

**Englisches Seminar
der Christian-Albrechts-Universität zu Kiel
Sommersemester 2012**

**Kommentiertes Vorlesungsverzeichnis
für die Master-Studiengänge**

www.anglistik.uni-kiel.de

Auf der Website des Englischen Seminars finden Sie wichtige Informationen, Studien- und Prüfungsordnungen, Unterrichtsunterlagen, Formulare, E-mail- und Telefonlisten etc.

Studienberatungen

Die Studienberatungen der ProfessorInnen finden in den jeweiligen Sprechstunden statt (siehe: www.anglistik.uni-kiel.de/staff.htm oder Aushang an den Bürotüren).

Vorlesungszeit

Die Veranstaltungen beginnen am	10.4.2012
Letzter Vorlesungstag:	29.6.2012
1. Prüfungszeitraum:	2.-13.7.2012
2. Prüfungszeitraum:	8.-19.10.2012

Anmeldung zu den Lehrveranstaltungen für Masterstudierende:

19.3.2012, 11 Uhr bis 13.4.2012

Weitere Informationen zum Anmeldeverfahren werden veröffentlicht unter: <http://www.zfs.uni-kiel.de/lst/>

Englisch (Master of Education)

1. Studienjahr

Identity / Alterity (Wählen Sie eins der folgenden Seminare):

Horatschek: Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh

Texts:

Shakespeare *Othello*

Marowitz *An Othello*

Daniel Defoe *Robinson Crusoe*

Rudyard Kipling *Kim*

Amitav Gosh *The Hungry Tide*

In postcolonial theory, the traditional concepts of 'identity' and 'alterity' have been challenged, as generally they imply a latent yet politically virulent hierarchy. The alternative term 'hybridity' has been coined by Bhabha – and it has been challenged as well. In this course we will analyse texts from the Early Modern Period through the eighteenth and nineteenth centuries to Postmodernism in order to explore the historically specific differences and continuities in the perception and construction of identity and alterity. Simultaneously we shall test the heuristic potential as well as the limits of the concept of 'hybridity'.

Horatschek: Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair, Feinstein

Texts:

Shakespeare, *The Merchant of Venice*

Arnold Wesker, *A Merchant*

George Eliot, *Daniel Deronda* (1876)

Bernice Rubens, *The Elected Member* (1969)

Clive Sinclair, *Bedbugs* (1982) selected short stories

Or Elaine Feinstein, selected poetry

Concepts of Englishness have been questioned for years, predominantly from a postcolonial perspective. This has been motivated by the rising trust of ethnic minorities in their own cultural inheritance in Britain, but also by the post-modern view that cultural and individual identities as well as histories are products of an intricate and interested construction process where identity and alterity are negotiated, evaluated and institutionalised. This seminar shall focus on a Jewish perspective on these issues and analyse texts of all genres, spanning from the Early Modern Period to the end of the 20th century, many of them written by Jewish authors. As the seminar includes Eliot's very capacious novel, I recommend to start reading far in advance.

Röckl: Islands and Others

Starting with the age of exploration, literary Islands, imagined as isolated, circumscribed and often uninhabited, have served as testing grounds for white European protagonists. Islands became "counter-sites" far from home where characters – often in encounters with uncivilized, primitive, and exotic others - re-envisioned themselves and their home country. Starting with Shakespeare's *The Tempest* and Daniel Defoe's *Robinson Crusoe* we will explore characteristics of the island setting and its historically variable geo-political configurations as a vital backdrop to constructions of self and other. Please start reading before the semester starts.

Texts to be acquired:

Daniel Defoe, *Robinson Crusoe* (Norton, 1994; ISBN-13: 978-0393964523)

William Shakespeare, *The Tempest* (Arden Edition 2011; ISBN 978-1408133477)

Gloria Naylor, *Mama Day* (Vintage, 1989; ISBN-13: 978-0679721819)

Paule Marshall, *The Chosen Place, The Timeless People* (Vintage, 1984; ISBN-13: 978-0394726335)

Schwarck: Contemporary American Drama

A brief look at themes as well as generic features of contemporary American Theatre presents a heterogeneous picture, oscillating between realistic and experimental avant-garde aesthetics. In this seminar we will closely read selected plays by Neil LaBute (*The Shape of Things*, 2001 and *The Mercy Seat*, 2003), Edward Albee (*The Goat or Who is Sylvia?*, 2002), David Henry Hwang (*M. Butterfly*, 1988), Sam Shepard (*True West*, 1981). All participants should be familiar with the key terms of drama analysis and are expected to give regular contributions to the course.

Schwarck: Presence and Absence in Fiction

When literature narrativizes absence, it is likely to be associated with loss. If one recognizes that one cannot lose what one never had, the question of what there is in fiction at all becomes equally crucial. In this course, we will read and discuss three stories in the light of the opposition of presence and absence: A child has to comprehend the sudden loss of her father (Julian Barnes). A woman becomes romantically involved with a man due to its constant shifting between presence and absence (Charlotte Brontë). A father, a survivor of the Holocaust, devotes his life to watching his only son, who doesn't know that he exists. Eventually, he even survives this beloved son (Nicole Krauss). All participants are expected to give regular contributions to the course. Texts: Julian Barnes, *England, England* (1998, 1st chapter), Charlotte Brontë, *Jane Eyre* (1848, Please buy the Norton Critical Edition [ISBN: 0-393-97542-8), Nicole Krauss, *The History of Love* (2006)

Spangenberg: Moving Identities: Forster, Mo, Smith

In this course, we are going to analyze the mechanisms of the construction of cultural identity and alterity, i.e. the creation of a self-image by using norms and concepts with positive connotations in one's own culture and projecting undesired aspects on the cultural other. The class will focus on how images of the self and the other have to be re-negotiated because of different experiences of migration, leading to "moving identities" in the spatial and psychological sense.

Moreover we are going to look at how the construction of cultural identity/alterity intersects with constructions of class and gender. Texts to be acquired:

E.M. Forster, *A Passage to India* (London: Penguin, 2011).

Timothy Mo, *Sour Sweet* (London: Paddleless, 1999).

Zadie Smith, *On Beauty* (London: Penguin, 2005).

Winkler: Scottish-Canadian Literature

In the Scottish diaspora, Scottish-Canadian authors have proved to be the most prolific. Time and again, they have chosen issues relating to (national) identity and Scottishness as their topic. In this course, we will discuss a variety of texts from the 20th and 21st centuries by Scottish-Canadian authors. We will examine how these writers deal with issues of identity/alterity and the articulation of identities (Scottish, Canadian, or Scottish-Canadian). We will also discuss how the diasporic experience is related to these questions.

