

Für Grundkurse (G1) grundsätzlich keine Anmeldung nötig.

**Das KVV wird fortlaufend aktualisiert. Bitte achten Sie auf Änderungen!**

Bezeichnung der Hörsäle: KI (Keplerstr. 11), KII Keplerstr. 17
1. VORLESUNG

Colonial and Postcolonial Literature and Theory

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<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
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<td>Type:</td>
<td>L/VL</td>
<td>Prerequisites:</td>
<td>none</td>
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Colonial and Postcolonial anglophone literatures are the literatures concerned with the countries of the former empire. The lecture will provide an overview of the history of the empire/commonwealth and then focus on postcolonial theory (Fanon, Said, Bhabha, Spivak, and others). A number of key texts form colonial English literature (Shakespeare’s *The Tempest*, Defoe’s *Robinson Crusoe*, Charlotte Brontë’s *Jane Eyre*) and then some classical texts of postcolonial literature (Conrad, *Heart of Darkness*; Forster, *A Passage to India*; Cary, *Mr. Johnson*; Achebe, *Things Fall Apart*, Coetzee, *Foe*; Rushdie, *Midnight’s Children*; Naipaul, *The Enigma of Arrival*; Mukherjee, *Jasmine*) will be interpreted in detail and related to their specific cultural contexts.

**Required Texts:**

**Lecturer: Walter Göbel**

Wednesday, 11:30 – 13:00, KII, Room 17.55
2. SEMINARE GI: GRUNDKURSE LITERATURWISSENSCHAFT

Introduction to Literary Studies (G1)

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<tr>
<th>Semester: 1</th>
<th>Weekly Hours: 2</th>
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<tr>
<td>Type: S/G1</td>
<td>Prerequisites: none</td>
<td>Credits: 4 BA: 4 LP</td>
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This course will offer basic information about the skills required for reading and researching literature, such as concepts of literature, study techniques, bibliography, reference books, literary history, literary criticism, rhetorical and linguistic analysis of texts, elements of narrative and drama theory, genres of poetry, fiction and drama, as well as selected critical approaches. Systematic description will be on a par with practical application.

The introductory course will be accompanied by a weekly tutorial.

**Required texts:**


**Lecturer: Elfi Bettinger**

Tuesday, 14.00-15.30, **K I**, room 11.82
Introduction to Literary Studies (G1)

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<th>Semester: 1</th>
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<tr>
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<td>Prerequisites: none</td>
<td>Credits: 4 BA: 4 LP</td>
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In this seminar, students will be familiarised with a number of concepts, tools and methods of literary analysis. Our discussion of formal as well as thematic aspects of literature written in English will draw on several theoretical frameworks and historical contexts and will thus help us to approach texts from a variety of perspectives.

The introductory course will be accompanied by a weekly tutorial.

**Required Texts:**

Additional texts will be provided by the lecturer.

**Recommended Texts:**

**Lecturer: Ellen Dengel-Janic**

Monday, 11.30-13.00, K II, room 17.81
Introduction to Literary Studies

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<tr>
<th>Semester: 1</th>
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<td>ECTS: 4</td>
<td>BA 4 LP</td>
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Literary texts have the potential for meaning, implication, response, and result. The reader must activate them, give them life, and turn them from quiet print into a lively interplay of ideas and feeling. Reading does not just happen to you; you have to do it, and doing it involves decision, reaching out, discovery, and awareness. This seminar will attend to narrative, poetic and dramatic texts and introduce you to methods and techniques of literary interpretation and analysis. The focus will be on American literature.

The introductory course will be accompanied by a weekly tutorial.

**Required text:**
More course texts will be announced in the first seminar meeting.

**Lecturer: Wolfgang Holtkamp**

Tuesday, 11:30 – 13:00, KI, Room 11.62
Introduction to Literary Studies

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<th>Semester:</th>
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This course introduces fundamental techniques for the analysis of literary texts as well as basic knowledge on the main genres of secondary literature. We will consider critical approaches to poetry, drama, narrative texts, and the graphic novel, as well as outstanding examples of literary criticism and literary theory.

**Required Texts:**

**Lecturer: Guido Isekenmeier**

Wednesday, 14:00 – 15:30, KII, Room 17.81
Introduction to Literary Studies

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<tr>
<th>Semester:</th>
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<td>ECTS: 4</td>
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Pessimist: “Things can’t get worse. Optimist: “Yes they can!”

Texts can twist the meaning of the stereotypes people have become accustomed to and they often challenge the reader’s perception or opinion of different subjects, ‘the world’ or the text itself. Therefore literary works cannot just be read and enjoyed, but analyzed and interpreted as well (which even heightens the enjoyment). This course will provide you with the ‘basic tools’ for academic literary interpretation and the literary works will be taken from different genres and epochs. Further, we will look at different theoretical approaches to the study of literature. (This introductory course will be accompanied by a weekly tutorial.)

**Required Texts:**
Nüning, Vera and Ansgar. *An Introduction to the Study of English and American Literature.*

Further texts will be provided.

**Lecturer: Sarah Säckel**

Thursday, 09:45 – 11:15, KII, Room 17.51
Introduction to Literary Studies (G1)

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<th>Semester:</th>
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This course will offer basic information about the skills required for reading and researching literature, such as concepts of literature, study techniques, bibliography, reference books, literary history, literary criticism, rhetorical and linguistic analysis of texts, prosody, elements of narrative and drama theory, genres of poetry, fiction and drama, as well as selected critical approaches. Systematic description will be on a par with practical application.

The introductory course will be accompanied by two tutorials.

**Required Texts:**

**Lecturer: Martin Windisch**

Tuesday, 08.00-09.30, **K I**, room 11.32
3. SEMINARE II: PROSEMINARE (G2)

Successful participation in an Essay Writing / Research Skills I course is mandatory for enrolment in all G2 courses.

Critical Analysis / Prose: The American Dream

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<th>Semester:</th>
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<td>Prerequisites:</td>
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<td>Credits: 3</td>
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Many novels in American literature contain the theme of the American Dream. We will look at how this dream developed and explore the roots of the myth of the American Dream. Besides discussing literary texts, we will closely look at theoretical and critical texts which will be provided in a reader at the beginning of the term.


