

**Kommentiertes  
Vorlesungsverzeichnis des  
SEMINARS FÜR ANGLISTIK  
- Literatur- und  
Kulturwissenschaft –  
für das  
Sommersemester 2020  
voraussichtlich ab 20.4.2020**

Stand: 16.03.2020

**Bitte unbedingt beachten:**

Die im folgenden abgedruckten Daten stammen vom 16.03.2020.

Für die Richtigkeit der Angaben nach diesem Termin kann keine Gewähr übernommen werden.

Den jeweils aktuellen Stand entnehmen Sie gern aus unisono [www.unisono.uni-siegen.de](http://www.unisono.uni-siegen.de)

Vorlesung	Dozent/in	Zeit	Raum
English Literature IV (Wilde - Atwood)	Prof. Dr. Felix Sprang	Do 10-12	AR-D 5105
<p>This lecture is a survey of the literary production and its cultural context starting with Modernism (1890s) and ending on reflections on the state of literature and culture in contemporary Britain. The lecture is designed for you to be exposed to texts and ideas, and you are encouraged to ask questions and voice your own interests.</p> <p>Taking notes is essential for engaging with texts and ideas, and there will be a short introduction to the art of taking notes in the first session.</p>			

Ring-Vorlesung	Dozent/in	Zeit	Raum
Extra-Ordinary: Superheros in Visual Culture	Prof.'en Dr. Daniel Stein, Josef Imorde	Di 18 – 20	Vortragssaal des Museums für Gegenwartskunst
<p>Seit einigen Jahren erlebt die westliche Kultur eine Renaissance der Heldendiskurse und besonders einen medialen Boom der Superhelden. Superhelden sind – im Medialen – zur Selbstverständlichkeit geworden. Die vielen Heroen, Übermenschen und Superhelden, die unsere Gegenwart bevölkern, figurieren im Comic, im Videospiele oder auch im Blockbuster-Film als imaginative Ergänzungen und Erweiterungen der Realität und haben als solche die Aufgabe, das Leben noch als Möglichkeitsfeld der Überschreitung zu denken, als einen Raum der auch bildlichen Potentialität.</p> <p>Der Erfolg der Superhelden scheint darin begründet zu sein, dass die Erzählungen der Außerordentlichkeit es vermögen, das Unzulängliche des Selbst für Momente mit einem unerreichbaren Überschuss an imaginativer Kraft zum Verschwinden zu bringen. Die mediale Präsenz des Superhelden ist in diesem Sinne auch ein Indikator für den Grad der Überantwortung des persönlichen Handelns an eine sich mythisch legitimierende Instanz, die irgendwo außerhalb des Intelligiblen waltet und die es – wenn sonst nichts mehr geht – noch richten kann.</p> <p>Zugleich wird der Superheld vor allem im angloamerikanischen Raum auch als konkretes moralisches Vorbild begriffen, dessen aktive Nachahmung gerade aufgrund der Unerreichbarkeit und Fiktionalität des Idols in einer unablässigen Selbstoptimierung der «Normalsterblichen» zu münden verspricht.</p> <p>Hier geht es weniger um Überantwortung, als vielmehr um Verantwortung. Davon zeugen etwa die zahlreichen «Real Life Superheroes», die kostümiert durch Straßen patrouillieren, zum Umweltschutz auffordern, Essen an Obdachlose verteilen oder Gewaltprävention betreiben. Das konjunkturelle Hoch der Superhelden könnte in diesem Sinne auf ein konkretes Problem heutiger Gesellschaften verweisen, auf die prekäre Dialektik von politischer Selbst-Entmündigung und kompensierend imaginativer Selbst-Ermächtigung.</p> <p>Das Außerordentliche wird – so die These – mehr und mehr dazu in Dienst genommen, das Andere als Eigenes zur Identifikation freizugeben und das gänzlich Unerreichbare und auch Unverständliche als Ordnungsinstanz zu begreifen. Die Ringvorlesung untersucht in diesem Sinne die Konjunktur der Superhelden und versucht – polyperspektivisch – die sozialen, politischen und medialen Dimensionen der Außerordentlichkeit in den Blick zu nehmen.</p>			

Die Vorträge finden in unregelmäßigen Abständen immer dienstags von 18–20 Uhr im Vortragssaal des Museums für Gegenwartskunst in Siegen statt. Bitte achten Sie auf die Einzeltermine, die an dieser Stelle veröffentlicht werden, sobald sie feststehen.

