Die Einführungsveranstaltung für Studierende von Anglistik/Englisch im Erstsemester findet am Montag, 17.10.2011, 15.45 Uhr, im Kollegiengebäude II, Hörsaal M 17.02 (1. Untergeschoss) statt.

Grundsätzlich erfolgt die Anmeldung zu den Seminaren über ILIAS. Anmeldezeitraum: 26. – 30. September 2011
Für Grundkurse G1 bitte auch über ILIAS eintragen, sofern die Zugangsdaten bekannt sind.
Ausnahmen: Hauptseminare von Prof. Brosch und Dr. Windisch. Für diese Seminare kann man sich per e-mail auch zwischen dem 26. und 30. September 2011 anmelden (nel@ilw.uni-stuttgart.de).
Examenskolloquium nur mit persönlicher Anmeldung bei den Prüfern.

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

Bezeichnung der Hörsäle: KI (Keplerstr. 11), KII Keplerstr. 17
This lecture will provide a survey of the main genres of English and American literature from 1580 to 1800 and some cultural backgrounds. Special emphasis will be given to Elisabethan drama, metaphysical poetry, the Restauration comedy and the various subgenres of the novel. For additional or introductory reading Hans Ulrich Seeber's *Englische Literaturgeschichte* is recommended. A companion course *Case Studies of Key Texts* is offered with a number of time slots.


**Lecturer:** Walter Göbel

Tuesday, 09.45 – 11.15, KII, Room 17.52
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).

**Lecturer: Pascal Fischer**

Monday, 11.30 – 13.00, K II, room 17.72
Introduction to Literature/Grundkurs Literaturwissenschaft (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>Prerequisites</td>
<td>none</td>
<td>ECTS: 4</td>
<td>BA 4 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LAGympo PM 1</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 Literature/Grundkurs Literaturwissenschaft (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>Prerequisites</td>
<td>Attendance of EW I</td>
<td>ECTS: 4</td>
<td>BA 4 LP</td>
</tr>
<tr>
<td>LA</td>
<td>Gympo: PM 1</td>
<td></td>
<td></td>
<td></td>
<td></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, 15.45 – 17.15, **K I**, room M **11.32**
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
How to approach a literary text? A novel, a story, a drama, or a poem?
This course is designed to provide students with the basic tools for academic literary interpretation and analysis and to introduce them to different genres and epochs as well as to theoretical approaches to literary texts.
The course will focus on American literature and will be accompanied by a weekly tutorial.

**Required Text:**
Further texts will be announced in the first session.

**Lecturer: Sabine Metzger**

Monday, 14.00 – 15.30, KII, Room 17.12
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
Introduction to Literature/Grundkurs Literaturwissenschaft (G1)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1</th>
<th>Weekly Hours</th>
<th>2 + tutorial</th>
<th>Examination</th>
<th>ECTS:4</th>
<th>BA: 4 LP</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>G1</td>
<td>Prerequisites</td>
<td>Attendance of EW I</td>
<td>ECTS:4</td>
<td>BA: 4 LP</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>Attendance of EW I</td>
<td></td>
<td></td>
<td>PM 1</td>
</tr>
</tbody>
</table>

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**

Wednesday, 17.30 – 19.00, KII, Room 17.23
PROSEMINARE

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

Critical Analysis: Survey of American Literature to 1865

<table>
<thead>
<tr>
<th>Semester:</th>
<th>1-2</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>BA: 3 LP</td>
</tr>
</tbody>
</table>

Lecturer: Richard Powers

Wednesday, 14.00 – 15.30, K II, room 17.15
TEXT AND CONTEXT

Case Study of Key Texts I
(zusammen mit VL Text and History sh. VL Göbel)
Nur für LAGympo-Studierende: Pflichtmodul 6)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3</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>Seminar</td>
</tr>
<tr>
<td>Prerequisites:</td>
<td>PM 1 + 3</td>
</tr>
<tr>
<td>Credits:</td>
<td>LA Gympo: PM 6</td>
</tr>
</tbody>
</table>

This new type of course offers in-depth treatment of some of the main issues addressed in the lecture and also close reading of excerpts from some of the texts discussed in the lecture.

Required Texts: Texts by Shakespeare, Fielding and Jane Austen (details see lecture)

Lecturer: Walter Göbel

Tuesday, 17.30-18.15, K II, room 17.16
Case Study of Key Texts I
(zusammen mit VL Text and History sh. VL Göbel)

Nur für LAGympo-Studierende: Pflichtmodul 6)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
<th>written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>Seminar</td>
<td>Prerequisites:</td>
<td>PM 1 + 3</td>
<td>Credits:</td>
<td>LA Gympo: PM 6</td>
</tr>
</tbody>
</table>

This course is designed to complement the lecture „From the Elizabethan Age to the Enlightenment“. It will offer an in-depth discussion of the topics and texts covered in the lecture.