Lecturer: Eva Forster

Room and time to be announced.
Critical Analysis: Nineteenth-Century Poetry

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<td>EW I</td>
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We will focus on the ode and the meditative lyric in a number of major poets including Wordsworth, Coleridge, Shelley, Keats, and Tennyson.

**Lecturer: John Fowler**

Tuesday, 15.45-17.15, K II, room 17.15
Critical Analysis: American Short Fiction

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<td>Prerequisites</td>
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This course will concentrate on the history and the development of the American short story from its origins in the 19th century to the 20th century masters (William Faulkner, Ernest Hemingway, Flannery O’Connor) and the postmodern short fictions of Donald Barthelme.

**Required Texts:** Texts will be made available in a reader.

**Lecturer:** Sabine Metzger

Thursday, 09:45 – 11:15, KII, Room 17.72
Critical Analysis: American Drama

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In this course we will trace the development of 20th century American drama, and then end with a discussion of two contemporary 21st century plays (N. LaBute, *The Mercy Seat* and S. Lori-Parks, *Topdog/Underdog*). Next to a number of classical texts (E. O’Neill’s *The Hairy Ape*; A. Miller’s *The Crucible*; E. Albee’s *Zoo Story*) we will analyze the work of lesser known/less anthologized authors (C. Odets, *Waiting for Lefty*; A. Baraka, *Dutchman*). While our focus will be on the close readings of these dramatic texts, our interpretations will be enriched by genre-specific questions and an acknowledgment of the relevant socio-cultural contexts.

A course reader with the texts will be provided.

**Lecturer: Carsten Schinko**

Thursday, 09.45-11.15, K II, Raum 17.16
In this seminar, we will explore how novels and films by British Asian authors and filmmakers, such as Zadie Smith, Meera Syal and Gurindher Chadha (*Bend it Like Beckham*), challenge the hierarchy of racial supremacy on the one hand, and comply with a ‘rhetoric of multiculturalism’ on the other. We will discuss Zadie Smith’s, Meera Syal’s and Nirpal Dhaliwal’s satirical novels, and Gurindher Chadha’s feel-good comedies as a rather recent development in the tradition of British Asian fiction and film. Moving away from the harsh realities portrayed in earlier works, the younger generation explores issues of ethnicity, race, gender and culture in a rather unconventional and provocative way. What we will therefore investigate is the larger context of recent British Asian novels and film, in particular, the latter’s moving between a celebration of hybridity and a re-instating of particularity and ‘otherness.’

**Required Texts:**
Meera Syal, *Life Isn’t All Ha Ha Hee Hee* (1999)

Additional texts will be provided by the lecturer.

**Lecturer: Ellen Dengel-Janic**

Tuesday, 11.30 – 13.00, K II, room 17.1101 (11. Stock)
Into the Wilderness

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<th>Semester:</th>
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<th>Examination:</th>
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<td>Prerequisites:</td>
<td>G1,G2</td>
<td>Credits:</td>
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This seminar will explore wilderness, nature and society as presented in a number of contemporary texts from around the world. Key areas will be the Australian Outback, the Canadian North, the South African Veld, and Alaska. The focus will lie on the construction of wilderness as a space postulated against civilisation and the trajectory of particular characters into this space. In this seminar we will trace the key contradictions that emerge thus, using postcolonial, ecocritical and space theories to aid our analyses.

**Required texts:**
Atwood, Margaret. *Surfacing*
Coetzee, J.M. *Life & Times of Michael K*
Krakauer, Jon. *Into the Wild*
Winton, Tim. *Dirt Music*

**Lecturer: Kylie Crane**

Tuesday, 11.30-13.00, K II, room 17.1101 (11. Stock)
Tennyson, Arnold, T.S. Eliot

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<th>Semester:</th>
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<td>Prerequisites:</td>
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<td>BA:</td>
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The conflictual relationship between faith and science occupied many poets of the nineteenth century, and Eliot was the heir to their predicament. We will read Tennyson’s *In Memoriam*, a selection from Arnold, and the *Wasteland* and *Four Quartets* of Eliot.

**Lecturer, John Fowler**

Friday, 11.30-13.00, K II, room 17.23
Fiction and/as History. From the Civil War to the Apocalypse

Ordinarily, one assumes that novelists offer ‘versions’ of history and make readers think or rethink what history means. Historians, in contrast, seem to offer the ‘real thing’, namely history by itself and separate from one’s contemplation of it. Theorists such as Hayden White and Linda Hutcheon believe that history is narrative art, or practice, and thus must be understood as one would any form of narrative representation. Since modernism novelists have been not only critiquing history as a practice but also practicing history by writing. Therefore this course is about narrative authority and authors who write history as a form of fiction.

**Required Texts:**
- William Faulkner, *Absalom, Absalom!*
- Cormac McCarthy, *Blood Meridian*
- Toni Morrison, *Beloved*
- Joan Didion, *Democracy*
- Don DeLillo, *Mao II*
- Dennis Johnson, *Fiskadoro*

**Lecturer:** Wolfgang Holtkamp

Wednesday, 11:30 – 13:00, KII, Room 17.72
“The whole world is a museum!” remarks one of the characters in Murray Bail’s novel Homesickness (1980).
The museum space has come a long way from the early Renaissance Wunderkammern to Postmodern concepts of the “White Cube”.
One thing it has never lost however is its capacity to evoke wonder and curiosity. Its display cases, galleries and dioramas invite further exploration on many levels: through the attempt to give coherence to a world which grows more complex every day, the museum takes on a vital role in both cultural and literary studies.
In this seminar we will have a look at a number of novels and short stories which feature the museum as a major topic. The critical analysis of the texts will be supported by a theoretical framework which will enable us to locate the museum in a range of cultural discourses.

A reader will be made available by the beginning of the semester.
Students are asked to enroll via ILIAS

Please purchase the following texts in advance:

Moore, Brian. The Great Victorian Collection. (antiquarisch)

Lecturer: Nina Jürgens

Wednesday, 11.30-13.15, K II, room 17.22
Caribbean literature, having emerged as an expression of Caribbean experience in the 20th century, deals with issues such as migration, race, identity colonialism and decolonization. This course will focus on novels by writers of the Caribbean Diaspora in North America: Jan Carew, Ismith Khan, Jamaica Kincaid and Paule Marshall.

