KOMMENTIERTES
VORLESUNGSVERZEICHNIS
WINTERSEMESTER 2010/11

Die Einführungsveranstaltung für Studierende im Erstsemester findet am Montag, 18.10.2010, 15.45 Uhr, im Kollegiengebäude II, Hörsaal M 17.02 statt.

Grundsätzlich ist die Anmeldung zu den Seminaren über ILIAS. Anmeldezeitraum: 20. – 30. September 2010
Ausnahmen: Hauptseminare und Examenskolloquien von Prof. Ziegler und Prof. Brosch, Hauptseminare von Dr. Windisch. Für diese Seminare kann man sich per e-mail zwischen dem 20. und 30. September 2010 anmelden (nel@ilw.uni-stuttgart.de).

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; 2…. (Breitscheidstr. …)
Different types of feminist emphasis started to emerge only in the first decades of the twentieth century, between a feminism which predicated its claims to equality on the basis of a common human nature with men, and one which, while advocating equal rights, celebrated the positive difference of women as a form of resistance and challenge to the established patriarchal structures of society. A seminal statement of the latter position was Virginia Woolf’s long essay *A Room of One’s Own* (1929) where she initially imagines a sister for William Shakespeare, as gifted as he was, but ends up comparing William Shakespeare and Jane Austen.

The lecture course will accordingly start with a discussion of the life and works of Jane Austen, followed by a lecture on Charlotte and Emily Brontë, who rather belong to the group of female authors claiming equality with men on the basis of a common human nature. Virginia Woolf herself will then be compared to the American expatriate Gertrude Stein, and the topic of the relationship between writing and the visual arts will be introduced. The course will end with a discussion of the life and works of Susan Sontag – writer, critic, New York intellectual – whose early essay *Against Interpretation* (1964) challenged all standard forms of literary criticism, calling for an “erotics” of art instead that Susan Sontag herself attempted to perform throughout her life.

**Lecturer:** Heide Ziegler

Tuesday, 09.45 – 11.15, KII, Room 17.52
2. SEMINARE GI: GRUNDKURSE LITERATURWISSENSCHAFT

Introduction to Literary Studies (G1)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/G1</td>
<td>Prerequisites:</td>
<td>none</td>
<td>Credits:</td>
<td>4</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA:  4 LP</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PM 1: 9 LP</td>
<td></td>
</tr>
</tbody>
</table>

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:**


**Lecturer: Sandra Fluhrer**

Monday 15.45-17.15, K I, room 11.71
Introduction to Literary Studies (G1)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1</th>
<th>Weekly Hours</th>
<th>2 + tutorial</th>
<th>Examination</th>
<th>ECTS:</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>G1</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS: 4</td>
<td>BA 4 LP</td>
<td>BA/LA: 7 LP</td>
</tr>
</tbody>
</table>

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. Our 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, **K I, room M 11.62**
Introduction to Literary Studies (G1)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1</th>
<th>Weekly Hours</th>
<th>2 + tutorial</th>
<th>Examination</th>
<th>oral+written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>G1</td>
<td></td>
<td>none</td>
<td>ECTS:4</td>
<td></td>
</tr>
<tr>
<td>Prerequisites</td>
<td>none</td>
<td></td>
<td></td>
<td>BA: 4 LP</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA:</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PM 1: 9 LP</td>
<td></td>
</tr>
</tbody>
</table>

In this course students will be familiarized with the basic tools, concepts and theoretical approaches for the critical analysis of literature. We will discuss narrative, poetic and dramatic texts under formal and thematic aspects in order to place them in broader theoretical and/or historical contexts. Additionally, this seminar will also focus on more general methods of research which are required for the study of literature. The seminar will be accompanied by a weekly tutorial.

Required texts:


Lecturer: Nina Jürgens

Wednesday, 11.30 – 13.00, KII, Room 17.22
Introduction to Literary Studies

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1</th>
<th>Weekly Hours</th>
<th>2 + tutorial</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>G1</td>
<td>Prerequisites</td>
<td></td>
<td>ECTS: 4</td>
<td>BA 4 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA: PM 1: 9 LP</td>
</tr>
</tbody>
</table>

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 analysed and interpreted as well (which even heightens the enjoyment). This course will provide you with the ‘basic tools’ for academic literary interpretation and introduce you to literary works taken from different genres and epochs. Further, we will look at some theoretical approaches to the study of literature.

This introductory course will be accompanied by a weekly tutorial.

**Required Texts:**

Further texts will be provided.

**Lecturer: Sarah Säckel**

**Blockseminar until December 7th, 2010:**
- Tuesday 17:30 – 19:00, room M 17.81
- Thursday, 09:45 – 11:15, room M 17.51
Introduction to Literary Studies (G1)

<table>
<thead>
<tr>
<th>Semester: 1</th>
<th>Weekly Hours: 2</th>
<th>Examination: written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: S/G1</td>
<td>Prerequisites: none</td>
<td>Credits: 4</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA: 4 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA/LA:</td>
</tr>
<tr>
<td></td>
<td></td>
<td>PM 1: 9 LP</td>
</tr>
</tbody>
</table>

This course will introduce students to the core techniques of analyzing texts, to some of the key terms of literary studies, and to a number of critical approaches. Furthermore, basic information about research methods is offered. The focus will be on American literature. The introductory course will be accompanied by a weekly tutorial.

**Required text:**


Additional material will be provided.