Students are expected to purchase two novels: Margaret Laurence, *The Diviners* and Alistair MacLeod, *No Great Mischief*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

Mo 12:00 - 14:00 LS10 - R.225

Röckl, **Islands and Others**

Di 8:00 - 10:00 Raum siehe UNIVIS

Schwarck, **Contemporary American Drama**

Mi 12:00 - 14:00 LS10 - R.201

Horatschek, **Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh**

Mi 12:00 - 14:00 LS6 - R.24/25

Schwarck, **Presence and Absence in Fiction**

Do 14:00 - 16:00 LS10 - R.225

Horatschek, **Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair**

Fr 8:00 - 10:00 LS6 - R.24/25

Winkler, **Scottish-Canadian Literature**

Fr 12:00 - 14:00 LS6 - R.24/25

Spangenberg, **Moving Identities: Forster, Mo, Smith**

Aktuelle Entwicklung der Fachdidaktik (Wählen Sie eins der folgenden Seminare):

Bahns: Teaching Vocabulary

There has been a revival of interest in vocabulary teaching in recent years. This is partly due to the availability of computerised databases of language, and partly due to the development of new approaches to language teaching which are much more "vocabulary-centred" than before. In this course, we will look at older traditions and at recent developments in the area of vocabulary teaching and learning. Some of the questions that will be dealt with are

- What different kinds of elements does the vocabulary of the English language consist of?
- What are the criteria for selecting lexical units for teaching purposes?
- How are words and multi-word units stored in the mental lexicon?
- How can vocabulary knowledge be tested?

Bahns: Teaching Grammar

The topic of grammar teaching is a controversial one, and there are opposing views to be found in the literature: Language teaching methods have positioned themselves along a scale from 'zero grammar' to 'total grammar'. Furthermore, there are contrasting ways in which grammar can be presented in the classroom: The starting point can be the grammar rule (deductive approach), or grammar teaching can start from language data (inductive approach). In this course, we will look at these and various other, and more recent, concepts of teaching grammar. Among the topics we will deal with are

- ways of practising grammar,
- ways of reacting to grammar errors,
- ways of testing grammatical knowledge.

Lindner: Teaching Films

The seminar is designed to introduce and discuss ways of analyzing film from a cultural studies perspective and, based on this understanding, to provide purposeful strategies for working with films in the EFL classroom. It offers a guideline for students on how to apply influential theoretical frameworks for analysing filmic texts, such as music videos, documentaries and movies, and for understanding the processes of marketing, distribution and consumption. Furthermore, exemplary analyses of several recent cinema movies will be offered to discuss aspects of genre, authorship and national cinema(s) and to investigate the extent to which these approaches can help develop media competency in the EFL classroom.

Literature: Andrew Dix: *Beginning Film Studies* (Manchester, 2008); Roswitha Henseler et alii: *Filme im Englischunterricht* (Seelze, 2011)

Lindner: Transcultural Competency

In recent years, inter- and transcultural competency has become one of the most prominent and overarching goals of the EFL syllabus. The seminar will explore a broad variety of themes and topics linked to inter- and transcultural learning such as the problematization of stereotyping, the existence of specific cultural mentalities and the discussion of Commonwealth regions. It will offer several definitions of 'inter- and transcultural competency', and it will also examine the potential as well as the pitfalls of current approaches in EFL teaching aimed at enabling students to successfully participate in cross-cultural communication. Additionally, the seminar will discuss the challenges English teachers are faced with in an age of accelerated globalization and the rise of 'International English' as the world's lingua franca.

Literature: Maria Eisenmann et alii (Eds.): *Teaching the New English Literatures and Cultures* (Heidelberg, 2010); Laurenz Volkmann: *Fachdidaktik Englisch: Kultur und Sprache* (Tübingen, 2010)

Di	10:00 - 12:00	LS10 - R.201
Bahns, Teaching Grammar		
Di	16:00 - 18:00	LS6 - R.22/23
Lindner, Teaching Films		
Mi	8:00 - 10:00	LS6 - R.22/23
Lindner, Transcultural Competence		
Do	14:00 - 16:00	LS10 - R.02/04
Bahns, Teaching Vocabulary		

Projekt: Vorbereitung auf das vierwöchige Praktikum

Die Veranstaltung dient der Vorbereitung auf das 4-wöchige Praktikum. Dabei werden die aktuellen Entwicklungen in der Didaktik und Methodik des Englischunterrichts vertieft behandelt. Die Planung von Unterrichtseinheiten und Projekten sowie die kritische Beobachtung und Reflexion von Unterricht stehen im Mittelpunkt. Prüfungsleistung ist ein benoteter Unterrichtsentwurf.

Die Kurse von Frau Nerlich haben einen Schwerpunkt auf bilinguaem Unterricht.

Mo	8:00 - 10:00	LS10 - R.201	Nerlich
Mo	12:00 - 14:00	LS6 - R.22/23	Nerlich
Mi	8:00 - 10:00	Raum siehe UNIVIS	Nerlich
Mi	10:00 - 12:00	LS6 - R.24/25	Heinke
Do	12:00 - 14:00	LS10 - R.02/04	Stroh-Kelleh
Do	12:00 - 14:00	LS6 - R.22/23	Heinke
Fr	12:00 - 14:00	LS10 - R.201	Stroh-Kelleh

Text Production

In this course you will practise producing effective expository writing in an academic context. You will acquire the following skills: writing clear definitions, reporting using paraphrase for a review of the literature, writing references and quotations, dividing a text into paragraphs, writing introductions and conclusions, synthesising information from more than one source and writing according to the Situation->Problem->Solution->Evaluation pattern. Your first aim in your homework tasks will be to write a report on your studies and research, while your main aim will be to write an essay on your particular field of research, which will be handed in at the end of the course.

Mo	12:00 - 14:00	LS6 - R.24/25	Johnson
Di	10:00 - 12:00	LS10 - R.02/04	Imsdahl
Di	16:00 - 18:00	LS10 - R.225	Johnson
Do	12:00 - 14:00	LS10 - R.225	Imsdahl
Do	14:00 - 16:00	LS6 - R.24/25	Imsdahl

2. Studienjahr

Variability of English: Varieties of English Around the World. Part II: Pidgins and Creoles (050407) Lieselotte Anderwald, Fr, 10:00 - 12:00, Raum siehe UNIVIS

Continuing our world tour of the varieties of English from last year, this lecture course will introduce you to the main English-based pidgins and creoles, again covering both pronunciation and grammar (morphology and syntax). Pidgins and creoles are "extreme" varieties in several respects, and have been investigated from a number of ideological positions. Rather than re-open the creolist debate, this survey will present the individual varieties in their historical contexts and describe them as individual varieties, but it will also describe what pidgins and creoles have in common more generally, and try to present answers to the question "why". The main geographical focus will be on the Caribbean, Africa, and the Pacific, but we will also look at African American Vernacular English and pose the question whether this variety can be derived from a former creole.

For introductory reading, choose any textbook on sociolinguistics that contains a chapter on pidgins and creoles, or have a look at chapter 6 in Romaine's *Language in Society* which will be available on Moodle from mid-March onwards (<http://kurse.zfs.uni-kiel.de/moodle/> > SS 2012 > Anglistik -> V Pidgins and Creoles).

Students are expected to write a learning log ('Lerntagebuch') for each individual session. Explanatory instructions will be available on Moodle.

Media, Culture, and Politics (Wählen Sie eins der folgenden Seminare):

Büscher-Ulbrich: "More Than Meets the Eye": Reading Audiotexts, Sounding Auditory Culture

Notwithstanding the widely popularized notion of Western culture's "second orality" and the constant audio-visual stimulation provided by today's media culture, relatively little critical attention has been given to the *aural* dimension of cultural experience. Due to a general emphasis on sight over sound the cultural significance of sound is frequently underestimated. In recent years, however, such diverse interdisciplinary fields as acoustic ecology, literary sound studies and cultural musicology have offered numerous studies of the various ways in which *listening subjects* are a) profoundly affected by sound and b) produce and negotiate musical meaning through discourse and social practice. When it comes to reading audiotexts, however, certain problems arise. Whereas all music, for instance, can be said to have cultural meaning despite its lack of the referential density found in words or images, musical meaning can be made explicit only by language. Such a process of 'translation' presupposes some sort of vital relationship between music and text, while the nature of that relationship remains problematic. However, precisely because it is semantically underdetermined, music can be said to render the inevitable gap between meaning and the object of meaning much more palpable than texts or even images do. It is in this sense that, as Lawrence Kramer notes, "music emerges as perhaps the paradigmatic object of constructive description."

