Grundsätzlich ist die Anmeldung zu allen Seminaren über ILIAS. 
Das KVV wird fortlaufend aktualisiert. Bitte achten Sie auf Änderungen! 
Bezeichnung der Hörsäle: KI (Keplerstr. 11), KII Keplerstr. 17; 
2…. (Breitscheidstr. …)
Vorlesung

Britain and Australia: Imperial, Colonial and Postcolonial Culture

<table>
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<th>Semester:</th>
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Lerninhalte:

The aim of this lecture is to present British and Australian culture alongside each other in order to look at their relations and to compare culture and literature. The lecture will demonstrate different stages and periods of Australian history from Captain Cook’s “discovery” to the recent apology to the Aboriginal population. The lecture’s primary focus will be on Australian cultural articulations, providing an overview from the establishment of the penal colony to independence and national redefinition, but British culture will constantly provide a parallel for comparison. Hence, the usual Eurocentric perspective will be reversed and phenomena such as “the nineties” which connote aestheticism and l’art pour l’art in Europe will reveal their very different meaning in an Australian context, where the 1890s are a period of nationalism responsible for the emergence of a separate cultural identity. Such comparisons aim to expose similarities and differences in the cultural histories of two countries as well as the changing power relation involved.

Bemerkungen:
Students at all levels are welcome. No registration is necessary.

Leistungsnachweis:
For BA students there will be a 20 minute test at the end of the lecture.

Lecturer: Renate Brosch
Thursday, 14.00 – 15.30, K I, room 11.32
Introduction to Literature/Grundkurs Literaturwissenschaft (G1)

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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, 15.45 – 17.15, K I, room 11.91*
Proseminare G2 (Critical Analysis)

Contemporary American Drama (1990-2011)

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<th>Semester:</th>
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Whether the subject is baseball, incest, AIDS, cancer, or vibrators, the most compelling and successful American dramas of the past 20 years tend in two general directions. The first is towards intense social criticism, with a strong focus on gender, sexuality, and race. The second tendency deals with responses to suffering and the progress of the human soul. Both have yielded some enormously powerful and socially influential work, and of course, the best plays do both. In this class we will consider the plays of Sam Shepard, Tony Kushner, August Wilson, Suzan-Lori Parks, and others engaged in mapping the consciousness of the late 20th and early 21st centuries in the US.

Partial list of required texts:
Proof, David Auburn
Wit, Margaret Edson
Take Me Out, Richard Greenberg
Angels in America (parts I and II), Tony Kushner
Red, John Logan
Doubt, John Patrick Shanley
True West, Sam Shepard
In the Next Room, Or The Vibrator Play, Sarah Ruhl
How I Learned to Drive, Paula Vogel

PLEASE NOTE:
Students are requested to have read the parts Millennium Approaches and Perestroika from Tony Kushner’s Angels in America for the first class meeting.

Lecturer: Mark Ferguson

This seminar starts on Monday, April 30, 14.00 – 17.15, KII, room 17.1101 (11th floor)
Next seminar dates May 7, May 14, - after that : bi-weekly
Twentieth Century American Drama

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<th>Semester:</th>
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This critical analysis seminar wants to present an introduction to twentieth-century American drama. To show the closeness and interdependence of American drama, theatre, and criticism we will study and evaluate major trends and representatives of this genre.

**Required Texts:**
Thornton Wilder, *Our Town*
Tennessee Williams, *A Streetcar Named Desire*
Edward Albee, *Who Is Afraid of Virginia Woolf?*
Arthur Miller, *The Crucible*
David Mamet, *American Buffalo*

**Lecturer:** Wolfgang Holtkamp
**Tuesday, 15.45 – 17.15, KII, room 17.23**
Contemporary American Fiction

Contemporary American fiction is heterogeneous – ranging from postmodernism to neorealism, encompassing experimental writings as well as fictions addressing cultural, ethnical, geo-political and ecological issues.

This course will focus on novels by Paule Marshall, Don Delillo, Jeffrey Eugenides, and T. C. Boyle, and on some short fictions by Yuriy Tarnawsky and Tom Whalen.

**Required Texts:**

Stories by Yuriy Tarnawsky and Tom Whalen will be made available on ILIAS.

