

KOMMENTIERTES VORLESUNGSVERZEICHNIS SOMMERSEMESTER 2010

**Die Anmeldung zu allen Seminaren erfolgt über ILIAS
in der 12. Woche (22. – 26. März 2010).**

Außer folgende Veranstaltungen:

**Hauptseminare Dr. E. Bettinger, Dr. M. Windisch und Prof. Dr. H. Ziegler.
Hier Anmeldung im Sekretariat NEL, Fr. Hartel (Zi.4.29) zu den regulären
Öffnungszeiten oder mit e-mail (nel@ilw.uni-stuttgart.de) auch in der 12.
Woche.**

**Examenskolloquium Dr. Bettinger und Prof. Ziegler: Anmeldung in den
Sprechstunden bei den Dozentinnen.**

**Alle HS können auch als G4-Seminare durch Bachelor-Studenten belegt
werden.**

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

Bezeichnung der Hörsäle: KI (Keplerstr. 11), K II (Keplerstr. 17)

1. VORLESUNGEN

19th Century Britain: Culture and Literature

Semester:	1-8	Weekly Hours:	2	Examination:	only for BA
Type:	L/VL	Prerequisites:	none	ECTS:	2 BA: 3 LP

This lecture series will provide an overview of the astounding dynamics of 19th century Britain for BA students and everyone interested in culture and literature. It will cover the major historical events, the changes in the social fabric, the emergence of new aesthetic, philosophical and religious debates as a background to literature in a range of steadily proliferating genres. The cultural practices and discourses of the Romantic Age already testify to the effects of social and political upheaval, inaugurating a century which saw the rise to a global imperial superpower with a total transformation of society. Science, philosophy, economy, inventions and industrial production called into question established structures of interpreting the world.

Literature was the prime medium for the debates that were conducted in other fields of inquiry. The arts and in particular visual culture with the rapid development of new image-making technologies like dioramas, photography, stereoscopy and film at the end of the century actively altered ways of seeing. The lecture series will approach its period by paying attention to and reflecting upon the different representations of the 19th century in literary and cultural histories.

Lecturer: Elfi Bettinger

Wednesday, 11.30-13.00, K II, room M 17.17

2. SEMINARE I: Introduction to Literary Studies

Introduction to Literary Studies

Semester:	1	Weekly Hours	2 + tutorial	Examination	oral + written
Type:	G1	Prerequisites	Essay Writing-Schein or attendance of EW/RS course	ECTS: 4	BA 4 LP

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:

Nünning, Vera & Nünning, Ansgar, *An Introduction to the Study of English and American Literature*, (Stuttgart: Klett, 2004).

Shakespeare, William. *Love's Labour's Lost*. Ed. G. R. Hibbard. (Oxford World's Classic)

Lecturer: Nina Jürgens

Thursday, 14.00 – 15.30, K II, room M 17.23

3. SEMINARE II: PROSEMINARE (G2)

Critical Analysis: Against Forgetting: American Poetry of Witness

Semester:	1-4	Weekly Hours	2	Examination	Oral, written
Type:	G2	Prerequisites	G1, EW I	ECTS:3	BA 3 LP

Sometimes it is easier to forget than to remember. But, as Walter Benjamin and Theodor Adorno argue, forgetfulness—a defense against remembering—can disconnect individuals from their collective fate.

In this course, we will read poems that forbid us the luxury of complacency and forgetfulness. We will look at the work of American poets who endured conditions of historical and social extremity during the 20th-century, through exile, state censorship, political persecution, or imprisonment. Their poetry of witness will help us to reconsider the distinction between personal and political poems.

Required text: A reader will be available in the Institutsbibliothek

Lecturer: Jessica Bundschuh

Thursday, 11:30 – 13:00, H7, room M 7.006

Critical Analysis: Postcolonial Narratives

Semester:	1-4	Weekly Hours:	2	Examination:	written		
Type:	S/G2	Prerequisites:	G1 + EW I	ECTS:	3	BA:	3 LP

In this seminar we will focus on narrative strategies and postcolonial issues. We will look at three different texts in detail, paying attention not only to the literary qualities of the texts and how they contribute to the meaning(s) of the texts, but also to their respective contexts.

Required texts:

Joseph Conrad *Heart of Darkness*

Pauline Melville *The Ventriloquist's Tale*

Sally Morgan *My Place*

Several shorter texts for further contextualization will be made available in the course of the semester

Lecturer: Kylie Crane

Tuesday, 11:30-13:00, K II, room 17.16

Critical Analysis: 20th Century American Drama

Semester:	1-4	Weekly Hours	2	Examination	Oral, written
Type:	G2	Prerequisites	G1, Essay Writing	ECTS: 3	BA 3 LP

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*

Eugene O'Neill, *Desire Under the Elms*

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, 11.30 – 13.00, K II, room M 17.72

Critical Analysis: American Short Stories

Semester:	1-4	Weekly Hours	2	Examination	Oral, written
Type:	G2	Prerequisites	G1, EW I	ECTS:3	BA 3 LP

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.

Required Text: A. Walton Litz, *Major American Short Stories* (New York, Oxford: Oxford UP, latest edition).

Lecturer: Wolfgang Holtkamp

Tuesday, 15:45 – 17:15, K II, room M 17.23

Critical Analysis: Survey of Jewish American Fiction

Semester:	1-4	Weekly Hours	2	Examination	written
Type:	G2	Prerequisites	G1, EW I	ECTS: 3	BA: 3

This class will give an overview over developments in Jewish American fiction, focusing on Jewish American Literature after WWII. As the editors of the *Cambridge Companion to Jewish American Literature* (2003) have pointed out, the field has become increasingly difficult to delineate. They suggest that a time where “the demise of religion as a central feature of differentiation in America and the foregrounding of race relegate Jews to a dehistoricized and culturally vacant category” increased attention should be paid to a nuanced understanding of Jewish identity as constituted by “descent and consent, [by] ethnicity and religion.” With this in mind, we will explore if there still are any common themes and points of identification that provide some constants in a changing Jewish American literature.

Required Texts: Please buy your own copies of Michael Chabon’s novel *The Yiddish Policemen’s Union* and Tony Kushner’s play *Angels in America*. Additional materials will be made available at the beginning of class via Ilias.

Lecturer: Monika Müller

Wednesday 14.00-15.30, KII, room M 17.25

Critical Analysis: Subgenres of the Novel

Semester:	1-4	Weekly Hours	2	Examination	Oral, written
Type:	G2	Prerequisites	G1, EW I	ECTS:3	BA 3 LP

In “The Narrow Bridge of Art”, Virginia Woolf calls the novel a “cannibal [...] which has devoured so many forms of art”; and indeed, since it originated in the 18th century, the novel has developed in many different directions, so that we can differentiate between numerous ‘subgenres’ today. In our analyses of Charlotte Brontë’s *Jane Eyre* and Ernest Callenbach’s *Ecotopia*, we will look at the generic features of prose writing in general and of some of these subgenres in particular. Whereas Brontë’s *Jane Eyre* can be interpreted as combining elements of the autobiographical novel, the bildungsroman and the gothic romance/novel, Callenbach’s *Ecotopia* is both a utopian and an epistolary novel. Further, a number of critical approaches (feminist criticism, postcolonial criticism, environmental criticism) will be taken as vantage points from which the novels will be interpreted and close reading will be practiced.

