Shields, *Unless* (2002), and Dionne Brand, *What We All Long For* (2005). Further reading (theory, secondary literature) will be available on Stud.IP before the beginning of the term and is also obligatory.

Registration: closes 25 April, 2014

**457735**      **World War I in Contemporary Anglophone Literature**  
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Glaser, Brigitte*  
Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014  
Do 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich  
Fr - Andere Prf. form am: 26.09.2014  
Fr - Abgabe Hausarbeit am: 26.09.2014

Kommentar      The year 2014 marks the 100<sup>th</sup> anniversary of the beginning of what came to be known as the "Great War." Although set predominately on European soil, it involved individuals from around the globe, many of whom were drawn into the war because of their countries' affiliation with the British Empire. This war, which wiped out, mutilated and traumatised a generation of young men and women, continues to capture the imagination of writers. Drawing on the concept of "postcolonial nostalgia" (Baym, Walder), we will discuss a selection of British, Canadian and Australian novels, with a special focus on the following topics: the fictional representation of historical characters, settings and events; the historical events as seen from a postcolonial perspective; and the re-appropriation of voice through revisiting imaginatively the past.

Readings: Pat Barker, *Regeneration*; Frances Itani, *Deafening*; Thomas Keneally, *The Daughters of Mars*; Joseph Boyden; *Three Day Road*; and Jane Urquhart, *The Stone Carvers*.

Registration: in StudIP (until April 15)

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

**457735**      **World War I in Contemporary Anglophone Literature**  
Hauptseminar SWS: 2; Anz. Teiln.: 25 *Glaser, Brigitte*  
Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014  
Do 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich  
Fr - Andere Prf. form am: 26.09.2014  
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Registration: in StudIP (until April 15)

## M.EP.10d Topics in Anglophone Literature

**450075**      **Narratives of Diaspora and Home**  
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Georgi, Claudia*  
Mi 10:00 - 12:00 Raum: Verfügungs VG 2.105 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014

Kommentar      The course focuses on novels and short stories that present experiences of migrancy and rootlessness and that express transcultural or transnational encounters not only via characters and plot but often also in their respective form and style. We will investigate the search of roots, identity and traditions by drawing on basic concepts of postcolonial theory such as "imaginary homelands", "living in-between" and cultural hybridisation. Moreover we will discuss possible problems of national paradigms and the "post-colonial" label with regard to the selected texts.

Readings: Salman Rushdie, *East, West* (1994); Abdulrazak Gurnah, *Paradise* (1994); Monica Ali, *Brick Lane* (2002); Kiran Desai, *The Inheritance of Loss* (2006).

Registration: via StudIP (until April 21<sup>st</sup> 2014)

**4500379**      **Cityscapes in Contemporary Fiction**  
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Radu, Anca-Raluca*  
Fr - Abgabe Präsentation Ausarbeitung am: 29.08.2014  
Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014  
Fr - Andere Prf. form am: 29.08.2014

Kommentar Urban spaces fascinated modernist writers who inscribed their disenchantment with the alienation and fragmentariness of modern life at the beginning of the 20<sup>th</sup> century in such texts as Virginia Woolf's *Mrs Dalloway*, James Joyce's *Dubliners*, or T.S. Eliot's *The Waste Land*, to recall just a few famous examples from different genres. Contemporary city-based literature, on the other hand, has to cope with a new set of changes and challenges which confront the urban dweller, such as multiculturalism, gentrification, the crisis of the middle-class, a new understanding of community, etc., which characterize what might be called "new urbanity." This raises a set of ethical questions and dilemmas on the level of the story, but it also affects discourse, the story-telling itself, influencing the form of the novels in major respects. This class investigates four selected novels, two based in London, two in Toronto, both individually and comparatively, in order to outline some aspects of an "ethic of urbanity" in 21<sup>st</sup> century fiction. All reading is obligatory and must be completed before class (see syllabus on Stud.IP for exact dates).

Reading: Zadie Smith, *NW* (2012), Ian McEwan, *Saturday* (2005), Carol Shields, *Unless* (2002), and Dionne Brand, *What We All Long For* (2005). Further reading (theory, secondary literature) will be available on Stud.IP before the beginning of the term and is also obligatory.

