

Übersicht der Lehre des Seminars für Anglistik – Literatur- und Kulturwissenschaft –

Wintersemester 2019-2020

Vorlesung	Dozent/in	Zeit	Raum
History of Children's Literature	Prof. Dr. Anja Müller	Mi 10-12	AR-B 2104/05
<p>This lecture surveys the development of Children's Literature in Great Britain from its beginnings to the present. Starting with some considerations on the definition of the genre, the lecture will then proceed chronologically, discussing a variety of subgenres as well as individual authors and works that helped to shape children's literature from its beginnings in the eighteenth to the twenty-first century, including old and new classics such as Alice in Wonderland, The Narnia Chronicles, or the Harry Potter series.</p> <p>Apart from introducing students to the welter of British literature for children and young adults, the lecture will also reflect on changing concepts of childhood as well as on the questions of definition and canon formation in children's literature.</p>			

Vorlesung	Dozent/in	Zeit	Raum
English Literature III (Blake - Hardy)	Prof. Dr. Felix Sprang	Do 10-12	AR-B 2104/05
<p>This survey course introduces you to English Literature in the long nineteenth century. Knowing about texts and contexts will help you connect ideas still relevant today, among them the idea of labour, class struggle, Neo-Victorianism, modernity. At the same time, this course will introduce you to the aesthetics and literary forms present in the writings of authors from Blake to Hardy.</p>			

Vorlesung	Dozent/in	Zeit	Raum
American Literary History: From Puritanism to the Civil War	Prof. Dr. Daniel Stein	Mo 14-16	AR-D 5015
<p>This is the first part of a two-semester lecture that provides a survey of the key texts, epochs, and developments in North American literature and culture. The survey offered in this first part moves from the Age of Discovery, Exploration, and Settlement (15th-17th centuries) to the Revolutionary Era and the literature and culture of the Early Republic (18th and 19th centuries), concluding with a close look at the American Renaissance and the literature of reform in the middle of the nineteenth century. The course covers all major genres and seeks to understand North America as a multiethnic, multi-religious, and multiregional nation. The authors we will study include Christopher Columbus, Sir Walter Raleigh, Captain John Smith, William Bradford, John Winthrop, John Cotton, Thomas Hooker, Thomas Shepard, Mary Rowlandson, Jonathan Edwards, Sarah Kemble Knight, William Apess, Thomas Paine, Thomas Jefferson, Alexander Hamilton, Benjamin Franklin, Royall Tyler, Phillis Wheatley, Philip Freneau, Joel Barlow, Hannah Webster Foster, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, John Pendleton Kennedy, Frederick Douglass, Harriet Jacobs, Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Herman Melville, Nathaniel Hawthorne, Edgar Allen Poe, Walt Whitman, Emily Dickinson, and Harriet Beecher Stowe. Please note that this will be a reading-intensive course.</p>			

Seminar	Dozent/in	Zeit	Raum
J. R. R. Tolkien	Prof. Dr. Anja Müller	Di 10-12	AR-HB 027
<p>This course is going to introduce students to academic literary analysis, while exploring the work of the 'father' of twentieth-century British fantasy writing, J.R.R. Tolkien. Our special focus will lie with Tolkien's theories and practices of worldmaking, especially his use and adaptation of myths.</p> <p>While Tolkien's work has been popularized due to Peter Jackson's movie adaptations, this course will not deal with the movies, but with the novels only. Students taking this course will be expected to have an interest in Tolkien anyway and, therefore, to have read at least <i>The Hobbit</i> and <i>The Lord of the Rings</i> before beginning of the term. (Depending on registration numbers, a quiz in the first session will eventually decide about course admittance).</p> <p>The course shall begin with a brief contextualization of Tolkien and shall then proceed with <i>The Hobbit</i> and <i>The Lord of the Rings</i>. Regarding the latter, we shall focus on books iv-vi, which we shall read alongside Christopher Tolkien's notes on his father's composition of the novel, as published in the twelve-volume <i>History of Middle-earth</i>. Later on in the term, we shall also read extracts from <i>The Silmarillion</i>, comparing the "Tale of Beren and Lúthien" and the "Tale of Túrin Turambar" to their other versions, that have been published in <i>The Book of Lost Tales</i> and the <i>Unfinished Tales</i> collection (and/or in the recent <i>Children of Húrin</i>) respectively. Last but not least, Tolkien's novels will be compared with his theoretical ideas about fantasy and worldmaking, as evident in his groundbreaking essay "On Faerie Stories".</p>			