**Lecturer: Carsten Schinko**

Tuesday, 14.00 – 15.30, **Hörsaal 2.41** (Breitscheidstr. 2)
This course offers an introduction to the basic tools, concepts and theoretical approaches for the critical analysis of literature. We will discuss narrative, poetic and dramatic texts under formal and thematic aspects in order to place them in broader theoretical and/or historical contexts. Additionally, this seminar will also focus on more general methods of research which are required for the study of literature.

The seminar will be accompanied by a weekly tutorial (mandatory).

**Required texts:**
Additional literary as well as theoretical texts will be available online (ILIAS).

**Lecturer: Ronja Tripp**

Wednesday, 11.30 – 13.00, K II, 17.23
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: American Ethnic Drama

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/G2</td>
<td>Prerequisites:</td>
<td>G1, EW I</td>
<td>Credits:</td>
<td>3 BA: 3 LP</td>
</tr>
</tbody>
</table>

This course will give an overview of American ethnic drama from the mid-twentieth century until now. We will read “classics,” such as Lorraine Hansberry’s *A Raisin in the Sun* (1959), David Henry Hwang’s *M. Butterfly* (1988) and Tony Kushner’s *Angels in America* (1992) along with some lesser known plays. The thematic focus will be on converging and diverging accounts of “minority life” in the U.S. by representatives from various ethnic groups (African American, Asian American, Hispanic American, Jewish American, etc.). In addition to investigating whether or not the persistent notion of an “American Dream” that informed the older plays still holds any interest for contemporary playwrights, we will address questions specific to the literary epochs that we will study and we will also deal with genre-related questions. Please read the plays mentioned above, as well as Arthur Miller’s *Death of a Salesman* (1949) before the beginning of class.

**Additional primary and secondary texts will be made available via Ilias.**

**Lecturer: Monika Müller**

Wednesday, 14.00 – 15.30, K II, room 17.22
Dark Romanticism was a reaction to American Transcendentalism. Being less optimistic about mankind, nature, and divinity it introduced supernatural imagery that later would be termed gothic. But we will read short stories by Hawthorne, Poe and Melville not only for these well known thematic elements, but more for epistemological findings, such as the suspicion that the external world is a delusive projection of the mind, and other critical intellectual content, such as direct or implied criticism of transcendentalism, and maybe, foremost, structural narrative and aesthetic innovations. To this end a given short story will be analyzed and interpreted in terms of a given critical approach. By the end of the seminar our “toolbox” will contain about 10 distinct approaches from Hermeneutics to Systems Theory, from Structuralism to Gender Theory, from Psychoanalysis to Cognitive Approaches etc. Apart from introducing ourselves to the epistemologies of Dark Romanticism we will also practice the “recycling” of literary theories, i.e. understand the differences and complementarities let alone their particular functionalities within the study of literature.


For basic orientation in literary theory consult:

**Lecturer: Thomas Wägenbaur**

Thursday, 14.00 – 15.30, K II, room 17.13
4. SEMINARE III: PROSEMINARE (G3)

American Ekphrastic Poetry: Poetry Inspired by the Visual Arts

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/G3</td>
<td>Prerequisites:</td>
<td>G1,G2</td>
<td>Credits:</td>
<td>5</td>
</tr>
</tbody>
</table>

You may write with a pencil, but once you come to draw with it, what a diverse end those marks serve. But the fortuitous element is still there—the element of meeting something you didn’t expect, something that isn’t yourself.

—Charles Tomlinson

What are poets looking at or for when they enter a room full of pictures in a museum? How is their treatment of the visual arts different from that of an art historian?

In this course, we will ask how the poet can retain his/her creative autonomy while choosing material which is “ready-made,” that is, from another constructed aesthetic experience. In considering the sister arts of poetry and painting/sculpture, we will coordinate our investigation of ekphrastic poems from American poets with ongoing exhibitions at local museums in Stuttgart.

**Required Texts:** A reading packet will be available to photocopy in the IB

**Lecturer:** Jessica Bundschuh

Tuesday, 09.45 -11.15, K II, room 17.71
Decades of the American Novel: The 1970s

American authors of the 1970s relied heavily on the experimental literature of the previous decade. The 1960s had introduced a number of playful yet highly constructed texts to the American reader. Authors of the 1970s elaborated heavily on this seeming contradiction by continuing the literary experiments and establishing them firmly in the American mainstream. In selecting the books for this course I looked for texts that address very different topics of American life (present and past) while using the new literary methods, thus establishing a new and expanded understanding of American fiction.

**Required Texts:**
John Irving, *The World According to Garp*
E.L. Doctorow, *Ragtime*
Robert Coover, *The Public Burning*
John Hawkes, *Travesty*
Leslie Silko, *Ceremony*
Toni Morrison, *Song of Solomon*

**Lecturer: Wolfgang Holtkamp**

Wednesday, 11:30 – 13:00, KII, room 17.72
Next to Hawthorne, Whitman, and the Transcendentalists, Herman Melville ranges among the major writers of American Romanticism or the American Renaissance; i.e. the cultural and literary period from 1820 to 1860 which is often referred to as “the first maturity” of American literature. Like Hawthorne, Melville transformed and transcended exiting literary genres and established romance as a mode of writing to explore metaphysical and psychological questions.
This course will focus on two of Melville’s novels – his masterpiece *Moby Dick* and *Pierre* – as well as on some of his short stories.

**Required Texts:** Herman Melville. *Moby Dick; or, the Whale* and *Pierre or The Ambiguities.* A selection of Melville’s shorter fiction will be made available in a reader.

