

**Die Anmeldung zu allen Seminaren erfolgt über ILIAS  
in der Zeit von ... bis ...**

**Außer folgende:**

**Hauptseminare Prof. Dr. R. Brosch und Prof. Dr. H. Ziegler. Hier  
Anmeldung im Sekretariat NEL, Fr. Hartel (Zi. 280) zu den regulären  
Öffnungszeiten.**

**Examenskolloquium Prof. Brosch und Prof. Ziegler: Anmeldung in den  
Sprechstunden der Professorinnen.**

**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), H7 (Heilbronnerstr. 7)**

# 1. VORLESUNGEN

## European Romanticism and American Postmodernism

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

The term „romantic,“ describes, not so much the objective quality of things, as our response to them, the feelings they arouse in the susceptible spectator. Yet the special subjective feeling described by “romantic” is a literary emotion. This is the point where Romanticism and Postmodernism meet. Postmodernist literature foregrounds fiction which exemplifies the “disappearance of the real” and shifts identities, for example in the mixing of literary genres; like Romanticism, it revisits the past, but with irony.

Our approach to European Romanticism and American Postmodernism will therefore be comparative and paradigmatic. Both concepts of cultural history, Romanticism and Postmodernism, will be viewed in their relationship to antiquity (Keats and Barth), to the Gothic (Hoffmann and Poe), to the sublime (Shelley, Byron, Stevens) to irony (Schlegel and Barthelme), and to subjectivity and self-reflexiveness (Brentano and Nabokov).

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

**Lecturer: Heide Ziegler**

Wednesday, 09.45-11.15, K I, room M 11.62

## 2. SEMINARE I: Grundkurse Literaturwissenschaft

### 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

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

The introductory course will be accompanied by a weekly tutorial.

#### **Required text:**

Murfin, Ross & Supryia M. Ray. *The Bedford Glossary of Critical and Literary Terms*. Boston 2003 (ISBN 0312259107)

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

#### **Lecturer: Wolfgang Holtkamp**

Tuesday, 11:30 – 13:00, M11, room M 11.62

### 3. SEMINARE II: PROSEMINARE (G2)

Critical Analysis: Drama

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

The dramatic genre calls for a dual perspective, firstly on the dramatic text and secondly on the dramatic performance on stage. In this course we will start out with a thorough study and analysis of the properties of dramatic texts by looking at a variety of plays from different epochs. Besides aiming at a historical overview of the various kinds of dramatic writing we will concentrate on the genre-specific features of plays. Although one focus will be on Shakespearean drama, the study of the fundamental features of dramatic composition from antiquity to the present day will supply us with a solid repository of the different forms and functions of the genre.

**Required texts:**

A reader will be supplied at the beginning of term.

**Lecturer: Elfi Bettinger**

Wednesday, 14:00-15:30, H 7, room M 7.003

## Critical Analysis: Poetry (The History of the Sonnet in English)

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

Although the sonnet is one of the few poetic forms of a predetermined length and a specific pattern of sound, it is a form that remains open and unpredictable. Modernist poet Edna St. Vincent Millay testified to the power of the sonnet: “I will put Chaos into fourteen lines / And keep him there.” In this course, we will not only investigate poems that bully Chaos into fourteen lines, we will also consider sonnets which unleash the power of Chaos through this most chameleon of poetic forms. While we will begin with some of the earliest sonnets in English, we will devote much of our time to 19<sup>th</sup> and 20<sup>th</sup>-century variants of the sonnet.

**Required Text:** *The Penguin Book of the Sonnet: 500 Years of a Classic Tradition in English*, edited by *Phyllis Levin*

**Lecturer:** **Jessica Bundschuh**

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

## Contemporary Indian Fiction

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

The aim of this seminar is to refine and broaden our knowledge of narrative strategies and narratological concepts. Our main interest will lie in the specific ways in which narratology can be combined with other theoretical approaches to literature such as that proposed by, for example, gender, postcolonial and poststructuralist critics. Indian fiction in English will serve as our primary material, giving us the opportunity to discuss issues related to narrative theory alongside questions and considerations relevant to the texts' particular cultural context.

A reader with theoretical texts will be available at the beginning of term.

### **Please buy and read:**

Kiran Desai, *The Inheritance of Loss* (Penguin)

Rana Dasgupta, *Tokyo Cancelled* (Harper Perennial)

Altaf Tyrewala, *No God in Sight* (MacAdam/Cage)

### **Lecturer: Ellen Dengel-Janic**

Tuesday, 11:30-13:00, H 7, room M 7.208

## Critical Analysis: Poetry of the 19<sup>th</sup> Century

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

We will read a selection of English poetry from the first part of the nineteenth century, paying special attention to Shelley and Byron.

Students should buy the complete poetical works of Shelley and Byron's *Don Juan*.

**Lecturer: John Fowler**

Thursday, 14:00 – 15:30, H 7, room M 7.205

## Critical Analysis: American Short Stories

Semester:	1-4	Weekly Hours	2	Examination	Oral, written
Type:	G2	Prerequisites	G1, Essay Writing	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 19<sup>th</sup> 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:** Course Reader (UB).

**Lecturer:** Wolfgang Holtkamp

Tuesday, 15:45 – 17:15, H7, room M 7.006

## Critical Analysis: Poetry – Reading Beyond the Lines

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

“I have a dark and dreadful secret. I write poetry.” With these words actor and author Stephen Fry ironically introduces his book *The Ode Less Travelled: Unlocking the Poet Within*, a creative writing guide to poetry. Indeed, poetry is an often dreaded genre for students of literature, mostly because they are in the dark about how to analyse, ‘understand’ and interpret poems.

This seminar will approach British and American poetry from the Elizabethan age to the present, thus providing students with insight into both historical and generic developments. Furthermore, basic terminologies for analysing poetry will be learned and applied in close readings.