Seminar	Dozent/in	Zeit	Raum
Jane Austen and Beyond	Prof. Dr. Anja Müller	Mo 12-16	AR-HB 0201
<p>This four-hour-course (which covers an entire module) will explore the works of the mistress of English romance novels, Jane Austen and their repercussions in contemporary popular literature and movies. In four-hour blocks, we shall first focus on a selection of Austen's novels: <i>Pride and Prejudice</i> and <i>Persuasion</i> will be discussed in depth, <i>Northanger Abbey</i> and <i>Mansfield Park</i> will be touched upon. Apart from examining narratological features of Austen's we shall also read the novels in their socio-historical and cultural contexts, paying particular attention to issues such as gender, class or identity formation.</p> <p>The second part of the course will explore how Austen's works (most notably <i>Pride and Prejudice</i>) have affected contemporary popular culture. This will take us to biopics on Austen, popular romance novels like the <i>Bridget Jones's Diary</i>, mash-ups of <i>Pride and Prejudice</i> with zombies or vampires, online fan-style rewrites of Austen's novels, satirical looks at Austen (like <i>Austenland</i>), adaptations for Bollywood or TV-series on fans getting <i>Lost in Austen</i>, and pen and paper games inviting players to create their own Austen-style adventures.</p> <p>As evident in the course description, this course requires the readiness to read at least two complete Austen novels (<i>Pride and Prejudice</i> and <i>Persuasion</i>), and at least two of the adaptations, as well as the critical material that is necessary to prepare in-class sessions. Students who are not that much into reading books are strongly advised to look for other course options.</p>			

Seminar	Dozent/in	Zeit	Raum
Character - Characterization - Configuration: The Poetics of Character in Prose, Drama, and Poetry	Prof. Dr. Felix Sprang	Fr 10-12	AR-HB 0203
<p>This seminar stems from my, however anecdotal, observation that students find it difficult to engage with literary characters in a meaningful way. With Hollywood style characters, which reflect a market aiming at immersion and identification, dominating our world, it is difficult to explore literary characters in a way that does justice to their literariness. Instead of using kitchen sink psychology, we will probe into methods and theories that help us engage with the complexity of a fictional character. However, complexity for us will not simply mean a complicated backstory and numerous psychological and emotional issues. For us, complexity will primarily entail the aesthetic dimension of the character created: What are the conditions for experiencing the character? What prevents us from identifying and sympathizing on an aesthetic level? We will work our way backwards in history, beginning with characters created and animated today, the expressionist movement of the 1920 (arguably the last experimental phase with respect to characters), and ending on medieval prose texts and morality plays that depict types rather than characters.</p> <p>For guidance, we will consult recent scholarship in the field, e.g.:</p> <p>Lina Varotsi. <i>Conceptualisation and Exposition: A Theory of Character Construction</i>. London: Routledge, 2019.</p> <p>Simon Palfrey and Tiffany Stern. <i>Shakespeare in Parts</i>. Oxford: Oxford University Press, 2007.</p> <p>R. Turner and D. Thalmann. <i>The Elastic Surface Layer Model for Animated Character Construction</i>. Tokyo, New York: Springer-Verlag, 1993.</p> <p>The aim of this seminar is that we jointly arrive at an overall theory and useful methods for engaging with literary characters in a meaningful way.</p>			