Jane Eyre has to be read for the second session and students are recommended to have both novels read by the beginning of the term as there will be additional reading for every session.

Required texts:

Charlotte Brontë. *Jane Eyre*.

Ernest Callenbach. *Ecotopia*.

Theoretical essays will be provided.

Lecturer: Sarah Säckel

Thursday 09.45 – 11.15, K II, room M 11.71

Critical Analysis: Modern Poetry

Semester:	1-4	Weekly Hours:	2	Examination:	written
Type:	S/G2	Prerequisites:	G1 + EW I	ECTS: 3	BA: 3 LP

With a focus on the key figures and movements of American Modernist poetry, this course tries to find a balance between close reading and socio-cultural contextualization. A few non-canonical writers will help to make students aware of the mechanisms of canon-formation. A course reader will be provided.

Lecturer: Carsten Schinko

Thursday, 09.45-11.15, K II, room 17.16

Critical Analysis: Coming to Terms: Introduction to Narrative Analysis

Semester:	1-4	Weekly Hours:	2	Examination:	written
Type:	S/G2	Prerequisites:	G1 + EW I	ECTS: 3	BA: 3 LP

Let me tell you a story. *Once upon a time* there was a student of literature. He was weighed down, confused and consequently frustrated by the vast number of – often competing - terms, concepts and models connected to the study of narratives. Nevertheless, the student, *call him Seymour*, was very ambitious and not easily put off. *He said he would study the concepts himself*. And, after a little while, he knew all the terminology by heart. *It was the best of times, it was the worst of times, but certainly not the age of wisdom*. Since, as *he walk´d through the wilderness of this field*, something dawned on him. He had lost track of what is most important. He simply didn´t know how to apply the knowledge gained to literary texts and, what is worst, how it should matter anyways. This was when he remembered his old friend Henry. The latter told him it would be *a trite but true observation that examples work more forcibly on the mind than precepts*. So they decided to consult Prof. Oak. The eminent expert on first lines smiled, and *when he smiled the corners of his mouth spread till they were within an unimportant distance of his ears*. He advised them to take a class on the matter, which would provide them with exemplary texts for each concept and model and in which they could practice their analytical skills as well as learn to integrate their findings into an interpretation.

The event on which this fiction is founded has been supposed, by Prof ---, and some of the narratologists of Germany, as not of impossible occurrence. Accordingly, this class is designed for students like Seymour to help them come to terms with the study of narratives. The aim of this class is to expand and deepen the G1-level knowledge of narratological concepts and models as well as to increase the critical skills of the participants. Thus, after passing this class, enabling them to analyze and interpret narrative texts *happily ever after*.

Prerequisites: Students must have completed successfully the G1 and have basic knowledge of narrative analysis (cf. ch. 5 in V./A. Nünning, *Introduction to the Study of English and American Literature*, Klett 2007). They must be registered with ILIAS before classes start and attend the first session.

Requirements: Regular attendance, reading assignments, active participation in class as well as writing an end-of-term research-paper.

A reader of primary and secondary literature will be provided at the beginning of term. In the first session the above narrative will be analyzed.

Lecturer: Ronja Tripp

Tuesday, 14:00-15:30, K II, room M 17.24

Critical Analysis: Drama

Semester:	1-4	Weekly Hours	2	Examination	Oral, written
Type:	G2	Prerequisites	G1 + EW I	ECTS:3	BA 3 LP

This course offers a systematic introduction to the genre. The analysis of four landmark plays, Shakespeare's *Hamlet* and *King Lear*, and their twentieth-century counterparts, Tom Stoppard's *Rosencrantz and Guildenstern Are Dead* (1966/67) and Edward Bond's *Lear* (1971), will exemplify the historical development of different forms, and sub-genres, of drama. A prose adaptation of the Lear story to the social milieu of twentieth-century Iowa, Jane Smiley's best-selling novel *A Thousand Acres*, will be considered to further specify generic differences.

Required Texts:

William Shakespeare, *Hamlet*

William Shakespeare, *King Lear*

Tom Stoppard, *Rosencrantz and Guildenstern are Dead*

Edward Bond, *Lear*

Jane Smiley, *A Thousand Acres*

Lecturer: Martin Windisch

Tuesday, 08.00 – 09.30, K II, room M 17.23

4. SEMINARE III: PROSEMINARE (G3)

Families in Distress – 20th Century American Drama

Semester:	1-4	Weekly Hours:	2	Examination:	written
Type:	S/G3	Prerequisites:	G1,G2, EW I	ECTS: 5	BA: 3 LP

American Drama suffered for a long time the existence of an “unwanted bastard stepchild” (Susan Harris Smith). Yet, in the 20th century, playwrights such as Eugene O’Neill, Arthur Miller, and Tennessee Williams made critically acclaimed use of this literary genre to put their pens on the soft spots of American society – thereby shaping a significant American dramatic literature. Portraits of dysfunctional families served them time and again as a concave mirror to stage the general cultural drama of American life as they experienced it.

In this course, we will examine plays by representative 20th century dramatists and their portrayal of (dys)functional families. We will analyse the different dramatic styles and additional themes of the plays, think about what makes these plays “American” and of course will pay attention to the theatrical, cultural, and historical contexts.

For the first session, please prepare the chapter on the analysis of drama in Vera and Ansgar Nünning’s *Grundkurs anglistische-amerikanische Literaturwissenschaft* as well as the sub-chapter "Die verspätete Gattung: das amerikanische Drama der Moderne" in Hubert Zapf’s (ed.), *Amerikanische Literaturgeschichte*.

Lecturer: Eva Forster

Wednesday, 15.45-17.15, K II, room M 17.22

Tennyson and Browning

Semester:	1-4	Weekly Hours:	2	Examination:	written
Type:	S/G3	Prerequisites:	G1,G2, EW I	ECTS: 5	BA: 3 LP

We will read a selection of the works of the two leading English Poets of the Victorian period. Students will need their own copy of the poetical works of Tennyson and of Browning.

Required texts: The one-volume Browning in the Wordsworth Poetry Library, though not complete, will do. Any complete Tennyson (e.g. The Oxford Standard Authors) is satisfactory.