### **Required Texts:**

A reader will be provided.

### **Recommended Texts:**

Lennard, John. *The Poetry Handbook: A Guide to Reading Poetry for Pleasure and Practical Criticism*. Oxford: Oxford University Press, 1996.

(Fry, Stephen. *The Ode Less Travelled: Unlocking the Poet Within*. London: Arrow: 2005.)

### **Lecturer: Sarah Säckel**

Tuesday, 15:45 – 17:15, H7, room M 7.005

## Critical Analysis: Short Story

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

While it would be an exaggerated claim to simply define the modern short story as an “American genre,” North American writers certainly have had a decisive impact on its emergence and differentiation. Beginning with Washington Irving’s “Rip van Winkle” we will analyze key texts by US-American (and a small selection of Canadian) authors, thereby tracing some of the major shifts in the development of the short story, and evaluating its various forms and functions from the early 19<sup>th</sup> century until today. Our close reading practices will be framed by an occasional theoretical interlude, which will help to further contextualize the respective stories.

A course reader will be provided.

**Lecturer: Carsten Schinko**

Thursday, 09.45-11.15, H 7, room M 7.008

## Critical Analysis: 19th and 20th Century British and American Poetry

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

Close readings of a selection of British and American poems, from the Victorians to the Moderns, with special attention to the poems' formal properties.

**Lecturer: Tom Whalen**

Thursday, 14:00-15:30, H 7, room M 7.008

#### 4. SEMINARE III: PROSEMINARE (G3)

##### Shakespeare's Comedies

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

In times of social and political turmoil comedies normally prosper exceptionally well. Laughter functions as a complex means for coming to terms with a harsh reality. However, for comedy to succeed many conditions must be met. Humour is one of the most difficult things to achieve.

In this class we will study in detail three of Shakespeare's comedies which are classified as "happy comedies" (in contrast the later problem plays and romances). Each of the comedies has its unique way of addressing conflicts although they also share some specifically early modern concerns. Some of the humour is time-bound whereas other comical strategies still manage to delight contemporary audiences. We will look at the different forms of verbal humour and comic devices, and study their effect both on the page of the dramatic text and the stage of dramatic performance.

Students enrolling for this class must have closely read one of the three plays by the beginning of term. There will be a test in the very first session (where you can choose the questions relating to your chosen play).

**Required texts:**

William Shakespeare, *The Taming of the Shrew*

William Shakespeare, *A Midsummer Night's Dream*

William Shakespeare, *As You Like It*

**Lecturer: Elfi Bettinger**

Tuesday, 09:45 – 11:15, H 7, room M 7.207

## W. B. Yeats

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

Yeats, a late Victorian who lived on till 1939, was no Modernist, yet was modern, combining elements from the romantics, the Symbolists, and important motifs from the Celtic Revival. We will read a selection of his poetry.

Students should buy his poetical works – the Everyman single-volume edition (ed. Daniel Albright) is ideal.

**Lecturer: John Fowler**

Friday, 09.45 – 11.15, H 7, M 7.005

## Textual Encounters: Where Theory Meets Text

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

What is contemporary Literary Theory? How has it developed? What does it do? Why is it necessary? *Textual Encounters* aims at introducing students of English Literature to the major schools of contemporary critical thought, ranging from structuralism to postmodernism and *after theory* reflections. The course is mainly designed to give the students a grounding in contemporary literary theory, (especially the critique of the subject and representation) and its offsprings, e.g. feminism, psychoanalysis, postcolonialism, New Historicism and postmodernism, and to offer a considerably various range of explanatory paradigms for the analysis of literary texts and diverse aspects of contemporary visual culture. This will be followed up by theoretically-informed readings of excerpts from literary texts and visual material. Reading material will be offered by the lecturer at the beginning of the course.

### **Students might like to consult the following introductory references on theory:**

Jonathan Culler, *Literary Theory: A Very Short Introduction*. Oxford University Press: England, 2000

Terry Eagleton, *Literary Theory: An Introduction*. University of Minnesota Press: USA, 1996

Raman Selden, *Practising Theory and Reading Literature*. Longman: UK, 1989

Julian Wolfreys, *Literary Theories: A Reader & Guide*. New York University Press: USA, 1999

**Lecturer: Noha Hamdy**

Wednesday, 14:00 – 15:30, H7, room M 7.005

## Don DeLillo: Writing the Image/ Imaging the Word

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

“All the impulses of the media were fed into the circuitry of my dreams. One thinks of echoes. One thinks of an image made in the image and likeness of images. It was that complex.”

[DeLillo, *Americana*, 1971]

The phenomenon of narration is essentially transmedial in nature. In ancient cultures, stories appeared as calligraphic and pictorial inscriptions on walls and other stone carvings. Symbolism and allegory were heavily exploited as latent potentialities in storytelling. Today, stories still migrate within and across the new different media, yet with an unprecedented fluidity and at unimaginable rates. Does this potentially alter our idea of "literary narrative"? In an age of free-floating simulacra, and with the new "pictorial turn", images not only dominate our consciousness but also determine ways in which contemporary narrative is structured and written. This course will deal with a selection of novels by the renowned American writer Don DeLillo and will investigate the interplay between the mass media and contemporary American narrative.

### **Required Texts:**

DeLillo, *Americana*

DeLillo, *White Noise*

DeLillo, *Mao II*

DeLillo, *Falling Man*

### **Lecturer: Noha Hamdy**

Tuesday, 15:45 - 17:15, H7, room M 7.201

## Fiction and/as History. From the Civil War to the Apocalypse

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

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

### **Required Texts:**

William Faulkner, *Absalom, Absalom!*

Cormac McCarthy, *Blood Meridian*

Toni Morrison, *Beloved*

Joan Didion, *Democracy*

Don DeLillo, *Mao II*

Dennis Johnson, *Fiskadoro*

Note: There will be a reading test on *Absalom, Absalom!* in the first seminar.