Seminar	Dozent/in	Zeit	Raum
"Love is not love" – Shakespeare's <i>Antony and Cleopatra</i>	Prof. Dr. Felix Sprang	Fr 8 - 10	AR-K 408
<p>While sonnet 116 with its essentialist "love is not love / Which alters when it alteration findes" suggests that Shakespeare subscribed to a notion that love is a human attribute that may be culturally overwritten but is fundamentally an Archimedean point in the realm of emotions and affects, Shakespeare's plays and poems certainly suggest otherwise.</p> <p>With Charney's <i>Shakespeare on Love and Lust</i> (2001), Nordlund's <i>Shakespeare and the Nature of Love</i> (2007), Well's <i>Shakespeare, Sex, and Love</i> (2010), and Schalkwyk's <i>Shakespeare, Love and Language</i> (2018) as cornerstones in a growing field of scholarship on early modern emotions and the performative nature of passion and affect, Shakespeare's texts have served as a quarry to construct erudite and critical edifices in which ideas about love can be displayed, dissected and reconfigured. We will explore notions of love in the Roman play <i>Antony and Cleopatra</i> (1607), according to Schalkwyk "Shakespeare's most sustained representation of the navigation of feeling through the interactive speech acts of passionate utterance and modes of behaviour" (15), and square our understanding of love with early modern conceptions.</p> <p>While the concept 'love' is at the centre, we will also explore ideas foregrounded in the play, in particular the idea of empire, elements of Orientalism, and the relationship between politics and warfare. Methodically this seminar is grounded in practices of close reading.</p> <p>So, make sure that you</p> <ul style="list-style-type: none"> <li>a) have read the play before coming to the first session so that we can re-read passages in the seminar without having to discuss plot and setting.</li> <li>b) take notes prior to every session with your questions regarding the text.</li> </ul> <p>You need to purchase a paper copy of the following edition (no e-texts or other editions will do; paper copies are also available second-hand):</p> <p><i>William Shakespeare. Antony and Cleopatra. Arden Third Series.</i> London: Bloomsbury, 1995 [and later reprints]. ISBN: 9781904271017</p>			

Seminar	Dozent/in	Zeit	Raum
Brexit Novels: A Survey	Prof. Dr. Felix Sprang	Mi 18-20	AR-M 0215
<p>Brexit has been with us for more than three years now. In the shadow of all the debates about leaving the EU or remaining in it, a new genre has emerged: the Brexit novel. In this seminar we will read novels referred to as Brexit novels with the following aims:</p> <ul style="list-style-type: none"> <li>a) we will probe into the usefulness of these texts as sources to tell us something about the political and social situation that gave rise to the leave campaign</li> <li>b) we will scrutinize how these texts reflect the debates and positions through imagery, register, tone and voice</li> <li>c) we will reflect critically whether the tag "Brexit novel" is a useful term for an emerging genre</li> </ul> <p>In this seminar we will survey the field and decide together which texts we will consider. So make sure that you come to the first session with ideas.</p>			

Texts we may read are, for example, Jonathan Coe's *Middle England* (2019), Ali Smith's quartet *Autumn* (2016), *Winter* (2017), *Spring* (2019), *Summer* (July 2020), Ian McEwan's *The Cockroach* (2019), John Lanchester's *The Wall* (2019), ...

Please note that this seminar requires you to read! If you are not prepared to read around 1200 pages of prose [four novels] during term, please do not sign up for this seminar.