**Required Texts:**
Jan Carew. *Black Midas.* (Caribbean Modern Classics)
Ismith Khan. *Jumbie Bird.* (Longman Caribbean Writer Series)
Jamaica Kincaid. *Lucy.* (Farrar Straus & Giroux)
Paule Marshall. *Daughters.* (Plume Contemporary Fiction)

**Lecturer: Sabine Metzger**

Wednesday, 14:00 – 15:30, KI, Room 17.1101
Rewriting Australia: Contemporary Literature

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<th>Semester: 1-4</th>
<th>Weekly Hours: 2</th>
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<td>Type: S/G3</td>
<td>Prerequisites: G1,G2</td>
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This course focuses on Australian novels of the last 20 years. We will begin with an overview of developments in Australian literature over the past 200 years but then examine, in particular, a body of work which one might identify as ‘post-Mabo’ fiction. In its 1992 Mabo judgement, Australia’s High Court officially recognised Aboriginal ownership of the Australian continent prior to European settlement. It was a landmark ruling which has inspired Australian writers to re-explore ideas of history and national identity, relationships to land and, in the case of non-Aboriginal authors, relations with indigenous people. Kate Grenville’s *The Secret River* is a key text in this regard, and students will be expected to have read it before the course begins.

**Required texts:**

**Lecturer: Geoff Rodoreda**

Wednesday, 09.45-11.15, KII, room 17.73
Better Homes and Gardens: Imagining American Suburbia in Fiction and Film

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<th>Semester:</th>
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There must be something more than this
More than ideal homes
Or domestic bliss
- Edwyn Collins

While the classical definition of the suburbs as a bounded community on the other side of the city limits can be traced back to the 14th century, there is a specific notion popularized in post-WWII America. More than a mere residential localization, the suburbs can be seen as “the collective creation of the Anglo-American middle class: the bourgeois utopia.” (R. Fishman) As an “identity category” (C. Jurce) and a “suburban ideal,” (Fishman) this way of life has been both celebrated and criticized. And quite often, the promise of family values and green lawns is cherished and ridiculed at the same time. In this course, we will work toward a deeper understanding of the aesthetics and culture of suburbia, its sense of self and society as well as the (self-)criticism it has engendered. In order to come to terms with this complex topic, we will read short stories and novels by J. Cheever, J. Updike, R. Yates, R. Ford, R. Moody, J. Eugenides, and analyze some filmic adaptations (The Ice Storm, The Virgin Suicides, Revolutionary Road).

Required Reading (please buy a copy of each novel)

Richard Yates, Revolutionary Road
John Ford, The Sportswriter
Rick Moody, The Ice Storm
Jeffrey Eugenides, The Virgin Suicides

A course reader with additional material will be provided.

**Lecturer: Carsten Schinko**

Tuesday, 09.45-11.15, K II, Raum 17.25
One of the most influential authors for the postcolonial writing and reading practices of the last half century, Joseph Conrad stands out as a modernist, writing in the age of imperialism, who experimented innovatively with narrative techniques and the narrative (dis)location of culture. Concentrating on the early, formative years of Joseph Conrad’s fascinating career as a writer of English prose fiction, our reading will include his first novel, *Almayer’s Folly – A Story of an Eastern River*, *The Nigger of the ‘Narcissus’: A Tale of the Sea*, “An Outpost of Progress,” *Heart of Darkness*, “Amy Foster,” “Falk,” and *Lord Jim*.

**Required Texts:**
Joseph Conrad, *Almayer’s Folly: A Story of an Eastern River*
“An Outpost of Progress,” “Amy Foster,” and “Falk” will be made accessible on the electronic course reserve.

**Further Reading:**

**Lecturer: Martin Windisch**

Wednesday, 08.00-09.30, K II, room 17.23
6. HAUPTSEMINARE / G4 SEMINARE

The Gothic Imagination

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<th>Semester:</th>
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From its inception in the 18\textsuperscript{th} century onwards ‘Gothic’ has been a highly contested term in both literary and theoretical discourse. In this seminar we will trace the emergence of “the dark side of the enlightenment” by studying four paradigmatic examples of the Gothic novel. We will explore the aesthetic, psychological, and political dimensions of this mode of writing which has been most effective and popular in literature, art and film over the past two centuries, while serving different agendas in different contexts. The Gothic sublime, the terror, horror and fear have accordingly called forth a number of explanatory theories. In closely studying the texts, we will turn to Freud on the uncanny, Todorov on the fantastic and Kristeva on abjection to help us understand the complex relations between the conscious and the unconscious, between power and gender, between rationality and the phantasmagoric. There will a test on Ann Radcliffe’s *The Mysteries of Udolpho* in the first week to ascertain a working knowledge of the text.

CPs will be given on the basis of:

- participation in the discussion in class
- a presentation in class (including a handout)
- written research papers handed in during the term break

**Students should buy the following texts:**

- Horace Walpole, *The Castle of Otranto* (1764)
- Ann Radcliffe, *The Mysteries of Udolpho* (1794)
- Matthew Lewis, *The Monk* (1796)
- Mary Shelley, *Frankenstein* (1818)

**Lecturer: Elfi Bettinger**

Tuesday, 11.30-13.00, K II, room 17.99
Modernism

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<th>Semester:</th>
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Modernism refers to the radical shift in aesthetic sensibility in the first decades of the 20th century, successfully dismantling Victorianism’s ordered world picture. Its bourgeois morality, utilitarian optimism and traditional realism could no longer contain the complexities of modern life and scientific knowledge. With the Great War, "the immense panorama of futility and anarchy which is contemporary history" (T.S. Eliot) started to emerge in English literature. Literary Modernism cultivated sophisticated textual strategies, experimenting with the linear flow of narrative, the disruption of unity, the coherence of plot and character, with cause and effect of action. Intertextuality, irony and word-plays undermine the pretensions of a self-confident rationality. The presentation of consciousness insists on subjectivity which simultaneously doubts and celebrates language and communication. Modernist texts are often considered elitist and difficult. This seminar claims that they can be made accessible, even fun which can last for a lifetime. We will closely read James Joyce's *Ulysses*, Virginia Woolf's *Jacob's Room* and T.S. Eliot's *The Waste Land*, all published in 1922. A first reading of *Ulysses* during the semester break is strongly advised. There will a test in the first week to ascertain a working knowledge of the text.