Seminar	Dozent/in	Zeit	Raum
Living Poetry: Lesung, Slam, Vlog	Prof.'en Dr. Felix Sprang + Jörg Dörig	Fr 12-14	AR-HB 122
<p>Dieses Seminar wendet sich explizit an Studierende der Anglistik und Germanistik, so dass als Unterrichtssprache zwischen Deutsch und Englisch gewechselt werden wird.</p> <p>Formen des lauten Lesens, des Rezitieren von Gedichten und der Performanz von Dichtung haben in den letzten Jahren entscheidende Entwicklungen durchgemacht: Zum einen haben sich die Möglichkeiten der medialen Gestaltung verändert, zum anderen bestehen ganz neue Möglichkeiten der medialen Verbreitung. Wir möchten diese dynamische Entwicklung genauer betrachten und besser verstehen. Dabei richtet sich der Blick vergleichend auf den britischen und deutschsprachigen Kontext. In Großbritannien, wo die Untersuchung der Klanggestalt des Gedichtes eine Renaissance erlebt (u. a. Paterson 2018), hat sich unter dem Sammelbegriff 'spoken word' eine dezidiert auf Rezitation/Performanz ausgerichtete Dichtungspraxis etabliert, die den Nimbus des 'published poet' in Frage stellt. Wir wollen diese beiden Erscheinungsformen, die poetry slams und vlogs auf der einen und die Gedichtbände auf der anderen Seite, nicht als Gegenpole, sondern als komplementäre, sich gegenseitig dynamisierende Entwicklungslinien betrachten.</p>			

Seminar	Dozent/in	Zeit	Raum
Green Poems for a Blue Planet	Prof. Dr. Felix Sprang	Mi 16-18	AR-HB 0122
<p>The Fridays for Future movement as a wake-up call for many urges us to reflect on how we live, act, and think. This course will not be about environmentalist poetry, or at least not primarily about poetry that explicitly criticizes how carelessly we mistreat our planet, but about poetry as a genre that challenges our conceptions of time, agency, living organisms and the environment in more abstract terms. We will, following Jonathan Culler, ponder on the lyrical present as a tense that challenges our idea of time, and we will think about poetic form as something, following Angela Leighton, that changes our conception of knowing. If you sign up for this course you should generally be interested in poetry and in particular in how poetry works on your mind.</p>			

Seminar	Dozent/in	Zeit	Raum
American Cultural History I	Prof. Dr. Daniel Stein	Di 16-18	AR-HB 0122
<p>This is the first part of a two-semester course that studies American cultural history through a selection of key texts and key concepts. In this first part of the 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 move from Early Settlement and New England Puritanism and the Revolutionary Era to the Early Republic, the Antebellum Era and the Civil War, and finally Reconstruction. Writers discussed in this course include Cpt. John Smith, John Cotton, Thomas Paine, Thomas Jefferson, Hector St. John de Crèvecoeur, Frederick Douglass, George Fitzhugh, William Lloyd Garrison, Abraham Lincoln, James Monroe, Judith Sargent Murray, John L. O'Sullivan, Edward Pollard, Elizabeth Cady Stanton, and Lucretia Mott.</p>			

Seminar	Dozent/in	Zeit	Raum
Free Speech on Campus: An American Debate	Prof. Dr. Daniel Stein	Mo 16-18	AR-HB 0101
<p>As recent conflicts at our university and at a number of other universities around the country indicate, the debate about free speech on campus – what it means, what it must and must not tolerate, who decides what is tolerable and what is not – has reached Germany. Yet these conflicts, their philosophical underpinnings, and their socio-political effects have been debated in the United States for many decades, albeit in different cultural contexts and on different legal grounds. In order to grasp the nature and nuances of these debates, we will study their origins and historical development throughout the twentieth- and twenty-first centuries. While we will generally take a broad approach to free speech on U.S. university and college campuses, we will also focus on a number of widely mediated recent controversies (Yale University, Middlebury College, Bard College, etc.), treating them as case studies through which we can channel our larger inquiry into campus free speech debates today.</p>			