**Lecturer:** Sabine Metzger

**Course I:** Wednesday, 14.00 - 14.45, K II, room 17.24

**Course II:** Wednesday, 14.45 – 15.00, K II, room 17.24
Case Study of Key Texts I  
(zusammen mit VL Text and History sh. VL Göbel)  
**Nur für LAGympo-Studierende: Pflichtmodul 6)**

<table>
<thead>
<tr>
<th>Semester: 3</th>
<th>Weekly Hours: 2</th>
<th>Examination: written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: Seminar</td>
<td>Prerequisites: PM 1 + 3</td>
<td>Credits: LA Gympo: PM 6</td>
</tr>
</tbody>
</table>

This course is designed to complement the lecture “From the Elizabethan Age to the Enlightenment.” It will offer an in-depth discussion of topics and texts from the lecture.

**Required Texts:** Please read Christopher Marlow’s *Dr. Faustus*, Laurence Sterne’s *The Life and Opinions of Tristam Shandy* (Book 1) and Jane Austen’s *Sense and Sensibility* before the beginning of class. Additional texts will be made available on ILIAS.

**Lecturer:** Monika Müller

**Course I:**  Friday, 09.45 – 10.30, K II, room 17.15

**Course II:** Friday, 10.30 – 11.15, K II, room 17.15
SEMINARE III: PROSEMINARE (G3)

The Long Poem by American Women Poets

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3-4</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 EW I</td>
<td>Credits:</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA:</td>
<td>3 LP</td>
</tr>
</tbody>
</table>

In looking at a series of long poems by 20th-century American Women Poets (and one Canadian), we will consider how each poet reshapes the long poem form as a means to respond to the male-dominated epic tradition. Our examination will help us question if there actually is a “rhetorical feminist perspective.” We will investigate which cultural assumptions about feminized discourse each poem perpetuates or deflects.

Starting with Virginia Woolf’s *A Room of One’s Own* and Simone de Beauvoir’s *The Second Sex*, we will look at epic poems from the following poets: Gertrude Stein, Mina Loy, Edna St. Vincent Millay, Gwendolyn Brooks, Sylvia Plath, Anne Sexton, Adrienne Rich, Amy Clampitt, Marilyn Hacker, and Anne Carson.

**Required Texts:** A course reader will be available on ILIAS.

**Lecturer: Jessica Bundschuh**

Friday 09:45-11:15; K II, room 17.71
Decades of the American Novel: 9/11 and Beyond

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3-4</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 EW I</td>
<td>Credits:</td>
<td>5</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA:</td>
<td>3 LP</td>
</tr>
</tbody>
</table>

The first decade of the twenty-first century in the U.S. is marked by several major events: The impact of September 11, Hurricane Katrina, an economic and financial crisis, and the Obama presidential election. This G3 seminar will address how these events have influenced and reconfigured recent literary presentations and representations in American fiction and its genres.

**Required Texts:**
Philip Roth, *Exit Ghost* ((2007)

**Lecturer: Wolfgang Holtkamp**

Wednesday, 11:30 – 13:00, KII, room 17.72
Contemporary Australian Literature

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3-4</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, EW I</td>
<td>Credits: 5</td>
<td>BA: 3 LP</td>
</tr>
</tbody>
</table>

This course focuses mainly on Australian novel writing of recent decades. We will begin with an overview of historical developments in Australian literature 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 novelists 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:**
*Remembering Babylon* by David Malouf  
*The Secret River* by Kate Grenville  
*Carpentaria* by Alexis Wright

**Lecturer:** Geoff Rodoreda

Thursday, 15.45-17.15, KII, room 17.22
“What I have most wanted to do … is to make political writing into an art,” wrote George Orwell. While his novels *Animal Farm* and *Nineteen Eighty-Four* made him world famous most of his writing was non-fiction. His collection of journalism, letters and essays spans 30 years of turbulent history. Orwell’s lucid, audacious and prophetic prose foreshadowed the end of imperialism, the rise of fascism in Europe, the start of World War II and the onset of the Cold War. Some of his essays can be read as short stories, others as manifestos for political action or analyses of subjects such as the role of the writer/artist in society, literature of the 1920s and 30s, Englishness and patriotism, war and propaganda, pretentiousness and humbug in language. This course will examine Orwell’s style of argumentative prose by looking at his best known and most important essays. However, students will be required to buy Orwell’s two most famous novels (see below) and to have read both books *before* the course starts.

**Required reading:**
George Orwell, *Nineteen Eighty-Four* (1949)
George Orwell, *Animal Farm* (1945)

**Lecturer: Geoff Rodoreda**

Wednesday, 09.45 – 11.15, K II, room 17.73
The Sign of Seven: Detective Fiction

<table>
<thead>
<tr>
<th>Semester: 3-4</th>
<th>Weekly Hours: 2</th>
<th>Examination: written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: S/G3</td>
<td>Prerequisites: G1,G2, EW I</td>
<td>Credits: 5 BA: 3 LP LA alt</td>
</tr>
</tbody>
</table>

More than any other narrative genre, detective fiction offers an elaborate illustration of a broad range of narrative categories and essential concepts of literary (and cultural) studies. On the level of textual analysis aspects of character, mediacy, perspective, plot, setting, and suspense lead to transtextual questions of genre; the latter, in turn, cannot be discussed without taking socio-historical and cultural contexts into account; and finally, and most importantly, issues of reader response are brought to the fore – to name only a few aspects this seminar will be concerned with.