CPs will be given on the basis of:

- participation in the discussion in class
- a presentation in class (including a handout)
- written research papers handed in during the term break

**Students should buy the following texts:**


Virginia Woolf, *Jacob's Room*

T.S. Eliot, *The Waste Land*

**Lecturer: Elfi Bettinger**

Thursday, 11.30-13.00, K II, room 17.15
William Faulkner

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After an Introduction to the history of the novel/romance and to William Faulkner’s world, we shall focus on three of his novels and a short story and on topics such as structure, melodramatic elements, question of racism, satirical elements, gothic elements, presentation of women and Faulkner’s style. A good knowledge of “A Rose for Emily” and of *Intruder in the Dust* before the beginning of term is expected. There will be a reading test in session 1.

**Required Texts:**
William Faulkner, “A Rose for Emily” (any edition)
-- *Intruder in the Dust* (Vintage: 0679736514)
-- *Light in August* (Vintage: 0679732268)
-- *Absalom, Absalom* (Vintage: 0679732187)

**Lecturer: Walter Göbel**

Thursday, 11:30 – 13:00, KII, Room 17.23
Shakespeare Rewrites: *Hamlet into Rosencrantz and Guildenstern are Dead* and *King Lear into Lear* and *A Thousand Acres*

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<thead>
<tr>
<th>Semester:</th>
<th>5-8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
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<tr>
<td>Type:</td>
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<td>Prerequisites:</td>
<td>Interm.Exam.</td>
<td>Credits:</td>
<td>7</td>
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<td>BA:</td>
<td>6 LP</td>
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</table>

The rewriting of Shakespeare’s plays has always fascinated dramatists as one of the most demanding challenges in terms of artistically and politically responding to the works of the greatest playwright. This seminar will focus on two major tragedies, *Hamlet* and *King Lear*, and their twentieth-century counterparts, Tom Stoppard’s *Rosencrantz and Guildenstern are Dead* (1966/67) and Edward Bond’s *Lear* (1971). We will also include Heiner Müller’s landmarking *Die Hamletmaschine* (1977). A prose adaptation of the Lear story to the social milieu of twentieth-century Iowa, Jane Smiley’s best-selling novel *A Thousand Acres* (1991), will be considered to further specify generic differences.

**Required Texts:**
William Shakespeare, *Hamlet*
William Shakespeare, *King Lear*
Tom Stoppard, *Rosencrantz and Guildenstern are Dead*
Edward Bond, *Lear*
Jane Smiley, *A Thousand Acres*

**Lecturer: Martin Windisch**

Tuesday, 17.30-19.00, K II, room 17.23
The two major epic poems published in England since 1650, John Milton’s *Paradise Lost* (1667/1674) and William Wordsworth’s *The Prelude* (1850), both specifically respond to revolutions: Milton, himself a revolutionary, looks back on and restages the English Revolution of the 1640s and 1650s. At the same time, he translates the astronomical revolution of his age into poetry and immortalises Galileo as the only contemporary mentioned by name in *Paradise Lost*. Wordsworth’s autobiographical poem *The Prelude* stands out as a singular poetic seismograph for the social, political, and cultural upheavals in the age of revolutions: The poem offers eyewitness accounts of the French Revolution and the social effects of the Industrial Revolution. It partakes in the debate on the French Revolution opened up by Edmund Burke’s *Reflections on the Revolution in France* and sympathizes with William Godwin’s political radicalism. Milton and Wordsworth negotiate the complex interrelation between the individual and society, the poet and history, and the nation and narration.

**Required Texts:**


**Lecturer: Martin Windisch**

Monday, 14.00-15.30, K II, room 17.24
The Brontë Sisters

1847 was a pivotal year for English literature, the year when three sisters who lived in a parsonage in Haworth, West Yorkshire, each published a novel under the pseudonyms of Currer, Ellis, and Acton Bell. The novels were *Jane Eyre*, *Wuthering Heights*, and *Agnes Grey*, and together their authors succeeded in placing the genre of the British novel forcefully somewhere between romance and realism. Although some literary critics have studied *Jane Eyre*, as well as Anne Brontë’s novel *Agnes Grey*, as “social-problem” novels that use the condition of the governess to stage critiques of the political, economic and social conditions that restrict women, the label fails to capture the complicated ways the novels by each of the Brontë sisters depict the relationship between social and spiritual experience. All three sisters spent their short lives mostly at home, and apart from their own fertile imagination, they drew their inspiration from the local landscape, the surrounding moorlands and the regional architecture of the Yorkshire area – as well as their personal experience of religion, of folklore, and of illness and death.

**Required Texts:**
Charlotte Brontë, *Jane Eyre* (1847)
* Villette (1853)
Emily Brontë,  *Wuthering Heights* (1847)
Anne Brontë,  *Agnes Grey* (1847)
* The Tenant of Wildfell Hall* (1848)

Text edition:

**Lecturer: Heide Ziegler**

Tuesday, 09.45 – 11.15, K II, room 17.23
Paris, France (zusammen mit Dr. Claus Daufenbach, Bonn)

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<thead>
<tr>
<th>Semester: 5-8</th>
<th>Weekly Hours: 2</th>
<th>Examination: written</th>
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<tr>
<td>Type: S/HS/G4</td>
<td>Prerequisites: Interm.Exam.</td>
<td>Credits: 7 BA: 6 LP</td>
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</table>

*Paris, France* is a late novel by Gertrude Stein where she attempts to define a French state of being, regardless of actual nationality. She often refers to fashion, logic, tradition and civilization as crucial parts of that state of being. Her attitude was shared by many Americans in Paris during the last two centuries: Mark Twain, *The Innocents Abroad* (1869); Oliver Wendell Holmes, *Our Hundred Days in Europe* (1886); Edith Wharton, *Madame de Treymes* (1907); Ernest Hemingway, *A Moveable Feast* (published posthumously in 1964); F. Scott Fitzgerald, “Babylon Revisited” (1931); Gertrude Stein, *The Autobiography of Alice B. Toklas* (1933) and *Paris, France* (1940); Adam Gopnik, *Paris to the Moon* (2000).

The seminar will also concentrate on places in Paris important for an understanding of the life styles and writing styles of these authors while they were spending time in the capital of France. Paris will emerge as a defining context for major social, political and cultural trends and developments in American literature.