Lecturer: John Fowler

Friday, 09.45 – 11.15, K II, room 17.71

Postmodern American Fiction

Semester:	1-4	Weekly Hours	2	Examination	oral + written
Type:	G3	Prerequisites	G1 + G2, EW I	ECTS: 5	BA 3 LP

This seminar brings together texts from one of the most vital and energized movements in American literature. It will read examples from the rich body of postmodern American fiction in the context of key concerns of theory and culture in the second half of the 20th century. Issues included are:

- The negotiation between popular and high culture.
- Historical memory and the recording of history.
- Approaches to literary traditions.
- Postmodern technologies.

Required texts:

Donald Barthelme, *Snow White*

Robert Coover, *A Night at the Movies*

Toni Morrison, *Beloved*

Kathy Acker, *Don Quixote*

Don DeLillo, *White Noise*

Lecturer: Wolfgang Holtkamp

Wednesday, 11.30 – 13.00, K II, room M 17.11

Robert Coover

Semester:	1-4	Weekly Hours	2	Examination	oral + written
Type:	G3	Prerequisites	G1 + G2, EW I	ECTS: 5	BA 3 LP

Coover is one of the masters of American postmodernist fiction. More than the works of his peers John Barth and Thomas Pynchon, his writings range across a broad spectrum of genres and styles. We will look at the experimental short stories of *Pricksongs & Descants*, (the counterpart to Barth's 1968 *Lost in the Funhouse*), the exuberance of his long novel *The Public Burning* (the political equivalent of Pynchon's 1973 *Gravity's Rainbow*) and the minimalist art of his novella *Spanking the Maid*.

Required texts:

Pricksongs & Descants [1969]. New York: Grove Press, 2000.

The Public Burning [1977]. New York: Grove Press, 1998.

Spanking the Maid [1982]. New York, Grove Press, 1997.

Lecturer: Guido Isekenmeier

Wednesday, 14.00 – 15.30, K II, room M 17.22

Henry James

Semester:	1-4	Weekly Hours	2	Examination	oral + written
Type:	G3	Prerequisites	G1 + G2, EW I	ECTS: 5	BA 3 LP

Henry James is one of America's outstanding novelists of the late 19th century, dealing in his novels with international and cosmopolitan issues and cultural displacement. James' emphasis on perception and his innovations in characterization and point of view foreshadow the developments of modernism.

This course will concentrate on three of James's novels, *The Europeans*, *The Ambassadors*, and *The Portrait of a Lady* – as well as on his novella *The Turn of the Screw* and some of his short fiction.

Required texts: Henry James. *The Europeans* (Penguin), *The Ambassadors* (Penguin), *The Portrait of a Lady* (Penguin)

The Turn of the Screw and a selection of short stories will be made available in a reader.

Lecturer: Sabine Metzger

Wednesday, 09.45-11.15, K II, room M 17.16

Contemporary Australian Literature

Semester:	1-4	Weekly Hours	2	Examination	oral + written
Type:	G3	Prerequisites	G1 + G2, EW I	ECTS: 5	BA 3 LP

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

Required texts: Kate Grenville, *The Secret River*; Gail Jones, *Sorry*; Alexis Wright, *Carpentaria*.

Lecturer: Geoff Rodoreda

Wednesday, 14.00-15.30, K II, room M 17.13

New World Modernisms

Semester:	3	Weekly Hours	2	Examination	Oral+Written
Type:	G3	Prerequisites	G1, G2, Essay Writing I	ECTS: 5	BA: 3 LP

Henry James, in his memoirs, described the American affliction, by which he meant the “state of having been so pierced, betimes, by the sharp outland dart as to be able ever afterwards but to move about, vaguely and helplessly, with the shaft in one’s side”. This seminar investigates literary articulations of such restlessness. We turn to an era when the pressures of modernity as an international phenomenon were most keenly felt, nationalism was on the rise, and expatriates created ‘modernist’ styles of writing. Taking the cue from recent postcolonial debates in which ‘cosmopolitanism’ is a hot topic, our discussions will reevaluate a selection of modernist texts, which at times reveal curious complicities of the nationalist and the cosmopolitan. Caribbean reassessments of modernism will provide a particularly interesting perspective on our topic (e.g. D. Walcott and K. Brathwaite on T.S. Eliot).

Required txts: Please read in advance, Henry James, *Daisy Miller* (Penguin, 2007)

Lecturer: Saskia Schabio

Tuesday, 14.00 – 15.30, KII, room M 17.15

Singer – Song – Writer: The Fictionalization of (Popular) Music

Semester:	1-4	Weekly Hours:	2	Examination:	written
Type:	S/G3	Prerequisites:	G1,G2, EW I	ECTS: 5	BA: 3 LP

Modern literature has always been fascinated by music, often turning to its sonic other for inspiration. While classical music has been the standard reference in earlier times, new popular forms have increasingly attracted writers. In this course, we will discuss the theoretical implications of these intermedial affinities, historically contextualize popular music and its cultural implications, and, most importantly, closely read four seminal contemporary novels.

Please buy a copy of:

Jonathan Lethem, *The Fortress of Solitude*

Arthur Phillips, *The Song is You*

Paul Beatty, *Slumberland*

Nick Hornby, *Juliet, Naked*

Additional material will be provided.

Lecturer: Carsten Schinko

Tuesday, 09.45-11.15, K II, room M 17.25

5. Berufsfeldorientierte Veranstaltungen im Bachelor-Studiengang

City and Culture is a course specifically designed for BA students but open to all other students as well. Within the bachelor degree course *City and Culture* fulfils part of the requirements of professional orientation (berufsfeldorientierte Veranstaltungen). It is a project-orientated seminar training practical skills of students. *City and Culture* can also be attended by students doing Lehramt or Magister as a cultural studies seminar or as a G2-seminar (cp. the specification of courses given below). In the summer term students can specialize in one of the following two fields of interest:

City and Culture: Mississippi + Exkursion (Holtkamp/CS/berufsfeldorientiertes Projektseminar)

The term's work within these projects will be presented to all participants of the *City and Culture* course at the end of term.

American Regions: Mississippi (+ Excursion)

Semester:	1-8	Weekly Hours	2	Examination	oral + written
Type:	CS	Prerequisites	none	ECTS:3	BA 2 LP

The Mississippi has been described the lifeline of the USA. This seminar wants to draw attention to three different regions and cities that were heavily influenced by this river. We will study Minnesota and Minneapolis which sees itself as the major cultural city between Chicago and the great cities of the West Coast. Then we will turn to St. Louis, the historic gateway to the West, which celebrates this year its 50th anniversary of city twinning with Stuttgart. Five years after Katrina, the third city of study will be New Orleans and its rich cultural tradition. We will look at historical events, literary works, and social phenomena that both unite and differentiate these cities and Mississippi regions.

Depending on funding, a student excursion to will be offered at the end of the summer term. 10 course participants will be selected on a competitive basis.

Required texts: To be announced.