Seminar	Dozent/in	Zeit	Raum
Zadie Smith's London Fiction	Katrin Becker, M.A.	Do 16-18	AR-HB 0203
<p>"My books don't seem to me to be about anything other than the people in them and the sentences used to construct them. [...] And that's what I try to concern myself with in fiction: the way of things in reality, as far as I am able to see and interpret them, which may not be especially far. [...] If I have any gift at all it's for dialogue – that trick of breathing what-looks-like-life into a collection of written sentences." (Zadie Smith) [1]</p> <p>In this seminar, we will delve into Zadie Smith's art of writing contemporary London, of "breathing what-looks-like-life" into her work, whilst of course also exploring what it is about – 'multicultural' London, post-/neo-colonialism, gender, class, racism, science and genetics, history, religion, to name but a few recurrent themes that have concerned literary scholars and critics working on Smith. With her gift for dialogue, her wide range of modes from most serious to hilarious, Zadie Smith has taken her place among the literary chroniclers of contemporary London, alongside writers such as Martin Amis, Hanif Kureishi, Monica Ali and following "multiple roads" of the novel as pioneered by writers such as Charles Dickens, Virginia Woolf, and Sam Selvon. [2]</p> <p>Over the course of the semester, we will read two of Smith's novels – <i>White Teeth</i> (2000) and <i>NW</i> (2012) – as well as the short story or "novel in miniature" <i>The Embassy of Cambodia</i> (2013). [3] We will further study a selection of short essays published in the collections <i>Changing My Mind. Occasional Essays</i> (2009) and <i>Feel Free. Essays</i> (2018).</p> <p>In order to participate in this seminar, you must have read <i>White Teeth</i> before to the start of the semester.</p> <p>Please purchase the novels in the following editions (all other reading will be provided via Moodle):</p> <p>Smith, Zadie. <i>White Teeth</i>. Penguin Books, 2001. ISBN-13: 978-0-140-29778-2.</p> <p>Smith, Zadie. <i>NW</i>. Penguin Books, 2013. ISBN-13: 978-0-241-96526-9.</p> <p>[1] Zadie Smith, "Notes on NW." <i>Feel Free. Essays</i>. Hamish Hamilton, 2018, pp. 248-250.</p> <p>[2] The notion of "multiple roads" of the novel is taken from Zadie Smith's essay "Two Directions for the Novel", published in <i>Changing my Mind. Occasional Essays</i> (Penguin Books, 2011, pp. 71-96).</p> <p>[3] The notion of a "novel in miniature" is taken from Louise Doughty's review of <i>The Embassy of Cambodia</i>, published in <i>The Guardian</i> (04 November 2013), https://www.theguardian.com/books/2013/nov/04/embassy-of-cambodia-zadie-smith-review.</p>			

Seminar	Dozent/in	Zeit	Raum
Contemporary Irish Theatre	Dr. Alessandra Boller	Di 12-14	AR-HB 021
<p>The idea of a national theatre for Ireland has been central to the imagination of many Irish playwrights and audiences at least since the Irish Literary Revival and the establishment of The Abbey at the turn of the 20th century. The original focus on Irish cultural heritage(s) and the enactment of an imagined Irishness has only slowly given way but, in particular, the plays and playwrights of the last 30 years have started to raise new ideas, opening up perspectives and including innovative voices. The questions if Ireland is still in need of a national theatre, and what this theatre should be like, have thus been frequently asked over the last three decades which were marked by rapid changes that shook the foundations of Irish society and culture.</p> <p>In this seminar, we are going to discuss, analyse and engage with four contemporary Irish theatre plays in manifold ways. We are going to start out with the theatre of the economic boom, the so-called Celtic Tiger of the 1990s, continue with post-crash fiction and new diversity before we deal with #WTF and further controversies which have been shaping the landscape of Irish theatre since 2016.</p> <p>This course does not try to offer a comprehensive overview of contemporary theatre and it also does not only aim at a discussion of plays as representations or performances of an imagined "Irishness." It will focus on various strands of and approaches to dramatic texts and their social, cultural and political circumstances of production instead. Furthermore, it will provide you with deeper insights into the relevance and standing of theatre in Irish society and culture, into frequently asked questions and negotiations of a national theatre in and for Ireland, the politics of Irish theatre in the last three decades, and its many fascinating topics, themes, forms, and interests.</p> <p>The seminar will also introduce you to selected theoretical approaches and methods you will find helpful when discussing dramatic texts and writing your term papers. Furthermore, it will also provide you with the opportunity to co-determine the contents of the sessions and to develop your own ideas and approaches to specific plays.</p>			