This seminar sets out to trace traditional generic conventions and – more importantly - breaks with this tradition by discussing the exemplary cases of

Arthur Conan Doyle, *Sign of Four*
Agatha Christie, *The Murder of Roger Ackroyd*
Graham Greene, *Brighton Rock*
Kazuo Ishiguro, *When We Were Orphans*
Paul Auster, *City of Glass*
Mark Haddon, *The Curious Incident of a Dog in a Night-time*

The short stories as well as theoretical texts will be available on ILIAS at the beginning of the semester. In addition to regular attendance students are expected to participate actively in class, give an oral presentation and write a “Wissenschaftliche Hausarbeit.”

**Lecturer: Ronja Tripp**

Thursday, 09.45-11.15, K II, room 17.16
Dickens and the Victorians

2012 is the year Dickens’s bicentenary celebration. We want to take the opportunity to get to know the most popular author of the Victorian age more closely. The course will consist of two parts: First, we will interpret some of Dickens’s novels and short prose and situate his work within the cultural context and discourses of his time. Next, we will examine what one might call “the afterlife of Dickens” in children’s literature and film adaptations. Participants must be prepared to do a lot a reading of verbose, Victorian “baggy monsters”. The seminar will deal with the following novels: *Oliver Twist, Bleak House, Little Dorrit, Dombey and Son*. The shorter text will be announced at the start of the course and provided on Ilias. Complete knowledge of Oliver Twist will be required for the first session (entrance test).

**Lecturer: Renate Brosch**

Tuesday, 09.45 – 11.15, K II, room 17.15
Apocalypticism, eschatology, millennialism and chiliastic are terms to describe aspects of the belief in an imminent cataclysmic event or epochal transformation that will lead to the end of the world as we know it and the coming of a new age. The "study of the last things" forms an important strain in the Judeo-Christian tradition as well as in other religious communities, but has also related secular equivalents. Apart from looking into several manifestations of this phenomenon from the early modern period to the present (literature, newspapers, art, film etc.), this cultural studies seminar will evaluate a variety of theories applied to interpret the persistence of apocalyptic ideas.

**Lecturer: Pascal Fischer**

Monday, 14.00 – 15.30, K II, room 17.21
Modernist Narrative Fiction in England, Ireland and the US

<table>
<thead>
<tr>
<th>Semester: 5-9</th>
<th>Weekly Hours: 2</th>
<th>Examination: written</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: S/HS/G4</td>
<td>Prerequisites: LA</td>
<td>Credits: 7</td>
</tr>
<tr>
<td></td>
<td>Vorprüfung</td>
<td>BA/HS: 6 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA/G4: 5 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LA WPO</td>
</tr>
</tbody>
</table>

This literary studies seminar traces the development of modernist fiction from its beginning at the end of the nineteenth century to full maturity in the 1920s and 1930s. As a cosmopolitan exchange of ideas was one of the defining features of the modernist movement, we will not consider it as an isolated national phenomenon, but study texts from the British Isles as well as the US. The seminar sets out to understand the period's central themes, literary concepts and narrative techniques against its historical, social and philosophical background. To complement our analyses of novels and short stories, we will glance at other genres and fields of artistic production like painting and music.

Editions used in the seminar:

James Joyce, *Dubliners* (1914): Oxford World's Classics
Ernest Hemingway, *A Farewell to Arms* (1929): Arrow Classic
Henry Roth, *Call it Sleep* (1934): Penguin Group

**Lecturer: Pascal Fischer**

Tuesday, 09.45 – 11.15, K II, room 17.98
African American Novels 1940 – 1980

<table>
<thead>
<tr>
<th>Semester:</th>
<th>5-9</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>LA Intern. Exam.</td>
<td>Vorprüfung</td>
<td>Credits:</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>BA</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This seminar will provide an introduction to African American culture and literature and to some main canonised novels from naturalism to postmodernism.

**Required Tests:**
Richard Wright, *Native Son* (Harper Perennial Modern Classics)
Ralph Ellison, *Invisible Man* (Penguin Modern Classics)
Ishmael Reed, *Mumbo Jumbo* (any edition)
Toni Morison, *Song of Solomon* (Random House)

**Lecturer: Walter Göbel**

Thursday, 11.30-13.00, K II, room 17.22
In this class we will deal with a number of novels and short stories by Anglophone women writers, thematizing various types of transgression from old-fashioned murder to contemporary excesses of “sex, drugs, and rock and roll.” Using a variety of critical approaches ranging from gender to cultural studies, we will investigate how Joyce Carol Oates et al. “cast a dark eye on America/Canada/Britain” by exploring the “utmost recesses” of the human psyche and “civilized” society. Texts include short stories and novels by Margaret Atwood, Poppy Z. Brite, Lionel Shriver, Joyce Carol Oates, and Helen Zahavi.

**Required Texts:** Margaret Atwood, *Alias Grace*; Poppy Z. Brite, *Lost Souls*; Lionel Shriver; *We Need To Talk About Kevin*; Joyce Carol Oates, *Foxfire* and Helen Zahavi, *Dirty Weekend*. Please read the books before the beginning of the course; additional primary and secondary material will be made available on ILIAS.