How, then, are we to read particular audiotexts in a methodologically justifiable fashion, and why should we conceive of sound as text in the first place rather than focusing on its affective force? As *listening subjects* ourselves – a notion which we will have to discuss – we will carefully describe, analyze, contextualize and historicize audiotexts from a broad range of different audio cultures in an attempt to sound auditory culture at large. Students are invited to theoretically reflect on all kinds of musical and non-musical sound and audiotexts from "Beethoven's 4th" to John Cage's "4'33," sound poetry to dance music, *muzak* to avant-garde jazz, anti-folk to drum 'n' bass, national anthems to corporate jingles, noise music to film score, ring shout to rap music, grindcore to urban soundscapes, and so forth. For preparation, please reflect on your own (musical) listening behaviour and auditory experience. Key theoretical texts and audio recordings will be made available via OLAT.

Merten: 17th-Century Media Battles in Britain

Are there *media* in 17th-century Britain, and if, in what way can they be seen as *battling* like today's London tabloids? This seminar will show you that indeed there were media in Britain during the Civil War (1642-1651) and

Oliver Cromwell's subsequent dictatorship until 1660 – and that indeed a considerable part of this civil war took place in these media.

In our seminar, we will first differentiate between cultural media, political media and religious media, before using these categories as concepts enabling new and exciting observations regarding the many conflicts in 17th-century Britain:

(1) We will study the religious imagery (iconography) of this time and the inexorable fight against it by the religious group of the Puritans led by Oliver Cromwell himself. Connected to their war against God's image was one against the picture of the King as the central vision of political theology.

(2) This fight partly took place in pamphlets, the second field of study in our seminar. However, pamphlets are usually seen as the key political media of their time. We will study them both in their different medial forms, such as broadsheets and newsbooks, and by way of the many different political conflicts that were acted out on their pages.

(3) Pamphlets were also used as carriers for fictional texts and symbolic meanings, i.e. they were used as cultural media. In this section of the seminar, we will study the poetry battle between the Royalists and the Republican as part of the aptly named 'literature as civil war' (Ingo Berensmeyer). Finally, we will contrast the paradoxical visualization of Cromwell's Commonwealth in the visual arts and architecture in the 1650s with the triumphant return of the king in Restoration art from 1660.

Merten: Popular Culture in 18th-Century Britain

In this seminar, we will study what is arguably the central turning point in the history of popular culture. The 18th century saw an increasing urbanization and industrialization on the one hand and, on the other hand, an 'enlightened' interest in the study – and the improvement – of British culture in all its manifestations. In this context, popular culture came into focus as an important form of expression for the (new) urban 'working class'. We will first look at the invention of the concept of 'popular culture' in Scottish Enlightenment thought and in British antiquarianism before we analyse the two main strands of the new popular culture:

(1) the former games, sports and holiday pastimes, mainly of the rural population, were now recast as leisure activities for urban workers. An important focus for this recontextualization was the so-called illegitimate theatre – a form of stage culture developed throughout the 18th-century which was legally allowed to stage everything but drama. Therefore, it brought to the stage, and literally domesticated, many of the entertainments, such as animal shows, circus arts, and pantomime, that used to divert the masses in open-air fair grounds.

(2) Secondly, the so-called fine arts, in particular painting and other visual arts, were made accessible to the poorer urban population by small-scale reproduction on paper on the one hand and by the large-scale reproduction of an alternative popular painting in 'panorama' buildings on the other.

For further information, there will be an open Moodle account from the end of the winter semester. Please read the introductory article posted there (you can also follow up its bibliography).

Röckl: The Cultural Work of Photography in Canada

Photographs, frozen moments in time, as Susan Sontag once called them, are ever present in our contemporary world. Within the course of roughly 170 years the medium has undergone major technical changes and has been put to many different uses: photographs played a major part in mapping new territories, in ethnographic documentation, in the promotion of social reforms, the chronicling of private lives, and in the development of the visual arts.

In this class we will examine a variety of photographic practices in Canada. We will look at the ways in which photographs, in the words of Carol Payne, "mediate lived experience" at different times and in different places and we will examine the institutional contexts within which photographs were or are produced, reproduced, collected and distributed in Canada. Our materials will be drawn from the whole period of photographic practice - from the early studio photographs of William Notman in the Nineteenth Century and the documentary work of the Still Photography Division of the National Film Board in the middle of the Twentieth Century to the work of Canadian artists today.

Assigned readings will be from scholarly work on photography in different fields such as history, art history, cultural studies, visual anthropology and photo studies.

A class syllabus and a reader will be available on the first day of class. Good introductions to academic debates about photography and to the study of photography as a cultural phenomenon are given in *Photography: A Critical Introduction*, edited by Liz Wells, and in Steve Edwards' *Photography. A Very Short Introduction*. Carol Payne's and Andrea Kunard's 2011 collection of essays on Canadian photography *The Cultural Work of Photography in Canada*, from which the title of this class was taken, provides a very good overview of recent writing on Canadian photography.

Winkler: Cultural Responses to 9/11

Tuesday, September 11, 2001 is the single most important date in recent US history. Based on the theoretical concepts of trauma and cultural memory, we will discuss responses to and representations of 9/11 in various media, ranging from novels (Safran Foer) and drama (LaBute) to non-fiction and analyse how 9/11 is portrayed in films and documentaries. We will also discuss how the attacks and their aftermath are tackled in comic books and comic strips (e.g. *The Amazing Spiderman* and *In The Shadow of No Towers*) and how pop musicians, such as Bruce Springsteen and Alan Jackson, tackled the event. Finally, we will also consider the debate about the end of irony, which flared up shortly after 9/11.

Students are expected to purchase two texts: Neil LaBute, *The Mercy Seat* and Jonathan Safran Foer, *Extremely Loud and Incredibly Close*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

Mo 10:00 - 12:00 LS10 - R.225

Röckl, **The Cultural Work of Photography in Canada**

Di 8:00 - 10:00 LS10 - R.201

Büscher-Ulbrich, **'More than Meets the Eye': Reading Audiotexts, Sounding Auditory Culture**

Di 16:00 - 18:00 LS6 - R.24/25

Winkler, **Cultural Responses to 9/11**

Mi 10:00 - 12:00 LS6 - R.22/23

Merten, **17th Century Media Battles in Britain**

Do 14:00 - 16:00 LS6 - R.22/23

Merten, **Popular Culture in 18th-Century Britain**

Text Analysis

The general purpose of this class is to make students see and understand features that structure texts and influence the reader. Students will be presented with fictional and non-fictional texts, which they are to discuss from several angles:

- the overall structure of the text/ the structure of arguments
- the communicative intentions of the speaker in general / his or her point of view / interests
- the "rhetorical devices" used: figures of speech / tropes / humour / irony etc.