Seminar	Dozent/in	Zeit	Raum
<b>Early Modern Reading Practices</b>	<b>Prof. Dr. Felix Sprang</b>	<b>Do 14 – 16</b>	<b>AR-B 2210</b>

At a time when traditional forms of reading are no longer taken for granted, and even students of English Literature openly confess that they do not read, we will historicize current reading practices by tracing how and why texts were read in early modern England. One of our guiding questions is whether our post-literary period (Collins 2010) corresponds with a pre-literary period, i. e. the period prior to the 16th century when the concept of reading literature emerged in England. drawing on notions of "participatory reading" (Blatt 2018) we explore reading practices that differ from the now prevailing norm of reading texts silently with practices linked to 'social reading' (especially in the realm of social media) reforming ideas about reading as a foremost private activity.

Printed texts in this period fulfilled a number of functions beyond that of a medium for ideas. They served as gifts, family relics, symbols of social status, registers for important information such as births, deaths or business transactions (often scribbled on the fly-leaves), and even magical talismans. Bibles were opened at random to divine a course of action, touched to the belly or the brow of a child to heal illness, and placed beneath pillows to conjure dreams. (C. Scott Dixon, *Contesting the Reformation*, 2012, 17, 76)

Following Dixon's notion that printed texts were used for a number of activities, sometimes only loosely related to what we call reading, we will explore early modern texts and traces left by early modern readers that can tell us something about the plethora of activities in connection with reading.

Texts to be read will be provided in this seminar but please feel free to do some preliminary reading that will help you get a grip on the subject.

Arcangeli, Alessandro. "Reading Time: The Act of Reading and Early Modern Time Perceptions." *Journal of Early Modern Studies* 6 (2017): 17-37

Blatt, Heather. *Participatory Reading in Late-Medieval England*. Manchester: Manchester University Press, 2018.

Collins, Jim. *Bring on the books for everybody: How literary culture became popular culture*. Durham, London: Duke University Press, 2010.

Dixon, C. Scott. *Contesting the Reformation*. London: Wiley-Blackwell, 2012.

Hammond, Mary. *Early Readers*. Edinburgh: Edinburgh University Press, 2020.

Littau, Karin. *Theories of Reading. Books, Bodies and Bibliomania*. London: Polity, 2006.

Sherman, William. *Used Books: Marking Readers in Renaissance England*. Philadelphia: University of Pennsylvania Press, 2009.

Kolloquium	Dozent/in	Zeit	Raum
<b>Forschungskolloquium</b>	<b>Prof. Dr. Felix Sprang</b>	<b>Mi 16-18</b>	<b>AR-HB 122</b>

Dieses Forschungskolloquium richtet sich an LKM-Studierende, die ihre Abschlussarbeit anmelden möchten, angemeldet haben oder eventuell sogar bereits verfasst.

Neben allgemeinen Fragen zu Inhalt und Form diskutieren wir die Bedeutung und Funktion der Abschlussarbeit im Rahmen Ihres Studiums im Speziellen und im akademischen und wissenschaftlichen Umfeld ganz allgemein.