**Lecturer: Sabine Metzger**

Wednesday, 14.00 – 15:30, room M 17.13
Contemporary Australian Literature

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/G3</td>
<td>Prerequisites:</td>
<td>G1,G2</td>
<td>Credits:</td>
<td>5</td>
</tr>
</tbody>
</table>

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. Students will be expected to (at least) have finished reading David Malouf’s 1993 novel *Remembering Babylon* before the course begins.

**Required texts:**

David Malouf, *Remembering Babylon*

Kate Grenville, *The Secret River*

Alexis Wright, *Carpentaria*.

**Lecturer: Geoff Rodoreda**

Wednesday, 09.45-11.15, KII, room 17.73
Chaos vs Control: The Neo-Picaresque Novel

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/G3</td>
<td>Prerequisites:</td>
<td>G1,G2</td>
<td>Credits:</td>
<td>5</td>
</tr>
</tbody>
</table>

Emerging in 16th century in Spain, the picaresque novel had a surprising comeback in post-WWII literary culture, most notably in Great Britain and the US in the 1950s. The episodic narrative style of this genre as well as its unique set of anti-heroes – the often rough and not always honest picaro – were attractive to societies that had learned to distrust the social novel (with its political affiliations and linear visions of progress) and was equally skeptical of the overt psychological drift of modernist writing. Especially attractive to minority writers who fictionally reflected their plight in modernity, this genre has helped shape at least two of the seminal texts of both Jewish-American and African-American literature, Saul Bellow’s *The Adventures of Augie March* and Ralph Ellison’s *Invisible Man*. At the same time, the picaresque novel became of major interest to a number of British authors who would soon be known as the Angry Young Men. After tracing the generic conventions of the traditional picaresque, we will closely read a number of neo-picaresque novels and analyze the way they have modified genre rules, discuss their respective cultural contexts, and evaluate the aesthetic strategies of the texts in question.

Both Bellow and Ellison wrote rather lengthy novels, up to 600 pages, so you might want to start reading soon.

**Please buy a copy of these novels:**

Saul Bellow, *The Adventures of Augie March* (1953)
Ralph Ellison, *Invisible Man* (1952)

Additional material will be provided.

**Lecturer: Carsten Schinko**

Thursday, 09.45-11.15, K II, room17.16
6. HAUPTSEMINARE / G4 SEMINARE

Postcolonial Short Stories

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

In this seminar the emphasis will fall on narratological analysis, i.e. we will concentrate on close readings of the primary texts. In particular, we will analyse the narrative strategies employed by short stories with a postcolonial agenda, in order to tentatively develop a set of categories for identifying postcolonial short stories. In interpreting function and effect of these strategies, the political, ethnic and social issues addressed in the texts will also come into play.

The stories will be provided on ILIAS.

Prerequisites for CP are: regular attendance and active participation in class, an oral presentation in class and a written paper handed in at the end of term.

In case there are more than 30 students, an entrance test will be written.

Lecturer: Renate Brosch

Tuesday, 11.30-13.00, K II, room 17.13
American Originals, Adaptations and Spin-Offs

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

The nineteenth-century classics from American literature that we will read in this course – and discuss in their historical contexts – have all generated (filmic) adaptations/and or literary spin-offs. This not only indicates their persistent influence but also helps legitimize their status as “a classic.” Thus, in this class we will discuss the notion of the canonicity of literary classics and, with the help of some secondary material, we will also focus on the various uses and purposes of intertextuality and of literary and filmic adaptation.


**Additional primary and secondary texts will be made available via Ilias.**

**Lecturer:** Monika Müller

Thursday, 08.00 – 09.30, K II, room 17.71
The Freedom Plot (Transatlantic Perspectives on the Rise of the Novel)

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

Recent scholarship traces the rise of the novel as a recurring freedom plot organized around an Atlantic Ocean crossing: It has shaped the myth of a „native“, freedom-loving“ Anglo-Saxon people, still very much alive in countless Hollywood productions. But, there is another story hidden here, one which reveals through gothic and seduction narratives the formative presence of Black Atlantic experience in the evolution of the Anglo-American tradition.

This course looks at an exciting chapter in that history, the rise of the gothic and its vision of revolution and independence: We shall begin with a survey of the rise of the novel in England, revisit classic definitions of novel and romance, and then move on to key passages in Equiano’s *Interesting Narrative*, Brockden Brown’s *Wieland* and Hawthorne’s *The Scarlet Letter*.

Finally, we will trace inflections of the gothic in the writings of contemporary authors such as Pauline Melville’s *Migration of Ghosts*.

**Required Texts:**


Additional material will be made available in ILLIAS.

**Lecturer: Saskia Schabio**

Wednesday, 14.00 – 15.30, K II, room 17.92
Postcolonial Landscapes (G4 + HS)

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

“There has never been a document of culture, which is not simultaneously one of barbarism.” (Walter Benjamin, *Theses on the Philosophy of History*)

The four seminal texts selected for this seminar, *Heart of Darkness* (1899), *Dubliners* (1914), *A Passage to India* (1924), and *The Enigma of Arrival* (1987), offer four very different perspectives on intercultural encounters during the late-nineteenth and twentieth century in diverse parts of the world. Entangled with and reflecting on colonial discourses and imperial ideologies, Conrad, Joyce, Forster, and Naipaul expose various types of otherness in innovative narrative form. Conrad’s mapping the Congo against the background of Western European degeneration discourses, and the facets of Orientalism negotiated in Joyce’s Dublin and Forster’s India, prepare for Naipaul’s relocation of dwelling and hybridity in-between Europe and the Caribbean.