Lecturer: Wolfgang Holtkamp

Thursday, 14:00 – 15:30, KII, room M17.71

6. HAUPTSEMINARE

Turn of the Century: Cultural Changes Around 1900

Semester:	5-8	Weekly Hours:	2	Examination:	written
Type:	HS/G4	Prerequisites:	Interm.Exam. BA-Vorprüfung for MA+LA	ECTS: 7	BA/HS: 6 LP BA/G4: 5 LP

Throughout the 19th century the Victorian sense of general progress, unlimited imperialist expansion and ongoing technological improvement was accompanied by a host of critical voices. As the century was drawing to its end, the awareness of a sense of transition permeated the cultural debates. In their responses to the growing conflicts of imperialism, capitalism and patriarchy, artists and writers were inspired by new scientific and philosophical theories of society, evolution, nature and the self.

In this seminar we will focus on both canonical and popular literary texts in which a sense of discontent and insecurity is most palpable. These texts will be studied within the context of the critical debates in the culture at large. Prospective participants are asked to read the novels by Hardy, James and Wilde before term. There will be a short test in the beginning of term to ascertain a working knowledge of the texts.

Thomas Hardy, *Tess of the D'Urbervilles* (1891)

Henry James, *The Turn of the Screw* (1891)

Oscar Wilde, *The Picture of Dorian Gray* (1891)

Arthur Conan Doyle, *The Adventures of Sherlock Holmes* (1892)

Robert Louis Stevenson, *The Strange Case of Dr Jekyll and Mr Hyde* (1886)

Bram Stoker, *Dracula* (1897)

Joseph Conrad, *The Heart of Darkness* (1902)

Lecturer: Elfi Bettinger

Tuesday, 09.45-11.15, K II, room M 17.72

Postcolonial Shakespeare

Semester:	5-8	Weekly Hours:	2	Examination:	written
Type:	HS/G4	Prerequisites:	Interm.Exam. BA-Vorprüfung for MA+LA	ECTS: 7	BA/HS: 6 LP BA/G4: 5 LP

Shakespeare and his plays are deeply enmeshed in the history of the British Empire. Written at the beginning of the expansionist colonial enterprise, his plays represent the challenging perception of self and other in early Modern England. This is particularly palpable in those plays that focus on the other, the stranger, the foreigner or the Jew. After centuries of Shakespeare being taught as a paragon of Englishness throughout the colonies, the process of decolonization made creative use of the Bard for different ends. In this process of contesting cultural hegemony Shakespeare's last play *The Tempest* has developed into a paradigm for the margins' manifold struggles with the cultural centre.

The seminar will begin with a critical study of Shakespeare's *The Tempest*. We will then explore some of the rewritings and some interesting filmings of *The Tempest* (by John Gorrie, Peter Greenaway and Derek Jarman). For the second half of term students will team up to prepare their projects on either *The Merchant of Venice*, *Othello*, *Titus Andronicus* and *Anthony and Cleopatra*.

At the beginning of term you are expected to have closely read the following two texts:

Shakespeare, William: *The Tempest* ((Arden edition)
Warner, Marina: *Indigo or Mapping the Waters*

Lecturer: Elfi Bettinger

Thursday, 11.30-13.00, KII, room M 17.98

Transatlantic Modernism

Semester:	5-8	Weekly Hours	2	Examination	written
Type:	HS/G4	Prerequisites	Interm. Exam.	ECTS:7	BA 6 LP

Modernism is an international phenomenon in anglophone studies. We will investigate early examples of poetic texts, novels by Conrad (excerpts), Woolf and Faulkner and some African American literature as well.

Required texts: Virginia Woolf, *Mrs Dalloway* (preferably Penguin Modern Classics)
William Faulkner, *Light in August* (Vintage)
Other texts will be provided in ILIAS

Lecturer: Walter Göbel

Thursday, 11:30 – 13:00, K II, room M 17.24

Major Works from American Literature, 1820-1865

Semester:	5 - 8	Weekly Hours:	2	Examination:	written
Type:	HS/G4	Prerequisites:	Interm. Exam	ECTS:	7 BA: 6

As the editors of the *Norton Anthology of American Literature, 1820-1865* point out, writers such as Emily Dickinson, Frederick Douglass, Ralph Waldo Emerson, Margaret Fuller, Nathaniel Hawthorne, Herman Melville, Edgar Allan Poe, Harriet Beecher Stowe, Henry David Thoreau, and Walt Whitman are regarded as “central to our understanding of American literary traditions from the nineteenth-century to the present.” In fact, the authors listed above are known for having sparked the first period of “significant maturity of American writing,” which is also known as “the American Renaissance.” In this Hauptseminar we will study this important period in American literature by focusing on the major issues debated in mid-nineteenth-century society and literature. Thus the topics covered will include transcendentalism as a nineteenth-century social and religious philosophy; gender and the “cult of true womanhood”; race, slavery and the Civil War.

Required texts: Please purchase a copy of *The Norton Anthology of American Literature, Seventh Edition, Volume B, 1820-1865*, edited by Nina Baym (you need to make sure that you order the right edition; it should be available through Amazon.de as well as other distributors). Additional material will be made available via Ilias.

Lecturer: Monika Müller

Thursday, 8.00-9.30, K II, room M 17.11

Dangerous Reading: *Northanger Abbey*, *City of Glass*, *Atonement*, *Mister Pip*

Semester:	5-8	Weekly Hours	2	Examination	written
Type:	HS/G4	Prerequisites	Interm. Exam.	ECTS:7	BA 6 LP

The current debate on the negative effects of the new media on society somehow neglects the very similar effects resulting from reading literature. Phenomena such as the stimulation of violence, the disruption of attention and concentration, the incitement of personality disorder and forms of moral corruption in general, have been considered in a number of literary works as specific consequences of reading literature. The texts chosen (Jane Austen's *Northanger Abbey*, Paul Auster's *City of Glass*, Ian McEwan's *Atonement*, and Lloyd Jones' *Mister Pip*) span more than two centuries. They are representative of very different cultural formations, and yet, they all tackle the dangers of reading.