**Lecturer:** Monika Müller

Thursday, 08.00 – 09.30, K II, room 17.71
Other than most of his English and continental contemporaries, Shakespeare did not really care for the, oftentimes pedantic, differentiation between ‘pure’ kinds of drama. His œuvre is characterised by the constant and intentional transgression of genres. The second in a series of seminars probing Shakespeare’s generic transgressions, the seminar’s focus will be on two of his tragicomedies, The Merchant of Venice and Measure for Measure, and two of his tragedies, Othello and King Lear. Please consider the advantages of working with annotated editions when purchasing the books required!

**Required Texts:**

The Merchant of Venice  
Measure for Measure  
Othello  
King Lear

**Lecturer: Martin Windisch**

Tuesday, 17.30-19.00, K II, room 17.23
Cannibalism in Literature and Cultural Theory

<table>
<thead>
<tr>
<th>Semester:</th>
<th>5-9</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: LA</td>
<td>Interm.Exam. BA</td>
<td>Vorprüfung</td>
<td></td>
</tr>
<tr>
<td>Credits:</td>
<td>7 BA/HS: 6 LP</td>
<td>BA/G4: 5 LP</td>
<td>LA WPO</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

One of the most controversial issues since the beginning of early modern colonialism and the religious debates of the Reformation and Counter-Reformation, cannibalism has been a main concern of cultural anthropology, and of new historicist and cultural materialist studies. We will discuss some of the key texts from those debates. Our second and major focus will be on literary representations of cannibalism from Shakespeare’s time to the 20th century. Filmic examples included will be *The Night of the Living Dead*, *Michael Jackson’s Thriller*, and *The Silence of the Lambs*.

**Required Texts:**
- Michel de Montaigne, “Of the Caniballes,” in John Florio’s translation (on ILIAS)
- Jonathan Swift, “A Modest Proposal for Preventing the Children of poor People in Ireland, from being a Burden to their Parents or Country; and for making them beneficial to the Publick” (on ILIAS)
- Edgar Allan Poe, *The Narrative of Arthur Gordon Pym of Nantucket*, selected chapters (on ILIAS)
- Herman Melville, *Typee*, selected chapters (on ILIAS)
- ---, *Moby Dick*, selected chapters (on ILIAS)
- Bram Stoker, *Dracula*, ed. John Paul Riquelme, Bedford/St.Martin’s
- Margaret Atwood, *The Edible Woman*, Virago Press
- Thomas Harris, *The Silence of the Lambs*

**Lecturer: Martin Windisch**

Thursday, 08.00 - 09.30, K II, room 17.23
VERANSTALTUNGEN FÜR EXAMENSKANDIDATEN UND FORSCHUNGSKOLLOQUIEN

Kolloquium für Examenskandidaten

Lerninhalte:
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).


Leistungen:
Von jedem Teilnehmer wird eine Präsentation in englischer Sprache erwartet.

Lecturer: Renate Brosch

Dienstag, 11.30 – 13.00, K II, Raum 17.13
Forschungs- und Doktorandenkolloquium (14-täglich)

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/Walter Göbel

Tuesday, 17:30 – 19:00

Participants will be invited.
Colloquium for Exam Candidates

**Lerninhalte:**
The Colloquium provides (a) a treatment of the main topics for the oral examinations, (b) an introduction to the topics of the written examinations. In the first session the formal procedures of the various exams and the requirements are discussed, then follow two sessions on Shakespeare. The further sessions are concerned primarily with American literature and culture.

**Bemerkungen:**
Exam candidates who have registered in my office hours are automatically admitted to the colloquium. No certificates issued (Scheine), but a presentation in class is expected. Candidates must have registered in a Hauptseminar of the lecturer.

**Lecturer: Walter Göbel**

Thursday, 15.45 – 17.15, K II, room 17.16
In this course, we will consider the role of what is sometimes referred to as poetry’s “catbird seat” in the United States, namely the position of the Poet Laureate Consultant in Poetry to the Library of Congress. The Poet Laureate acts as a kind of official lightning rod for poetry in the US. Each poet since the position began in 1937 has sought to find new ways to broaden the role of poetry in national life.

Aside from looking at the poetry of some of the recent Poet Laureates—W.S. Merwin, Kay Ryan, Donald Hall, Charles Simic, Ted Kooser, Louise Glück, Billy Collins, Stanley Kunitz, Robert Pinsky, Robert Hass and Rita Dove—we will investigate the cultural projects of the Poet Laureate. Joseph Brodsky, one former Poet Laureate, started putting poetry in airports, supermarkets and hotel rooms. Robert Hass wrote a weekly poetry column for The Washington Post, while Billy Collins instituted the web site “Poetry 180,” designed to bring a poem a day into high school classrooms. Through the position of the Poet Laureate, we will consider the democratization of poetry in the US and how poetry exists outside of the ivory tower.

Required Texts: A course reader will be available on ILIAS.

Lecturer: Jessica Bundschuh

Thursday, 11.30 -13.00, KII, Room 17.51
In Conversation with Globalization: USA, India, Germany
(Online Course and Excursion)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3-9</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>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LA WPO</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, Asia (with focus on India) and Europe (in particular Germany). Participants will study the emergence, shaping, and modification of cultural spaces and identities. Course topics include globalization theory, politics, economy, culture, and literature.

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 2011 to early January 2012 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 with in Mumbai in the second half of January 2012. 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.