Mi	8:00 - 10:00	Raum siehe UNIVIS	Hodgson-Möckel
Do	14:00 - 16:00	Raum siehe UNIVIS	Foulks
Fr	8:00 - 10:00	LS10 - R.02/04	Hodgson-Möckel

Die folgenden Veranstaltungen sind optional:

Visual and Media Theory (050582)

Kai Merten, Di, 14:00 - 16:00, Raum siehe UNIVIS

Das Textkorpus richtet sich auch nach den Interessen der Teilnehmenden und soll sich im weitesten Sinne im Bereich der Medien- und Visualitätstheorie bewegen. Neben Theorie und (Literatur-)Geschichte der Visualität würden mich etwa auch Theorie und Geschichte des Gedankens einer ‚Mediendemokratie‘ interessieren. Zu den Sitzungen werden Textauszüge, nicht ganze Bände vorbereitet. Unverbindliche Textvorschläge für die ersten Sitzungen wären z.B.:

Whitney Davis, *A General Theory of Visual Culture*. Princeton: Princeton UP, 2011.

Jacques Rancière, *Der emanzipierte Zuschauer*. Wien: Passagen Verlag, 2009.

Thesis Mentoring (050829)

Anna Margaretha Horatschek

Fr, 12:00 - 13:00, **LS10-R.213 (Büro Prof. Horatschek)**

In-depth individual mentoring of a thesis written – or planned to be written - under my supervision for B.A., M.A., Staatsexamen, Magister or Ph.D. Please sign up with Frau Soll (R 222) beforehand.

Anglistik/Nordamerikanistik (Master of Arts, 2 Fächer)

1. Studienjahr

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Students are expected to write a learning log ('Lerntagebuch') for each individual session. Explanatory instructions will be available on Moodle.

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Horatschek: Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh

Texts:

Shakespeare *Othello*

Marowitz *An Othello*

Daniel Defoe *Robinson Crusoe*

Rudyard Kipling *Kim*

Amitav Gosh *The Hungry Tide*

In postcolonial theory, the traditional concepts of 'identity' and 'alterity' have been challenged, as generally they imply a latent yet politically virulent hierarchy. The alternative term 'hybridity' has been coined by Bhabha – and it has been challenged as well. In this course we will analyse texts from the Early Modern Period through the eighteenth and nineteenth centuries to Postmodernism in order to explore the historically specific differences and continuities in the perception and construction of identity and alterity. Simultaneously we shall test the heuristic potential as well as the limits of the concept of 'hybridity'.

Horatschek: Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair, Feinstein

Texts:

Shakespeare, *The Merchant of Venice*

Arnold Wesker, *A Merchant*

George Eliot, *Daniel Deronda* (1876)

Bernice Rubens, *The Elected Member* (1969)

Clive Sinclair, *Bedbugs* (1982) selected short stories

Or Elaine Feinstein, selected poetry

Concepts of Englishness have been questioned for years, predominantly from a postcolonial perspective. This has been motivated by the rising trust of ethnic minorities in their own cultural inheritance in Britain, but also by the post-modern view that cultural and individual identities as well as histories are products of an intricate and interested construction process where identity and alterity are negotiated, evaluated and institutionalised. This seminar shall focus on a Jewish perspective on these issues and analyse texts of all genres, spanning from the Early Modern Period to the end of the 20th century, many of them written by Jewish authors. As the seminar includes Eliot's very capacious novel, I recommend to start reading far in advance.

Röckl: Islands and Others

Starting with the age of exploration, literary Islands, imagined as isolated, circumscribed and often uninhabited, have served as testing grounds for white European protagonists. Islands became "counter-sites" far from home where characters – often in encounters with uncivilized, primitive, and exotic others - re-envisioned themselves and their home country. Starting with Shakespeare's *The Tempest* and Daniel Defoe's *Robinson Crusoe* we will explore characteristics of the island setting and its historically variable geo-political configurations as a vital backdrop to constructions of self and other. Please start reading before the semester starts.

Texts to be acquired:

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Gloria Naylor, *Mama Day* (Vintage, 1989; ISBN-13: 978-0679721819)

Paule Marshall, *The Chosen Place, The Timeless People* (Vintage, 1984; ISBN-13: 978-0394726335)

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A brief look at themes as well as generic features of contemporary American Theatre presents a heterogeneous picture, oscillating between realistic and experimental avant-garde aesthetics. In this seminar we will closely read selected plays by Neil LaBute (*The Shape of Things*, 2001 and *The Mercy Seat*, 2003), Edward Albee (*The Goat or Who is Sylvia?*, 2002), David Henry Hwang (*M. Butterfly*, 1988), Sam Shepard (*True West*, 1981). All participants should be familiar with the key terms of drama analysis and are expected to give regular contributions to the course.

Schwarck: Presence and Absence in Fiction

When literature narrativizes absence, it is likely to be associated with loss. If one recognizes that one cannot lose what one never had, the question of what there is in fiction at all becomes equally crucial. In this course, we will read and discuss three stories in the light of the opposition of presence and absence: A child has to comprehend the sudden loss of her father (Julian Barnes). A woman becomes romantically involved with a man due to its constant shifting between presence and absence (Charlotte Brontë). A father, a survivor of the Holocaust, devotes his life to watching his only son, who doesn't know that he exists. Eventually, he even survives this beloved son (Nicole Krauss). All participants are expected to give regular contributions to the course. Texts: Julian Barnes, *England, England* (1998, 1st chapter), Charlotte Brontë, *Jane Eyre* (1848, Please buy the Norton Critical Edition [ISBN: 0-393-97542-8), Nicole Krauss, *The History of Love* (2006)

Spangenberg: Moving Identities: Forster, Mo, Smith

In this course, we are going to analyze the mechanisms of the construction of cultural identity and alterity, i.e. the creation of a self-image by using norms and concepts with positive connotations in one's own culture and projecting undesired aspects on the cultural other. The class will focus on how images of the self and the other have to be re-negotiated because of different experiences of migration, leading to "moving identities" in the spatial and psychological sense.

Moreover we are going to look at how the construction of cultural identity/alterity intersects with constructions of class and gender. Texts to be acquired:

E.M. Forster, *A Passage to India* (London: Penguin, 2011).

Timothy Mo, *Sour Sweet* (London: Paddleless, 1999).

Zadie Smith, *On Beauty* (London: Penguin, 2005).

Winkler: Scottish-Canadian Literature

In the Scottish diaspora, Scottish-Canadian authors have proved to be the most prolific. Time and again, they have chosen issues relating to (national) identity and Scottishness as their topic. In this course, we will discuss a variety of texts from the 20th and 21st centuries by Scottish-Canadian authors. We will examine how these writers deal with issues of identity/alterity and the articulation of identities (Scottish, Canadian, or Scottish-Canadian). We will also discuss how the diasporic experience is related to these questions.