Required texts:

Jane Austen, *Northanger Abbey*

Paul Auster, *City of Glass*

Ian McEwan, *Atonement*

Lloyd Jones, *Mister Pip*

Lecturer: Martin Windisch

Tuesday, 17.30-19.00, K II, room M 17.81

The Eldorado Quest: Sir Walter Raleigh, Wilson Harris, V.S. Naipaul,
Pauline Melville

Semester:	5-8	Weekly Hours	2	Examination	written
Type:	HS/G4	Prerequisites	Interm. Exam.	ECTS:7	BA 6 LP

The El Dorado Quest: Sir Walter Raleigh, Wilson Harris, V. S. Naipaul, Pauline Melville

Sir Walter Raleigh's key text on the European expansion into the Americas and the endless Spanish and English desire for gold, *The Discoverie of the Large, Rich and Bewtiful Empyre of Guiana* (1596), will be our starting point for exploring the shaping of the El Dorado myth in early modern travel writing. Our focus will then be on the numerous rewritings of the El Dorado quest in postcolonial literature, and on the different forms of intertextuality involved, beginning with Wilson Harris' magic realism novels *Palace of the Peacock* (1960) and *The Secret Ladder* (1963). V. S. Naipaul's workings through the El Dorado myth are historiographical in *The Loss of El Dorado: A Colonial History* (1969) (from which we will read "Part One: The Third Marquisate (1592-1618)"), semi-autobiographical in *The Enigma of Arrival: A Novel in Five Sections* (1987) (especially "Part Two: The Journey"), and fictional in his return to the same issues in *A Way in the World: A Novel* (1994). Finally, we will trace the transformations of Amerindian myths in Pauline Melville's short story "Eat Labba abd Drink Creek Water" (from *Shape-shifter: Stories*, 1990).

Required texts:

The Discoverie of the Large, Rich and Bewtiful Empyre of Guiana by Sir Walter Raleigh, transcribed, annotated and introduced by Neil L. Whitehead (Manchester: Manchester University Press, 1997) ISBN 0-7190-5176-2

Wilson Harris, *The Guyana Quartet* (Faber and Faber, 1985) ISBN 0-57-1134513

V. S. Naipaul, *The Loss of El Dorado: A History* (Picador, 2001) ISBN 0-33-0487078

----, *The Enigma of Arrival: A Novel in Five Sections* (Picador, 2002) ISBN 0-330-48715-9

----, *A Way in the World: A Novel* (Vintage, 1995) ISBN 0-67-9761667

Pauline Melville, *Shape-shifter: Stories* (The Women's Press, 1990) ISBN 0-7043-5051-3

Lecturer: Martin Windisch

Wednesday, 08.00 – 09.30, K II, room M 17.14

Women and Men: Hemingway, Compton-Burnett, u.a.

Semester:	5-8	Weekly Hours	2	Examination	written
Type:	HS/G4	Prerequisites	Interm. Exam.	ECTS:7	BA 6 LP

Alle Anmeldungen für das Seminar erfolgen bei Frau Hartel, Neuere Englische Literatur (Raum 4.29 oder per e-mail: nel@ilw.uni-stuttgart.de).

Simone de Beauvoir first drew widespread attention to the distinction between sex and gender with her famous first sentence in Part Two of *The Second Sex* (1949): “One is not born a woman; rather, one *becomes* a woman.” Following her lead, feminism has since placed a strong emphasis on the “constructedness” of femininity, that is, on such matters as conditioning and socialisation, and the influence of images and representations of woman in literature and culture. Using *The Second Sex* as an historical dividing line, it is of interest to explore how female and especially male authors deal with sex and gender, biologically or socially conditioned roles of men and women, before and after that “feminist turn.”

The focus of the seminar will be on the following texts:

D. H. Lawrence, *Women in Love* (1920) – Penguin 1996, ISBN 0-14-062416-3
Ernest Hemingway, *Men Without Women* (1927) – Random House UK 2004, ISBN 0-09-990930-8
Ivy Compton Burnett, *Brothers and Sisters* (1929) – Kopiervorlage im Sekretariat erhältlich
Evan S. Connell Jr, *Mrs. Bridge* (1959) – Counterpoint (2010), 978-1582435688
Evan S. Connell Jr, *Mr. Bridge* (1969) – Kopiervorlage im Sekretariat erhältlich
T. C. Boyle, *The Women* (2009) – Bloomsbury Publishing 2010, ISBN 1-4088-0360-7

Lecturer: Heide Ziegler

Tuesday, 09.45-11.15, K II, room M 17.23

Nathaniel Hawthorne: Tradition and Utopia

Semester:	5-8	Weekly Hours	2	Examination	written
Type:	HS/G4	Prerequisites	Interm. Exam.	ECTS:7	BA/HS: 6 LP BA/G4: 5 LP

Alle Anmeldungen für das Seminar erfolgen bei Frau Hartel, Neuere Englische Literatur (Raum 4.29 oder per e-mail: nel@ilw.uni-stuttgart.de).

In the Preface to *The House of the Seven Gables* (1851), Hawthorne claims his book is a romance rather than a novel. Romances need not deal with “everyday, ordinary things” and usually incorporate fantastic elements. Being the descendant of influential Puritan ancestors, Hawthorne felt the burden of historical events, but called upon the imagination to lift this burden and reveal the truth of the human heart. This becomes most obvious in the structural concept of *The Scarlet Letter* (1850). Hawthorne’s romances thus seem to constitute a very American genre, but in *The Blithedale Romance* (1852), the depiction of a failed New England utopia, and especially in his last completed romance, *The Marble Faun* (1860), Hawthorne himself places the individual’s quest for the truth of the human heart into the tradition of both European and American thought.

The Scarlet Letter (1850) – *Oxford University Press* (2008), ISBN 0-19-953780-1

The House of the Seven Gables (1851) – *Longman* (2008), ISBN 1-4058-4279-2

The Blithedale Romance (1852) – *Modern Library* (2001), ISBN 978-0375757204

The Marble Faun (1860) – *Modern Library* (2002), ISBN 978-0375759284

Lecturer: Heide Ziegler

Wednesday, 09.45 – 11.15, K II, room M 17.72

7. VERANSTALTUNGEN FÜR EXAMENSKANDIDATEN UND KOLLOQUIEN

Kolloquium für Examenskandidaten

Voraussetzung: Anmeldung zum Examen

This course is meant for students engaged in writing their final paper or about to begin it. There will be preparation for oral and written final exams. A survey of the main periods and movements of English literature will be offered as well as in depth treatment of selected topics for the oral and written examination.

Close reading and interpretation will be practiced on relevant literary texts.

Dozentin: Elfi Bettinger

Thursday, 09:45 -11:15, K II, 17.11

Für die Teilnahme am Examenskolloquium ist die vorherige *persönliche* Anmeldung zum Magister-/Staatsexamen bei der Dozentin erforderlich. (Sprechstunden beachten).

Nur Teilnehmer, die im Herbst 2010 das Examen ablegen

Colloquium for Exam Candidates

Semester:	from 7 onwards	Weekly Hours	2	Examination	in autumn 2010 or spring 2011
Type:	Colloquium	Prerequisites	exam candidates	ECTS:	---

We shall begin with an Introduction to Shakespeare Studies and then review the main areas of American Studies. One select topic for the orals will be discussed in each session and also the topics for the written exams.

Required Texts: none

Lecturer: Walter Göbel

Thursday, 17:30 – 19:00, K II, room M 17.11

Colloquium for Postgraduate Students

Semester:	7+	Weekly Hours	2	Examination	none
Type:	Colloquium	Prerequisites	Final exams	ECTS:	only for Master students

We will discuss PhD-projects in the making and some recent theoretical essays.