**Required Texts:**
Joseph Conrad, *Heart of Darkness*
James Joyce, *Dubliners* (both available as Norton Critical Editions)
E. M. Forster, *A Passage to India*
V. S. Naipaul, *The Enigma of Arrival*

**Lecturer:** Martin Windisch

Tuesday, 17.30-19.00, K II, room 17.23
An integral part of gender studies for about two decades, the concept of masculinity/masculinities covers a wide range of cultural determinants and keywords, such as, e.g., ‘manliness’, ‘Christian manliness’, ‘muscular Christianity’, ‘heroism’, ‘anxious masculinity’, ‘effeminacy’. We will attempt to reconstruct historical contexts, and to (re)locate and form the key terms in question accordingly. The literary works chosen for analysis and discussion are from two particularly important periods for the formation of modern masculinities, the age of Shakespeare (King Richard III and Coriolanus) and the nineteenth century (Moby-Dick and The Nigger of the ‘Narcissus’). Excerpts from less well-known, yet no less influential works, such as Charles Kingsley’s Westward Ho! and Thomas Hughes’s Tom Brown’s Schooldays, will be available on ILIAS.

**Required Texts:**
William Shakespeare, King Richard III  
William Shakespeare, Coriolanus  
Herman Melville, Moby-Dick  
Joseph Conrad, The Nigger of the ‘Narcissus’

**Lecturer:** Martin Windisch

Wednesday, 17.30-19.00, K II, room 17.23
James Joyce’s Dublin

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

James Joyce claimed that if Dublin were to be destroyed in some catastrophe it could be rebuilt, brick by brick, using his work as a model. Although Joyce left Dublin in 1904 at the age of 22 and never returned to his homeland after 1912, all of his fictions draw on his Irish background. In the seminar we shall concentrate on Joyce’s earlier work, from *Dubliners* (1914) to “The Telemachiad,” the first part of *Ulysses* (1922). *Dubliners*, a short story collection consisting of fifteen stories, features “The Dead” as its final story, a text that clearly prefigures the structuring principle of *A Portrait of the Artist as a Young Man* (1916). Each chapter of the novel ends with an “epiphany,” according to Joyce’s Stephen Hero (an early draft of that *Künstlerroman* is called *Stephen Hero*, published posthumously in 1944) “a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself.” Yet these sudden spiritual manifestations all arise from a close observation and experience of place and environment – a structural principle that still dominates the first part of *Ulysses*, a novel ranked No. 1 by the Modern Library on its list of the 100 best English-language novels of the 20th century.

**Required Texts:**

James Joyce, *Stephen Hero – Kopiervorlage im Sekretariat erhältlich*

**Lecturer: Heide Ziegler**

Thursday, 11.30 – 13.00, K II, room 17.22
7. VERANSTALTUNGEN FÜR EXAMENSKANDIDATEN
UND FORSCHUNGSKOLLOQUIEN

Kolloquium für Examenskandidaten

Voraussetzung: Anmeldung zum Examen

Das Examenskolloquium dient zur Vorbereitung auf Staatsexamen / Magisterexamen in Amerikanistik und Neuerer Englischer Literatur. Diskussionsschwerpunkte: Grundbegriffe der Literaturwissenschaft, literarhistorische Epochen, Spezialgebiete (Vorbereitung auf schriftliche und mündliche Prüfungen).

Von jedem Teilnehmer wird eine Präsentation in englischer Sprache erwartet.

Lecturer: Renate Brosch

Dienstag, 14.00 – 15.30, K II, Raum 11.82
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: Renate Brosch**

Tuesday, 17:30 – 19:00

**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) IV"

Participation by invitation only.

Lecturer: Heide Ziegler

Wednesday, 18:00 – 20:00 (14-täglich)
Geschwister-Scholl-Str. 24 D, room 3.352
8. LANDESKUNDE/CULTURAL STUDIES

The 20th-Century American Memoir

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>CS</td>
<td>Prerequisites</td>
<td>ECTS: 3</td>
<td>BA: 2 LP</td>
<td></td>
</tr>
</tbody>
</table>

…the important thing for the remembering author is not what he experienced, but the weaving of his memory, the Penelope work of recollection.
–Walter Benjamin

In this course, we will engage in “the Penelope work of recollection” through a number of important 20\textsuperscript{th}-century American memoirs. We will investigate writers of diverse backgrounds: Native-American, African-American, Latino-American, Norwegian-American, and Japanese-American. Each shares a different version of the American childhood. Among the writers we will consider are: Mary Karr, Henry Louis Gates, Jr., Leslie Marmon Silko, Annie Dillard, Richard Rodriguez, N. Scott Momaday, Ole Rolvaag, Li-Young Lee, and Carlos Bulosan.

**Required Texts:** A reading packet will be available to photocopy in the IB.

**Lecturer:** Jessica Bundschuh

Thursday, 11.30 -13.00, KII, Room 17.51
Conversations with Globalization: America, Europe, Asia
(Online Course and Excursion)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/CS</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS: 3</td>
<td>BA: 2</td>
</tr>
</tbody>
</table>

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 the USA, Europe (in particular Germany), and Asia (with focus on 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 will be offered in cooperation with St. Xavier’s College, University of Mumbai, India, and Saint Louis University, Saint Louis, Missouri, USA.