Text editions:

A reader including a couple of short additional texts, plus the Paris chapters from *The Innocents Abroad* and *Our Hundred Days in Europe*, will be available at the beginning of the semester.

**Lecturer: Heide Ziegler**

Thursday, 11.30 – 13.00, K II, room 17.22
Examenskolloquium

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<th>Semester:</th>
<th>Weekly Hours</th>
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<tr>
<td>Type: KQ</td>
<td>Prerequisites</td>
<td>Reg. for final exams</td>
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</table>

Preparation for oral and written final exams. A survey of the main epochs of American – and some of English – literature will be offered as well as in depth treatment of selected topics for the oral and written examination. Close reading will be practiced while interpreting exemplary passages from canonized texts.

**Lecturer: Walter Göbel**

Thursday, 17:30 – 19:00, KII, Room 17.15

Forschungs- und Doktorandenkolloquium (14-täglich)

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<thead>
<tr>
<th>Semester:</th>
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<th>Weekly Hours</th>
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<td>Prerequisites</td>
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The “Kolloquium” for postgraduates addresses questions of literary theory and discusses scholarly work of various kinds. Foremost, however, we talk about the dissertation projects of the participants.

**Lecturer: Walter Göbel**

Tuesday, 18:00 – 19:30, KII, Room 17.22

**Participants will be invited.**
Kolloquium für Examenskandidaten

Voraussetzung: Anmeldung zum Examen

This course is meant as preparation for the oral and written final exams. A survey of the main periods of English and American literature and of the literary theories which have become a taken-for-granted aspect of the curriculum since the 1980s will be offered, as well as in depth treatment of the topics selected for the written examination.

Für die Teilnahme am Examenskolloquium ist die vorherige persönliche Anmeldung zum Magister-/Staatsexamen bei der Dozentin erforderlich. (Sprechstunden beachten). Nur Teilnehmer, die im Frühjahr 20010 das Examen ablegen.

Dozentin: Heide Ziegler

Monday, 14:00-15:30, K II, room 17.14
Oberseminar "Extraordinary Criticism(s) III".

Participation by invitation only.

Lecturer: Heide Ziegler

Wednesday, 18:00 – 20:00 (14-täglich)
Geschwister-Scholl-Str. 24 D, room 3.352
Examensvorbereitung +
Master Vertiefungsmodul 2: Textual Competence – Seminar “Text and Intertext”

This course is meant as preparation for the oral and written final exams. A survey of the main periods of English literature will be offered as well as in depth treatment of selected topics for the oral and written examination. The course is also open to first year M.A. students as a “Text and Intertext” seminar.

**Lecturer: Martin Windisch**

Monday, 17.30-19.00, K II, room 17.15
8. LANDESKUNDE/CULTURAL STUDIES

The Migrant Poet

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<th>Semester:</th>
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<tr>
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</table>

Emma Lazarus, the Portuguese immigrant poet who penned the sonnet excerpted at the base of the Statue of Liberty, referred to the statue as the “Mother of Exiles.” With torch extended, this “mighty woman,” like an important strand of American poetry, is grounded by the rich and diverse influence of immigrants, refugees and exiles. In this course, we will investigate the work of migrant poets, who, in their newfound residence, choose to infuse their poetry with American language and culture. Our readings will lead us to consider the choice to abandon one’s mother tongue and embrace the rootless experience of exile as one means to create a new linguistic and artistic persona. On a larger scale, we will ask how American culture shapes and is shaped by the work of its own displaced poets.

Among the poets we will read are: Joseph Brodsky, Czeslaw Milosz, Olga Broumas, Li-Young Lee, Charles Simic, Ha Jin, Meena Alexander, Aghi Shahid Ali, Adam Zagajewski, and Gloria Anzaldúa

**Required Texts:** A reader will be available in the Institutsbibliothek.

**Lecturer:** Jessica Bundschuh

Friday, 09:45 – 11:15, KII, Room 17.14
A City Less Explored: Chicago and Its People

Centralized in the vast Midwest and today often referred to as ‘Obamaland,’ Chicago is a city deeply rooted in a history of controversial politics and comprised of a diverse ethnic population. Just how *American* is this American city? In this course, through the exploration of literary words, we will analyze the cultural identity of Chicago with respect to its landscape and neighborhoods, society, history, commerce, and politics. We will examine its people, both native-Chicagoans and immigrant populations, and their contributions to the development of literary, historical, social, and cultural context of the ‘Windy City.’

**Required texts**: To be announced. A reader will be provided.

**Lecturer**: Michelle Fiorito

Wednesday, 09.45 – 11.15, KII, Room 17.99
In this course, we will explore, discuss and respond to cultural implications of perception versus reality in contemporary society. Through literature, documentaries and film that present theoretical and social concepts of conflict, we will examine the manner in which ideology influences behaviors and attitudes in various regions. Topics include stereotypes, prejudices, family values, gender roles, language, and ethnicity. Students will engage in critical analysis and expression of ideas through both written and oral assignments.

**Required texts:** To be announced. A reader will be provided.

**Lecturer:** Michelle Fiorito

Wednesday, 14.00 – 15.45, K II, Room 17.14
Victorian England

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<tr>
<th>Semester:</th>
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<td>3</td>
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The long reign of Queen Victoria saw an extraordinary acceleration of change in practically all areas of life in Britain. We will consider a series of such developments both in England and in the Empire.
Students will be expected to take active part in the sessions.

**Lecturer: John Fowler**

Friday, 09.45-11.15, K II, room 17.12
After World War II international conditions, such as the decolonialization of the British and French empires, promoted the expansion of America’s cultural and ideological power. This seminar wants to explore several of the aspects of this expansion with regard to Europe and India. Participants will study the emergence, shaping, and modification of cultural spaces and identities. Course topics include “Postcolonialism and Globalization,” “Consumption and the Market,” “Urban Spaces and/as Cultural Spaces,” and “Literature, Popular Culture and Media.”

This course is offered in cooperation with Dr. Shefali Balsari-Shah, English Department, St. Xavier’s College, University of Mumbai. Two thirds of the course will be taught online. Students from Stuttgart and Mumbai will study together in a virtual classroom. The last third of the seminar will be an international week with the course students from St. Xavier’s College in Stuttgart. Students from both institutions will meet for seminars, lectures, and project work. The results will be presented in a workshop.