**Lecturer: Wolfgang Holtkamp**

Wednesday, 11:30 – 13:00, H 7, room M 7.201

## Postmodernism

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

The second half of the twentieth century saw the rise and fall of a (literary) aesthetics which was a reaction to both the exhaustion of the artistic strategies of modernism and the cultural changes following World War II (particularly the Cold War and the ascendancy of television). This seminar will follow the development of (American) postmodernist literature from its experimental beginnings in short fiction (e.g. Barth) through the high postmodernist long novel (e.g. Coover) to “image-fiction” (David Foster Wallace) heralding the end of postmodernism (e.g. DeLillo). We will also have a look at some influential theories of postmodern literature (Barth’s “literature of replenishment”, Hutcheon’s “historiographic metafiction”, McHale’s “ontological dominant”).

### Required Texts:

Barth, John. *Lost in the Funhouse. Fiction for Print, Tape, Live Voice* [1968]. New York: Doubleday, 1988.

Coover, Robert. *The Public Burning* [1977]. New York: Grove, 1997.

DeLillo, Don. *White Noise* [1985]. *Text and Criticism*. Ed. Mark Osteen. New York: Penguin Putnam, 1998.

### Lecturer: Guido Isekenmeier

Thursday, 11:30 – 13:00, H7, room M 7.209

## Nathaniel Hawthorne & the American Renaissance

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

Nathaniel Hawthorne is a key figure of American Romanticism or the American Renaissance, i. e. the cultural and literary period from 1820 to 1860 which is often referred to as the “first maturity” of American literature. Transforming and transcending literary traditions like the historical and the gothic tale, Hawthorne establishes romance not only as a distinctly American genre but also as a mode of writing which foreshadows late 19<sup>th</sup> century and modernist developments, such as psychological realism, self-reflexivity and metafictionality.

This course will focus on Hawthorne’s tales and on three of his novels - *The Scarlet Letter*, *The Blithedale Romance* and *The Marble Faun* – as well as some texts by other writers of the American Renaissance: Hawthorne’s age is also the age of Herman Melville, E. A. Poe, of the Transcendentalists, of Walt Whitman and Emily Dickinson, and it marks at the same time the first great period in African American Literature.

### **Required Texts:**

Nathaniel Hawthorne, *Selected Tales and Sketches* (Penguin), *The Scarlet Letter* (Penguin), *The Blithedale Romance* (Penguin); *The Marble Faun* (Dover Thrift Editions).

A reader with additional texts will be made available.

### **Lecturer: Sabine Metzger**

Wednesday, 14:00 – 15:30, H7, room M 7.006

## The Art of Political Writing: Orwell's Essays

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

“What I have most wanted to do ... is to make political writing into an art,” wrote George Orwell. While his novels *Animal Farm* and *Nineteen Eighty-Four* made him world famous most of his writing was non-fiction. His collection of journalism, letters and essays spans 30 years of turbulent history. Orwell's lucid, audacious and prophetic prose foreshadowed the end of imperialism, the rise of fascism in Europe, the start of World War II and the onset of the Cold War. Some of his essays can be read as short stories, others as manifestos for political action or analyses of subjects such as the role of the writer/artist in society, literature of the 1920s and 30s, Englishness and patriotism, war and propaganda, pretentiousness and humbug in language. This course will examine Orwell's style of argumentative prose by looking at his best known and most important essays. It will focus in particular on what Orwell has to teach us about art, literature, politics and writing itself. Students are expected to be familiar with Orwell's main works of fiction *before* the course starts (see below). A reader of Orwell's main essays will be provided.

### Required reading:

George Orwell, *Nineteen Eighty-Four* (1949)

George Orwell, *Animal Farm* (1945)

### Recommended reading:

George Orwell, *Coming Up for Air* (1939)

George Orwell, *Homage to Catalonia* (non-fiction, 1938)

**Lecturer: Geoff Rodoreda**

Wednesday, 11.30-13.00, H 7, room M 7.007

## Poetry and Intermediality

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

If literary intertextuality – the manifold ways of referring to and making use of other (literary) texts – has been theorized for some decades now, the notion of intermediality – literature’s multifarious modes of relating to, analyzing and imitating other media – is still a fairly new concept in literary studies. In this course, we will put a focus on poetic practices, working towards an understanding of poetry’s intermedial ties to sight/visual arts and sound/music as theme, idea, and organizing principle. In addition to the selection of poetry, students are asked to read some theoretical texts.

A course reader will be provided.

**Lecturer: Carsten Schinko**

Tuesday, 09.45-11.15, H 7, room M 7.008

## The Sign of Six: Detective Fiction

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

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

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

E.A. Poe, “The Murders in the Rue Morgue”, “The Purloined Letter”, “The Man of the Crowd”

Arthur Conan Doyle, *Sign of Four*

Agatha Christie, *The Murder of Roger Ackroyd*

Graham Greene, *Brighton Rock*

Mark Haddon, *The Curious Incident of a Dog in a Night-time*

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

Students who find out, abduct, or guess till the first session the sixth writer we will be concerned with will receive extra grade points on participation.