Students are expected to purchase two novels: Margaret Laurence, *The Diviners* and Alistair MacLeod, *No Great Mischief*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

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Röckl, **Islands and Others**

Di 8:00 - 10:00 Raum siehe UNIVIS

Schwarck, **Contemporary American Drama**

Mi 12:00 - 14:00 LS10 - R.201

Horatschek, **Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh**

Mi 12:00 - 14:00 LS6 - R.24/25

Schwarck, **Presence and Absence in Fiction**

Do 14:00 - 16:00 LS10 - R.225

Horatschek, **Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair**

Fr 8:00 - 10:00 LS6 - R.24/25

Winkler, **Scottish-Canadian Literature**

Fr 12:00 - 14:00 LS6 - R.24/25

Spangenberg, **Moving Identities: Forster, Mo, Smith**

Media, Culture, and Politics (Wählen Sie eins der folgenden Seminare):

Büscher-Ulbrich: “More Than Meets the Eye”: Reading Audiotexts, Sounding Auditory Culture

Notwithstanding the widely popularized notion of Western culture’s “second orality” and the constant audio-visual stimulation provided by today’s media culture, relatively little critical attention has been given to the *aural* dimension of cultural experience. Due to a general emphasis on sight over sound the cultural significance of sound is frequently underestimated. In recent years, however, such diverse interdisciplinary fields as acoustic ecology, literary sound studies and cultural musicology have offered numerous studies of the various ways in which *listening subjects* are a) profoundly affected by sound and b) produce and negotiate musical meaning through discourse and social practice. When it comes to reading audiotexts, however, certain problems arise. Whereas all music, for instance, can be said to have cultural meaning despite its lack of the referential density found in words or images, musical meaning can be made explicit only by language. Such a process of ‘translation’ presupposes some sort of vital relationship between music and text, while the nature of that relationship remains problematic. However, precisely because it is semantically underdetermined, music can be said to render the inevitable gap between meaning and the object of meaning much more palpable than texts or even images do. It is in this sense that, as Lawrence Kramer notes, “music emerges as perhaps the paradigmatic object of constructive description.”

How, then, are we to read particular audiotexts in a methodologically justifiable fashion, and why should we conceive of sound as text in the first place rather than focusing on its affective force? As *listening subjects* ourselves – a notion which we will have to discuss – we will carefully describe, analyze, contextualize and historicize audiotexts from a broad range of different audio cultures in an attempt to sound auditory culture at large. Students are invited to theoretically reflect on all kinds of musical and non-musical sound and audiotexts from “Beethoven’s 4th” to John Cage’s “4’33,” sound poetry to dance music, *muzak* to avant-garde jazz, anti-folk to drum ‘n’ bass, national anthems to corporate jingles, noise music to film score, ring shout to rap music, grindcore to urban soundscapes, and so forth. For preparation, please reflect on your own (musical) listening behaviour and auditory experience. Key theoretical texts and audio recordings will be made available via OLAT.

Merten: 17th-Century Media Battles in Britain

Are there *media* in 17th-century Britain, and if, in what way can they be seen as *battling* like today’s London tabloids? This seminar will show you that indeed there were media in Britain during the Civil War (1642-1651) and Oliver Cromwell’s subsequent dictatorship until 1660 – and that indeed a considerable part of this civil war took place in these media.

In our seminar, we will first differentiate between cultural media, political media and religious media, before using these categories as concepts enabling new and exciting observations regarding the many conflicts in 17th-century Britain:

- (1) We will study the religious imagery (iconography) of this time and the inexorable fight against it by the religious group of the Puritans led by Oliver Cromwell himself. Connected to their war against God’s image was one against the picture of the King as the central vision of political theology.
- (2) This fight partly took place in pamphlets, the second field of study in our seminar. However, pamphlets are usually seen as the key political media of their time. We will study them both in their different medial forms, such as broadsheets and newsbooks, and by way of the many different political conflicts that were acted out on their pages.
- (3) Pamphlets were also used as carriers for fictional texts and symbolic meanings, i.e. they were used as cultural media. In this section of the seminar, we will study the poetry battle between the Royalists and the Republican as part of the aptly named ‘literature as civil war’ (Ingo Berensmeyer). Finally, we will contrast the paradoxical visualization of Cromwell’s Commonwealth in the visual arts and architecture in the 1650s with the triumphant return of the king in Restoration art from 1660.

Merten: Popular Culture in 18th-Century Britain

In this seminar, we will study what is arguably the central turning point in the history of popular culture. The 18th century saw an increasing urbanization and industrialization on the one hand and, on the other hand, an ‘enlightened’ interest in the study – and the improvement – of British culture in all its manifestations. In this context, popular culture came into focus as an important form of expression for the (new) urban ‘working class’. We will first look at the invention of the concept of ‘popular culture’ in Scottish Enlightenment thought and in British antiquarianism before we analyse the two main strands of the new popular culture:

- (1) the former games, sports and holiday pastimes, mainly of the rural population, were now recast as leisure activities for urban workers. An important focus for this recontextualization was the so-called illegitimate theatre – a form of stage culture developed throughout the 18th-century which was legally allowed to stage everything but drama. Therefore, it brought to the stage, and literally domesticated, many of the entertainments, such as animal shows, circus arts, and pantomime, that used to divert the masses in open-air fair grounds.
- (2) Secondly, the so-called fine arts, in particular painting and other visual arts, were made accessible to the poorer urban population by small-scale reproduction on paper on the one hand and by the large-scale reproduction of an alternative popular painting in ‘panorama’ buildings on the other.

For further information, there will be an open Moodle account from the end of the winter semester. Please read the introductory article posted there (you can also follow up its bibliography).

Röckl: The Cultural Work of Photography in Canada

Photographs, frozen moments in time, as Susan Sontag once called them, are ever present in our contemporary world. Within the course of roughly 170 years the medium has undergone major technical changes and has been put to many different uses: photographs played a major part in mapping new territories, in ethnographic documentation, in the promotion of social reforms, the chronicling of private lives, and in the development of the visual arts.

In this class we will examine a variety of photographic practices in Canada. We will look at the ways in which photographs, in the words of Carol Payne, "mediate lived experience" at different times and in different places and we will examine the institutional contexts within which photographs were or are produced, reproduced, collected and distributed in Canada. Our materials will be drawn from the whole period of photographic practice - from the early studio photographs of William Notman in the Nineteenth Century and the documentary work of the Still Photography Division of the National Film Board in the middle of the Twentieth Century to the work of Canadian artists today. Assigned readings will be from scholarly work on photography in different fields such as history, art history, cultural studies, visual anthropology and photo studies.

A class syllabus and a reader will be available on the first day of class. Good introductions to academic debates about photography and to the study of photography as a cultural phenomenon are given in *Photography: A Critical Introduction*, edited by Liz Wells, and in Steve Edwards' *Photography. A Very Short Introduction*. Carol Payne's and Andrea Kunard's 2011 collection of essays on Canadian photography *The Cultural Work of Photography in Canada*, from which the title of this class was taken, provides a very good overview of recent writing on Canadian photography.

Winkler: Cultural Responses to 9/11

Tuesday, September 11, 2001 is the single most important date in recent US history. Based on the theoretical concepts of trauma and cultural memory, we will discuss responses to and representations of 9/11 in various media, ranging from novels (Safran Foer) and drama (LaBute) to non-fiction and analyse how 9/11 is portrayed in films and documentaries. We will also discuss how the attacks and their aftermath are tackled in comic books and comic strips (e.g. *The Amazing Spiderman* and *In The Shadow of No Towers*) and how pop musicians, such as Bruce Springsteen and Alan Jackson, tackled the event. Finally, we will also consider the debate about the end of irony, which flared up shortly after 9/11.