From October to December 2010 the course will be taught online. Students from Stuttgart, St. Louis and Mumbai will study together in a virtual classroom. The final part of the seminar will be an international project week in Mumbai in January 2011. Students from the three participating 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 17.73

*Orientation Meeting: Wednesday, October 20*
Media Studies

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>CS</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS:3</td>
<td>BA 2 LP</td>
</tr>
</tbody>
</table>

Cultural studies is a discipline continuously shifting its interests and methods because it is in constant and engaged interaction with its larger historical context. Over the last decades media studies have evolved as one of the most important fields of study within cultural studies. This seminar wants to explore the mediation processes, everyday practices and relationships between media, text, social system, and its audiences.

We will read and discuss selected essays and work with case studies. Special focus will be on the analysis of the American and German media discourse.

This course is especially devised for B.A. students ("Projektseminar") but open for all.

**Required Texts:**
A collection of essays will be made available on ILIAS.

**Lecturer: Wolfgang Holtkamp**

Thursday, 14:00 – 15:30, KII, Room 17.25
This cultural studies course is designed to give an overview over the historical development of American national, ethnic, and gender identities. Throughout the semester we will read texts that delineate the formation of ideas that are considered to be “typically American.”

Our reading material will include documents (such as the Declaration of Independence and the U.S. Constitution) and treatises (such as Thomas Jefferson’s Notes on the State of Virginia) as well as influential essays (such as Judith Sargent Murray’s “On the Equality of Sexes” and Ralph Waldo Emerson’s “Self-Reliance”). A variety of secondary texts will be used to elucidate the historical materials.

All primary and secondary materials will be made available via Ilias.

Lecturer: Monika Müller

Wednesday, 17.30 – 19.00, K II, room 17.14
Introduction to Academic Hip Hop Cultural and Literary Studies

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>S/CS</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS: 3</td>
<td>BA: 2</td>
</tr>
</tbody>
</table>

This course builds on the successful and popular summer 2010 “Hip Hop and American Culture” course offered last term. Hip Hop cultural and literary studies are new and rapidly growing fields of academic study throughout universities in America such as Harvard, and Germany such as Dortmund and Berlin. This course will introduce students to the academic journals, popular magazines, academic associations and conferences, as well as providing a general background to the history and background of Hip Hop studies to continue our work bringing Hip Hop studies to Stuttgart University.

Students will be encouraged to write for professional journals and submit papers to relevant conferences. We’ll deal with the four major areas of hip hop studies: lyric analysis, dance analysis, graffiti analysis and fashion analysis. Each week, an important article will be read and analyzed, generally moving in chronological order. While last term’s class looked at hip hop artists and designers, this course focuses on the scholars, scholarship, academic networks, blogs and organizations related to Hip Hop studies.

**Course requirements** include attendance, participation, an oral presentation with presentation handout, an academic course paper using MLA documentation, and a final, in-class examination.

Students who sign up for this course are encouraged to sign up for the Uebung “American English: Focus on the Black Artists’ Movement of the 1960s” (Wednesdays, 14.00-15.30) because of close links between the two classes in terms of historical and cultural connections. Without an appreciation and familiarity of the Black Artists’ Movement of the 1960s, fully understanding Hip Hop as a postmodern academic field of study is impossible.

**Required Texts:** a course reader listing titles and important websites will be available for students via ILIAS at time of registration.

**Lecturer:** Richard Powers, Associate Professor, University of Maryland; M.A., New York University (NYU).

Wednesday, 15:45 – 17:15, KII, Room 17.91
The ‘New’ South Africa

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/S</td>
<td>Prerequisites:</td>
<td>none</td>
<td>Credits:</td>
<td>3</td>
</tr>
</tbody>
</table>

It’s known as the Rainbow Nation, with nearly 50 million people and 11 official languages, the lingua franca of which is English. It was declared a Republic in 1961 but the majority of its people suffered under the regime of apartheid until Nelson Mandela became the country’s first democratically elected President in 1994. South Africa became a focus of world attention in 2010 with the hosting of the FIFA World Cup. This course examines social, political and cultural developments in modern-day South Africa, a country with a rich heritage of English-language literature, song, dance and other forms of artistic expression. We will be focusing in particular on the period of the struggle against apartheid, the move towards democracy, and expectations and realities in the ‘new’, post-apartheid South Africa.

**Lecturer: Geoff Rodoreda**

Wednesday, 14.00-15.30, K II, room 17.81
Yes, No, Maybe: Britain and Europe

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/S</td>
<td>Prerequisites:</td>
<td>none</td>
<td>Credits:</td>
<td>3</td>
</tr>
</tbody>
</table>

“Which is the wider divide, the Atlantic or the Channel?” is a question posed by one of Britain’s foremost scholars on Europe, Timothy Garton Ash. Why do the English (as opposed to the Scots or the Welsh) so often refer to Europe as if it were an ‘Other’, not a part of but apart from them? At times, Britain appears to want to belong to Europe and its premier institutions, at other times it excuses itself from associating too closely with the rest of the continent. Is this simply due to what one might call an island mentality or are there larger historical and cultural forces at work? This course will examine contemporary British politics, culture and society with a particular focus on the UK’s yes-no-maybe relationship with the rest of Europe. Within this framework we will also examine Britain’s shifting perceptions of and relations with Germany.