**Lecturer: Ronja Tripp**

Tuesday, 14:00-15:30, H 7, room M 7.002

## **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: American Dichotomies. New York and Los Angeles**

(Holtkamp/CS/berufsfeldorientiertes Projektseminar)

**City and Culture: Spotlights on Welsh Culture** (Jürgens/CS/berufsfeldorientiertes Projektseminar)

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

## City and Culture: American Dichotomies. New York and Los Angeles + Exkursion

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

No two cities are more symbolic of the modern American metropolis than New York and Los Angeles. But while New York represents the focus of a recently revitalized urban center, Los Angeles is the classic example of sprawl and decentralization, with multiple clusters of economic and social activity dispersed throughout its surrounding area. This course wants to consider this fundamental difference between New York and Los Angeles while comparing and contrasting recent developments in both cities. Topics will include effects of race and class on residence, the efficacy of public schools, the meaning of mayoral politics, and the roles of literature and cinema in each metropolis.

Depending on funding, an excursion to New York and Los Angeles will be offered in September/October 2009. 10 course participants will be selected on a competitive basis.

### **Required Texts:**

John Dos Passos, *Manhattan Transfer*

T.C. Boyle, *The Tortilla Curtain*

More texts to be announced in class.

### **Lecturer: Wolfgang Holtkamp**

Thursday, 14:00 – 15:30, H7, room 7.005

## City + Culture: Spotlights on Welsh Culture + Exkursion

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

What do you know about Wales? Sheep, coal, mountains, the Prince of Wales, Tom Jones, Sir Anthony Hopkins - those are probably the most likely things that come to mind. Also, the notorious remark “[f]or Wales, see England”, which can be found in the original edition of the *Encyclopaedia Britannica*, seems to imply much about the situation of Wales with respect to its English neighbours. However, there is more to Wales than at first may meet the eye. It has a distinct national and cultural identity which invites further exploration. In this course we will discover „the Valleys“, their literature and landscape, politics and history in order to find out more about „England's oldest colony“ (a claim the Welsh see differently, of course). In addition to this course an excursion to Wales is planned for the summer. The number of participants is restricted. In order to take part in the field trip students will be asked to write a short essay.

Please sign up for this course via ILIAS.

Assignments: 1 final test, 1 oral presentation

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

**Lecturer: Nina Jürgens**

Thursday, 14.00-15.30, H 7, room M 7.006

## 6. HAUPTSEMINARE

### Narratives of Identity and Difference

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

Identity and difference are key terms in contemporary culture in which theoretical and political questions of subjectivity are relevant. Subjectivity can only be attained in relation to the other, in processes of mirroring, differentiation, interaction. The most powerful means for the formation of identity is representation in which categories such as class, gender, race, religion, nationality, age etc. are mediated. Literary and cultural representations are open to critical scrutiny.

In this course we will investigate a number of current literary texts, all of which address a complex, multi-ethnic, postmodern Britain. We will draw on various theoretical models to describe the historical and semiotic dynamics at work in representation, supported by Chris Weedon, *Identity and Culture: Narratives of Difference and Belonging* (Maidenhead: Open University Press 2004).

Students enrolling for this class must have read Andrea Levy, *Small Island*, by the beginning of term. There will be a test in the first week to ascertain a working knowledge of the text.

#### **Required texts:**

Andrea Levy, *Small Island*

Patricia Duncker, *Miss Webster and Chérif*

Leila Aboulela, *The Translator*

Caryl Phillips, *A Distant Shore*

Diran Adebayo, *Some Kind of Black*

Zadie Smith, *White Teeth*

#### **Lecturer: Elfi Bettinger**

Wednesday, 11:30 – 13:00, H 7, room M 7.202

## Intermedial Strategies: Dickens, The Pre-Raphaelites, W.H. Auden, Ted Hughes and W.G. Sebald

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

When texts refer to pictures or include pictures, or when paintings illustrate well-known tales we are faced with the phenomenon of intermediality. While advanced students are probably familiar with the concept of intertextuality, that of intermediality is less well known. Presupposing a more narrow interpretation of 'text', it refers to relationships between arts in different media. In this seminar we will consider the case of literature and the visual arts in selected examples of poetry and prose from the mid-nineteenth century to the present day. We will establish a theoretical framework for the interpretation of intermedial relations as well as analyze our examples in detail.

Students should buy the novels *Dombey and Son* (1848) by Charles Dickens and *Austerlitz* (2002) by W.G. Sebald; the rest of the texts will be provided on ILIAS

CPs will be given on the basis of:

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

**Lecturer: Renate Brosch**

Tuesday, 14.00 – 15.30, H 7, room M 7.208

## Modernist Experiments in the Novel from Joyce to Lawrence

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

Modernism is defined as a break with the traditions of conventional Victorian narration. But these experiments range widely from intertextuality and the rewriting of myths, to internal focalization and stream of consciousness to the discovery of previously elided topics such as sexual desire and bodily experiences. In a close reading of a selection of experimental novel we will discover and identify these experiments, and hence develop a better understanding of the attempt to modernize the novel.

Students should buy the following novels:

James Joyce, *Ulysses*; Virginia Woolf, *Mrs Dalloway*; D.H. Lawrence, *Lady Chatterley's Lover*; Gertrude Stein, *The Autobiography of Alice B. Toklas*

CPs will be given on the basis of:

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

**Lecturer: Renate Brosch**

Wednesday, 11.30 – 13.00, H7, room M 7.208

## Anglo-Indian Literature

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

Beginning with a survey of the history of Anglo-India and independent India, we shall then interpret some key Anglo-Indian novels and subsequently two novels of the Indian diaspora. Questions of racism, marginalization and identity will be focused upon as well as aspects of aesthetic form, as the novels will range from classical third-person narratives to experiments with postmodern techniques of bricolage and metahistory. Preparatory Reading: Elleke Boehmer, *Colonial and Postcolonial Literature*.