Registration: closes 25 April, 2014

457735

### World War I in Contemporary Anglophone Literature

Hauptseminar SWS: 2; Anz. Teiln.: 25

Glaser, Brigitte

Fr - Abgabe Präsentation Ausarbeitung am: 26.09.2014

Do 14:00 - 16:00 Raum: Verfügungs VG 4.102 , wöchentlich

Fr - Andere Prf. form am: 26.09.2014

Fr - Abgabe Hausarbeit am: 26.09.2014

Kommentar

The year 2014 marks the 100<sup>th</sup> anniversary of the beginning of what came to be known as the "Great War." Although set predominately on European soil, it involved individuals from around the globe, many of whom were drawn into the war because of their countries' affiliation with the British Empire. This war, which wiped out, mutilated and traumatised a generation of young men and women, continues to capture the imagination of writers. Drawing on the concept of "postcolonial nostalgia" (Baym, Walder), we will discuss a selection of British, Canadian and Australian novels, with a special focus on the following topics: the fictional representation of historical characters, settings and events; the historical events as seen from a postcolonial perspective; and the re-appropriation of voice through revisiting imaginatively the past.

Readings: Pat Barker, *Regeneration*; Frances Itani, *Deafening*; Thomas Keneally, *The Daughters of Mars*; Joseph Boyden; *Three Day Road*; and Jane Urquhart, *The Stone Carvers*.

Registration: in StudIP (until April 15)

458089

### Literature and Materiality

Hauptseminar SWS: 2; Anz. Teiln.: 25

Schaff, Barbara

Fr - Portfolio am: 29.08.2014

Di 14:00 - 16:00 Raum: Universität HDW 0.115 , wöchentlich

Fr - Abgabe Hausarbeit am: 29.08.2014

Fr - Andere Prf. form am: 29.08.2014

**Kommentar** When we read poetry, plays or novels, we usually concentrate on the contents and don't often think about how the materiality of texts (manuscripts and printed books) also creates meaning. This course will look at the medium book and ask how its material condition influences our perception and modes of consumption. A particular focus will be laid on the materiality of texts in the context of the literature museum: what effects do "original" manuscripts have on visitors, is the concept of the aura still relevant? What relation does the material testimony have with the biographical author? And lastly, how can new digital technologies enhance our understanding of the materiality of literature?

As a tribute to Shakespeare's 450th anniversary, the course also aims at providing students with a good understanding of the various publication formats of Shakespeare's plays, addressing the question of authorship and authenticity in regard to the process of publication.

Readings: A reader will be prepared and put on StudIP. Advance reading is not required.

Registration in StudIP until 21.4.14.

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

**4500379** **Cityscapes in Contemporary Fiction**  
Hauptseminar SWS: 2; Anz. Teiln.: 20 *Radu, Anca-Raluca*  
Fr - Abgabe Präsentation Ausarbeitung am: 29.08.2014  
Fr 10:00 - 12:00 Raum: Jacob-Grim SEP 0.244 , wöchentlich  
Fr - Abgabe Hausarbeit am: 29.08.2014  
Fr - Andere Prf. form am: 29.08.2014

**Kommentar** Urban spaces fascinated modernist writers who inscribed their disenchantment with the alienation and fragmentariness of modern life at the beginning of the 20<sup>th</sup> century in such texts as Virginia Woolf's *Mrs Dalloway*, James Joyce's *Dubliners*, or T.S. Eliot's *The Waste Land*, to recall just a few famous examples from different genres. Contemporary city-based literature, on the other hand, has to cope with a new set of changes and challenges which confront the urban dweller, such as multiculturalism, gentrification, the crisis of the middle-class, a new understanding of community, etc., which characterize what might be called "new urbanity." This raises a set of ethical questions and dilemmas on the level of the story, but it also affects discourse, the story-telling itself, influencing the form of the novels in major respects. This class investigates four selected novels, two based in London, two in Toronto, both individually and comparatively, in order to outline some aspects of an "ethic of urbanity" in 21<sup>st</sup> century fiction. All reading is obligatory and must be completed before class (see syllabus on Stud.IP for exact dates).

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Registration: closes 25 April, 2014

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Registration: in StudIP (until April 15)

**M.EP.10f Anglophone Literature and Culture: Critical Survey**

**M.EP.10g Non-European Backgrounds**