**Information Meeting:** Thursday July 28, 13:00 – 14:00, K II, office 4.23

**Orientation Seminar:** Wednesday, October 19, 15:45 – 17:15, KII, room 17.73
**Lecturer:** Wolfgang Holtkamp

Wednesday 15:45 – 17:15, KII, Room 17.73
“The problem of civilization is the problem of leisure” stated reformer Joseph Lee in 1915. Play and play theory mattered strongly at the end of the nineteenth and the beginning of the twentieth century. At this period of American history discussions of parks, playgrounds, and ball fields were linked to some of the most pressing social issues of the times: industrialization, immigration, women’s rights, public health, culture, and the meaning of work. American writers from Henry David Thoreau to Zora Neal Hurston participated with their literary representations in the debates over labor and leisure. This seminar will explore some well-known and some less well-known American texts against this background. Students will be asked to read the literary works, discuss them, and comment on contemporary social developments with regard to work and play in America.

**Required Texts:**
- Henry David Thoreau, *Walden*
- Mark Twain, *Life on the Mississippi*
- Charlotte Perkins Gilman, *Herland*
- James Weldon Johnson, *The Autobiography of an Ex-Coloured Man*
- F. Scott Fitzgerald, *The Great Gatsby*
- Theodore Dreiser, *An American Tragedy*
- William Faulkner, *Sanctuary*
- Zora Neal Hurston, *Their Eyes Were Watching God*

**Lecturer:** Wolfgang Holtkamp

Thursday, 14:00 – 15:30, KII, Room 17.25
American Film History (Blockseminar)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3-9</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></td>
<td>ECTS: 3</td>
<td>BA: 2 LP</td>
</tr>
</tbody>
</table>

This course provides an advanced survey of American film history, dramatic genres, and themes. The basic goal of the course is to provide the student an opportunity for in-depth study of selected films in their aesthetic and historical contexts. This study includes:

1. awareness of the historical development of American film,
2. comprehension and use of critical terminology,
3. knowledge of important figures in American film history,
4. the application of critical thinking to film problems.

American Film is intended as an advanced overview of the history of American film. It is a course for serious explorations of topics in film studies that elevate film commentary and the student above exercises in the entertainment escapism that has become the hallmark of the American film industry in our time.

**Required Texts:**
Title: MOVIE-MADE AMERICA  
Author: ROBERT SKLAR  
ISBN: 0-679-75549-7  
Publisher: VINTAGE BOOKS, Latest Edition

Title: SHORT GUIDE TO WRITING ABOUT FILM (P)  
Author: CORRIGAN  
ISBN: 0-321-01110-4  
Publisher: ADDISON WESLEY, Latest Edition

**Required Films:**

*(NOTE: Required and recommended films from the list below will be assigned on the first day of class, but students are highly encouraged to watch all of the films listed).*

Sherlock, Jr. (1924). Directed by: Buster Keaton *(Sherlock, Jr. can be viewed free on-line)*  
Modern Times (1936). Directed and Written by: Charles Chaplin  
The Birth of a Nation. Directed by: W.D. Griffith  
Gold Diggers of 1933. Directed by: Mervyn LeRoy  
Meet John Doe (1941). Directed by: Frank Capra  
On the Waterfront (1954). Directed by: Eliz Kazan  
Citizen Kane (1941). Directed by Orson Welles  
Salt of the Earth (1954). Directed by: Herbert Biberman  
Spartacus (1960). Directed by: Stanley Kubrick  
The Day the Earth Stood Still (1951). Directed by: Robert Wise  
Invasion of the Body Snatchers (1956). Directed by: Don Siegel  
Blue Velvet (1986). Directed by: David Lynch  
Naked Lunch (1991). Directed by: David Cronenberg  
Full Metal Jacket (1987). Directed by: Stanley Kubrick  
Sands of Iwo Jima (1949). Directed by: Allen Dwan
Raging Bull (1980). Directed by: Martin Scorsese
Bowling for Columbine (2002). Directed by: Michael Moore

Lecturer: Paul Majkut

Compact Course Oct 17 – Nov 30, 2011

Lecturer: Paul Majkut
Shakespeare in Film (Blockseminar)

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3-9</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></td>
<td>ECTS: 3</td>
<td>BA: 2 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LA WPO</td>
</tr>
</tbody>
</table>

After an introduction to the subject matter, including definitions, terms, and familiarization with the required text, the student will acquire an overview of historical background material, including political, economic and cultural considerations during the reigns of Elizabeth I and James I. The student will become familiar with and adept at applying various aesthetic approaches to Shakespeare's work, including attention to the central dramatic and theatrical problems of the text and times. The student will learn to operate within the Elizabethan-Jacobean worldview and the cosmology of the English renaissance and be able to place the drama of this period within the historical development of English Drama. Students will be able to discuss the important difference in understanding of a work when known through reading versus known through performance in film. The student will enter into Shakespeare's world first through a close reading of his sonnets, placing subsequent reading in the context of Shakespeare as “the poet of love.”

**Required Texts:**


2. Any English edition of Shakespeare’s plays and sonnets required for reading in this course is acceptable. The plays and sonnets are available free on-line, but students must print them out on paper and bring them to class so that they can take marginal notes.

   More course texts will be announced in the first seminar meeting.