### **Required Texts:**

Rudyard Kipling, *Kim* (Penguin 20th-Century Classics)  
E. M. Forster, *A Passage to India* (Penguin Classics)  
Salman Rushdie, *Midnight's Children* (Vintage Classics)  
Bharati Mukherjee, *Desirable Daughters* (Hyperion)

### **Lecturer: Walter Göbel**

Thursday, 11:30 – 13:00, H7, room M 7.002

**Please use our online registration for this course under:**

<http://www.uni-stuttgart.de/amerik/online-anmeldung/uebersicht.html>

## Toni Morrison

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

Toni Morrison is one of the most prolific and successful African American novelists. After an introduction to the history of the African American novel we shall read canonized and more recent novels, focussing on imagery, symbols, feminist issues, questions of identity, techniques of magic realism, modernist and postmodern aspects.

### **Required Texts:**

Toni Morrison, *Song of Solomon* (Random House, ISBN 0099768410)

Toni Morrison, *Beloved* (Random House, ISBN 0099273934)

Toni Morrison, *Love* (Random House, ISBN 1400078474)

Walter Göbel, *Der afroamerikanische Roman im 20. Jahrhundert* (Berlin: Erich Schmidt Verlag, 2001).

### **Lecturer: Walter Göbel**

Wednesday, 11:30 – 13:00, M7, room 7.103

**Please use our online registration for this course under:**

<http://www.uni-stuttgart.de/amerik/online-anmeldung/uebersicht.html>

## Play-within-the-play': *Hamlet* and *A Midsummer Night's Dream*

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

Shakespeare's plays-within-the-play draw the audience's attention to the strategies and results of role-playing as such and thus serve to heighten the effects of tragedy as well as comedy. The performance of *The Murder of Gonzago* at the Danish court which Prince Hamlet stage-manages in order to 'verify' the ghost's (Old Hamlet's) testimony by investigating the new king's reactions to it, also serves to reveal this court as a place of expert subterfuge, surveillance and, ultimately, unharnessed brutality. In *A Midsummer Night's Dream*, simple craftsmen rehearse a 'tragedy' called *Pyramus and Thisbe*, and by discussing how to stage a convincing mimetic performance but to prevent being taken for real, they turn this play into a farce that points to the deceptive character of reality. In both cases the theatre exposes its own theatricality; yet the play-within-the-play also seems to call for a vantage point of authenticity.

### **Required text:**

William Shakespeare, *Hamlet* (The Arden Shakespeare, third edition, ISBN 1904271332), ca. 9 €.

William Shakespeare, *A Midsummer Night's Dream* (The Arden Shakespeare, second edition, ISBN 1903436605), ca.13 €.

### **Lecturer: Heide Ziegler**

Tuesday, 09.45-11.15, H 7, room M 7.010

## Europäische Romantik und Amerikanische Postmoderne

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

Das Hauptseminar wird in deutscher Sprache abgehalten.  
Eine Beschreibung des HS folgt später.

**Lecturer: Thomé/Ziegler**

Tuesday: 14.00-15.30, H 7, room M 7.201

## **7. VERANSTALTUNGEN FÜR EXAMENSKANDIDATEN UND KOLLOQUIEN**

Kolloquium für Examenskandidaten

**Voraussetzung:** Anmeldung zum Examen

This is a course 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 practised on relevant literary texts .

**Dozentin: Renate Brosch**

Tuesday, 09:45 -11:15, H 7, room 7.208

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

**Nur Teilnehmer, die im Herbst 2009 das Examen ablegen**

## Kolloquium für Examenskandidaten

**Voraussetzung:** Anmeldung zum Examen

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

**Lecturer: Walter Göbel**

Thursday, 17:30 – 19:00, M7, room 7.203

## 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.

**Dozentin: Heide Ziegler**

Monday, 14.00-15.30, H7, room M 7.005

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

**Nur Teilnehmer, die im Herbst 2009 das Examen ablegen**

## Forschungs- und Doktorandenkolloquien

The “Kolloquium” for postgraduates addresses questions of literary theory and discusses scholarly work of various kinds. Foremost, however, we talk about the dissertation projects of the participants.

**Voraussetzung:** abgeschlossenes Studium

**Lecturer: Renate Brosch**

Wednesday, 17:30 – 19:00, H 7, room M 7.208

**Participants will be invited.**

## Forschungs- und Doktorandenkolloquium

The “Kolloquium” for postgraduates addresses questions of literary theory and discusses scholarly work of various kinds. Foremost, however, we talk about the dissertation projects of the participants.

**Lecturer: Walter Göbel /Renate Brosch**

Tuesday, 18:00 – 19:30, M7, room 7.006

**Participants will be invited.**

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

### The Phenomenon of America's Splintered Culture

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

Using Bill Bishop's book *The Big Sort: Why the Clustering of Like-Minded America is Tearing us Apart* as a jumping off point, we will consider how America, a supposed melting pot, has evolved into a country of homogenous communities with a growing intolerance for political or social differences. The backdrop of a new American president determined to "reach across the aisle" and create a "team of rivals" will lead us to ask if authentic dialogue is suddenly possible for "all Americans." From Socrates to Kenneth Burke to contemporary thinkers like Frances Moore Lappe (*Getting a Grip: Clarity, Creativity and Courage in a World Gone Mad*) and Naomi Wolf (*The End of America: Letter of Warning to a Young Patriot*), we will investigate solutions to solve the complex social problem of polarization in America.

**Required Texts:** A course packet will be available in a reader at the institute's library.

**Lecturer: Jessica Bundschuh**

Wednesday, 09:45 – 11:15, H7, room 7.210

## Culture in Fiction & Film

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

In this course, students will explore, discuss and respond to various cultural issues, myths, ideologies and perspectives in film. Topics range from education, gender, race and class, and focus on such cultural issues from a critical perspective that builds on students' own experiences and interests. We will read articles and essays that present theoretical concepts related to contemporary films and excerpts that we view. The course is designed to improve critical thinking skills and expression of ideas through written and oral responses to cultural issues presented in film.