**Lecturer:** Sabine Metzger
**Monday, 9.45 – 11.15, KII, room 17.15**
Survey of American Literature from 1865

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This course surveys American Literature from 1865 to the present in broad strokes. The periods of social realism, realism, naturalism, modernism, post-modernism and reflexive realism are covered. Students will read short stories/selections from poetry/novels by William Dean Howells, Henry James, Frank O’Connor, Stephen Crane, Kate Chopin, W.E.B. Du Bois, Langston Hughes, T.S. Eliot, Ezra Pound, Willa Cather, Ernest Hemingway, F. Scott Fitzgerald, Ralph Ellison, Richard Wright, William Faulkner, Toni Morrison, William S. Burroughs, Maxine Hong Kingston, Leslie Marmon Silko, Raymond Carver, John Rechy, Don Delillo and John Barth. The course pace is demanding, with a usual requirement of two stories per class meeting.

**Required Texts:** *Heath Anthology of American Literature*

**Lecturer:** Richard Powers  
**Wednesday, 15.45-17.15, KII, room 17.15**
Narrative: Australian Short Stories

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They often begin in medias res, are brief, involve just a few characters and focus on one scene or situation. These are some of the common characteristics of the Short Story but the genre is difficult to contain in an exact definition. More recent scholarship argues the Short Story invites greater reader participation and depends more on acts of visualisation on the part of the reader than longer narratives do. This critical analysis seminar will use a range of short stories from Australia – and thereby examine, as well, themes and developments in Australian literature – to study the genre of short story writing in general. Students will be provided with access to reading texts in the first lesson.

**Lecturer: Geoff Rodoreda**

**Thursday, 14.00 – 15.30, K II, room 17.98**
Vorlesung online über ILIAS für GYmpo-Studierende

Brosch/Göbel: Cultural Studies – A Framework for the Study of Literature
The American short story is also called a “national art form.” A. Walton Litz states that this “does not mean the greatest short stories have been written by Americans, although our literature can claim more than its fair share, but that the history of the American short story is a faithful record of our literary and social development.” Our seminar provides an interpretation and analysis of American short stories from the early 19th century to the present day. The list of authors included reflects canonical authors as well as the ever-growing interest in women writers, black writers, and contemporary writers.


Course for Neues Lehramt (GymPO).

Lecturer: Wolfgang Holtkamp
Wednesday, 15.45 – 17.15, KII, room 17.98
In this class we will use literature (and at least one film) about vampires and zombies to explore various facets and issues of Anglophone culture/s. While the vampire usually represents the aggressor and aggression, the zombie stands for the victim and illustrates processes of victimization and exploitation. As outsider figures, zombies and vampires can be put to good use in exploring power (and also gender) relationships in a variety of social settings. Alongside the classical vampire figures of Count Dracula and Carmilla, we will look at Herbert G. de Lisser’s *The White Witch of Rose Hall* (1929), which features an exploitative post-colonial female vampire, Poppy Z. Brite’s 1992 novel *Lost Souls* (whose troubled vampire cast features an array of gendered identity problems) and, if available, also Mudrooroo Narogin’s *The Undying* (1998), a gothic novel set in aboriginal Australia.

**Required Texts:** Please read Bram Stoker’s *Dracula* and Sheridan Le Fanu’s “Carmilla” before the beginning of class. There will be a short introductory test on the two texts. Additional primary and secondary materials will be uploaded onto ILIAS.

**Course for Neues Lehramt (GymPO).**

Lecturer: Monika Müller  
Friday, 9.45 – 11.15, KII, room 17.71
“The Hurricane does not roar in the pentameter”: Poetry and Novel in the Americas

We take our cue from Edouard Glissant who once proclaimed the "Novel of the Americas", with overt references to Che Guevara's hope for the emergence of the "new man". He delineated a new understanding of the novel that would engage with the experience of slavery and colonialism shared across the American South, the French and Anglophone Caribbean, and Latin America.

Barbadian writer Brathwaite’s “History of the Voice” is an equally powerful charge to the western division of genre, and exploration of art and resistance. Departing from Brathwaite, we then turn to Earl Lovelace’s gripping *The Dragon Can’t Dance*, and engage with Sam Selvon’s comic *Moses Migrating*. Along the way you will get to know basic forms that have evolved within the Anglo-American canon (e.g. epic, the picaresque novel, the satirical novel) – and explore the way they are challenged in these writings in order to design new forms of aesthetic expression, sometimes polemically and with political intent.

As we go along, we will place our readings within rising academic disciplines that have come to challenge received Anglo-American interpretative frames such as “hemispheric” and “inter-American studies”. Interestingly, these converge with current political pan-American agendas.