Seminar	Dozent/in	Zeit	Raum
Horace's Reception in Early American Poetry	Dr. Lukas Etter	Mo 10-12	AR-HB 021
<p>In the MA seminar Horace's Reception in Early American Poetry, we will retrace several chapters of Horace's reception history, focusing on US-American poetry up to the mid-19th century. Most prominently, we will be studying the texts and afterlives of Horace's Odes and Epodes as well as parts of his Satires and his Epistles.</p> <p>While previous knowledge of Latin is not required, seminar participants should be ready to perform close-readings at great length. Detailed linguistic and formal analysis of English translations of Horace's texts (as well as major parodies and extensions) will form the basis of our seminar discussions.</p> <p>Please be prepared for the fact that the most substantial reading in this seminar takes place in the very beginning. More precisely: all participants are kindly asked to print out the three PDFs (see HORA on Moodle → folder "Reading Material" → "Reading_before_Session2") and read them in full before the end of the first week of term. Specifically, this will mean reading the English translations of Horace's Odes and Epodes, and of parts of his Satires and Epistles — along with the brief introduction by Nisbert.</p> <p>Further reading material will be provided via Semesterapparat UB Siegen as well as Moodle; the password consists of the word "Sermones" followed by the year in which the seminar starts. (For instance, if it had started in the year 2009, then the password would have been Sermones2009.)</p>			

Seminar	Dozent/in	Zeit	Raum
Intersectional Comic Studies	Dr. Lukas Etter	Mo 8-10	AR-HB 027
<p>In the BA seminar Intersectional Comics Studies, we will review and critically discuss academic/political approaches to graphic narratives (comics, cartoons, bande dessinée etc.) informed by such categories as race, gender, class, age, and dis/ability. We will draw a connection between two topics pertinent to these approaches. The first topic is alternative comics, our main example for which will be Alison Bechdel's early comic strips. The second topic is a set of intersectionally informed access points to mainstream comics. The reading material of the former will be in English (scan of comics), the one of the latter in German (anthology to be purchased). The seminar discussions will invariably take place in English.</p> <p>Participants are kindly asked to purchase the following anthology before the first session. Reader Superhelden: Theorie – Geschichte – Medien. Bielefeld: Transcript Verlag, 2018. https://www.transcript-verlag.de/978-3-8376-3869-1/reader-superhelden/</p> <p>Please be prepared for the fact that this seminar involves substantial reading. This starts early on, as the reading material is available already. All prospective participants are kindly asked to download the Bechdel PDF (see INTE on Moodle → folder "Reading Material" → "Reading_before_Session2") and read it in full before the end of the first week of term, along with Lars Banhold's brief entry in the Reader Superhelden (p. 439-43). The Moodle password consists of the word "Stuller" followed by the year in which the seminar starts. (For instance, if it had started in the year 2009, then the password would have been Stuller 2009.)</p>			

Blockseminar	Dozent/in	Zeit	Raum
Theories and Practices of Fan Cultures	Melanie Graichen, M. A.	18.10.: 14-20 h 19.10.: 10-18 h 15.11.: 14-20 h 16.11.: 10-18 h	AR-HB 103/104 AR-HB 103/104 AR-HB 0201 AR-HB 103/104
<p>In their introduction to <i>The Ashgate Research Companion to Fan Cultures</i>, Zwaan et al. claim that “nowadays [fans] appear to be the holy grail of media culture” (2014, 1). Emerging from an underground movement during the 1960s, media fandom (i.e. film and TV fandom) has gained significant leverage and visibility ever since. Once stigmatized as ‘brainless consumers’ and ‘social misfits’, fans reside at the core of contemporary popular culture, setting trends and pushing new developments into the mainstream. Today, new technologies make it easy to produce, distribute, and access media content, to participate in transnational debates on highly valued texts as well as to become actively involved in global fandoms. By means of platforms such as Youtube, fanfiction.net, Tumblr and the like, fan cultures manage to create close-knit but still permeable networks of like-minded enthusiasts for a particular author, genre, text or fictional character.</p> <p>The seminar will introduce students to the field of fan studies and provide them with the theoretical framework to understand, discuss, and analyze fan practices. Our focus will be on the media fandoms of the 20th and 21st century. But we will also touch on the history of fan cultures as well as on various other fandoms which might be of interest to the students in the class (e.g. literary, music, anime/manga or comic book fandoms).</p>			