Seminar	Dozent/in	Zeit	Raum
<b>American Cultural History II</b>	<b>Prof. Dr. Daniel Stein</b>	<b>Di 8 - 10</b>	<b>AR-HB 0116</b>
<p>This is the second part of a two-semester course that studies American cultural history through a selection of key texts and key concepts. You do not have to have taken the first course in order to attend the second course.</p> <p>In this course, we will engage with these texts and concepts as cultural historians who understand the connection between text and history as interdependent, following the New Historical paradigm of "the historicity of the text and the textuality of history." We will work our way through the Progressive Era and the New Deal to WWII and the Cold War, followed by the civil rights movement of the 1950s and 1960s, the conservative turn of the 1980s, and the culture wars of the 1990s. The course concludes with sessions on 9/11 and the impact of the communication revolution on U.S. cultural history.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Graphic Women</b>	<b>Prof. Dr. Daniel Stein</b>	<b>Mo 16-18</b>	<b>AR-D 6104</b>
<p><i>Graphic Women</i> is the title of Hillary L. Chute's 2010 study of autobiographical comic by female creators such as Aline Kominsky-Crumb, Phoebe Gloeckner, Lynda Barry, and Alison Bechdel. Inspired by Chute's readings of these authors, we will analyze graphic narratives by North American women creators in this course, including those studied by Chute, but also others, such as Jackie Ormes, Trina Robbins, Roberta Gregory, Marisa Acocella Marchetto, and Gail Simone.</p> <p>The aim of this course is threefold: you will learn the basic tools of comics analysis, familiarize yourself with major theories and concepts from gender studies, and acquaint yourself with the cultural and historical contexts in which the works by these graphic women were produced and received.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Contemporary British Poetry – From Stevie Smith to Hollie McNish</b>	<b>Katrin Becker, M.A.</b>	<b>Di 10–12 Einzel: 27.5. 10 - 12</b>	<b>AR-HB 0203 Einzel: US-A 234</b>
<p>In this class, we will cover major female voices in British poetry since 1945, beginning with Stevie Smith and Sylvia Plath, and working our way forwards in time, with selected poems by authors such as Carol Ann Duffy, Jackie Kay, Alice Oswald, and Liz Berry. We will finish our survey with examples of what is now critically received as 'spoken word' or 'performance poetry', e.g. by Kate Tempest and Hollie McNish.</p> <p>In terms of didactics, this seminar will allow for (and invite) discussing your aesthetic reading/listening experiences of these texts, whilst also taking time to equip everyone more thoroughly with academic close reading skills, critical vocabularies and contextual knowledge to qualify our discussions. Be prepared to contribute to this seminar by way of short (!) presentations, brief reading response papers and, of course, much reading aloud and sharing your thoughts!</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Turbulent Times of Transition – The Beginnings of the Irish Short Story</b>	<b>Dr. Alessandra Boller</b>	<b>Mi 16 - 18</b>	<b>AR-A 1012</b>
<p>In this seminar, we will study the beginnings of a genre that has a long and distinguished tradition in Ireland and continues to fascinate readers and writers. The short story is still often hailed as Ireland's 'national genre' and scholars often emphasise that Irish writers have excelled in this form. Nevertheless, the beginnings of the genre in the 19th century are still often neglected even though they offer fascinating insights into how writers, readers and publishers dealt with and made use of the tensions between a highly respected oral tradition and the impact of the printed word at a time of rising literacy rates.</p> <p>We will take a closer look at various traditions and forms of short narrative texts written between the Act of Union (1800) and the publication of the canonised texts by George Moore (<i>The Untilled Field</i>, 1903) and James Joyce (<i>Dubliners</i>, 1914) that are commonly considered the starting points of the modern Irish short story. We will not only focus on often stressed aspects and concerns such as the tradition of oral storytelling, nationalism and "Irishness," rural realism or specific character types. In addition to these ideas, we want to discuss short narratives with regard to the (material) context of their first publication and their relevance in and for 19th-century Ireland, on the one hand, and we will explore forms, purposes and effect of short narratives. In particular, this seminar will shine a light on the roles Gothic tales, women writers and links to other European countries played in the multi-stranded and convoluted paths that eventually lead to the formation of a genre 'in the making' at the time but considered central to Irish literature today.</p> <p>Please note that this seminar will be split into two parts: Through formal and historical observations and considerations of the poetics of tales and short fiction, students will first become familiar with different 19th-century short narratives (e.g., folk and fairy tales, myths, didactic tales and improvement fiction, Gothic tales, historical narratives, satires and comic fiction).</p> <p>The second half of the class will be dedicated to project work. Students will research, explore and discuss a topic of their choice. Results will eventually be presented to the class (poster presentation).</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Gender Studies and Comics Studies</b>	<b>Dr. Lukas Etter</b>	<b>Mo 8–10</b> <b>Einzel:</b> <b>Do., 9.4. 8-10</b>	<b>AR-HB 025</b> <b>Einzel:</b> <b>AR-HB 125</b>
<p>In the BA seminar Gender Studies and Comics Studies, we will discuss several topics pertaining to gender in relation to comics, including feminist literary theory, queer comics, transgender activism and scholarship, critical masculinities, and various forms of intersectionality. Discourses based on various forms of comics will build the backbone of our conversation.</p> <p>The following titles will figure prominently among the course reading:  <i>Jason Lutes' Berlin</i> (Montreal: Drawn &amp; Quarterly, 2019; ISBN 978-1770463264) and  <i>Super Indian Volume One/Two</i> (West Hollywood: Wacky Productions, 2012; ISBN 978-9870985952).</p> <p>Prospective participants should be prepared for the fact that a substantial part of the seminar's reading takes place in the very beginning, i.e., before Session 02 (see Moodle GEND → folder "Reading_before_Session02").</p> <p>The Moodle password is "Smith" followed by the year in which the seminar takes place. (If it were 2017, it would have been Smith2017.)</p> <p>Participants are also kindly asked to purchase a paper copy of the following anthology before the first session; all other materials, including a scan of the primary texts, will be made available on Moodle.  <i>Reader Superhelden: Theorie – Geschichte – Medien</i>. Bielefeld: Transcript Verlag, 2018.  <a href="https://www.transcript-verlag.de/978-3-8376-3869-1/reader-superhelden/">https://www.transcript-verlag.de/978-3-8376-3869-1/reader-superhelden/</a></p> <p>Please note the specific dates of the first two sessions:            Session 01: Thursday, 9 April 2020;            Session 02: Monday, 20 April 2020; rooms as specified and as indicated on Unisono.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Nature Writing from New England to the Italian Alps</b>	<b>Dr. Lukas Etter</b>	<b>Mo 10-12</b> <b>Einzel:</b> <b>Do., 9.4. 10-12</b>	<b>AR-HB 0201</b> <b>Einzel:</b> <b>H-A 3102</b>
<p>In the BA seminar "Nature Writing from New England to the Italian Alps", we will discuss several aspects of nature writing from the 17th through 19th century, ranging from texts about New England over Florida and the Caucasus mountains all the way to the Italian Alps.</p> <p>Prospective participants should be prepared for the fact that a substantial part of the seminar's reading takes place in the very beginning, i.e., before Session 02 (see Moodle NATU: folder "Reading_before_Session02").</p> <p>The Moodle password is "Simplon" followed by the year in which the seminar takes place. (If it were the year 2017, it would be Simplon2017.)</p> <p>Participants are also kindly asked to purchase the following copy of Thoreau's works before Session 01; all other materials will be made available on Moodle.            Thoreau, Henry David. <i>Walden, Civil Disobedience, and Other Writings</i>. (Norton Critical Editions.) Ed. William Rossi. New York: W. W. Norton, 2008. (ISBN: 9780393930900)</p> <p>Please note the specific dates of the first two sessions (Session 01: Thursday, 9 April 2020; Session 02: Monday, 20 April 2020; rooms as specified) as indicated on Unisono.</p>			