**Lecturer: Geoff Rodoreda**

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

In the coming semester we shall once again be reading plays which have had highly successful premières in London over the past 18 months or so: Simon Gray’s *The Late Middle-Classes*, written in 1999, dealing ‘expertly in secrets, concealments and ambiguities’ involving a pathologist father, an athletic mother, the London public school, Westminster, and a German piano teacher; *Dream of the Dog* by Craig Higginson, about post-apartheid South Africa and the troubled history threatening its future, the main characters being an elderly white landowner and her mentally ill husband; *Enron* – the infamous scandal in 1990’s financial history – ‘a unique theatrical event, mixing classical tragedy with savage comedy’ by Lucy Prebble; Mark Ravenhill’s *Over There* – identical twin German brothers separated by their mother who escapes with one of them from the former GDR - meet up again: ‘But now I’m over here. I’m here. You’re my brother. I love you’; David Hare’s recent very British ‘political’ play, *Gethsemane*; and finally Lee Hall’s *The Pitmen Painters* – miners in northern England in the 1930s wanting to learn how to become painters (‘artistic’ ones).

Students of all semesters are most welcome, either to read or listen. A graded attendance certificate (5 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, 21st October 2010, at 7 p.m., in K II, room 17.16 and then regularly at 7 p.m. on Thursdays, November 4th and 18th; December 2nd and 16th 2010; January 13th and February 3rd 2011.
This course will explore the connection between useful reading practices of literature and effective writing strategies in an analytical essay. Students can expect to: 1) develop an understanding of the writing process; 2) learn invention, revision, and editing strategies; 3) appreciate the logical development of ideas; and 4) learn how to integrate sources as support for an argument. Our theme will be African American identity, from the slave narrative of Frederick Douglass, to the writings of Zora Neale Hurston, James Baldwin, Martin Luther King, Alice Walker, June Jordan, Maya Angelou, and Barack Obama.

The overall goal of the course is to expand each student’s confidence as a reader and writer.

**Required Texts:** A reading packet will be available to photocopy in the IB

**Lecturer: Jessica Bundschuh**

Friday 09.45-11:15, Room 17.14
Essay Writing / Research Skills I (Grundstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>G1.</td>
<td>Credits: 3</td>
<td>BA: 3 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PM 2: 3 LP</td>
</tr>
</tbody>
</table>

In this seminar, we will discuss and practice techniques of reading and writing about literature. Based on literary examples from different genres and epochs we will develop strategies to approach a literary text, to choose a topic for an academic paper, to devise a thesis and to support it with significant secondary material as well as to structure our writing and to develop an appropriate and fluid style.

A reader will be provided at the beginning of term.

**Lecturer: Sandra Fluhrer**

Monday, 11.30 – 13.00, K II, room 17.98
Essay Writing / Research Skills I (Grundstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>G1.</td>
<td>Credits: 3</td>
<td>BA: 3 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PM 2: 3 LP</td>
</tr>
</tbody>
</table>

In this seminar, we will discuss and practice techniques of reading and writing about literature. Based on literary examples from different genres and epochs we will develop strategies to approach a literary text, to choose a topic for an academic paper, to devise a thesis and to support it with significant secondary material as well as to structure our writing and to develop an appropriate and fluid style.

A reader will be provided at the beginning of term.

**Lecturer: Sandra Fluhrer**

Tuesday, 09.45-11.15, K II, room 17.14
Essay Writing / Research Skills I (Grundstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>G1.</td>
<td>Credits: 3</td>
<td>BA: 3 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PM 2: 3 LP</td>
</tr>
</tbody>
</table>

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, K II, room 17.22
Essay Writing / Research Skills I (Grundstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>G1.</td>
<td>Credits:</td>
<td>BA: 3 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA/LA:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>PM 2: 3 LP</td>
</tr>
</tbody>
</table>

This course aims to provide students of literature with the basic skills of analysing and interpreting literary texts, and being able to pack it all into a well-written and thoroughly researched essay. We will practise on narrative, poetic, and dramatic texts, thereby getting a glimpse of the utterly broad spectrum that is English literature and its capacity to entice and make us think. Students will be required to prepare assigned texts in advance, to actively participate in class, and to practise their newly acquired skills in exercises, which will be assigned throughout the course.

**ATTENTION:** This course will be taught until December only, which means single and double sessions will alternate weekly.

**Required Texts:**
Further texts will be provided.

**Lecturer: Anna-Jo Mühlich**

Thursday, 14.00-17.15, K II, room 2.03, Breitscheidstr. 2b
Essay Writing/ Research Skills II

<table>
<thead>
<tr>
<th>Semester:</th>
<th>4-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>UE</td>
<td>Prerequisites</td>
<td>IE + EW I</td>
<td>ECTS: 3</td>
<td>BA: 3 LP</td>
</tr>
</tbody>
</table>

This course will expand on the writing strategies and reading practices established in Essay Writing I. In order to further each student’s growth as an academic writer, we will focus on the dialogue between literature and literary theory. Our theme will be the form of the detective story via Poe’s Inspector Dupin, Dolye’s Sherlock Holmes, and Chesterton’s Father Brown; from that context, we will approach the theoretical conversation of Poe’s “Purloined Letter” from Lacan, Derrida and Barbara Johnson.

The overall goal of the course is to deepen each student’s ability to closely read a text and integrate secondary texts.