Blockseminar	Dozent/in	Zeit	Raum
The Road in American Culture	Melanie Graichen, M. A.	13.12.: 14-20 h 14.12.: 10-18 h 17.01.: 14-20 h 18.01.: 10-18 h	AR-A 1011 AR-A 1012 AR-A 1011 AR-HB 103/104
<p>In 1856 the American poet Walt Whitman celebrates the freedom of the American road. “Afoot and light-hearted,” he proclaims, “I take the open road / Healthy, free, the world before me / The long brown path before me leading wherever I choose”. Over the course of the 19th and 20th centuries, the road has become a significant and reoccurring trope within American culture. To this day, the road symbolizes adventure and escape, a journey marked by confusion and serenity, a new beginning and a dangerous downward spiral. Numerous novels, films, and songs tell the stories of restless travelers along dirt tracks and interstate highways. The range of these fictional or semi-fictional accounts spans from nostalgic laudations to horrific nightmares – depicting “a microcosm of America itself” (Ireland 2003, 474).</p> <p>The seminar will provide students with an overview of various narratives and theoretical approaches that are aimed to understand, discuss, and analyze the road as a cultural phenomenon in the United States. We will take a look at a wide range of texts – poems, novels, short stories, films, songs, etc. –, identify common themes and put them into a cultural and historical context.</p>			

Seminar	Dozent/in	Zeit	Raum
The Theory of Writing: Stephen King, Margaret Atwood, and Others	Christopher Hansen, M.A.	Mo 12-14	AR-HB 122
<p>Writing fiction in itself is a daunting and difficult task. However, trying to elicit a specific emotion or a specific reaction from your reader requires its own set of skills. This course wonders how we think about the process of creative writing and how we might hone the ability in ourselves. To this end, students will engage with notions of writing from Stephen King, Margaret Atwood, and others. In addition, it will introduce essays on theoretical conceptions of writing. By engaging with the ideas of acknowledged authors and some theoretical ideas, the course helps students to uncover the mechanics of writing, the different versions of approaching the production of literature, and the potential application to their own works of fiction.</p> <p>The seminar is split between discussions of acknowledged authors and workshop material. The former focuses on the ideas on creative writing offered in the course material and their potential application to our own texts. The second discusses the effectiveness of student-produced material.</p> <p>At the end of the course, students should have a better understanding of the mechanics of writing. This includes an awareness of writing techniques used in other texts as well as the reproduction of these techniques. Finally, course participants should leave the course with a more nuanced appreciation of literature and its production. The course will also provide a few strategies for overcoming typical storytelling problems and course participants can practice and improve their writing.</p> <p>As the course utilizes the analysis of some form of text in nearly every session, expect to read a fair amount throughout the semester. Engaging with the effects of a text beyond one's personal perception equally requires an active discussion. As such, students are expected to have prepared for each session and actively take part in discourses on several topics. Finally, this is a creative writing course, so expect to write a fair amount inside and outside of class.</p>			