**Lecturer: Paul Majkut (Fulbright Professor, National University, San Diego, USA)**

**Compact Course Oct 17 – Nov 30, 2011**

**Monday, 11:30 – 13:00, K II, room 17.98 + Wednesday 17.30 – 20.30, K II, room 17.72**
The Harlem Renaissance and Beyond

<table>
<thead>
<tr>
<th>Semester: 3 - 9</th>
<th>Weekly Hours: 2</th>
<th>Examination:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type: CS</td>
<td>Prerequisites:  See below</td>
<td>ECTS: 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BA: 2 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LA WPO</td>
</tr>
</tbody>
</table>

The Harlem Renaissance is usually defined as a cultural, literary, artistic, and intellectual flowering that constituted a new African American cultural identity in the 1920s and 1930s. Writer Alain Locke described it as a "spiritual coming of age" in the course of which the black community in Harlem explored "first chances for group expression and self determination." In this course, we will first investigate the intellectual underpinnings of the Harlem Renaissance – which, as a cultural movement soon spread throughout the entire nation – and then have a closer look at the various cultural expressions of the time as well as some of its “offshoots.”

**Required Texts:** Please read the following books before the beginning of the course: Rudolph Fisher, *The Conjure Man Dies*; Zora Neale Hurston; *Their Eyes Were Watching God*; Jean Toomer, *Cane.*

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

**Lecturer:** Monika Müller

Wednesday, 14.00 – 15.30, K II, room 17.22
Debate has intensified in recent years on the future of the British state. The end of empire as well as the devolution of powers from London to parliaments in Scotland, Wales and Northern Island, among other factors, have raised questions about the need for a United Kingdom. Is Great Britain dying or even dead? What does it mean to be British nowadays? This is a course about constructions of British identity, with a particular focus of post-WWII Britain. The course takes its title from the like-named book edited by Stephen Caunce et al (Manchester University Press, 2004). The essays contained within on British literature, film and popular culture will provide us with a guide for exploring the historical formation of Englishness, the rise and decline of empire, post-WWII British politics, relations with Europe, multiculturalism, and questions of national/regional identity.

**Lecturer: Geoff Rodoreda**

Wednesday, 14.00-15.30, K II, room 17.81
### Screening Australia

<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>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>BA:</td>
<td>2 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LA:</td>
<td>WPO</td>
</tr>
</tbody>
</table>

Over the last 40 years Australian historians and writers have sought to expose what one scholar famously called the “Great Australian Silence” regarding the story of the treatment of Aboriginal people. New historical narratives have emerged in which Australia is not presented as an empty land, discovered by the British and settled peacefully by their descendants; instead, the country was said to have been invaded and the Indigenous inhabitants were violently dispossessed. Australian film makers have added their voices and images to this complex web of contested, competing narratives. This course will use the medium of cinematic film as a starting point for an examination of key themes in Australian history and politics. It is not a course about the history of Australian cinema or about Australian film per se; rather, the aim is to provide students with an introduction to Australian history, culture and society as seen, in part, through the lens of the film camera.

**Lecturer: Geoff Rodoreda**

Tuesday, 15.45-17.15, K I, room 11.71
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 winter semester we shall again be reading mostly plays which have been a success in London over the past couple of years.

American Bruce Norris’s *Clybourne Park* is a topical satire exploring the fault-line between race and property in late 1950s Chicago. In *Wastwater* by Simon Stephens “the mood is secretive and sinister”. Set on the edges of London’s Heathrow Airport the play suggests, says a critic, “how our world has become grossly dehumanised”. Terence Rattigan’s *After the Dance* (written and performed originally in 1939 and revived in 1964) demonstrates how a so-called ‘well-made play’ even nowadays ‘can continue to provoke powerful emotions’: “the best plays are about people not about things”, says Rattigan. *The Black Album*, adapted by Hanif Kureishi from his 1993 novel, tells the story of a young Asian lad from Kent who, in 1989, goes to college in London. It is a play “showing how the events of 1989 have shaped today’s world where fundamentalism battles with liberalism”. For fun – to end with – Caryl Churchill’s *Drunk Enough to Say I love you?* Who could say ‘No’ to a title like that?

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

**Lecturer: Anthony Gibbs**

**Introductory meeting:** Thursday, 20th October 2010, at 7 p.m., in K II, room 4.027/28 (floor 4a) and then regularly at 7 p.m. on the following Thursday evenings: November 3rd and 24th, December 8th, January 12th and 26th.
„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
Visual aspects of popular culture (Film, TV, advertising, fashion etc.) can be both subjected to a cultural critique and they can become the objective of experiential marketing. This is also what can be termed “Convergence Culture”, which is “where old and new media intersect, where grassroots and corporate media collide, where the power of the media producer and the power of the consumer interact in unpredictable ways” (Henry Jenkins). This seminar will offer an introduction to Visual Communication, the field of Popular Visual Culture Studies – and to some extent also to Visual Marketing.

There will be a visit by a marketing expert to be scheduled later. We will make selections on “spare topics” in class.

**Requirements:** successful participation in G1, Intro to Lit.

**Recommended Reading:**

**Grading:**
- 20% Attendance, 80% Media-Project

**Lecturer: Thomas Wägenbaur**

Wednesday, 15.45 – 17.15, K II, room 17.81
This course will explore the connection between attentive reading practices and effective writing strategies in analytical essays. 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.