**Required Texts:**

**Lecturer: Saskia Schabio**
Tuesday, 14.00 – 15.30, KII, room 17.11
Textual Analysis: Short Fiction

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<th>Semester:</th>
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<td>Pflichtmodul 3</td>
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**Lerninhalte:**
This seminar will focus on short narrative fiction of selected American, Australian and English authors. A number of literary theoretical texts will provide a basis for our interpretations, helping us to establish a dialogue between the stories and key critical perspectives.

Texts will be provided at the beginning of the semester.

**Bemerkung:**
Nur neues Lehramt GymPO: Pflichtmodul 3

**Lecturer: Ronja Tripp**

**Wednesday, 09.45 – 11.15, K II, room 17.72**
Lerninhalte:
Exemplary of our integrative approach to literary and non-literary texts in general, the aim of this seminar is to familiarize students with applying the methodological paradigms deployed in the online-lecture “Cultural Studies – A Framework for the Study of Literature” to one of the key texts of English literature and its historical contexts.
Please buy Armstrong’s excellent edition of *Heart of Darkness* (cp. below) and read Conrad’s novella before the summer semester starts!

**Pflichtmodul 3 “Textwissenschaft” im Lehramt (GymPO) HF+BF**

**Required Text:**


**Lecturer: Martin Windisch**

**Tuesday, 08.00 – 09.30, K II, room 17.11**
Today the voice of Robert Frost permeates not only American poetry, but also American social discourse. Frost’s long-standing reputation as America’s national poet and expositor of Yankee virtue is founded on his aesthetic belief that poetry—in possessing traits that link it to philosophy, science and religion—can help us to make sense of the world. As Frost says, a poem “begins in delight and ends in wisdom”; the poem’s ability, then, to act as “a momentary stay against confusion” encourages the reader to participate in a dialogue about universal human truths without dogma or partisanship.

As a self-proclaimed dualist, Frost was keenly aware of the impossibility of resolving complex moral, philosophical and social problems, embracing instead what he called the perpetual “two-endedness of things.”

In this course, we will look at the poems and prose of Robert Frost as a means to better understand this quintessential American paradox of dualism between spirit and matter. Further, we will investigate how Frost incorporates Darwin’s theory of evolution and Einstein’s theory of relativity into his deliberately colloquial and socially-inclined poetry.

**Required Texts:** A reader will be available on ILIAS and at the IB.

**Lecturer:** Jessica Bundschuh

**Tuesday, 09.45 – 11.15, KII, room 17.98**
Decades of the American Novel: The 1950s

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American literature is a literature of opposition and diversity. The 1950s provided the starting ground for a growing rejection of normative images by American writers. On the content level their protagonists experience the contradictions of American culture. On a formal level a fusion of styles foreshadows the fragmentary character of contemporary fiction.

By the end of that decade Irving Howe would ask a fundamental question for writers and artists alike: “How to give shape to a world increasingly shapeless?”

The authors of the novels that we will read in this course have captured the mood that led to Howe’s question. Therefore they are pacesetters with regard to content presentation and formal innovation in American literature.

Allen Ginsberg, *Howl* (1955)
Jack Kerouac, *On the Road* (1957)
Saul Bellow, *The Adventures of Augie March* (1953)
James Agee, *A Death in the Family* (1957)
Carson McCullers, *The Ballad of the Sad Café* (1951)
Ralph Ellison, *Invisible Man* (1952)

**Lecturer: Wolfgang Holtkamp**

Wednesday, 11.30 – 13.00, KII, room 17.11
William Faulkner

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<th>Semester:</th>
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William Faulkner ranges among the main representatives of a distinctively American literary modernism. On one hand, Faulkner was a strongly regionalist writer dealing with the history and the decay of the South. At the same time, however, he employed techniques of contemporary European modernism, such as multiple points of view, narrative time shifts and stream of consciousness, which he adapted for his themes: the dissolution of traditional values, violence, sexuality, madness, racial prejudice and characters suffering in the present due to their inability to free themselves from the past.

This course will concentrate on three novels - *As I Lay Dying*, *The Sound and the Fury* and *Light in August* - and on some of Faulkner’s short stories.

**Required Texts:**


A selection of Faulkner’s short stories will be made available on ILIAS.