Required Texts: will be distributed in class

Lecturer: Walter Göbel

Tuesday, 18:00 – 19:30, KII, room M 17.21

Kolloquium für Examenskandidaten

Voraussetzung: Anmeldung zum Examen

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

Für die Teilnahme am Examenskolloquium ist die vorherige *persönliche* Anmeldung zum Magister-/Staatsexamen bei der Dozentin erforderlich. (Sprechstunden beachten). Nur Teilnehmer, die im Herbst 2010 das Examen ablegen.

Dozentin: Heide Ziegler

Monday, 14:00-15:30, K II, room 17.71

Oberseminar " Extraordinary Criticism(s) III".

Participation by invitation only.

Lecturer: Heide Ziegler

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

Oberseminar: Extraordinary Criticism(s)

Participation by invitation only.

Lecturer: Prof. Dr. H. Ziegler

Wednesday, 18.00 – 19.30, in Geschwister Scholl Str. 24 D, room 3. 351

8. CULTURAL STUDIES

Transnational Modernism

Semester:	1-8	Weekly Hours	2	Examination	Oral + written
Type:	CS	Prerequisites	none	ECTS: 3	BA: 2 LP

In this course we will look at modernist works by authors such as Ernest Hemingway, Nella Larsen, and Edith Wharton. We will analyze these texts with a transnational lens and also bring the notion of glamour into the picture as we will encounter it repeatedly in the literature. Goal of the course is to provide knowledge on the modernist era through the literary texts, help to better understand the concept of transnationalism by surveying its different approaches, and introduce glamour as a category of analysis.

This course is discussion based; regular attendance and participation are essential. Other requirements are an in-class presentation and a final seminar paper.

Required texts:

Hemingway, Ernest. *Fiesta: The Sun also Rises*. London: Arrow Books, 1994.

Larsen, Nella. *Quicksand*. Mineola, N.Y.: Dover, 2006.

Wharton, Edith. *The House of Mirth*. Mineola, N.Y.: Dover, 2002.

Additional texts will be provided at the beginning of the semester.

Lecturer: Christiane Beuermann

Tuesday, 14:00 – 15:30, K II, room M 17.73

Dickinson & Whitman: The Near & Far in 19th-Century American Geography

Semester:	1-8	Weekly Hours	2	Examination	Oral + written
Type:	CS	Prerequisites	none	ECTS: 3	BA: 2 LP

An examination of the work of Emily Dickinson and Walt Whitman—two poets whose search for self fixates on space and location—will allow us to consider the larger context of 19th-century American culture. As a time of exploration magnified by America's territorial expansion, the nature of space was dramatically in flux. Referencing original manuscripts, photographs, letters and maps, we will re-approach the 19th-century dichotomy of near and far via the geographical imagination in each poet's work.

Required text: A reader will be available in the Institutsbibliothek

Lecturer: Jessica Bundschuh

Tuesday, 9:45 – 11:15, KII, room M 17.98

Social Conflict – Perception and Reality in the 21st Century

Semester:	1-8	Weekly Hours	2	Examination	oral + written
Type:	CS	Prerequisites	None	ECTS: 3	BA 2 LP

In this course, we will explore cultural implications of perception versus reality in contemporary society. We will examine the manner in which ideology influences behaviors and attitudes in literature, short stories, and film documentaries that present social concepts of conflict. Topics include stereotypes, prejudices, family values, gender roles, language, and ethnicity. Building on personal experience, students will engage in critical analysis and expression of ideas through both written and oral assignments.

Required Texts: to be announced

Lecturer: Michelle Fiorito

Wednesday, 14.00 – 15.30, KII, room M 17.22

American Regions: Mississippi (+ Excursion)

Semester:	1-8	Weekly Hours	2	Examination	oral + written
Type:	CS	Prerequisites	none	ECTS:3	BA 2 LP

The Mississippi has been described the lifeline of the USA. This seminar wants to draw attention to three different regions and cities that were heavily influenced by this river. We will study Minnesota and Minneapolis which sees itself as the major cultural city between Chicago and the great cities of the West Coast. Then we will turn to St. Louis, the historic gateway to the West, which celebrates this year its 50th anniversary of city twinning with Stuttgart. Five years after Katrina, the third city of study will be New Orleans and its rich cultural tradition. We will look at historical events, literary works, and social phenomena that both unite and differentiate these cities and Mississippi regions.

Depending on funding, a student excursion to will be offered at the end of the summer term. 10 course participants will be selected on a competitive basis.

Required texts: To be announced.

Lecturer: Wolfgang Holtkamp

Thursday, 14:00 – 15:30, KII, room M17.71

Pacific Crossings: Japan and the Japanese-American Experience in American Literature and Culture

Semester:	all	Weekly Hours	2	Examination	Oral+written
Type:	CS	Prerequisites	none	ECTS: 3	BA: 2 LP

Winnifred Lillie Eaton, the daughter of Anglo-Chinese immigrants, adopted the Japanese pen-name Onoto Watanna and published in 1899 the first Asian-American novel, *Miss Nume of Japan*. Onoto Watanna gained a wide readership; the success of her best-selling “Japanese” romances being indebted to the West’s fascination with the Oriental and the East. Japonism flourished between the late 19th century and the early decades of the 20th century; the graphic arts of Japan influenced those of the West and inspired also American artists like, for example, the post-impressionist painter Mary Cassat as well as her contemporary Helen Hyde who went to Japan to study the art of printmaking. The poets of modernism turned to Japanese literary forms: Ezra Pound re-discovered the *Noh*-play and shared his interest in the *haiku* with poets like Amy Lowell, Marianne Moore and William Carlos Williams.

The Pacific crossings between Japan and America, however, do not only manifest themselves in the adoptions and transformations of Japanese artistic techniques and concepts by the West; above all they concern the Japanese-American experience or the experience of being Japanese-American. Whereas during the first waves of Asian immigration to the USA Japan and Japanese immigrants enjoyed a high esteem, America’s perception of the Japanese underwent a radical change with Japan’s attack on Pearl Harbor. The life in concentration camps and relocation form – along with the ethical values and cultural patterns of the *issei* (1st generation Japanese) – major issues of *nisei* (2nd generation) Japanese-American writers like Monica Sone, John Okada and Hisaye Yamamoto and the Japanese-Canadian authoress Joy Kogawa.

This course will examine Japan and the experience of writers from Japanese descent in American (and Canadian) literature and culture, focusing on Onoto Watanna’s *A Japanese Nightingale* (1901) American modernist poetry, fictions by the *nisei* writers Joy Kogawa, John Okada, and Hisaye Yamamoto as well as web and blog-project *nikkeiview* initiated by on the *sansei* (3rd generation) writer Gil Asakawa.