**Required Texts:** A course reader will be provided.

**Lecturer:** Michelle Fiorito

Wednesday, 15:45-17:15, H 7, room M 7.002

## Renaissance England

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

English poetry, drama, and music reached their highest point during the reigns of Elizabeth I and James I. During the course we will survey the political and social history, as well as the even more turbulent international relations of England in this period, as these bear upon the cultural life, particularly of London. Students will all be expected to participate in presentations.

**Lecturer: John Fowler**

Friday, 11:30 – 13:00, H 7, room M 7.202

## City and Culture: American Dichotomies. New York and Los Angeles + Exkursion

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

No two cities are more symbolic of the modern American metropolis than New York and Los Angeles. But while New York represents the focus of a recently revitalized urban center, Los Angeles is the classic example of sprawl and decentralization, with multiple clusters of economic and social activity dispersed throughout its surrounding area. This course wants to consider this fundamental difference between New York and Los Angeles while comparing and contrasting recent developments in both cities. Topics will include effects of race and class on residence, the efficacy of public schools, the meaning of mayoral politics, and the roles of literature and cinema in each metropolis.

Depending on funding, an excursion to New York and Los Angeles will be offered in September/October 2009. 10 course participants will be selected on a competitive basis.

### **Required Texts:**

John Dos Passos, *Manhattan Transfer*

T.C. Boyle, *The Tortilla Curtain*

More texts to be announced in class.

### **Lecturer: Wolfgang Holtkamp**

Thursday, 14:00 – 15:30, H7, room 7.005

## The Transcendental Age

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

Transcendentalism was a New England literary, political and philosophical movement in the early and middle part of the nineteenth century, centred on Boston and Concord. Its most notable voices were those of Emerson, Thoreau, Margaret Fuller, Theodore Parker and Amos Bronson Alcott. Transcendentalists urged that each individual find, in Emerson's words, "an original relation to the universe", and viewed all constructive practical activity as an expression of the divine spirit. We will study the philosophy of transcendentalism (Emerson's "Nature", its relation to puritanism and later pragmatism), its practice (Thoreau's *Walden*, utopian communities) and its politics (wrt. slavery and the women's question).

### **Required Texts:**

Thoreau, Henry David. *Walden, Civil Disobedience and Other Writings*. Ed. William Rossi. New York: Norton, <sup>3</sup>2008.

Emerson, Ralph Waldo. *Nature and Selected Essays*. (e.g. New York: Bantam Dell, 1996.)

### **Lecturer: Guido Isekenmeier**

Thursday, 14:00 – 15:30, H7, room 7.209

## City + Culture: Spotlights on Welsh Culture

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

What do you know about Wales? Sheep, coal, mountains, the Prince of Wales, Tom Jones, Sir Anthony Hopkins - those are probably the most likely things that come to mind. Also, the notorious remark “[f]or Wales, see England”, which can be found in the original edition of the *Encyclopaedia Britannica*, seems to imply much about the situation of Wales with respect to its English neighbours. However, there is more to Wales than at first may meet the eye. It has a distinct national and cultural identity which invites further exploration. In this course we will discover „the Valleys“, their literature and landscape, politics and history in order to find out more about „England's oldest colony“ (a claim the Welsh see differently, of course).

In addition to this course an excursion to Wales is planned for the summer. The number of participants is restricted. In order to take part in the field trip students will be asked to write a short essay.

Please sign up for this course via ILIAS.

Assignments: 1 final test, 1 oral presentation

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

**Lecturer:** Nina Jürgens

Thursday, 14:00-15:30, H 7, room M 7.006

## Modern Australia: History and Politics

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

This course offers an overview of Australian history and politics, focusing mostly on developments in the 20<sup>th</sup> century. Among other things, we will explore the creation of the Australian nation, Australia's involvement in two World Wars, its shifting international allegiances, the move from a 'White Australia' policy to multiculturalism, relations between indigenous and non-indigenous people, the major political upheavals of the 1970s, and the recent period of conservative rule. We will also examine Australia's voting system, its parliamentary structures and current debates in Australian society such as becoming a republic, immigration, the environment, relations with Asia, America and Europe, and changes in popular culture and the media.

### **Recommended reading:**

Macintyre, Stuart: A Concise History of Australia (Second Edition), CUP, 2004

### **Lecturer: Geoff Rodoreda**

Thursday, 14.00-15.30, H 7, room M 7.009

## Britain and Its Media

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

Untrustworthy, irresponsible, intrusive, sleazy. These are a few of the terms used to describe the British popular press and yet millions of Britons buy these tabloid newspapers every day. Of course, Britain also boasts high-quality newspapers and magazines, venerated broadcasting institutions and a range of new Internet media. But does the British media adequately represent or reflect the diversity of contemporary British society? What can one learn about Britain by examining its media? This course will seek to turn a spotlight on today's Britain by looking at it, in particular, through the eyes of its media. We will examine, among other things, the historical development of the press in the UK, the establishment of the BBC, the so-called 'glory days' of the British media in the 1960s and 70s, changes under Margaret Thatcher in the 1980s, government 'spin-doctoring' and media scandals of recent years, and debates about the role and relevance of the media – always with an eye on parallel developments in British politics, culture and society.

**Lecturer: Geoff Rodoreda**

Friday, 09.45-11.15, H 7, room M 7.007

## 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.

This summer we shall be reading four plays by two English dramatists who began writing in the 1950s and 1960s – John Osborne and Joe Orton who, together with Arnold Wesker and the late Harold Pinter formed the backbone of the era of ‘angry young men’ in British theatre. We shall start with Osborne’s *Look Back in Anger*, the play which brought Osborne to the forefront in May 1956. It was seen by reviewers as an attack on British complacency at the time. This will be followed by a later play (from 1964): *Inadmissible Evidence*, ‘the tragedy of a down-at-heel solicitor ... plunging rhetorically towards self-destruction’. Joe Orton’s *Entertaining Mr Sloane* is then planned, a so-called ‘dark’ comedy derived from Pinter’s idea of showing how the familiar inhabitants of a room can be menaced by a stranger’s intrusion. Finally, we shall read Orton’s *What the Butler Saw* of 1969, where Orton’s polished wit and artful mischief carry the farce tradition of threatened adultery into other ‘forbidden’ realms. Texts will be provided.