In order to initiate each student’s growth as an academic writer, we will approach literature from a philosophical perspective. Our overriding question will be one of aesthetics: *What is beauty and art?* We will read a screenplay and two plays (*American Beauty, Red,* and *‘Art’*) and a sampling of essays (Tolstoy, Rothko, Nietzsche) to ground our discussion of the relevance of beauty and art in our daily lives.

**Required Texts:** A course reader will be available on ILIAS.

**Lecturer:** Jessica Bundschuh

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

This course will explore the connection between attentive reading practices and effective writing strategies in analytical essays. 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.

In order to initiate each student’s growth as an academic writer, we will approach literature from a philosophical perspective. Our overriding question will be one of aesthetics: **What is beauty and art?** We will read a screenplay and two plays (American Beauty, Red, and ‘Art’) and a sampling of essays (Tolstoy, Rothko, Nietzsche) to ground our discussion of the relevance of beauty and art in our daily lives.

**Required Texts:** A course reader will be available on ILIAS.

**Lecturer: Jessica Bundschuh**

Friday 11.30 – 13.00, K II, room 17.25
Essay Writing / Research Skills I (Grundstudium)

<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>E/UE</td>
<td>Prerequisites:</td>
<td>none</td>
<td>Credits:</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Attendance of G1</td>
<td></td>
<td>BA:</td>
<td>3 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td>LAGympho: PM 2</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

This seminar aims at familiarizing students with the analysis and interpretation of literary texts. The first aim will be to enable students to find critical approaches to texts and to write and argue in a coherent and stringent manner. In order to support own ideas we will also deal with methods and techniques of research as well as the documentation and incorporation of secondary sources into the essay or research paper. Primary and secondary texts will be provided on ILIAS.

**Lecturer: Pascal Fischer**

Tuesday, 08.00 – 09.30, K II, room 17.98
Essay Writing / Research Skills I (Grundstudium)

<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>E/UE</td>
<td>Prerequisites:</td>
<td>none</td>
<td>Credits:</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Attendance of G1</td>
<td></td>
<td></td>
<td>BA:</td>
<td>3 LP</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LAGympo:</td>
<td>PM 2</td>
</tr>
</tbody>
</table>

**Lerninhalte:**
This seminar aims at familiarizing students with the analysis and interpretation of literary texts. The first aim will be to enable students to find critical approaches to texts and to write and argue in a coherent and stringent manner. In order to support own ideas we will also deal with methods and techniques of research as well as the documentation and incorporation of secondary sources into the essay or research paper. Primary and secondary texts will be provided on ILIAS.

**Lecturer: Nina Jürgens**

Wednesday, 17.30 – 19.00, K II, room 17.15
Essay Writing / Research Skills I (Grundstudium)

<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>E/UE</td>
<td>Prerequisites:</td>
<td>none</td>
<td>Credits:</td>
<td>3 BA: 3 LP</td>
</tr>
<tr>
<td></td>
<td>Attendance of G1</td>
<td></td>
<td></td>
<td></td>
<td>LAGympo: PM 2</td>
</tr>
</tbody>
</table>

**Description:** Essay Writing/Research Skills I provides students an introduction to both rhetorical and grammatical principles necessary for successful writing at the academic level.

By recognizing a range of rhetorical options available when writing, we'll explore the process of writing: planning, organizing, supporting thesis statements, drafting, revising and editing. Additionally, the course involves a grammar and punctuation "brush-up" intended to review important ESL writing concepts.

Our objectives are both to understand and exercise what makes effective, acceptable writing for university and professional written communications in terms of identifying an issue, formulating questions, finding appropriate support and bringing the support into the writing.

Over the term, we'll define and practice advanced conceptual critical thinking skills such as analyzing, synthesizing and evaluating. Assignments include composing a total of 4,500 words (approximately 20 pages spread over five papers) on varied subjects, most of which will be up to you to choose.

While this overview sounds difficult, we'll also enjoy ourselves in an informal, workshop-type learning environment.

**Upon successfully completing EWRS I, you'll be able to—**

1. Formulate and support a thesis
2. Write for a variety of reasons
3. Support generalizations with specifics
4. Inform, argue and persuade
5. Support positions with evidence/research
6. Identify the appropriate rhetorical strategy for a given assignment.


**Lecturer:** Richard Powers

Wednesday, 15.45 – 17.15, K II, room 17.91
This course will concentrate on the *process of writing* through an analysis of American literary works that focus on the topics of *immigration, integration,* and *multiculturalism*. At the conclusion of the course, students will be able to express themselves and their ideas effectively, efficiently, and logically while they appropriately synthesize the ideas of others into their own work. Students will learn that language is a tool to demonstrate and convey knowledge and -- most importantly -- to appreciate the process of writing and revision.

Reader will be available electronically on ILIAS

**Lecturer: Porsche VanBrocklin-Fischer**

Monday, 09.45 -11.15, K II, room 17.16
Essay Writing/Research Skills II

<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>E/UE</td>
<td>Prerequisites</td>
<td>IE, EW I</td>
<td>ECTS: 3</td>
<td>BA : 3</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td>LA WPO</td>
</tr>
</tbody>
</table>

This course aims to enhance students’ academic writing and researching skills. Our theme will focus on *influences on human identity* through a survey of contemporary American short works. A major part of the class will be devoted to the process and key elements of conducting academic research including topic selection, goal setting, formulating a thesis, identifying/analyzing outside sources, integrating secondary texts, and citation style conventions.