Required texts: Onoto Watanna. *A Japanese Nightingale*. (Biblio Bazaar), John Okuda. *No-No Boy*. (University of Washington Press), Joy Kogawa, *Obasan*.(Anchor Books)

A selection of modernist poetry, stories from Hisaye Yamamoto’s collection *Seventeen Syllables* and extracts from Gil Asakawa’s *Being Japanese American*.

Lecturer: Sabine Metzger

Wednesday, 15:45 – 17:15, KII, room M 17.24

CS Convict Culture

Semester:	1-8	Weekly Hours	2	Examination	written
Type:	CS	Prerequisites	none	ECTS:3	BA: 2 LP

The convict, sent from the British Isles to the distant colonies to serve his sentence, is an established part of British history and a major part of colonial identity. In this course, we will take a closer look at the legends surrounding these people and how their stories are featured in fiction and film. We will then take a step back and attempt to uncover who these people really were, thereby gaining a more thorough understanding of how convicts shaped the beginnings of British settlement in the most remote corners of the Empire.

Lecturer: Anna-Jo Mühlich

Wednesday 15.45-17.15, K II, room M 17.12

The African-American Experience in Film

Semester:	1-8	Weekly Hours	2	Examination	written
Type:	CS	Prerequisites	none	ECTS:3	BA: 2 LP

While films set in the more remote African American past often deal with the traumatic experience of slavery, movies set in the more recent past tend to focus on ethnicity, cultural belonging and racial conflict in the multi-ethnic communities of the U.S. With the help of secondary material from the realms of ethnic and film studies, we will familiarize ourselves with film theory and investigate how African Americans are represented in contemporary feature films and documentary films. The films discussed will include Steven Spielberg's *Amistad*, Jonathan Demme's *Beloved*, Steven Spielberg's *The Color Purple*, Julie Dash's *Daughters of the Dust*, Spike Lee's *Malcolm X* and Paul Haggis's [L.A.] *Crash*. (Students who want to obtain a Hauptseminarschein in this course will have to write a term paper).

Required Texts: Please purchase and read Alice Walker's *The Color Purple* and Toni Morrison's *Beloved* as background texts. Additional reading material (including Robert Stam's "Literature and Film") will be made available at the beginning of the semester via Ilias.

Lecturer: Monika Müller

Wednesday 17:30 –19:00, KII, M 17.23

Hip-hop and Culture in America

Semester:	1-8	Weekly Hours	2	Examination	written
Type:	CS	Prerequisites	none	ECTS: 3	BA 2

This cultural studies course covers the postmodern concept of “hip-hop,” covering definitions, ideological considerations, background sources, influences and contemporary manifestations. The course’s deliverable will be a book-length manuscript compiled from essays written by students covering a wide range of subjects. Students will select topics at the beginning of the course, and then working individually, in teams of two or groups of three-five, research and present the topic, and then within two weeks of the presentation, submit draft essays to be reviewed prior to final preparation and inclusion in the course manuscript.

Guest speakers from the Hip-Hop Community will be featured, including stage performers. The 23 topics, serving as table of contents for the manuscript, are the Chronology of Hip-Hop (by decade from 1970 to the present), the Origins of Hip-Hop, Pioneers of Hip-Hop, Hip-Hop & Fashion, Hip-Hop and Dance, The Style of Hip-Hop, Political Rap (1970s-present), Socioeconomic Rap (1970s-present), Crime-Related (“Gangsta” Rap) (1970s-present), Commercial Rap (1970s-present), the Grammys & Rap (1996-present), Hip-Hop in Germany, Hip-Hop in England, Hip-Hop in Asia, “World” Music, Hip-Hop & Music Videos, Scandals & Legends of Hip-Hop, “B-boys & B-girls,” The Intellectual Message of Hip-Hop, the Commercialization & Marketing of Hip-Hop as an Industry, Hip-Hop & Film, Hip-Hop & Graffiti, Breakbeat DJ’ing.

Helpful terms/concepts/people: breaking, Bronx Street parties, cutting, scratching, scat singing, breakdancing, African electronic music, Clive Cambell (Kool Herc), Keith Wiggins, Grandmaster Flash & the Furious Five, Biggie Smalls, Run DMC, Tupac, Puff Daddy, Eminem, Queen Latifah, Lil Kim, Kanye West, Jay-Z, Lil Wayne, Vanilla Ice, MC Hammer, Jamaican toasts, hard funk, Latin percussion, among others.

Schein Requirements: 80% class attendance, oral presentation, formal essay using MLA, final examination.

Students interested in taking the course with strong, direct connections to the Hip-Hop Community are encouraged to contact the Instructor soon to discuss ways to enhance the course. This includes artists, musicians, reviewers.

Required Texts: to be discussed the first day of class

Lecturer: Richard Powers, M.A., New York University (NYU);
rpowers@faculty.ed.umuc.edu

Wednesday, 14:00 – 15:30, KII, room M 17.91

Reigning in Rainbows: the New South Africa

Semester:	1-8	Weekly Hours	2	Examination	oral + written
Type:	CS	Prerequisites	none	ECTS:3	BA 2 LP

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

Lecturer: Geoff Rodoreda

Thursday, 14.00-15.30, K II, room M 17.98

Identity and Culture Down Under

Semester:	1-8	Weekly Hours:	2	Examination:	oral + written
Type:	CS	Prerequisites:	none	ECTS: 3	BA: 2

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

Lecturer: Geoffrey Rodoreda

Wednesday, 11.30 -13.00, K II, room M 17.81

9. ÜBUNGEN

Play-reading Group

Semester:	1-8	Weekly Hours:	2	Examination:	none		
Type:	E/UE	Prerequisites:	none	ECTS:	2	BA:	-

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

In the coming semester – to complement last semester’s ‘lightning’ drama trip from the late 19th century to early 2009 – we shall be reading 5 plays which have achieved successful and highly rated première performances in London over the past year:

Polly Stenham’s *Tusk Tusk* – a tale of 3 children and family loyalty as an uncertain future looms; Richard Bean’s *England People Very Nice* ‘ a riotous journey through four waves of immigration from the 17th century to today’; drama critic Nicholas de Jongh’s *Plague Over England: Britain in the 1950s and a gay witch-hunt*, including the then recently knighted famous actor Sir John Gielgud; Jez Butterworth’s *Jerusalem* – ‘a comic, contemporary vision of life in our (England’s) green and pleasant land’; and, finally, Alan Bennett’s ‘theatrical’ account of meetings between composer Benjamin Britten and poet W. H. Auden, entitled *The Habit of Art*.

Students of all semesters are welcome, either to read or listen.