Students are expected to purchase two texts: Neil LaBute, *The Mercy Seat* and Jonathan Safran Foer, *Extremely Loud and Incredibly Close*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

Mo 10:00 - 12:00 LS10 - R.225
Röckl, **The Cultural Work of Photography in Canada**

Di 8:00 - 10:00 LS10 - R.201
Büscher-Ulbrich, **'More than Meets the Eye': Reading Audiotexts, Sounding Auditory Culture**

Di 16:00 - 18:00 LS6 - R.24/25
Winkler, **Cultural Responses to 9/11**

Mi 10:00 - 12:00 LS6 - R.22/23
Merten, **17th Century Media Battles in Britain**

Do 14:00 - 16:00 LS6 - R.22/23
Merten, **Popular Culture in 18th-Century Britain**

Idiomatic and Figurative Language

In this course you will learn the vocabulary you need to know to understand academic textbooks in English. You will also focus on the differences between British & American English in academic institutes (e.g. dissertation vs. thesis). You will read extracts from lectures, essays, tables and graphs taken from academic contexts. Your main focus, however, will be on the structure of texts, the writer's communicative intentions and the language of literary criticism and rhetorical devices. Texts with a high density of rhetorical devices and idiomatic use of language will therefore be a central part of the course.

You will have to do a 90 minute exam at the end of the course.

Mi	8:00 - 10:00	LS10 - R.02/04	Johnson
Mi	14:00 - 16:00	LS6 - R.24/25	Foulks

Text Production

In this course you will practise producing effective expository writing in an academic context. You will acquire the following skills: writing clear definitions, reporting using paraphrase for a review of the literature, writing references and quotations, dividing a text into paragraphs, writing introductions and conclusions, synthesising information from more than one source and writing according to the Situation->Problem->Solution->Evaluation pattern. Your first aim in your homework tasks will be to write a report on your studies and research, while your main aim will be to write an essay on your particular field of research, which will be handed in at the end of the course.

Mo	12:00 - 14:00	LS6 - R.24/25	Johnson
Di	10:00 - 12:00	LS10 - R.02/04	Imsdahl
Di	16:00 - 18:00	LS10 - R.225	Johnson
Do	12:00 - 14:00	LS10 - R.225	Imsdahl
Do	14:00 - 16:00	LS6 - R.24/25	Imsdahl

Die folgenden Veranstaltungen sind optional:

Visual and Media Theory (050582)

Kai Merten, Di, 14:00 - 16:00, Raum siehe UNIVIS

Das Textkorpus richtet sich auch nach den Interessen der Teilnehmenden und soll sich im weitesten Sinne im Bereich der Medien- und Visualitätstheorie bewegen. Neben Theorie und (Literatur-)Geschichte der Visualität würden mich etwa auch Theorie und Geschichte des Gedankens einer ‚Mediendemokratie‘ interessieren. Zu den Sitzungen werden Textauszüge, nicht ganze Bände vorbereitet. Unverbindliche Textvorschläge für die ersten Sitzungen wären z.B.:

Whitney Davis, *A General Theory of Visual Culture*. Princeton: Princeton UP, 2011.

Jacques Rancière, *Der emanzipierte Zuschauer*. Wien: Passagen Verlag, 2009.

Thesis Mentoring (050829)

Anna Margaretha Horatschek

Fr, 12:00 - 13:00, **LS10-R.213 (Büro Prof. Horatschek)**

In-depth individual mentoring of a thesis written – or planned to be written - under my supervision for B.A., M.A., Staatsexamen, Magister or Ph.D. Please sign up with Frau Soll (R 222) beforehand.

English and American Literatures, Cultures, and Media (Master of Arts, 1 Fach)

1. Studienjahr

Film and Hyperculture: The Empire Gazes Back: Postcolonial Visual Culture (050592)

Kai Merten, Di, 12:00 - 14:00, LS6 - R.24/25

This seminar explores postcolonial visual culture following the notion, developed in recent Postcolonial Media Studies, that the visual culture of former British colonies understands itself among other things as a counter-representation of imperialist visualizations. The (ex-)Empire gazes back, so to say, and it does so by appropriating and redirecting media technologies and visualizing strategies which have formerly been used to subject it to the imperial world order. The media explored in this seminar will be film, photography, and comics/graphic narratives. We will mainly focus on Indian and African visual culture from (roughly) the 1960s until today but will also try to integrate a glance at the exciting movie scene of New Zealand, exemplifying visual practices in a settler colony. There will also be a couple of introductory sessions on the colonial gaze, its media and its cultural practices. Work in this seminar will e.g. consist of expert-team impulses and participant group in-depth studies of visual material presented to the course. For inspiration, please have a good look at the following web-sites:

<http://www.christopherpinney.com/>

<http://www.pieterhugo.com/>

<http://en.wikipedia.org/wiki/Bollywood>

<http://wp.stockton.edu/postcolonialstudies/hybridity-and-comics/>

Please try to do some reading up and 'looking up' on the material presented and suggested by these venues.

Perhaps you can already see what is particularly interesting to you...

Vom fiktionalen Text zur Theorie: Identität, Alterität, Hybridität: Conrad, Forster, Rushdie (050267)

Anna Margaretha Horatschek, Mi, 10:00 - 12:00, Raum siehe UNIVIS

Primärtexte:

Joseph Conrad *Heart of Darkness*,

E.M. Forster *A Passage to India*

Salman Rushdie *The Moor's Last Sigh*

Die Vorlesung gibt eine textzentrierte Einführung in theoretische Modelle der Literaturwissenschaft. In Joseph Conrads *Heart of Darkness*, E.M. Forsters *A Passage to India* und Salman Rushdies *The Moor's Last Sigh* geht es aus viktorianischer (Conrad), modernistischer (Forster) und postmoderner (Rushdie) Perspektive um die Konstruktion von nationalkulturellen und individuellen Identitäten durch die Auseinandersetzung mit und Abgrenzung von als fremd markierten 'anderen' Nationalkulturen und Gruppen. Bei der Interpretation der Romane werden Konzepte und Prämissen der Diskursanalyse (Foucault), Psychoanalyse (Freud, Lacan), sowie der *postcolonial* und *gender studies* vorgestellt und exemplarisch an die Texte herangetragen. Das übergreifende Thema der Vorlesung bildet die postkoloniale These, dass traditionelle Identitäts- und Alteritätsmodelle angesichts globaler Interkulturalitätsphänomene durch das Modell der Hybridität (Bhabha) abgelöst werden müssen.

Tutorien zur Vorlesung 'Identity, Alterity, Hybridity: Conrad, Forster, Rushdie'

Mo	10:00 - 12:00	LS6 - R.24/25	N.N.
Mo	12:00 - 14:00	LS10 - R.201	N.N.
Mo	16:00 - 18:00	LS10 - R.201	N.N.
Di	18:00 - 20:00	LS10 - R.201	N.N.
Mi	16:00 - 18:00	LS6 - R.24/25	N.N.
Mi	16:00 - 18:00	LS10 - R.201	N.N.
Do	18:00 - 20:00	LS10 - R.201	N.N.
Fr	8:00 - 10:00	LS10 - R.201	N.N.

Tutorenbetreuung zur Vorlesung 'Identity, Alterity, Hybridity: Conrad, Forster, Rushdie' (050406)

Anna Margaretha Horatschek, Do, 16:00 - 18:00, LS10 - R.201

In den wöchentlichen Betreuungssitzungen werden vor allem die theoretischen Ansätze der VL für die TutorInnen nachgearbeitet sowie die selbständig geleiteten Tutoriensitzungen vorbereitet und besprochen. Evtl. werden außerdem anhand eines Casebooks zusätzliche theoretische Modelle am Beispiel von Joseph Conrads *Heart of Darkness* eingeführt.

