

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das

Sommersemester 2022

Für die Richtigkeit der Angaben kann keine Gewähr
übernommen werden.

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VORLESUNGEN:

Vorlesung	Dozent/in		
History of Poetry II	Prof. Dr. Anja Müller		
<p>This is the second instalment of a series of six lectures (over six terms) altogether on the history of English poetry, drama and the novel. The lecture in this summer term, surveys the development of British poetry from Romanticism to the early twentieth century. In the course of the term, you will be introduced to major poems, poets and poetic genres as well as to the cultural contexts of the respective periods.</p>			

Vorlesung	Dozent/in		
English Literature III: Blake - Hardy	Prof. Dr. Felix Sprang		
<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>			

GRUNKURSE:

Grundkurs	Dozent/in		
Introduction to Literary and Cultural Studies (Group I - II)	Dr. Marcel Hartwig		
<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.</p> <p>The course will be accompanied by a tutorial that 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>			

SEMINARE:

Seminar	Dozent/in		
Irish Narratives of Community	Dr. Alessandra Boller		

More than 30 years ago, in 1988, Sandra Zagarell coined the term “narrative of community” to identify a genre that takes as its subject the everyday life of communities and the endeavours to maintain the community as an entity. According to her, this form represents a coherent response to the social, economic, cultural, and demographic changes caused by factors such as industrialisation, urbanisation or the spread of capitalism. In addition to Zagarell's concept of narrative of community as literary form, we will also read excerpts from Anderson's Imagined Communities. Thus, we will approach selected texts from different perspectives to reflect on the notion and impact of different forms of narratives.

Beginning with stories published in the 19th century, we will read and discuss Irish narratives of community not only with regard to form, but also in regards to their historical and cultural context. Furthermore, we will also explore connections between, for instance, gender and genre, because female writers played a central role in the development of this literary form. Continuing with early 20th-century narratives and concluding with Donal Ryan's *The Spinning Heart* (2012), we will eventually also discuss if Zagarell's concept of narrative of community still applies to contemporary narratives written and published in a globalised world and a transnational context.

In this class, we will mostly focus on short story cycles published between 1900 and 2012 and will thus try to trace developments in different eras, taking into account specific events in Irish history as well as societal developments that are connected to notions of identity and thus to local, regional and national communities.

Seminar	Dozent/in		
Play, Playfulness and Comics	Kieron Brown		

What does it mean to be playful? Do play and games always involve playfulness? How are play and playfulness relevant to art and literature? This course is designed to address these questions, and more, specifically in relation to the verbal/pictorial storytelling capabilities of comics. Beginning with Huizinga's conceptualization of play as a free/voluntary, nonserious, and absorbing phenomenon, we will look to other key theorists of play, games, and playfulness (e.g., Caillois, Bateson, and Sutton-Smith) and consider the distinction between play as a “framed” activity, and playfulness as a “disruptive” attitude. Drawing on literary applications of play theory, as well as comics theory, we will reflect on how comics involve play (both for the author in the act of producing a comic and between author and reader), as well as the specific opportunities comics offer in terms of playfulness. Through the study of several anglophone comics (e.g., the work of Lynda Barry, Sonny Liew, and others), we will consider various playful strategies on the part of authors. These include both spontaneous and more calculated forms of production and styles, the blurring of the line between fiction and nonfiction, the introduction of “interactive” elements, and other forms of experimentation. We will also reflect on the circumstances and framing strategies that allow us to recognize playfulness, and the intended effects of playfulness on the reader. Key scholarly materials will be provided but comics will need to be purchased/borrowed.

Seminar	Dozent/in		
Reading Baumgartner's 'In Pursuit of Knowledge'	Dr. Lukas Etter		
<p>Prospective participants are kindly asked to purchase the following book, either in hardcover or in paperback. (Please pay attention to the two ISBNs, as no other versions than these two will be suitable.)</p> <p>Kabria Baumgartner, /In Pursuit of Knowledge/. New York: New York University Press. [Hardcover, 2019:] ISBN: 978-1479823116 [Paperback, 2022:] ISBN: 978-1479816729</p> <p>In addition, prospective participants should enroll for the Moodle course (and consult the folder "Preparatory Reading" in the Moodle course) at their earliest convenience. The Moodle password is the word Morris followed by the year in which this seminar takes place. (For instance, had this been the Summer Term 1990, the password would have been Morris1990.)</p>			

Seminar	Dozent/in		
Terence's Reception in Early American Literature (1. PG)	Dr. Lukas Etter		
<p>Prospective participants are kindly asked to enroll for the Moodle course (and to consult the folder "Preparatory Reading" in the Moodle course) at their earliest convenience. The Moodle password is the word Wheatley followed by the year in which this seminar takes place. (For instance, had this been the Summer Term 1990, the password would have been Wheatley 1990.)</p>			