Übung	Dozent/in	Zeit	Raum
Schreibgruppe	Christopher Hansen, M. A.	Do 12-16	AR-HB 103/104

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies, Group I, II, III	Dr. Marcel Hartwig	Group I: Do 12-14 Group II: Do 14-16 Group III: Mo 14-16	Group I: AR-HB 0118 Group II: AR-HB 0118 Group III: AR-HB 0118

This introductory course is offered to students in the first semester in order to familiarize them with the basic concepts and techniques of literary/cultural studies. The realm of subjects will thus be a wide one, including fundamental knowledge of and analytical tools for the genres of poetry, drama, and fiction, or a survey of literary and cultural theory.

The course will be accompanied by a tutorial which will familiarize students on a practical level with what has been discussed in the course.

The course is obligatory; as are course quizzes and a final test in form of an 'In-Class'-exam at the end of the term, which will certify the obligatory participation.

Seminar	Dozent/in	Zeit	Raum
Theatre Workshop	Dr. Marcel Hartwig	Fr 12-16	AR-K 116

Are you a natural born actor, yet have not been able to show your talent on a stage?

Then We NEED YOU!

Or do you like to fiddle with sound and lighting technology? Do you want to know what happens behind the scenes in a theatre? Or do you know how to set up websites and do PR work and find sponsors? If any of the above questions strike you as interesting and challenging, please register for this course.