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

**Lecturer: Michelle Pfanz**

Thursday, 17.30 – 19.00, K II, room 17.22
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: UE</td>
<td>Prerequisites: IE + EW I</td>
<td>ECTS: 3</td>
<td>BA: 3 LP LA WPO</td>
<td></td>
<td></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. Our general topic for the winter semester will be the unspeakable or ineffable. Our aim will be a) to come to terms with key terms and concepts by acquiring the skills of cultural-historical concept formation, b) to integrate concept formation into academic writing, c) to systematically approach the problem of how to write the best possible essay in response to the texts provided on the whole and in response to crucial issues prevalent in these texts.

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


**Lecturer:** Martin Windisch
Wednesday, 08.00 – 09.30, KII, room 17.22
E P G II

From Puritanism to Postmodernism and Beyond

<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>E/UE</td>
<td>Prerequisites:</td>
<td>Interm.Exam. + EPG I</td>
<td>Credits:</td>
<td>7</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.

**Bemerkung:**
Nur für Lehramtstudenten (WPO)
Voraussetzung ist die erfolgreiche Teilnahme an G1 und EPG I

**Lecturer:** Sabine Metzger

Wednesday, 09.45 – 11.15, K II, room17.16
The Surprising Effects of Literature: Imagination, Cognition, and Gender

<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>E/UE</td>
<td>Prerequisites:</td>
<td>Interm.Exam.</td>
<td>Credits:</td>
<td>7 Nur Lehramt WPO</td>
</tr>
</tbody>
</table>

**Lerninhalte:**
Is it dangerous for young ladies to read? Does imaginative literature effeminize the citizen, as Plato suggested or enhance human beings to act justly and responsibly towards our fellow-human beings? Is literature the Devil’s Work, with unpredictable and seductive effects, as influential Puritans once believed? Or are poets the righteous legislators of the world, as Shelley famously claimed?

Does imaginative literature turn us into better human beings, teaching us to take the perspective of another? Can we teach morals through literature? These issues have always been a point of discussion from antiquity onwards and have animated both philosophical and ethical debates ever since. Openly or covertly, issues of gender have always played a crucial role in these debates. This course takes you from Plato’s banishment of the poets to more recent, famous cases of censorship, while systematically tracing the implications of gender. It then turns to equally famous defenses of poetry, from Aristotle to the Renaissance, and the enlightenment, and then catches up with the exciting recent neurobiological and psychological research on the topic. We will depart from a discussion of Jane Austen, *Sense and Sensibility*.

**Required texts:** A selection of texts will be made available (Ilias).

**Bemerkung:**
Nur für Lehramtstudenten (WPO)
Voraussetzung ist die erfolgreiche Teilnahme an G1 und EPG I

**Lecturer:** Saskia Schabio

Wednesday, 14:00 – 15:30, K II, room 17.92
“Contingencies of Value”,

<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>E/UE</td>
<td>Prerequisites:</td>
<td>Interm.Exam. + EPG 1</td>
<td>Credits: 7</td>
<td>Nur Lehramt</td>
</tr>
</tbody>
</table>

On the basis of a selection of canonical Anglophone texts we will discuss the relationship between aesthetics (literature) and ethics (philosophy). Puritanism, Transcendentalism, Utilitarianism, Moral Sense, Pragmatism, Poststructuralism, Feminism and Ecocriticism are on the agenda.


**Comment:**
Nur für Lehramtstudenten (alt)
Voraussetzung ist die erfolgreiche Teilnahme an G1 und EPG I

**Grading:**
20% attendance
40% 1. Examination (Essay questions)
40% 2. Examination (Discussion of literary case study)

**Lecturer:** Thomas Wägenbaur

Donnerstag, 14:00 – 15:30, K II, room 17.13
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>LA WPO</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
Fachdidaktik Englisch: Teaching English

<table>
<thead>
<tr>
<th>Semester:</th>
<th>3</th>
<th>Weekly Hours</th>
<th>2</th>
<th>Examination</th>
<th>ECTS: Fachdidaktik I (erster Teil)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Type:</td>
<td>Pflichtmodul</td>
<td>Prerequisites</td>
<td>-</td>
<td>ECTS:</td>
<td></td>
</tr>
</tbody>
</table>

This seminar is part 1 out of two parts of module 1 of “Englisch-Fachdidaktik”. It 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: approaches to teaching grammar, vocabulary and literature, communicative language activities, or how to use a text book.

Part one of this module prepares students for part 2, which will continue in the Winter Term of 2011 and which will draw on knowledge from part one to go into practical lesson planning including a lesson simulation by each student as well as a reflection on that simulation.

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

**Lecturer: Dr. 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>LA WPO</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**

Thursday, 17:30 – 19:00, KII, Room 17.73
Fachdidaktik Englisch: Teaching Literature and Film

<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</td>
<td>Prerequisites</td>
<td>IE</td>
<td>ECTS: 2</td>
<td>LA WPO</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: Dr. Andreas Sedlatschek**

Monday, 17:30-19:00, KII, Room 17.81