**Lecturer: Sabine Metzger**

**Monday, 14.00 – 15.30, KII, room 17.92**
**Case Study of Key Texts II**
(zusammen mit VL Text and History sh. VL Brosch)
*Nur für LAGympo-Studierende: Pflichtmodul 6)*

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This course is designed to complement the lecture „Britain and Australia: Imperial, Colonial and Postcolonial Culture“. It will offer an in-depth discussion of the topics and texts covered in the lecture.

**Lecturer: Ronja Tripp**

Course I: Thursday, 14.00 - 14.45, K II, room 17.23
Course II: Thursday, 14.45 – 15.00, K II, room 17.23
Case Study of Key Texts II
(zusammen mit VL Text and History sh. VL Brosch)
Nur für LAGympo-Studierende: Pflichtmodul 6)

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This course is designed to complement the lecture „Britain and Australia: Imperial, Colonial and Postcolonial Culture“*. It will offer an in-depth discussion of the topics and texts covered in the lecture.

**Lecturer: Nina Jürgens**

**Course I**: Tuesday, 09.45 – 10.30, K II, room 17.72
**Course II**: Tuesday, 10.30 – 11.15, K II, room 17.72
**Hauptseminare / G4**

Grotesque Literature

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The grotesque is a concept difficult to define. We will be concerned with a number of definitions by Bakhtin, Kayser and others in the first sessions, contrasting it with the absurd, the fantastic and the surreal. We will then interpret selected texts from English and American literature, partly in excerpts, from Laurence Sterne’s *Tristram Shandy* to Ishmael Reed’s *Flight to Canada*.

**Required Texts:**
- Mary Shellen, *Frankenstein* (Penguin Classics)
- Saul Bellow, *Henderson, the Rain King* (Penguin)
- Ishmael Reed, *Flight to Canada* (Scribner)

Excerpts from Rabelais, Swift, Sterne, Poe will be provided in a reader.

**Lecturer:** Walter Göbel  
**Thursday, 11:30 – 13:00, KII, room 17.24**
**Jewish-American Literature**

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Jewish authors play an important role in the history of American literature. However, the question of what a distinctly Jewish literature is has been answered in different ways. Whereas for some it is simply defined by the religious affiliation of the writers, others consider certain linguistic features, a specific imagination, a sense of diasporic displacement, or an awareness of the Jewish literary tradition essential prerequisites. This literary studies seminar will focus on novels and short stories that deal with characteristic Jewish experiences of the last 120 years. Whether they concentrate on the problems of adapting to new physical, social and cultural surroundings in the course of the mass immigration of Eastern European Jews to the USA, lament the disintegration of familial and religious securities, or reflect upon the horrors of persecution and annihilation, all of these works negotiate the meaning of Jewish identity in modern times. Text studied include: Abraham Cahan's *Yekl* (1896), Henry Roth's *Call it Sleep* (1934), Philip Roth's "Eli, the Fanatic" and *The Counterlife* (1986) and Nathan Englander's "What We Talk about When We Talk about Anne Frank" (2012).

**Lecturer: Pascal Fischer**

**Monday, 11.30 – 13.00, K II, room 17.81**
This seminar is aimed at students who already have a decent knowledge of Shakespeare and his time and want to learn more about the different ways in which his work has been read by scholars. Largely following a chronological syllabus, we will first look at some approaches of the 18th and 19th centuries before literary criticism had become firmly established as an academic discipline. We will then turn to the major schools of interpretation in the 20th century, Bradley's character analysis, Tillyard's "Old Historicism", psychoanalytical readings, New Historicism, Cultural Materialism, gender studies, and performance criticism among them. Even though only two full texts, Hamlet and A Midsummer Night's Dream, will be studied in the seminar, it is taken for granted that students are also prepared to read several excerpts from other plays and a considerable amount of secondary writing.

**Lecturer: Pascal Fisher**

Tuesday, 14.00 – 15.30, K II, room 17.92
Hermann Melville and the 19th Century

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<th>Semester: 5-8</th>
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Herman Melville published most of his important works in the middle of the nineteenth century during the first period of “significant maturity of American writing,” also known as “the ‘American Renaissance.” As one of the major literary figures of this time, Melville is “central to our understanding of American literary traditions from the nineteenth-century to the present,” as the editors of the Norton Anthology put it. In this course we will look at Melville’s contribution to his times by reading selected major works in light of social and philosophical issues debated in mid-nineteenth-century society and literature. Thus, class discussion will center on nineteenth-century approaches to gender; race and slavery and it will also focus on transcendentalism as a contemporaneous social and religious philosophy.