An ILIAS platform will be used for this online course.

**Lecturer: Wolfgang Holtkamp**

Wednesday 15:45 – 17:15, KII, Room 17.99 (Orientation meeting)
Words in Motion. American Novels and Film

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<tr>
<th>Semester:</th>
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<th>Weekly Hours</th>
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<th>Examination</th>
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<tr>
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<td>Prerequisites</td>
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<td>ECTS:3</td>
<td>BA 2 LP</td>
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</table>

Since the early days of commercial cinema, important works of literary fiction have found a subsequent life on the screen, extending their reach and influence. Modern fictional form has been shaped by filmic events such as montage, shifting point of view and close attention to visual texture. From a cultural studies perspective we can speak of adaptations which offer just another text within the contemporary world of images and simulations. Since adaptations are by definition transtextual, this seminar wants to explore the features forming the doubleness between two texts with the same identity that are not the same. Such forms of shared textuality can be accounted for only by critical approaches that focus on interrelations of different sorts, including the (dis)connections between literary and cinematic context. We will focus some of the best known examples of 20th century American novels and discuss their “words in motion.”

**Required texts:**

**Lecturer: Wolfgang Holtkamp**

Thursday, 14:00 – 15:30, KII, Room 17.99
American Transcendentalism in 19th-Century New England: Emerson, Fuller and Thoreau

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<th>Semester: 1 - 8</th>
<th>Weekly Hours: 2</th>
<th>Examination:</th>
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<tr>
<td>Type: CS</td>
<td>Prerequisites: See below</td>
<td>ECTS: 3 BA: 2 LP</td>
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</table>

This course explores the major religious, philosophical and cultural influences inspiring the American transcendentalist movement's texts. We'll read works by **Ralph Waldo Emerson**, **Margaret Fuller** and **Henry David Thoreau**. Each week we'll focus on a particular essay or a specific chapter from published books and journals taken from these three writers' works. Before general class discussion and interaction about the texts, we'll learn about the cultural impacts of biography, society, politics, religion, commerce, immigration, Harvard University's School of Divinity, the literary journal *The Dial*, German idealism (via Carlyle and Coleridge), British romanticism, Swedenborgian mysticism, Eastern influences (via *The Bhagavad Gita* and the Vedas), abolition, and women's rights.

The course is designed for all interested students at all levels to help provide overviews for beginning students as well as chances for detailed analysis and study prior to oral and written examinations for advanced students.

The course will be run informally with dynamic student-instructor interaction, emphasizing students' opportunities for discussion in English. The course will be limited to 30 students.

**Recommended prerequisites:**
1. Edgar Allan Poe, "Never Bet the Devil Your Head"  2. Nathaniel Hawthorne, *The Blithedale Romance*. Interested students are encouraged to read Poe's short story and Hawthorne's novel over the summer break before class begins and to contact the instructor before class begins to select a cultural presentation topic.

**Required texts:**
Any edition of *Norton* or *Heath Anthology* covering this period and these writers. Also, Thoreau's *Walden*.


**Schein Requirements:** Short cultural presentation and handout (15 minutes), class discussion participation and weekly attendance, six one-page reactions, proctored final examination (short essay).

**Lecturer: Richard Powers, email: rpowers@faculty.ed.umuc.edu**

Wednesday, 14:00 – 15:30, KII, Room 17.91
Britain and Its Media

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<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours:</th>
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<td>Type:</td>
<td>E/S</td>
<td>Prerequisites:</td>
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<td>Credits: 3</td>
<td>BA: 2 LP</td>
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Untrustworthy, irresponsible, intrusive, sleazy. These are a few of the terms used to describe the British popular press and yet millions of Britons buy these tabloid newspapers every day. Of course, Britain also boasts high-quality newspapers and magazines, venerated broadcasting institutions and a range of new Internet media. This course will seek to turn a spotlight on today’s Britain by looking at it, in particular, through the eyes of its media. We will examine, among other things, social and political developments in post-WWII Britain, the establishment of the BBC, developments in the British press, changes under Margaret Thatcher in the 1980s and 90s, media scandals of recent years, and debates about the role and relevance of the media in British society.

**Lecturer: Geoff Rodoreda**

Wednesday, 14.00-15.30, K II, room 17.81
Identity and Culture Down Under

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<th>Semester:</th>
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<td>BA: 2 LP</td>
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In 1992 Australia’s High Court handed down its ‘Mabo judgement’ which exposed the fiction of *terra nullius* – that Australia was an empty land before British settlement – and, for the first time, gave official recognition to Aboriginal prior ownership of the Australian continent. This legal decision has turned a conventional reading of Australian history on its head and has altered notions of Australian identity and relationship to land. This course will examine contemporary Australian culture and society in the light of Mabo. But we will also examine historical events, cultural developments and forms of cultural expression which have helped fashion and re-fashion Australia and the cultures of its peoples from pre-European times until today.

**Lecturer: Geoff Rodoreda**

Thursday, 15.45-17.15, K II, room 17.22
9. ÜBUNGEN

Play-reading Group

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<tr>
<th>Semester:</th>
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<th>Weekly Hours:</th>
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<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
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<td>2</td>
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</table>

Students of English literature are encouraged to attend sessions of the group where we read plays by English or American dramatists through at one sitting. It is an excellent opportunity to get to know a variety of works by well-known as well as lesser known writers. This semester we shall take a lightning trip through late 19th-century to early 21st-century drama and read six plays by dramatists ranging from Oscar Wilde to Alan Bennett, taking in possibly Harley Granville-Barker, George Bernard Shaw, Terence Rattigan and a choice of Noël Coward, David Hare or Samuel Beckett. The aim will be to compare the ‘talents’ of the writers, yes – but also to compare their type of subject matter and their various ways of bringing it to life on the stage. A ‘lightning’ trip, maybe, but, I hope, also ‘enlightening’! Any ideas for plays to read by the above dramatists will be considered.