**Required Texts:** A reading packet will be available to photocopy in the IB

**Lecturer: Jessica Bundschuh**

Friday, 11.30 – 13.00, K II, room 17.24
Essay Writing/ Research Skills II (Hauptstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>4-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>UE</td>
<td>Prerequisites</td>
<td>EW I</td>
<td>ECTS: 3</td>
<td>BA: 3 LP</td>
</tr>
</tbody>
</table>

Focusing on a variety of literary texts (from the field of contemporary fiction from the U.S. South), this course is designed to improve students’ essay and term paper writing skills. In addition to that, it will provide a review of MLA Style and literary terms. 

**Primary and secondary texts will be made available via Ilias.**


**Lecturer:** Monika Müller

Friday, 08.00 – 09.30, KII, room 17.14
Essay Writing/Research Skills II

<table>
<thead>
<tr>
<th>Semester:</th>
<th>5-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
</tr>
<tr>
<td>Prerequisites</td>
<td>IE, EW I</td>
</tr>
<tr>
<td>Examination</td>
<td>ECTS: 3</td>
</tr>
<tr>
<td>written</td>
<td>BA : 3</td>
</tr>
</tbody>
</table>

This course aims to enhance students’ academic writing and critical reading skills. With an emphasis on contemporary American literature, we will engage in critical analysis of genre and theoretical literary approaches through a variety of written work, as well as oral discussions. This course involves writing for various purposes with special focus on further development of key elements of advanced writing and researching skills.

**Required Texts:** Course readings will be provided on a course website.

**Lecturer:** Michelle Pfanz

Tuesday, 14.00 – 15.30, **K I, room 11.71**
Essay Writing / Research Skills II (Hauptstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>4-8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>IE + EW I</td>
<td>Credits: 3</td>
<td>BA: 3 LP</td>
</tr>
</tbody>
</table>

This course aims to help students of literature with writing essay exams as well as research papers. The methodology of academic writing 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 applying the relevant critical terminology and theoretical concepts.

**Required Texts**
A reader will be available at the beginning of the semester.

**Lecturer: Ronja Tripp**

Thursday, 11.30-13.00, K II, room 17.15
Essay Writing/ Research Skills II (Hauptstudium)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>4-8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Weekly Hours:</td>
<td>2</td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>IE + EW I</td>
</tr>
<tr>
<td>Examination:</td>
<td>oral + written</td>
</tr>
<tr>
<td>ECTS:</td>
<td>3</td>
</tr>
<tr>
<td>BA:</td>
<td>3 LP</td>
</tr>
</tbody>
</table>

A fine and rewarding selection of (mostly provocative) literary texts from different genres and epochs, and a number of related theoretical texts, will be the basis for (hopefully) stimulating discussions, and for systematically approaching the problem of how to write the best possible essay in response a) to these texts on the whole, and b) to questions relevant for your finals concerning crucial issues prevalent in these texts.

**Required Texts:** Texts will be provided.


**Lecturer:** Martin Windisch
Wednesday, 08.00 – 09.30, KII, room 17.22
Journalistisches Schreiben (berufsfeldorientiert)

<table>
<thead>
<tr>
<th>Semester: 1-8</th>
<th>Weekly Hours: 21</th>
<th>Examination: Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: E/UE</td>
<td>Prerequisites: none</td>
<td>Credits: 2 BA: 5</td>
</tr>
</tbody>
</table>

"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
Journalism Feature Writing

<table>
<thead>
<tr>
<th>Semester: 1 - 8</th>
<th>Weekly Hours: 2</th>
<th>Examination: written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: E/UE</td>
<td>Prerequisites: none</td>
<td>ECTS: 3 BA: 3 LP</td>
</tr>
</tbody>
</table>

This is a practical writing course aimed at teaching students how to construct and write a journalism feature story. We will begin with a focus on basic journalism writing techniques and progress onto the writing of lengthier stories. Apart from instruction and practical exercises in class, students will be involved in researching and writing feature stories of their own, including an arts review, a travel story, a personality profile and an investigative journalism piece. The course will also examine topics such as journalistic ethics, the role of the journalist in society, and journalism and public relations. To this end, students will be required to participate in occasional out-of-class events and excursions.

**Lecturer: Geoff Rodoreda**

Friday, 11.30-13.00, K II, room 17.81
American English: Focus on the Black Artists’ Movement of the 1960s

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-4</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>oral + written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS: 2</td>
<td>BA: 0</td>
</tr>
</tbody>
</table>

This course will discuss American English in terms of the Black Artists’ Movement in the 1960s, focusing on essayists, novelists, poets and playwrights used language. Students will pick an author, select two or three key texts to analyze, and present their findings to the class. The emphasis will be on how the Black Artists’ Movement affected American English. Course requirements include attendance, participation, an oral presentation with presentation handout, a 6-8 page course paper, and a final, in-class examination.

Students who sign up for this course are encouraged to sign up for the Cultural Studies Course “Intro to Hip Hop Cultural and Literary Studies” (Wednesdays, 15.45-17.15) because of close links between the two classes in terms of historical and cultural connections.

**Artists Studied:** Gwendolyn Brooks, Mari Evans, Hoyt Fuller, Malcolm X, John Alfred Williams, Martin Luther King, Jr., Etheridge Knight, Addison Gayle, Jr., Amiri Baraka (Leroi Jones), Sonia Sanchez, Ed Bullens, Adrienne Kennedy, Angela Davis, Eldridge Cleaver, A. B. Spellman, Jayne Cortez, Larry Neal, Maulana Karenga, Haki R. Madhubuti, Nikki Giovanni, James Alan McPherson, Quincy Troupe, June Jordan, Ishmael Reed, and Carolyn M. Rodgers.