**Required Texts:**

Please read *Billy Budd, Benito Cereno*, “Bartleby, the Scrivener” and “The Paradise of Bachelors and the Tartarus of Maids” before the beginning of class. Melville’s works are anthologized in *The Norton Anthology of American Literature, Seventh Edition, Volume B, 1820-1865*, edited by Nina Baym (many of them are also available as free etexts on Project Gutenberg). Additional primary and secondary materials will be uploaded onto ILIAS.

**Lecturer: Monika Müller**

**Thursday, 8.00 – 9.30, KII, room 17.11**
The Genres of Shakespeare’s Plays III: English Histories and Roman Plays (G4+HS)

Lerninhalte:
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 third in a series of seminars probing Shakespeare’s generic transgressions, the seminar’s focus will be on two of his English histories, *King Richard II* and *King Henry V*, and two of his Roman plays, *Julius Caesar* and *Antony and Cleopatra*. Please consider the advantages of working with annotated editions when purchasing the books required!

Required Texts:
*King Richard II*
*King Henry V*
*Julius Caesar*
*Antony and Cleopatra*

Bemerkung:
G4 im BA Anglistik HF+NF
HS im BA Anglistik HF
HS im Lehramt (WPO) HF+BF
Vertiefungsmodul 4 “Interculturality” im MA Anglistik
HS Intercultural Communication im Kernmodul 1 “Cultural Studies” des Hohenheimer MSc Wirtschaftspädagogik

Lecturer: Martin Windisch

Tuesday, 17.30 – 19.00, K II, room 17.12
Pygmalion: The Reception of Ovid’s Myth in Drama, Narrative Fiction, and Film (G4+HS)

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**Lerninhalte:**

Do our dreams ever come true? For Pygmalion and his disciples they did, either fulfilling their utmost desires or haunting them for the rest of theirs lives.

We will pursue one of the most productive reception histories in literature, from Ovid’s version of the Pygmalion myth to the end of the twentieth century. The dramas, novels, and films chosen for this seminar will include William Shakespeare’s *The Winter’s Tale*, Mary Shelley’s *Frankenstein*, George Bernhard Shaw’s *Pygmalion*, Willy Russell’s *Educating Rita*, *Educating Rita* directed by Lewis Gilbert, *Weird Science* directed by John Hughes, *Pretty Woman* directed by Garry Marshall, Susan Sontag’s *The Volcano Lover*, Richard Powers’ *Galatea 2.2*, *SimOne* directed by Andrew Niccol, and *She’s All That* directed by Robert Iscove.

**Required Texts:**

William Shakespeare, *The Winter’s Tale*
Mary Shelley, *Frankenstein*
George Bernhard Shaw, *Pygmalion*
Willy Russell, *Educating Rita*
Susan Sontag, *The Volcano Lover*
Richard Powers, *Galatea 2.2*

**Bemerkung:**

G4 im BA Anglistik HF+NF
HS im BA Anglistik HF
HS im Lehramt (WPO) HF+BF
Vertiefungsmodul 4 “Interculturality” im MA Anglistik
HS Intercultural Communication im Kernmodul 1 “Cultural Studies” des Hohenheimer MSc Wirtschaftspädagogik

**Lecturer:** Martin Windisch

**Wednesday, 17.30 – 19.00, K II, room 17.81**
4. **Kolloquien**

**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).

**Voraussetzung:** Anmeldung zum Examen. Anmeldung persönlich bei Prof. Brosch in der Sprechstunde. Die Kandidaten müssen ein Hauptseminar bei der Prüferin besucht haben bzw. sich für ein Hauptseminar im laufenden Semester anmelden.

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

**Lecturer:** Renate Brosch

*Mittwoch, 09.45 – 11.15, K II, Raum 11.01 (11. Stock im K II)*

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**Colloquium for Exam Candidates**

**Lerninhalte:**
The colloquium covers the main periods of American literature and prepares the candidates for typical exam topics, including the essay topics. Every participant is expected to present a paper on the topic of his/her choice. Only students who have been accepted as exam candidates in my office hours should participate.

**Lecturer:** Walter Göbel

*Thursday, 15.45 – 17.15, K II, room 17.22*
Doktorandenkolloquium

The Kolloquium will discuss recent developments in criticism and theory and students working on their dissertation will also have the chance to present their work in progress and have it discussed. Participants are invited, M.A. Students can generally participate.