A graded certificate of attendance (4 out of the 5 reading sessions) will be awarded to students. This will be explained at the first introductory session detailed below:

Introductory meeting : Thursday, **22nd April 2009, at 7 p.m.**, in K II, room M 17.16 and then regularly at 7 p.m. on Thursdays, May 6th and 20th; June 10th; and July 1st and 22nd.

Lecturer: Anthony Gibbs

Journalistisches Schreiben (berufsfeldorientiert)

Semester:	1-8	Weekly Hours:	21	Examination:	Written
Type:	E/UE	Prerequisites:	none	Credits:	2
				BA:	5

„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

Wolf Schneider, Paul-Josef Raue: Das neue Handbuch des Journalismus. Rowohlt-Taschenbuch, Reinbek.

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 M 17.81

American English

Semester:	5-8	Weekly Hours	2	Examination	none
Type:	E/UE	Prerequisites	none	ECTS: 3	BA: -

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

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

Required texts: provided by instructor

Lecturer: Richards Powers

Wednesday, 15:45 – 17:15, KII, room M 17.15

Writing Art Reviews

Semester:	1 - 8	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	none	ECTS:	3 BA: 3 LP

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

Lecturer: Geoff Rodoreda

Friday, 09.45 – 11.15, K II, room M 17.74

Essay Writing / Research Skills I (Online)

Semester:	1 – 4	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	G1	ECTS: 3	BA: 3 LP

This is an online course. However, there will be two in-class meetings at the beginning and two at the end of the term. Most of the work will be done on ILIAS. The curriculum is centered on students reading, writing, and revising. Students will study composition guidelines and put them into practice using American poems, short stories, and plays as course material which will be available on the e-learning platform.

Lecturer: Wolfgang Holtkamp

Wednesday, 15:45 – 17:15, KII, room M 17.98

Essay Writing / Research Skills I

Semester:	1 – 4	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	G1	ECTS: 3	BA: 3 LP

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

Texts will be provided

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

Lecturer: Anna-Jo Mühlich

Wednesday, 14:00 – 15:30, K II, room M 17.11

Essay Writing/Research Skills II (Hauptstudium)

Semester:	5 - 8	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	Interm. Exam	ECTS:	3 BA: 3 LP

EWII

This course is designed to further students' skills in reading (both literary and theoretical texts) and writing (both essays and term papers). We will also address issues of editing, constructing theses, strategies for exams and theoretical issues. This class will have a thematic focus on Indian literature (in English) and its contexts.

Required texts:

Salman Rushdie *Midnight's Children*

Further texts will be provided throughout the semester.

Lecturer: Kylie Crane

Monday, 15:45-17:15, K II room M 17.74

Essay Writing/Research Skills II (Hauptstudium)

Semester:	5 - 8	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	Interm. Exam	ECTS:	3 BA: 3 LP

This course is designed to further students' skills in reading (both literary and theoretical texts) and writing (both essays and term papers). We will also address issues of editing, constructing theses, strategies for exams and theoretical issues. This class will have a thematic focus on Australian literature and its contexts.

Required texts:

Richard Flanagan *Gould's Book of Fish*

Further texts will be provided throughout the semester.

Lecturer: Kylie Crane

Monday, 11.30-13.00, K II, room M 17.81

Essay Writing/Research Skills II (Hauptstudium)

Semester:	5 - 8	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	Interm. Exam	ECTS:	3 BA: 3 LP

This course aims to enhance students' academic writing skills. With an emphasis on American literature, we will look at text genres and theoretical approaches, and review literary terms. We will focus on key elements of essay writing and research papers.

Texts will be made available

Lecturer: Michelle Fiorito

Wednesday, 15.45 -16.15, K II, room M 17.92

Essay Writing/Research Skills II

Semester:	5 - 8	Weekly Hours:	2	Examination:	written		
Type:	E/UE	Prerequisites:	Interm. Exam	ECTS:	3	BA:	3 LP

Focusing on a variety of literary texts from the field of contemporary American fiction, this course is designed to improve students' essay and term paper writing skills. In addition to that, it will provide a review of literary terms and theoretical approaches. Primary and secondary texts will be made available via Ilias.

Required text: Aczel, Richard. *How to Write an Essay*. Stuttgart: Klett, 2001.

Lecturer: Monika Müller

Friday, 08:00–09:30, KII, room M 17.71

10. Fachdidaktische Seminare

Fachdidaktik Englisch: Teaching English

Semester:	1-4	Weekly Hours	2	Examination	written
Type:	E/UE	Prerequisites	-	ECTS: 2	BA: -

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

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

Lecturer: Dr. Astrid Diener

Tuesday, 08:00 – 09:30, K II, room M 17.14

Fachdidaktik Englisch: Teaching English

Semester:	5-8	Weekly Hours	2	Examination	written
Type:	E/UE	Prerequisites	Interm. Exam	ECTS: 2	BA -

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

Required texts: will be announced at the beginning of the term

Lecturer: Clemens Jarosch

Tuesday, 17:30 – 19:00, KII, room M 17.24

Fachdidaktik Englisch: Teaching English

Semester:	5 - 8	Weekly Hours	2	Examination	written
Type:	E/UE	Prerequisites	Interm. Exam	ECTS: 2	BA: -

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

Required texts:

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

Lecturer: Sylvia Loh

Monday, 17:30 – 19:00, KII, room M 17.25

11. E P G II

Literarische Wertung

Semester:	3+	Weekly Hours	2	Examination	Klausur
Type:	Seminar	Prerequisites	EPG I	ECTS: 3	BA: 2

Wir werden uns mit den ethischen und formalen Grundlagen verschiedener Wertungstheorien befassen und dann die erarbeiteten Kriterien an ausgewählten Werken der Populärliteratur und epigonalen Werke erproben.

Text: Heydebrand/Winko, *Einführung in die Wertung von Literatur* (UTB)

Dozent: Walter Göbel

Mittwoch, 11:30 – 13:00 Uhr, KII, Raum M 17.73

Dangerous Reading: *Northanger Abbey*, *City of Glass*, *Atonement*, *Mister Pip*

Semester:	3+	Weekly Hours	2	Examination	oral + written
Type:	Seminar	Prerequisites	EPG I	ECTS:3	BA: 2

The current debate on the negative effects of the new media on society somehow neglects the very similar effects resulting from reading literature. Phenomena such as the stimulation of violence, the disruption of attention and concentration, the incitement of personality disorder and forms of moral corruption in general, have been considered in a number of literary works as specific consequences of reading literature. The texts chosen (Jane Austen's *Northanger Abbey*, Paul Auster's *City of Glass*, Ian McEwan's *Atonement*, and Lloyd Jones' *Mister Pip*) span more than two centuries. They are representative of very different cultural formations, and yet, they all tackle the dangers of reading.

Required texts:

Jane Austen, *Northanger Abbey*

Paul Auster, *City of Glass*

Ian McEwan, *Atonement*

Lloyd Jones, *Mister Pip*