**Required Texts:** *The Norton Anthology of African-American Literature*, either 1st or 2d edition. Please note that students must have this text for class attendance and successful participation.

**Lecturer:** Richard Powers, Associate Professor, University of Maryland; M.A, New York University

Wednesday, 14:00 – 15:30, room M 17.15
10. FACHDIDAKTISCHE SEMINARE

Fachdidaktik Englisch: Teaching English

<table>
<thead>
<tr>
<th>Semester:</th>
<th>Pre-IE</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS: 2</td>
<td>BA: 0</td>
</tr>
</tbody>
</table>

This course is related to the requirements of the so called 'Schulpraxissemester', i.e. the conditions of teaching English as a foreign language at the 'Gymnasium'. It will provide students with a practical approach to the core issues of teaching English. Topics will include recent developments in foreign language teaching, guidelines for lesson planning, didactics and methodology of teaching vocabulary and grammar, working with course books, communicative language activities, teaching literature and a variety of classroom activities.

**Required Texts:** will be provided at the beginning of the term

**Lecturer:** Alfred Beringer

Wednesday, 17:30 – 19.00, room M 17.11
This course is aimed at preparing students for their very first experience of teaching English at school. Students will be introduced to a variety of theories and methods of teaching English as a foreign language and will be trained to apply these theories and methods to the needs of their pupils, depending on their age level, cognitive abilities or other conditions influencing their development. Topics will include: lesson planning, teaching grammar, vocabulary and literature, communicative language activities, or how to use a text book.

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

**Lecturer:** Astrid Diener

Tuesday, 08.00 – 09.30, K II 17.17
Fachdidaktik Englisch

<table>
<thead>
<tr>
<th>Semester:</th>
<th>Post-IE</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>Written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites:</td>
<td>IE</td>
<td>ECTS: 2</td>
<td>BA 0 LP</td>
</tr>
</tbody>
</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.

**Required Texts:**
Will be announced at the beginning of the term

**Lecturer: Clemens Jarosch**

Tuesday, 17:30 – 19:00, KII, Room 17.72
This seminar will focus on the didactics and methodology of teaching literature and film in the classroom. It will provide students with a practical approach to the major issues and topics of teaching literature and offers participants various methods and techniques of teaching literary texts. Topics will include: Didactics and methodology of teaching literature and film, guidelines for lesson planning, communicative language activities, a variety of relevant classroom activities for teaching literature at all levels, guidelines on how to teach short stories, novels, poems and children’s literature, ideas for teaching film. 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
Teaching the New English Literatures

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites</td>
<td>none</td>
<td>ECTS: 2</td>
<td>BA: 0</td>
</tr>
</tbody>
</table>

This course offers a practical approach to the teaching of literature seen through a teacher’s eye.

Issues will range from the introduction of new vocabulary, the excitingly practical uses of in-depth narrative analysis for lesson planning, the teaching of essay writing, and the way we relate text and history as well as how to teach cultural knowledge.

As a response to the increasing significance of the post-colonial perspective in the anglophone world, most examples will be taken from the New English Literatures.

By the end of the course participants should be able to plan a lesson in the light of recent innovative approaches. Needless to say, students who choose to focus on the New English Literatures in their final exams, will find this helpful in their preparation.

**Required Texts:**
Helen Smyth (ed.) *Caught between Cultures*, Klett, 2007
(ISBN-10: 3125775124)

Additional material will be provided in Ilias.

**Lecturer: Saskia Schabio**

Wednesday, 15:45 – 17:15, room M 17.81
11. **EPG I und II**

**EPG I**

From Puritanism to Pragmatism and Beyond

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1 - 4</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>E/UE</td>
<td>Prerequisites</td>
<td>G1</td>
<td>ECTS: 3</td>
<td>BA: 0</td>
</tr>
</tbody>
</table>

Philosophical, ethical and religious concepts and theories have always influenced literature and culture – the presence of Puritanism in the works of Defoe, Hawthorne and Faulkner being only one example of this impact, that of pragmatism in Gertrude Stein’s writings another.

This course will examine the interactions between philosophical, ethical and religious concepts and theories from the 16th century to the present and focus on key concepts as well as on issues like censorship and aesthetic and literary value.

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

**Lecturer:** Sabine Metzger

Wednesday, 9:45 – 11:15, room M 17.51
An integral part of gender studies for about two decades, the concept of masculinity/masculinities covers a wide range of cultural determinants and keywords, such as, e.g., ‘manliness’, ‘Christian manliness’, ‘muscular Christianity’, ‘heroism’, ‘anxious masculinity’, ‘effeminacy’. We will attempt to reconstruct historical contexts, and to (re)locate and form the key terms in question accordingly. The literary works chosen for analysis and discussion are from two particularly important periods for the formation of modern masculinities, the age of Shakespeare (King Richard III and Coriolanus) and the nineteenth century (Moby-Dick and The Nigger of the ‘Narcissus’). Excerpts from less well-known, yet no less influential works, such as Charles Kingsley’s Westward Ho! and Thomas Hughes’s Tom Brown’s Schooldays, will be available on ILIAS.

**Required Texts:**
William Shakespeare, *King Richard III*
William Shakespeare, *Coriolanus*
Herman Melville, *Moby-Dick*

**Lecturer:** Martin Windisch

Wednesday, 17.30-19.00, K II, room 17.23