Für Masterstudenten anerkannt als „Forschungskolloquium“ (3 LP).

**Lecturer: Renate Brosch / Walter Göbel**
**Tuesday, time: on appointment, KII, Raum 4.021**
Cultural Studies

Women Narratives of the American Frontier Experience

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The frontier experience has long provided Americans with a collective cultural history. Within this mythical story, however, there has been little room for women. In disavowing the 19th-century assumption that women’s writings are primarily confirmations of home and stability, we will read a series of women’s narratives of westward expansion—with their dynamic emphasis on motion and space—to explore how they broaden the earlier conventional boundaries of gender.

In addition to a Willa Cather novella, we will study recently discovered texts—letters, diaries, narratives of travel, stories and memoirs—written by 19th-century women on the American West to reconstruct the frontier narrative from a female point of view.

**Required Texts:** Purchase *My Ántonia* from Willa Cather and the other texts will be compiled in a reader available on ILIAS and in the IB

**Lecturer:** Jessica Bundschuh

**Friday, 9.45 – 11.15, KII, room 17.22**
Class-ridden England, Classless America?

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Even though it is a truism that English society is organized along strict class lines, the meaning of the word *class* is far from evident. While some sociological approaches try to pin down the phenomenon to economics only, scholars of culture should acknowledge that it has a multiplicity of facets. After discussing the ways the stratification of society has been conceptualized and how it has developed from the eighteenth century onwards, the seminar studies the cultural determinants and manifestations of class, from ancestry to education, from language to manners, from clothing to patterns of recreation. We will furthermore look at intersections between class on the one hand and location, gender, ethnicity and religion on the other. The situation in England is compared to the USA, a country that is sometimes overhastily described as a classless – albeit unequal – society.

**Lecturer: Pascal Fischer**

**Monday, 14.00 – 15.30, K II, room 17.98**
U.S. Election Monitor: Politics, Movements, and Media

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This course will take a sharp look into the current American election year. We will attempt to clarify and describe some factors influencing this year’s political climate in the U.S. (e.g. The Tea Party and Occupy Wall Street Movements, Neo-Conservative Political Tropes, Libertarian Politics, the Financial Crisis, the Democrats & President Obama’s Politics).

It is a hybrid media course which will include political novels, journalistic media, popular (sub)culture media, and film.

Provided funding, a student excursion will take place to Washington, D.C. and New York in the middle of the course.

**Required Texts:**
Thomas L. Friedman and Michael Mandelbaum, *That used to be the U.S.*

**Lecturer:** Wolfgang Holtkamp  
**Tuesday, 11.30 – 13.00, KII, room 17.92**
American Music and Music Writing

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In this course we will not only explore American music from old-timey Appalachian mountain music to hip hop and beyond, but we will also study this music in its social and cultural context. We will read a variety of theoretical texts (such as excerpts from Ellen Koskoff’s *Music Cultures in the United States* and Judith Tick’s *Music in the U.S.A.: A Documentary Companion*) on the development of genuinely American music as well as some musicians’ (auto-)biographies. In preparation for the course, please read Patti Smith’s recent National Book Award-winning memoir *Just Kids* (there will be a short test on the book in the first class period). Please note: while the theoretical framework for the course will be set by secondary texts provided on ILIAS, course participants will get to choose the performers/bands who are actually studied in the course of the semester. This class is aimed at students willing to provide active and lively input into the course.

**Required Texts:** Patti Smith, *Just Kids*

**Lecturer:** Monika Müller

**Wednesday, 14.00 – 15.30, KII, room 17.25**
Singing Australia

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**Lerninhalte:**
Australian author Kim Scott recently won the Miles Franklin Award, the nation’s highest literary prize, for a novel whose central image is a song and dance his Noongar ancestors adapted from a military parade performed by the British on their first encounter with the Aboriginal people of south-western Australia. The Noongar playfully incorporated the stiff-limbed march and music into their own ceremonial traditions, and it survives today as “That Deadman Dance” – the title of Kim Scott’s book. This story alludes to the Aboriginal tradition of ‘singing the country’, of looking after land by continuing to sing its stories. Songs have also been used by other Australians over the last 200 years to proclaim allegiance to the nation and popularize white Australian male legends of the bush, as well as to debunk war myths and to call for peace, reconciliation, and tolerance in a multicultural society. This course will use the medium of the song – ballads, anthems, ‘sounds’ of country, rock, punk, folk – to conduct a deeper examination of Australian history, culture and politics.