Students of all semesters are most welcome, either to read or listen. A graded attendance certificate (4 out of the 6 reading sessions) will be awarded to students. This will be explained at the first introductory session detailed below:

**Required Texts:** Texts will be supplied.

**Lecturer:** Anthony Gibbs

**Introductory meeting:** Thursday, 22nd October 2009, at 7 p.m., in K II, room 17.16 and then regularly on Thursdays, November 12th and 25th; December 17th 2009; January 14th and 28th; and February 11th 2010.
Essay Writing / Research Skills I (Grundstudium)

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<tr>
<th>Semester:</th>
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<th>Weekly Hours:</th>
<th>2</th>
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<td>Prerequisites:</td>
<td>G1.</td>
<td>Credits:</td>
<td>3 BA: 3 LP</td>
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</table>

This course aims to help students of literature with designing and writing a research paper. The methodology of writing academic papers will be dealt with in a logical step-by step manner: 1. choosing a topic, 2. developing a working hypothesis, 3. finding and incorporating background information, 4. Evaluating, citing and commenting of secondary sources into the argument, 5. structuring and writing a stringent text – the problems of which will be discussed in class. To spark off discussion we will analyse pieces of fiction from different genres and epochs, carefully employing the critical terminology offered by various theoretical approaches.

Students must be willing to prepare for class, participate actively and hand in the occasional paper. A reader will be provided at the beginning of term.

**Required Text:**


**Lecturer: Elfi Bettinger**

Wednesday, 11.30-13.00, K II, room 17.99
This course aims to help students of literature with designing and writing a research paper. The methodology of writing academic papers will be dealt with in a logical step-by-step manner: 1. choosing a topic, 2. developing a working hypothesis, 3. finding and incorporating background information, 4. Evaluating, citing and commenting of secondary sources into the argument, 5. structuring and writing a stringent text – the problems of which will be discussed in class. To spark off discussion we will analyse pieces of fiction from different genres and epochs, carefully employing the critical terminology offered by various theoretical approaches.

Students must be willing to prepare for class, participate actively and hand in the occasional paper. A reader will be provided at the beginning of term.

**Required Text:**


**Lecturer:** Elfi Bettinger

Wednesday, 14.00-15.30, K II, room 17.51
Essay Writing / Research Skills I (Grundstudium)

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<tr>
<th>Semester:</th>
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This course will explore the connection between useful reading practices of literature and effective writing strategies in a research paper. Students can expect to: 1. develop an understanding of the writing process; 2. explore different approaches to a text; 3. learn invention, revision, and editing strategies; 4. appreciate the use of careful observation and logical development of ideas; and 5. learn how to integrate books, articles and other sources as support for an argument. The overall goal of the course is to expand each student’s confidence as a reader and writer.

Our reader will include writings from Martin Luther King and Frederick Douglass, short stories from Jhumpa Lahiri, and lyrical poems from a variety of 20th-century American poets (Theodore Roethke, Elizabeth Bishop, Robert Frost, William Carlos Williams, Sharon Olds, William Stafford, Robert Hayden, Galway Kinnell, Jane Kenyon and Marianne Moore).

**Required Text:** A reader will be available in the Institutsbibliothek

**Lecturer: Jessica Bundschuh**

Tuesday 9:45-11:15, Room 17.71
Essay Writing/ Research Skills (GS) I

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<tr>
<th>Semester:</th>
<th>1 – 4</th>
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This course will focus on strategies of reading and writing about literature. It wants to enhance the ability to analyze, enjoy, and study literature and is intended to offer first-term students of English a guideline for writing opinion and research essays.

**Required texts:** Will be available via ILIAS.

**Lecturer: Wolfgang Holtkamp**

Tuesday 15:45-17:15, KII, Room 17.22
Essay Writing / Research Skills I (Grundstudium)

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This course aims to help students of literature with designing and writing a research paper. The methodology of writing academic papers will be dealt with in a logical step-by step manner: 1. choosing a topic, 2. developing a working hypothesis, 3. finding and incorporating background information, 4. Evaluating, citing and commenting of secondary sources into the argument, 5. structuring and writing a stringent text -- the problems of which will be discussed in class. To spark off discussion we will analyze exemplary texts from different genres and epochs, carefully employing the relevant critical terminology.

Course requirements: Regular attendance, preparation, active participation in class, writing assignments.

A reader will be available at the beginning of the semester.

Lecturer: Ronja Tripp

Wednesday, 11.30-13.00, K II, room 17.23
Essay Writing / Research Skills I (Grundstudium)

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This course aims to help students of literature with designing and writing a research paper. The methodology of writing academic papers will be dealt with in a logical step-by step manner: 1. choosing a topic, 2. developing a working hypothesis, 3. finding and incorporating background information, 4. Evaluating, citing and commenting of secondary sources into the argument, 5. structuring and writing a stringent text -- the problems of which will be discussed in class. To spark off discussion we will analyze exemplary texts from different genres and epochs, carefully employing the relevant critical terminology.

Course requirements: Regular attendance, preparation, active participation in class, writing assignments.

A reader will be available at the beginning of the semester.

**Lecturer: Ronja Tripp**

Wednesday, 15.45-17.15, K II, room 17.81
Essay Writing/Research Skills II (Hauptstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>5 - 8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
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<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>Interm. Exam</td>
<td>ECTS:</td>
<td>3</td>
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</table>

In this seminar, we will review some of the most influential literary and cultural theories. By applying and testing selected critical concepts, we will be equipped to discuss several literary texts (prose fiction, poetry and drama) with the aim of formulating a thesis, planning a well-researched academic paper and evaluating secondary material on particular texts.

**Required Texts:**

A reader will be provided at the beginning of term.

**Lecturer: Ellen Dengel-Janic**

Monday, 09.45-11.15, K I, room 17.1101
Essay Writing/ Research Skills II (Hauptstudium)

<table>
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<tr>
<th>Semester:</th>
<th>4-8</th>
<th>Weekly Hours</th>
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<td>EW I</td>
<td>ECTS: 3</td>
<td>BA: 3 LP</td>
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</table>

In this course, we will look at major critical approaches (from the New Criticism to deconstruction, from feminist to postcolonial criticism) and how to apply them to literary texts. The emphasis will be on the interrelation of theory and literature (what aspect(s) of texts does a theory focus on? What kind of critical approach is appropriate for a specific text?). Our main example will be Fitzgerald’s jazz age novel.