Seminar	Dozent/in	Zeit	Raum
Toeing the line of Religion, War, and American Politics: The Literature of Kurt Vonnegut	Christopher Hansen, M.A.	Mi 12-14	AR-HB 0203
<p>Kurt Vonnegut Jr. was an American writer, who published 14 novels, three short story collections, five plays, and five works of non-fiction. While not as well known to today's general public, he is still famous for his darkly satirical style and imaginative approach to society and the world it might create. Using some of Vonnegut's novels as a basis, we will dive into the notions of religion, politics, and culture discussed in his time and beyond. Additionally, we will see how Vonnegut's evaluations hold up today and if they might still have value for current discourses.</p> <p>At the end of the course, you should have a general overview of the way important discourses can take shape and how literature interacts with them. Additionally, you will attain the ability to switch between different viewpoints and unearth various topics from a source material.</p> <p>As the course utilizes the analysis of text in nearly every session, expect to read a fair amount throughout the semester. Engaging with different theoretical and philosophical viewpoints beyond one's personal perception equally requires an active discussion. As such, students are expected to have prepared for each session and actively take part in discourses on diverse, predetermined topics.</p>			

Seminar	Dozent/in	Zeit	Raum
American Romanticism in Art and Literature	Dr. Marcel Hartwig; Prof. Imorde	Do 10 – 12 h	AR-SK 206
<p>Desires, hopes, excesses, transcendence – this is the very fabric American Romanticism is made of. The literatures of the American Renaissance encompass voices that want to be heard, were uncertain about their audiences, but were manifested in texts everybody wanted to be written. The surge of many writings was accompanied by the visions of a plethora of different painters that tried to capture the essence of Romanticism on their canvases. In reading both visual and literary expressions of American Romanticism this course aims at a critical understanding of notions or attitudes art histories, literary, and cultural studies associate with Romanticism. Students of this course will learn to better identify and assess topics such as nationalism, desire and loss, nostalgia, idealism, the sublime, the gothic, rebellion, and the experiences of the individual in nature and/or separate from the masses. The readings of this course will tackle canonical writings and paintings in gendered and ethnic terms to learn more about the competing or complementary dimensions concepts such as American identity or American culture try to negotiate. Primary readings thus will range from romance narratives to gothic fiction and from essays to lyric poetry.</p>			

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies, Group I - III	Dr. Marcel Hartwig	Mo 14 – 16 h Mo 16 – 18 h Do 14 – 16 h	AR-HB 030 AR-HB 030 AR-HB 021
<p>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.</p>			

Blockseminar	Dozent/in	Zeit	Raum
Desire, Agency, and Perspective in George Eliot's Middlemarch	Dr. Natalie Roxburgh	29.11.: 14-18 h 30.11-1.12.: 10-16 h 6.12.: 14-18 h 7.-8.12.: 10-16 h	AR-HB 122 AR-HB 122 AR-HB 0203 AR-HB 122
<p>This course will give students a chance to read -- and thoroughly discuss and analyze -- George Eliot's Middlemarch. This very long and complex novel is often posed as a challenge for students of literature, and this course gives us an opportunity to meet this challenge by creating a platform to systematically explore its key themes, such as desire, agency, and the question of human perspective. We will approach the text from both a literary and cultural studies perspective, considering the novel in its historical and cultural moment as well as paying close attention to the narrative strategies used. Students will need to have read Middlemarch before the course begins in order to participate. Additional readings will come from the criticism in the selected edition.</p>			

Blockseminar	Dozent/in	Zeit	Raum
Transnational Serial Culture: The American City Mysteries	Lisanna Wiele, M. A.	11.10.: 14-16 h 15.11.: 14-20 h 16.11.: 10-16 h 17.01.: 14-20 h 18.01.: 10-16 h	AR-HB 0101 AR-HB 0118 AR-HB 0201 AR-HB 103/104 AR-HB 0201
<p>American city mysteries sprung forth from European predecessors - serial mystery novels published in daily and weekly newspapers. The city mystery genre reflects not only political and societal discourses of the mid-nineteenth century, but also helps us trace the genesis of a transnational culture of seriality. In this course we will examine the serial urban literature of the antebellum East Coast, regarding international iterations of the genre and the political and literary implications of each. Students should obtain a copy of The Quaker City by George Lippard, Ed. David S Reynolds. ISBN-13: 978-0870239717 If this edition becomes unavailable, we will discuss alternatives in our first session.</p>			