Seminar	Dozent/in		
Reinforcing Culture by Avoiding the Discourse: The Narrative Mechanics of The Marvel Cinematic Universe	Christopher Hansen		
<p>More than a mere franchise, the Marvel Cinematic Universe (MCU) has become a generation influencing phenomenon. With its universal presence and constant expansion across several media platforms, this cultural institution has the power to influence discourses and set a norm on certain viewpoints. Other smaller media franchises have done so in the past. Despite carrying the potential for such influence, different groups with opposing perspectives on political and cultural issues have claimed the MCU as proponent of their position. How does a franchise (or any literary product for that matter) avoid taking a clear stance? How does it make different section of its audience believe that it represents their specific notion of the world? What does such an approach say about its corresponding society?</p> <p>In course of this seminar, we'll take closer look at the underlining principles guiding the formation of the MCU. The focus lies on the manner in which it creates enough room for several interpretations, but the course will also examine the effects of such open interpretations. Participants will deal with questions of transmediality, network theory, narratology, and basic film analysis to discover the underlying mechanics of the franchise. Additionally, the course will touch upon some cultural theories and political issues.</p>			

Seminar	Dozent/in		
The Witch's Flight: Powerful Ambiguities and the Cinematic Imaginary	Dr. Marcel Hartwig		
<p>In 1692 the Massachusetts Bay Colony executed fourteen women, five men, and two dogs for witchcraft. The popular cultural myths about witches and witchcraft arrived later, with a nineteenth-century historian, the half-black slave with Longfellow, cast spells in the deep woods with Arthur Miller's <i>The Crucible</i>. Martial associations with witchcraft abound from the Night Witches, a World War II German nickname for the all-female military aviators of the 588th Night Bomber Regiment, to the American "Witch Craft" police tanks built to curb riots imputed with the 1960s Civil Rights Movement protests. Today, Western news media witness a rise in cases of ritual child abuse as linked to witchcraft beliefs and nations such as Saudi Arabia entertain an anti-witchcraft police unit. Witches not only occupy the manifold narratives about sorcery and the occult but are a recurring metaphor in descriptions of crime and delinquency. In this seminar, we will trace the witch's flight and its manifestations in American popular culture. We will focus on close readings of film and address gender-critical perspectives on witchcraft.</p>			

Seminar	Dozent/in		
More than Light-Hearted Easy Reads with Happy Endings: Novels by Patrick Ness	Prof. Dr. Anja Müller		
<p>More than Light-Hearted Easy Reads with Happy Endings: Novels by Patrick Ness Due to personal reasons, I have decided to slightly change the topic and the texts to be read for this course. The course will still be about children's literature that offers a challenge to its readers in both topics and in the way how the narrative is presented. For personal reasons, however, I had to tone down the darkness slightly and have decided, therefore, to use three texts by the Anglo-American author Patrick Ness as a basis for the course. The gist of the following paragraphs still applies to those novels.</p> <p>This course aims to address precisely the issue that is implied in its title. Far too often, people tend to believe that "easy to read/understand", "funny", "happy ending" or "light hearted" basically equals "for children". Such a prejudice – for it is nothing else – mistakes children's literature for sheer entertainment and ignores that children's and young adults' books have actually become quite ambitious literary enterprises in their own rights. There is, of course, a welter of children's literature that is written for entertainment – but the same applies to adult literature, too. So why not give children's and young adult literature the credits it deserves and acknowledge its potential for aesthetic values, serious topics and reflections?</p> <p>The present course tries to raise students' awareness of children's and young adults' books with serious themes, without clear answers to the questions life poses, without solutions or relief from shocking situations, but with the clear wish to be taken seriously as literature. After a short general introduction to studying children's literature, the main part of our course is going to be devoted to an in-depth discussion of the novels listed below. Time permitting, extracts from other texts might be included in our discussions.</p> <p>Students participating in this course are expected to read at least four short novels. They are also expected to be mature enough to be able to read about topics and to participate in discussions that may not leave everyone comfortable.</p>			

Seminar	Dozent/in		
Revenge Tragedies	Prof. Dr. Anja Müller		
<p>This course looks at a dramatic genre that has enjoyed popularity from Elizabethan times (e.g. Shakespeare's Hamlet) to the present day (e.g. Quentin Tarrantino's Kill Bill). The experience of extreme injustice in a society which is perceived as incapable of setting things right by legal means raises questions of trust in institutions or governments and of the right to self-justice. These and similar questions lie at the heart of revenge tragedy. The typical ingredients of this genre include murder, ghosts or other supernatural encounters, intrigue, cunning, madness, violence, a steadily rising body count and a catastrophe with hardly any survivors. Our course will explore the roots of the genre by discussing four early modern revenge tragedies in depth: Thomas Kyd's The Spanish Tragedy, Cyril Tourneur's or Thomas Middleton's The Revenger's Tragedy, Cyril Tourneur's The Atheist's Play and George Chapman's The Revenge of Bussy D'Ambois. The texts discussed are all available in a single anthology, which you are expected to purchase.</p>			