Die MA-Studierenden fertigen am Ende des Semesters einen Tutoriumsbericht an.

Variability of English: Varieties of English Around the World. Part II: Pidgins and Creoles (050407)

Lieselotte Anderwald, Fr, 10:00 - 12:00, Raum siehe UNIVIS

Continuing our world tour of the varieties of English from last year, this lecture course will introduce you to the main English-based pidgins and creoles, again covering both pronunciation and grammar (morphology and syntax). Pidgins and creoles are "extreme" varieties in several respects, and have been investigated from a number of ideological positions. Rather than re-open the creolist debate, this survey will present the individual varieties in their historical contexts and describe them as individual varieties, but it will also describe what pidgins and creoles have in common more generally, and try to present answers to the question "why". The main geographical focus will be on the Caribbean, Africa, and the Pacific, but we will also look at African American Vernacular English and pose the question whether this variety can be derived from a former creole.

For introductory reading, choose any textbook on sociolinguistics that contains a chapter on pidgins and creoles, or have a look at chapter 6 in Romaine's *Language in Society* which will be available on Moodle from mid-March onwards (<http://kurse.zfs.uni-kiel.de/moodle/> > SS 2012 > Anglistik -> V Pidgins and Creoles).

Students are expected to write a learning log ('Lerntagebuch') for each individual session. Explanatory instructions will be available on Moodle.

Identity / Alterity (Wählen Sie eins der folgenden Seminare):

Horatschek: Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh

Texts:

Shakespeare *Othello*

Marowitz *An Othello*

Daniel Defoe *Robinson Crusoe*

Rudyard Kipling *Kim*

Amitav Gosh *The Hungry Tide*

In postcolonial theory, the traditional concepts of 'identity' and 'alterity' have been challenged, as generally they imply a latent yet politically virulent hierarchy. The alternative term 'hybridity' has been coined by Bhabha – and it has been challenged as well. In this course we will analyse texts from the Early Modern Period through the eighteenth and nineteenth centuries to Postmodernism in order to explore the historically specific differences and continuities in the perception and construction of identity and alterity. Simultaneously we shall test the heuristic potential as well as the limits of the concept of 'hybridity'.

Horatschek: Jews and Jewishness: Shakespeare, Wesker, G. Eliot, Rubens, Sinclair, Feinstein

Texts:

Shakespeare, *The Merchant of Venice*

Arnold Wesker, *A Merchant*

George Eliot, *Daniel Deronda* (1876)

Bernice Rubens, *The Elected Member* (1969)

Clive Sinclair, *Bedbugs* (1982) selected short stories

Or Elaine Feinstein, selected poetry

Concepts of Englishness have been questioned for years, predominantly from a postcolonial perspective. This has been motivated by the rising trust of ethnic minorities in their own cultural inheritance in Britain, but also by the post-modern view that cultural and individual identities as well as histories are products of an intricate and interested construction process where identity and alterity are negotiated, evaluated and institutionalised. This seminar shall focus on a Jewish perspective on these issues and analyse texts of all genres, spanning from the Early Modern Period to the end of the 20th century, many of them written by Jewish authors. As the seminar includes Eliot's very capacious novel, I recommend to start reading far in advance.

Röckl: Islands and Others

Starting with the age of exploration, literary Islands, imagined as isolated, circumscribed and often uninhabited, have served as testing grounds for white European protagonists. Islands became "counter-sites" far from home where characters – often in encounters with uncivilized, primitive, and exotic others - re-envisioned themselves and their home country. Starting with Shakespeare's *The Tempest* and Daniel Defoe's *Robinson Crusoe* we will explore characteristics of the island setting and its historically variable geo-political configurations as a vital backdrop to constructions of self and other. Please start reading before the semester starts.

Texts to be acquired:

Daniel Defoe, *Robinson Crusoe* (Norton, 1994; ISBN-13: 978-0393964523)
William Shakespeare, *The Tempest* (Arden Edition 2011; ISBN 978-1408133477)
Gloria Naylor, *Mama Day* (Vintage, 1989; ISBN-13: 978-0679721819)
Paule Marshall, *The Chosen Place, The Timeless People* (Vintage, 1984; ISBN-13: 978-0394726335)

Schwarck: Contemporary American Drama

A brief look at themes as well as generic features of contemporary American Theatre presents a heterogeneous picture, oscillating between realistic and experimental avant-garde aesthetics. In this seminar we will closely read selected plays by Neil LaBute (*The Shape of Things*, 2001 and *The Mercy Seat*, 2003), Edward Albee (*The Goat or Who is Sylvia?*, 2002), David Henry Hwang (*M. Butterfly*, 1988), Sam Shepard (*True West*, 1981). All participants should be familiar with the key terms of drama analysis and are expected to give regular contributions to the course.

Schwarck: Presence and Absence in Fiction

When literature narrativizes absence, it is likely to be associated with loss. If one recognizes that one cannot lose what one never had, the question of what there is in fiction at all becomes equally crucial. In this course, we will read and discuss three stories in the light of the opposition of presence and absence: A child has to comprehend the sudden loss of her father (Julian Barnes). A woman becomes romantically involved with a man due to its constant shifting between presence and absence (Charlotte Brontë). A father, a survivor of the Holocaust, devotes his life to watching his only son, who doesn't know that he exists. Eventually, he even survives this beloved son (Nicole Krauss). All participants are expected to give regular contributions to the course. Texts: Julian Barnes, *England*, *England* (1998, 1st chapter), Charlotte Brontë, *Jane Eyre* (1848, Please buy the Norton Critical Edition [ISBN: 0-393-97542-8), Nicole Krauss, *The History of Love* (2006)

Spangenberg: Moving Identities: Forster, Mo, Smith

In this course, we are going to analyze the mechanisms of the construction of cultural identity and alterity, i.e. the creation of a self-image by using norms and concepts with positive connotations in one's own culture and projecting undesired aspects on the cultural other. The class will focus on how images of the self and the other have to be re-negotiated because of different experiences of migration, leading to "moving identities" in the spatial and psychological sense.

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Mo 12:00 - 14:00 LS10 - R.225

Röckl, **Islands and Others**

Di 8:00 - 10:00 Raum siehe UNIVIS

Schwarck, **Contemporary American Drama**

Mi 12:00 - 14:00 LS10 - R.201

Horatschek, **Identity, Alterity, Hybridity: Shakespeare, Marowitz, Defoe, Kipling, Gosh**

Mi 12:00 - 14:00 LS6 - R.24/25

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Do 14:00 - 16:00 LS10 - R.225

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Fr 8:00 - 10:00 LS6 - R.24/25

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Fr 12:00 - 14:00 LS6 - R.24/25

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- (1) We will study the religious imagery (iconography) of this time and the inexorable fight against it by the religious group of the Puritans led by Oliver Cromwell himself. Connected to their war against God’s image was one against the picture of the King as the central vision of political theology.
- (2) This fight partly took place in pamphlets, the second field of study in our seminar. However, pamphlets are usually seen as the key political media of their time. We will study them both in their different medial forms, such as broadsheets and newsbooks, and by way of the many different political conflicts that were acted out on their pages.
- (3) Pamphlets were also used as carriers for fictional texts and symbolic meanings, i.e. they were used as cultural media. In this section of the seminar, we will study the poetry battle between the Royalists and the Republican as part of the aptly named ‘literature as civil war’ (Ingo Berensmeyer). Finally, we will contrast the paradoxical visualization of Cromwell’s Commonwealth in the visual arts and architecture in the 1650s with the triumphant return of the king in Restoration art from 1660.