**Lecturer: Geoffrey Rodoreda**

*Wednesday, 15.45 – 17.15, K II, room 17.25*
Relocating Britishness

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Lerninhalte:
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, has 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: Geoffrey Rodoreda

Wednesday, 11.30-13.00, K II, room 17.81
Essay Writing / Research Skills I (Grundstudium)

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

This course 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, 14.00 – 15.30, K II, room 17.91
Lerninhalte
This seminar is aimed at familiarising students with the analysis and interpretation of literary texts. It is based on the premise that one of the basic requirements of university study and academic work is to be able to write and argue in a coherent and critical manner. The goal, then, is to sharpen students’ skills in summarising, paraphrasing, citing sources, researching and reading texts critically. This includes examining methods and techniques of documentation and incorporation of secondary sources into an essay or research paper. Primary and secondary texts will be provided on ILIAS.

Lecturer: Geoff Rodoreda

Tuesday, 09.45 – 11.15, K II, room 17.81
Essay Writing / Research Skills II (Hauptstudium)

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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 read essays of literary achievement that demonstrate an awareness of craft and forcefulness of thought.

The essay is often referred to as “the fourth genre,” relegated behind poetry, fiction and drama. We will consider essays born out of the same creative urgency as other genres. Starting with the originator of the essay form, Francis Bacon, we will examine essays from Emerson, Thoreau, and a series of contemporary writers—John Updike, Zadie Smith and Richard Rodriguez—as models for learning the art of composition.

The overall goal of the course—in addition to enriching the clarity and grace of your writing—is to deepen each student’s ability to closely read a text and integrate secondary texts.

**Required Texts:** A reader will be available on ILIAS and in the IB.

**Lecturer:** Jessica Bundschuh  
**Tuesday, 11.30 – 13.00, KII, room 17.98**

Essay Writing/Research Skills II (Hauptstudium)

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The overall goal of the course—in addition to enriching the clarity and grace of your writing—is to deepen each student’s ability to closely read a text and integrate secondary texts.

**Required Texts:** A reader will be available on ILIAS and in the IB.

**Lecturer:** Jessica Bundschuh  
**Friday, 11.30 – 13.00, KII, room 17.24**
Essay Writing/Research Skills II (Hauptstudium)

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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, 15.45 – 17.15, K II, room 17.81**
Essay Writing / Research Skills II (Hauptstudium)

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**Lerninhalte:**
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 summer semester will be gender studies. 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.


**Bemerkung:**
Essay Writing II im BA Anglistik HF
Sprachpraktische Übung im HS für Lehramt (WPO) HF+BF
Close Reading II für das Vertiefungsmodul 4 im MA Anglistik
Essay Writing / Research Skills II im Aufbaumodul Literaturwissenschaft des B.Sc. Wirtschaftswissenschaften/wirtschaftspädagogisches Profil/Doppelfach Englisch

**Lecturer:** Martin Windisch

**Wednesday, 08.00 – 09.30, K II, room 17.14**
Übungen

Play-reading Group

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**Lerninhalte:**
Students of English literature are encouraged to attend sessions of the group where we read plays by English or American dramatists through at one sitting. It is an excellent opportunity to get to know a variety of works by well-known as well as lesser-known writers.

This summer semester we shall be reading five plays first produced in London during the past four years, opening with *13* (2011), by Mike Bartlett, the young 30-year-old writer-in-residence at the National Theatre. He portrays a world fraught with foreboding and dread in which a female, popular Conservative prime-minister considers the case for war against Iran. Martin Crimp, in *The City* (2008) has 3 characters fighting to make sense of a surreal and collapsing world. On the much less ‘political’ plane is American Clifford Odets’s *Rocket to the Moon* (2011), a ‘love’ story in 1938 between a married New York dentist and his assistant: basically about loneliness which ‘love’ cannot cure. *Lingua Franca* (2010), another “sexually charged story” plays – comically – with the notions of xenophobia and cultural stereotypes. And finally, over to young(ish) grammar-school Sixth-form boys and girls navigating the pressures of teenage life in Simon Stephens’s 2009 play *Punk Rock*.