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

A graded certificate of attendance (3 out of the 4 reading sessions) will be awarded to students. This will be explained at the first introductory session detailed below:

**Introductory meeting** : Thursday, **23<sup>rd</sup> April 2009, at 7 p.m.**, in H 7, room M 7.210 and then regularly at 7 p.m. on Thursdays, April 30<sup>th</sup>; May 14<sup>th</sup>; June 25<sup>th</sup> and July 16<sup>th</sup>; with a possible additional meeting on July 23<sup>rd</sup>.

**Lecturer: Anthony Gibbs**

## Stilfragen und Formen journalistischen Schreibens (berufsfeldorientiert)

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

"Stil ist die Fähigkeit, komplizierte Dinge einfach zu sagen □ nicht umgekehrt□.  
Wie Jean Cocteau's Erkenntnis umzusetzen ist, von dieser Frage handelt dieses Seminar.

Und auch davon: Von der Erfindung der Zeitung,  
von einem Überblick über die heutige Zeitungs- und Zeitschriftensituation  
und von der Redakteursarbeit in dem Kulturteil einer Tageszeitung.  
Stilfragen sowie Techniken und Formen journalistischen Schreibens sollen  
diskutiert, aber vor allem auch ausprobiert werden.

Wer in der vorlesungsfreien Zeit bereits etwas lesen möchte:

Stephen King: *On Writing* (die dt. Ausgabe hat den Titel *Das Leben und das Schreiben*)

Roland Barthes: *Mythen des Alltags* (erhältlich als Taschenbuch im Suhrkamp-Verlag)

Ludwig Reiners: *Stilfibel* (Deutscher Taschenbuch Verlag)

Wolf Schneider: *Deutsch! Das Handbuch für attraktive Texte* (Rowohlt Taschenbuch Verlag)

Wolf Schneider/Paul-Josef Raue: *Das neue Handbuch des Journalismus* (Rowohlt Taschenbuch Verlag)

Alfred Polgar: *Das große Lesebuch*, herausgegeben von Harry Rowohlt (Rowohlt Taschenbuch Verlag)

*Klassiker des Feuilletons*, herausgegeben von Hans Bender (Reclam-Verlag)

Wer bereits etwas sehen möchte, dem seien die Filme empfohlen:

- Wag the Dog
- All The President 's Men
- Fear and Loathing in Las Vegas (oder das gleichnamige Buch von Hunter S. Thompson)

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

Dienstag, 09.45-11.15, H 7, Raum M 7.009

## 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:** Richard Powers

Wednesday, 15:45 – 17:15 H7, room M 7.203

## The Novels of William Faulkner

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

Our course is a dynamic, interactive, reading/discussion class concerning four of Faulkner's major novels. We'll spend approximately three class sessions per novel. Students are responsible for acquiring the texts before the start of our course.

### **Required Texts:**

*As I Lay Dying*

*The Sound and the Fury*

*Light in August*

*Absalom! Absalom!*

**Lecturer: Richard Powers**

Wednesday, 14:00 – 15:30, H7, room M 7.208

## Journalism Writing and Practice (berufsfeldorientiert)

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

What distinguishes journalism as a form of writing from other genres? How does writing straight news stories differ from writing features stories? How does print journalism differ from writing for TV, radio or the Internet? What about investigative journalism and the role of the media in a democracy? This course is aimed at improving students' English writing skills in general, through the teaching of basics in journalism writing in particular. Apart from practical exercises in class, students will be involved in researching and writing news stories of their own. The course also looks at techniques in journalism practice such as researching and interviewing, as well as issues such as freedom of speech, journalistic ethics, journalism as a profession and the media as a business.

**Lecturer: Geoff Rodoreda**

Wednesday, 14.00-15.30, H 7, room M 7.009

## Teaching Narrative Genres

Semester:	Post-IE	Weekly Hours	2	Examination	written
Type:	E	Prerequisites	IE	ECTS: 2	BA -

Even after the loss of its overtly normative nature subsequent to the eighteenth century, and for all postmodern irreverence and fracturing of genres, the idea of genre has sustained its power as an 'unwritten poetics'. Due to equations of social and literary decorum genre has always carried an implicit, if not an explicit politics. How has genre policed, reinforced and fractured cultural norms and national myths? How has the violation of its codes affirmed the resilience of the aesthetic? Furthermore, if an awareness of the history of genre is seminal to an understanding of the relevance of the aesthetic, how can 'genre' more systematically be brought to bear in the EFL literature classroom?

We shall pursue these issues, departing from classical attempts at delimiting the idea of genre, and then, focusing on narrative, explore some prominent cases of the ambivalent investment of forms such as the sentimental and the gothic novel in the British colonial enterprise.

The course offers students the opportunity to deepen their knowledge of the evolution of narrative genres and their cultural locations as well as creatively explore related didactic concerns.

### **Required Texts:**

It would be helpful to have read Samuel Richardson, *Pamela*, Vol. 1 (Oxford World's Classics) and Charles Brockden Brown, *Wieland* (Oxford World's Classics). Further texts will be made available in a reader.