**Required text:**

**Recommended Text:**

**Lecturer: Guido Isekenmeier**

Thursday, 11:30 – 13:00, KII, Room 17.81
Essay Writing/ Research Skills II

<table>
<thead>
<tr>
<th>Semester:</th>
<th>4-8</th>
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**Required text:**

**Recommended Text:**

**Lecturer: Guido Isekenmeier**

Thursday, 14:00 – 15:30, KII, Room 17.91
„The proof of the pudding is in the eating“, heißt es, und deshalb sollen Formen journalistischen Schreibens hier diskutiert, aber vor allem ausprobiert werden. Auch davon handelt dieses Seminar: Was ist das, ein Kritiker? Wie wird man Journalist? Die Erfindung der Zeitung wird ein Thema sein ebenso wie die heutige Zeitungs- und Zeitschriftensituation.

Lektürevorschläge:
Zeitschriften, Tages- und Wochenzeitungen

Stephen King: "On Writing“. (dt.: Das Lesen und das Schreiben). Beide Fassungen sind als Taschenbuch erhältlich

Ludwig Reiners: Stilfibel. dtv

Roland Barthes: Mythen des Alltags. Suhrkamp-Verlag


Filme:

Dozentin: Nicole Golombek, Theater- und Literaturkritikerin der Stuttgarter Nachrichten

Dienstag, 09.45-11.15, K II, Raum 17.24
American English

<table>
<thead>
<tr>
<th>Semester: 5 - 8</th>
<th>Weekly Hours: 2</th>
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<tbody>
<tr>
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<td>Prerequisites: none</td>
<td>ECTS: 3</td>
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</table>

This course gives students a chance to actively practice their spoken English in the form of seminar discussion, formal presentation and active debate. We'll read a series of magazine and journal articles varying in degree of difficulty, focusing on their relevance to current topics in education, politics, popular culture and religion in America.

Students will be responsible for regular attendance, working in small groups on a formal presentation of their choice, and writing a short term paper in English of 6-8 pages with academic sources on a topic of their choice.

**Required texts:** provided by instructor

**Lecturer:** Richard Powers

Wednesday, 15:45 – 17:15, KII, Room 17.15
Writing Arts Reviews

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<tr>
<th>Semester:</th>
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<th>Examination:</th>
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This is a practical writing course aimed at teaching students journalistic styles of writing arts reviews and basic arts critique. The particular focus will be on reviewing the visual arts and live theatre. We will examine different ideas about the work and the role of the arts critic, and learn some of the elements of a journalistic review. Students will be expected to participate in class excursions to museums, galleries and (evening) theatre performances of English-language plays in and around Stuttgart, and then to write their own reviews as part of their assessment.

Lecturer: Geoff Rodoreda

Friday, 11.30-13.00, K II, room 17.81
10. FACHDIDAKTISCHE SEMINARE

Fachdidaktik Englisch

<table>
<thead>
<tr>
<th>Semester</th>
<th>Post-IE</th>
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<td>Prerequisites:</td>
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<td>ECTS: 2</td>
<td>BA 0 LP</td>
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</table>

The aim of this course is to make students aware of the requirements and conditions of teaching English as a foreign language at our schools. A hands-on approach to the ‘how’ and ‘what’ of teaching will form the core of the programme. Questions of lesson planning and learner motivation and interest will round it up. The work will concentrate on examples from the world of literature as well as specific aspects of English speaking countries relevant in the syllabus.

**Lecturer: Clemens Jarosch**

Tuesday, 17:30 – 19:00, KII, Room 17.72

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Fachdidaktik Englisch: Teaching English

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<th>Semester</th>
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<td>E</td>
<td>Prerequisites</td>
<td>IE</td>
<td>ECTS: 2</td>
<td>BA 0 LP</td>
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</table>

This course will focus on the didactics and methodology of teaching English as a foreign language. It will provide students with a practical approach to the major issues and topics of teaching English. Topics will include: Didactics and methodology of teaching grammar and vocabulary, teaching literature, guidelines for lesson planning, communicative language activities, language games and a variety of relevant classroom activities for teaching English at all levels. In addition, the seminar will focus on recent developments in foreign language teaching.

**Required texts:**
A collection of texts will be provided at the beginning of the term.

**Lecturer: Sylvia Loh**

Monday, 17:30-19:00, KII, Room 17.81
"But even within the powerful constraints of Shakespeare's Jacobean culture", Stephen Greenblatt wrote on The Tempest, "the artist's imaginative mobility enables him to display cracks in the glacial front of princely power and to record a voice, the voice of the displaced and oppressed, that is heard scarcely anywhere else in his own time". ("Culture", 1995)

These lines illustrate the sustained effort of critics to assess the relevance of the literary imagination in the face of history and the cultural work a text accomplishes. How can we bring these concerns to bear in the ELT classroom and exploit literature's potential?

The course starts out with a systematic survey on the basic issues of teaching English as a foreign language. We then explore recent approaches to literature in the ELT classroom. Our key-example will be Shakespeare. We will in particular refer to Rex Gibson, Teaching Shakespeare (ISBN-10: 3125764416).

**Required texts:**
A reader containing all the texts for classroom work will be provided.

**Lecturer:** Saskia Schabio

Wednesday, 14:00 - 15:30, KII, Room 17.14
11. E P G II

Nation and Narration: Epic Responses to Revolutions (Paradise Lost and The Prelude)

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<tr>
<th>Semester:</th>
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<th>2</th>
<th>Examination:</th>
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<td>Prerequisites:</td>
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<td>Credits:</td>
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The two major epic poems published in England since 1650, John Milton’s Paradise Lost (1667/1674) and William Wordsworth’s The Prelude (1850), both specifically respond to revolutions: Milton, himself a revolutionary, looks back on and restages the English Revolution of the 1640s and 1650s. At the same time, he translates the astronomical revolution of his age into poetry and immortalises Galileo as the only contemporary mentioned by name in Paradise Lost. Wordsworth’s autobiographical poem The Prelude stands out as a singular poetic seismograph for the social, political, and cultural upheavals in the age of revolutions: The poem offers eyewitness accounts of the French Revolution and the social effects of the Industrial Revolution. It partakes in the debate on the French Revolution opened up by Edmund Burke’s Reflections on the Revolution in France and sympathizes with William Godwin’s political radicalism. Milton and Wordsworth negotiate the complex interrelation between the individual and society, the poet and history, and the nation and narration.

Required Texts:

Lecturer: Martin Windisch

Monday, 14.00-15.30, K II, room 17.24