**Lecturer: Anthony Gibbs**

**Introductory meeting:** Thursday April 12\textsuperscript{th} at 7 p.m., in K II, room 4.027/28 (floor 4A) and thereafter regularly on the following Thursday evenings: April 26\textsuperscript{th}, May 10\textsuperscript{th} and 24\textsuperscript{th}, June 14\textsuperscript{th}, and July 5\textsuperscript{th}. All meetings begin promptly at 7 p.m.

**Texts will be provided.**
Journalistisches Schreiben (berufsfeldorientiert)

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*Lerninhalte:*

„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:*

"Wag the Dog" (1997, Regie: Barry Levinson) "Fear and Loathing in Las Vegas" (1998, Regie: Terry Gilliam) "All the President's Men" (1976, Regie: Alan J. Pakula)

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

Dienstag, 09.45 – 11.15, K II, Raum 1781
Visual Culture and Marketing

<table>
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<th>Semester:</th>
<th>1-8</th>
<th>Weekly Hours:</th>
<th>2</th>
<th>Examination:</th>
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Lerninhalte:

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 critical extend 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.

Grading:
20% Attendance, 80% Media-Project

Recommended Texts:

**Popular Culture**:

**Visual Culture**:

**Marketing**:

Lecturer: Thomas Wägenbaur
Thursday, 14.00 – 15.30, K II, room 17.71
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 16\textsuperscript{th} 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 on ILIAS

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

**Lecturer:** Sabine Metzger
**Wednesday, 9.45 – 11.15, KII, room 17.16**
“Contingencies of Value”

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Lerninhalte:
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, Postcolonialism and Ecocriticism are on the agenda.


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

Grading:
Moderation of one session (“Thesenpapier”)
Term paper

Lecturer: Thomas Wägenbaur

Wednesday, 14.00 – 15.30, K II, room 17.1101 (11th floor)
Fachdidaktik

Fachdidaktik Englisch I (zweiter Teil)

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This seminar is the second and final part of module 1 (Fachdidaktik Englisch). Module 1 is aimed at preparing students for their very first experience of teaching English at school (Schulpraxissemester). This module offers a systematic and historical introduction to seminal theories of learning and teaching, methods, and learning strategies. Students will be trained to apply these to the needs of their pupils, depending on their age level, cognitive abilities or other conditions influencing their development. This includes practical lesson planning, lesson simulations as well as a reflection on these simulations.

**Part 1** (Winter term) Module 1 (term 3 and 4). By the end of Part I course participants will be familiar with a theoretical and methodological grid, furthering their ability to classify, apply and evaluate theoretical approaches and relate these to levels of performance with a focus on the teaching of grammar and vocabulary.

**Part 2** (Summer term).

- focuses on the teaching of texts, with an emphasis on strategies of listening/reading as well as the interaction of reader/listener and text. (Beginners and advanced studies: Sek I and Sek II).
- aims at broadening your methodological repertoire in response to learners’ needs, interests and learning styles
- encourages cross-referencing with Literary Studies: How have literary theory as well as theories of culture changed our approach to texts and the process of reading and teaching them? You are required to bring to bear your study of Anglophone literature, and literary theory.

**WPO / GymPO**

For GymPO students prior attendance of part 1 (winter term) of this module is a prerequisite for an admission to part 2 (summer term). Moreover GymPO students are required to have attended both parts in order to qualify for the credits (6 LP) of this module. WPO students may attend either part 1 or part 2 in order to qualify for their obligatory 'Fachdidaktik Schein' and are welcome to join part 2 even without having attended part 1.

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

**Lecturer: Alfred Beringer**

**Wednesday, 17.30 – 19.00, KII, room 17.23**
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**Lecturer: Dr. Astrid Diener**

Tuesday, 8.00 – 9.30, KII, room 17.14
Fachdidaktik Englisch I (zweiter Teil)

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| Prerequisites: | For GymPoModul: 1 / Part 1  
For WPO: None |
| EXAMINATION | written |
| ECTS: 6 | WPO / LAgymPO  
Fachdidaktik I |

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**Required Texts:** Haß, Frank (2009), *Fachdidaktik Englisch, Tradition – Innovation – Praxis*; Klett Stuttgart

**Lecturer:** Clemens Jarosch
**Tuesday, 17.30 – 19.00 , KII, room 17.24**
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**Required Texts:** Will be announced at the beginning of the term.

**Lecturer:** Dr. Andreas Sedlatschek

**Monday, 17.30 – 19.00, KII, room 17.81**