### **Lecturer: Saskia Schabio**

Tuesday, 14:00 – 15:30, H7, room M 7.209

## Writing and Reading the Short Story

Semester:	Post-IE	Weekly Hours	2	Examination	written
Type:	E	Prerequisites	IE	ECTS: 2	BA -

This course will focus on the form and technique of short fiction with as much emphasis given to the how as to the what. Students will read a variety of English language stories, perhaps even some of their own, though that's not a requirement.

**Lecturer: Tom Whalen**

Thursday, 09:45-11:15, H 7, room M 7.209

## Essay Writing / Research Skills I (Grundstudium)

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

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

Students must be willing to prepare for class, participate actively and hand in the occasional paper.

### **Required texts:**

A reader will be supplied at the beginning of term.

### **Lecturer: Elfi Bettinger**

Thursday, 09:45 – 11:15, H 7, M 7.201

## 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 seminar is a blended seminar with its focus on e-learning. There will be in-class meetings at the beginning and towards the end of the term. Most of the work will be done on e-learning platform 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, H7, room M 7.205

Contact: [wolfgang.holtkamp@ilw.uni-stuttgart.de](mailto:wolfgang.holtkamp@ilw.uni-stuttgart.de)

## Essay Writing / Research Skills I (Grundstudium)

Semester:	1 – 4	Weekly Hours:	2	Examination:	written
Type:	E/UE	Prerequisites:	none	ECTS: 3	BA: 3 LP

This course aims to provide beginning students with the basic skills needed to write research papers. We will focus on composition (formulating a thesis, structuring an outline, paragraph writing) and textual evidence (close reading of primary texts, evaluation of secondary literature, documentation). Our emphasis will be on romantic and postmodern poetry and narrative fiction.

### **Required Texts:**

Course Reader

### **Lecturer: Guido Isekenmeier**

Wednesday, 14:00 – 15:30, H7, room M 7.004

## 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

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

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

**Lecturer:** Ellen Dengel-Janic

Monday, 09:45-11:15, H 7, room M 7.002

## 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

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

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

**Lecturer:** Ellen Dengel-Janic

Monday, 11.30-13.00, H 7, room M 7.002

## 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

Focussing on texts from different genres and different epochs, this course is designed to improve essay and research paper writing skills as well as to provide a review of literary terms and theoretical approaches.

Primary texts will be made available in a reader.

**Required Texts:** Aczel, Richard. *How to Write an Essay*. Stuttgart: Klett, 2001.  
Klarer, Mario. *An Introduction to Literary Studies*. London: Routledge, 1999.

**Lecturer: Sabine Metzger**

Thursday, 08:00 – 09:30, H7, room M 7.202

## 10. Fachdidaktische Seminare

### Introduction to Didactics of Foreign Language Teaching

Semester:	Post-IE	Weekly Hours	2	Examination	written
Type:	E	Prerequisites	IE	ECTS: 2	BA 0 LP

The seminar is designed to introduce students to the special issues and problems in the didactics of foreign language instruction. We will focus on the teaching of modern languages as institution and process. Topics will include: 'The History of Modern Language Teaching'; 'Methodological Survey'; 'Processes of Learning and Teaching in Foreign Language Acquisition'; 'Literature and Cultural Studies'.

#### **Recommended reading:**

Gehring, Wolfgang. *Englische Fachdidaktik* (Berlin, 1999)

**Lecturer: Erhard Dahl (in cooperation with Susanne Pongratz)**

Monday, 17:30 – 19:00, H7 room M 7.003

## Fachdidaktik Englisch

Semester:	Post-IE	Weekly Hours	2	Examination	Written
Type:	E/UE	Prerequisites:	IE	ECTS: 2	BA 0 LP

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

**Lecturer: Clemens Jarosch**

Tuesday, 17:30 – 19:00, H7, room M 7.002

## Fachdidaktik Englisch: Teaching English

Semester:	Post-IE	Weekly Hours	2	Examination	written
Type:	E	Prerequisites	IE	ECTS: 2	BA 0 LP

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, H7, room M 7.001

## **10. Erarbeitung des Lektürekansons II (Übung im Master-Studiengang)**

In the first part of this seminar we studied some of the important positions in the debate on the literary canon (e.g. Assmann, Bloom, Gorak, Guillory, Nünning). The issue of what can constitute a common ground has referred us back to our daily work as literary scholars: Which texts do we read, which questions do we ask and which conceptual frameworks do we privilege?

In the second part of this fortnightly seminar we will start our work by critically looking at the recommended reading list for students of English literature. We will put our findings to the test of the current canon debate to find out what kind of intellectually demanding questions can be asked of these suggestions. The aim of the course is to enable students to work independently. Therefore, this course is also relevant to students in their final year who are already preparing for their exams.

**Lecturer: Elfi Bettinger**

Tuesday, 15:45 – 17:15, H 7, room M 7.007

## 11. E P G II

### The Transcendental Age

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

Transcendentalism was a New England literary, political and philosophical movement in the early and middle part of the nineteenth century, centred on Boston and Concord. Its most notable voices were those of Emerson, Thoreau, Margaret Fuller, Theodore Parker and Amos Bronson Alcott. Transcendentalists urged that each individual find, in Emerson's words, "an original relation to the universe", and viewed all constructive practical activity as an expression of the divine spirit. We will study the philosophy of transcendentalism (Emerson's "Nature", its relation to puritanism and later pragmatism), its practice (Thoreau's *Walden*, utopian communities) and its politics (wrt. slavery and the women's question).

#### **Required Texts:**

Thoreau, Henry David. *Walden, Civil Disobedience and Other Writings*. Ed. William Rossi. New York: Norton, <sup>3</sup>2008.

Emerson, Ralph Waldo. *Nature and Selected Essays*. (e.g. New York: Bantam Dell, 1996.)

#### **Lecturer: Guido Isekenmeier**

Thursday, 14:00 – 15:30, H7, room 7.209