Merten: Popular Culture in 18th-Century Britain

In this seminar, we will study what is arguably the central turning point in the history of popular culture. The 18th century saw an increasing urbanization and industrialization on the one hand and, on the other hand, an ‘enlightened’ interest in the study – and the improvement – of British culture in all its manifestations. In this context, popular culture came into focus as an important form of expression for the (new) urban ‘working class’. We will first look at the invention of the concept of ‘popular culture’ in Scottish Enlightenment thought and in British antiquarianism before we analyse the two main strands of the new popular culture:

(1) the former games, sports and holiday pastimes, mainly of the rural population, were now recast as leisure activities for urban workers. An important focus for this recontextualization was the so-called illegitimate theatre – a form of stage culture developed throughout the 18th-century which was legally allowed to stage everything but drama. Therefore, it brought to the stage, and literally domesticated, many of the entertainments, such as animal shows, circus arts, and pantomime, that used to divert the masses in open-air fair grounds.

(2) Secondly, the so-called fine arts, in particular painting and other visual arts, were made accessible to the poorer urban population by small-scale reproduction on paper on the one hand and by the large-scale reproduction of an alternative popular painting in ‘panorama’ buildings on the other.

For further information, there will be an open Moodle account from the end of the winter semester. Please read the introductory article posted there (you can also follow up its bibliography).

Röckl: The Cultural Work of Photography in Canada

Photographs, frozen moments in time, as Susan Sontag once called them, are ever present in our contemporary world. Within the course of roughly 170 years the medium has undergone major technical changes and has been put to many different uses: photographs played a major part in mapping new territories, in ethnographic documentation,

in the promotion of social reforms, the chronicling of private lives, and in the development of the visual arts. In this class we will examine a variety of photographic practices in Canada. We will look at the ways in which photographs, in the words of Carol Payne, “mediate lived experience” at different times and in different places and we will examine the institutional contexts within which photographs were or are produced, reproduced, collected and distributed in Canada. Our materials will be drawn from the whole period of photographic practice - from the early studio photographs of William Notman in the Nineteenth Century and the documentary work of the Still Photography Division of the National Film Board in the middle of the Twentieth Century to the work of Canadian artists today.

Assigned readings will be from scholarly work on photography in different fields such as history, art history, cultural studies, visual anthropology and photo studies.

A class syllabus and a reader will be available on the first day of class. Good introductions to academic debates about photography and to the study of photography as a cultural phenomenon are given in *Photography: A Critical Introduction*, edited by Liz Wells, and in Steve Edwards' *Photography. A Very Short Introduction*. Carol Payne's and Andrea Kunard's 2011 collection of essays on Canadian photography *The Cultural Work of Photography in Canada*, from which the title of this class was taken, provides a very good overview of recent writing on Canadian photography.

Winkler: Cultural Responses to 9/11

Tuesday, September 11, 2001 is the single most important date in recent US history. Based on the theoretical concepts of trauma and cultural memory, we will discuss responses to and representations of 9/11 in various media, ranging from novels (Safran Foer) and drama (LaBute) to non-fiction and analyse how 9/11 is portrayed in films and documentaries. We will also discuss how the attacks and their aftermath are tackled in comic books and comic strips (e.g. *The Amazing Spiderman* and *In The Shadow of No Towers*) and how pop musicians, such as Bruce Springsteen and Alan Jackson, tackled the event. Finally, we will also consider the debate about the end of irony, which flared up shortly after 9/11.

Students are expected to purchase two texts: Neil LaBute, *The Mercy Seat* and Jonathan Safran Foer, *Extremely Loud and Incredibly Close*.

The other texts will be made available in due time at Copy Paradies (Gut gedruckt), Olshausenstr. 77.

Mo 10:00 - 12:00 LS10 - R.225
Röckl, **The Cultural Work of Photography in Canada**

Di 8:00 - 10:00 LS10 - R.201
Büscher-Ulbrich, **'More than Meets the Eye': Reading Audiotexts, Sounding Auditory Culture**

Di 16:00 - 18:00 LS6 - R.24/25
Winkler, **Cultural Responses to 9/11**

Mi 10:00 - 12:00 LS6 - R.22/23
Merten, **17th Century Media Battles in Britain**

Do 14:00 - 16:00 LS6 - R.22/23
Merten, **Popular Culture in 18th-Century Britain**

Idiomatic and Figurative Language

In this course you will learn the vocabulary you need to know to understand academic textbooks in English. You will also focus on the differences between British & American English in academic institutes (e.g. dissertation vs. thesis). You will read extracts from lectures, essays, tables and graphs taken from academic contexts. Your main focus, however, will be on the structure of texts, the writer's communicative intentions and the language of literary criticism and rhetorical devices. Texts with a high density of rhetorical devices and idiomatic use of language will therefore be a central part of the course.

You will have to do a 90 minute exam at the end of the course.

Mi	8:00 - 10:00	LS10 - R.02/04	Johnson
Mi	14:00 - 16:00	LS6 - R.24/25	Foulks

Text Production

In this course you will practise producing effective expository writing in an academic context. You will acquire the following skills: writing clear definitions, reporting using paraphrase for a review of the literature, writing references and quotations, dividing a text into paragraphs, writing introductions and conclusions, synthesising information from more than one source and writing according to the Situation->Problem->Solution->Evaluation pattern. Your first aim in your homework tasks will be to write a report on your studies and research, while your main aim will be to write an essay on your particular field of research, which will be handed in at the end of the course.

Mo	12:00 - 14:00	LS6 - R.24/25	Johnson
Di	10:00 - 12:00	LS10 - R.02/04	Imsdahl
Di	16:00 - 18:00	LS10 - R.225	Johnson
Do	12:00 - 14:00	LS10 - R.225	Imsdahl
Do	14:00 - 16:00	LS6 - R.24/25	Imsdahl

Die folgenden Veranstaltungen sind optional:

Visual and Media Theory (050582)

Kai Merten, Di, 14:00 - 16:00, Raum siehe UNIVIS

Das Textkorpus richtet sich auch nach den Interessen der Teilnehmenden und soll sich im weitesten Sinne im Bereich der Medien- und Visualitätstheorie bewegen. Neben Theorie und (Literatur-)Geschichte der Visualität würden mich etwa auch Theorie und Geschichte des Gedankens einer ‚Mediendemokratie‘ interessieren. Zu den Sitzungen werden Textauszüge, nicht ganze Bände vorbereitet. Unverbindliche Textvorschläge für die ersten Sitzungen wären z.B.:

Whitney Davis, *A General Theory of Visual Culture*. Princeton: Princeton UP, 2011.

Jacques Rancière, *Der emanzipierte Zuschauer*. Wien: Passagen Verlag, 2009.

Thesis Mentoring (050829)

Anna Margaretha Horatschek, Fr, 12:00 - 13:00, **LS10-R.213 (Büro Prof. Horatschek)**

In-depth individual mentoring of a thesis written – or planned to be written - under my supervision for B.A., M.A., Staatsexamen, Magister or Ph.D. Please sign up with Frau Soll (R 222) beforehand.