The main objective of this "Projektseminar" is to strengthen and foster the existence of an English student theatre group at the University of Siegen. It aims to continue and improve the great work already begun with the "Desperate Thespians" (also see our site on facebook) over the years.

The theatre production of this workshop is scheduled to be performed on October 20-23, 2020 at Kulturhaus Lÿz.

Please remember: The course will rise or fall with your dedication and creative engagement, so please do not enroll simply for the credit points! No previous experience in the world of theatre is required!

Block-Seminar	Dozent/in	Zeit	Raum
Journalism Films	Dr. Natalie Roxburgh	24.4. 14-18 25.4. 10-16 8.5. 14-18 9.5. 10-16 22.5. 14-18 23.5. 10-16	AR-HB 0203
<p>This course will survey several films featuring journalists as protagonists from the 1970s to the 2000s, and we will use these films to discuss recent academic discourse about the decline of disinterested journalism in the past decade.</p> <p>Possible films to be discussed are:</p> <p>All the President's Men (1976) Network (1976) The China Syndrome (1979) Absence of Malice (1981) Good Night and Good Luck (2005) Frost/Nixon (2008)</p> <p>We will cover the basic principles of film analysis as well as examine the cultural, social, and political implications of these movies.</p> <p>Please note that the PL for this course entails a term paper, and it will be worked on over the course of the three block sessions and due in mid-June.</p>			

Block-Seminar	Dozent/in	Zeit	Raum
Kate Chopin	Lisanna Wiele, M. A.	17.4. 14-16 15.5. 14-20 16.5. 10-16 26.6. 14-20 27.6. 10-16 10.7. 14-16	AR-HB 0106 AR-HB 0102 AR-HB 0102 AR-HB 0120 AR-HB 0120 AR-HB 0120
<p>"Who was Kate Chopin and what does she have to do with Beyoncé?" is just one of the questions we will be discussing in this course.</p> <p>"Refined," "sickening," "poetic," "nauseating," "not a healthy book" are just a few of the descriptors used by reviewers upon the initial publication of <i>The Awakening</i>.</p> <p>In what many scholars consider a pivotal American novel, Kate Chopin captures a turning point of not only a century, but of women's lives and literature. In her works, she creates literary expression birthed from an Irish Catholic background and an upbringing in the South; colored by local Creole culture and language, and a desire for unbridled artistic expression.</p>			

Seminar	Dozent/in	Zeit	Raum
<b>Borders, Boundaries, National and Racial Imaginaries: Comparisons and Convergences, Cuba and the United States</b>	<b>Prof. Geoffroy de Laforcade (Bollenbeck-Fellow)</b>	12.6. 14-20	US-A 234
		13.6. 10-16	US-A 234
		19.6. 14-20	US-A 134/1
		20.6. 10-16	US-A 134
n.n.			

Block-Seminar	Dozent/in	Zeit	Raum
<b>"From Page to Screen": Literary Adaptations in Contemporary Anglophone Cultures</b>	<b>Melanie Graichen, M.A.</b>	15.5. 14-20	AR-HB 125
		16.5. 10-16	AR-HB 0101
		19.6. 14-20	AR-HB 0101
		20.6. 10-16	AR-HB 0101

Since the early days of cinema, literary adaptations have been among the most popular and lucrative products of the film industry. From then on, both audiences and scholars discussed the merits of this cultural practice, judged its fidelity to the source material and condemned its presumed lack of originality.

Following the trends and developments in technology and the media industry alike, its scope and shape changed constantly over time. In its broadest definition, a literary adaptation is the transfer of a particular text – e.g. a novel, short story, poem, play – to another genre or medium – e.g. film, stage, TV, comic book, video game, theme park.

Starting from there, we will examine the history of literary adaptations from the silent movies to YouTube. We will look at adaptations as both a product and a process, retracing theoretical approaches and their position within contemporary Anglophone cultures.

The seminar will introduce students to the field of adaptation studies and provide them with the theoretical framework to understand, discuss, and analyze literary adaptations. While looking at a wide range of texts from various historical, cultural and media backgrounds, students will also be introduced to the principles of film analysis and the basics of academic writing.