Seminar	Dozent/in		
Studying Children's Literature	Prof. Dr. Anja Müller		
<p>This course builds on the foundations in literary studies you received in your BA programme, applying them to the particular field of children's and young adult literature.</p> <p>In a first theoretical section, we are going to examine ideologies of childhood, the history of children's literature and theories of child development. Moreover, we shall explore how to approach children's and young adult literature through the lenses of current literary and cultural theories. In a second step, the main part of the course will explore the peculiarities of various genres of children's and young adult literature, including poetry, picture books, folk tales, drama, film, new media and, of course, realistic as well as fantastic narratives.</p> <p>The course will be based on The Bloomsbury Introduction to Children's and Young Adult Literature (ed. Karen Coats; Bloomsbury, 2018), which contains theoretical texts as well as interviews, tasks and reflections. Since we will use this book as a textbook for our course, each participant must buy their own copy before the beginning of the term. Primary texts will be provided in class as needed.</p> <p>Ideally, you take this course together with the course "More than light-hearted easy reads with happy endings: the dark and tough side of children's literature" (Monday 12-14, immediately following this course). Both courses complement each other and give students in the MA Lehramt study programmes the opportunity to complete a full module with a coherent topic in one term. This is why students who register for both courses with the intention to participate in both will be given preference. Please use the commentary function of Unisono to indicate whether you would like to take both courses in this term.</p>			

Seminar	Dozent/in		
Poetry – Songs of Praise	Prof. Dr. Felix Sprang		
<p>In this seminar we will look at the long tradition of poetry as praise and identify current trends that tap into this tradition. With the ode as a formal lyric poem that celebrates a person, an object, a place or an idea, and psalms as their religious counterpart, we will identify the tone of a poem that makes it celebratory. The idea is to import methods and theories from literary criticism to bring out what makes these poems cheerful and positive. Within our conflicted world, our focus is not a form of escapism, it is rather a utopian vision of poetry being part of an active life.</p> <p>The poems for discussion will be distributed as part of a reader that will also include texts discussing poetics and theories of the lyric, If you want to know where this is heading, consider this poem:</p> <p>Grace Nichols - Praise Song for My Mother (1984)</p> <p>You were water to me deep and bold and fathoming You were moon's eye to me pull and grained and mantling You were sunrise to me rise and warm and streaming You were the fishes red gill to me the flame tree's spread to me the crab's leg/the fried plantain smell replenishing replenishing Go to your wide futures, you said</p> <p>Or listen to/watch this: https://www.youtube.com/watch?v=WhWT9WIWsQs</p>			

Seminar	Dozent/in		
Shakespeare's King Lear – Generational Conflict as Tragedy	Prof. Dr. Felix Sprang		
<p>As A. C. Bradley has famously noted over a hundred years ago, King Lear is "too huge for the stage." (247) It is a tragedy that defies traditional notions of a well-made play. Not unlike Beckett's dramatic art, King Lear plunges audiences into disarray in the very first act and mercilessly explores the ensuing sense of disorientation. Equally, though, according to Bradley, it is Shakespeare's "greatest work" because "the appeal is made not so much to dramatic perception as to a rarer and more strictly poetic kind of imagination." (248) That appeal to poetic imagination urges us to transcend notions of a well-made play, and it liberates us to experience King Lear as art, as a poetic achievement that defies the constraints of the stage.</p> <p>Recent productions have explored the gender relations, with Queen Lear and her sons mirroring the dysfunctional family of an elderly father and his three daughters. We will consider the family relations at the heart of the play, and we will discuss whether the play raises questions about generational conflicts more broadly.</p> <p>A.C. Bradley. Shakespearean Tragedy: Lectures on Hamlet, Othello, King Lear, Macbeth. London: Macmillan, 1905.</p>			

Seminar	Dozent/in		
Populäre Serialität: Comics und Heftrromane	Prof. Dr. Daniel Stein		

Comics und Heftrromane wie Captain America oder Perry Rhodan erscheinen in Form von Serien. Eine lange Laufzeit wie Captain America (seit 1941) und Perry Rhodan (seit 1961) haben die Serien nur, weil sie populär sind. Nur so lang die Serien ein zahlendes Publikum haben, werden sie fortgesetzt. Serialität und Popularität stehen mithin in einem engen Ermöglichungszusammenhang, der in unserem Seminar an den zwei exemplarischen Beispielen einer US-amerikanischen und einer deutschen Serie zu Thema wird.

Popularität impliziert aber nicht nur, dass etwas von vielen beachtet wird. Popularität wird nicht nur quantitativ aufgefasst, etwa mit Blick auf Auflagenhöhe und Abonnentenzahlen, sondern auch qualitativ – als ein Bereich, dessen Artefakte denen der Hochkultur entgegenstehen und im Unterschied zur „high culture“ als trivial, schlicht, einfach, schematisch oder kulturindustriell gelten. Deshalb, so die vorherrschende Ansicht in den 1950er und 1960er Jahren, werde eine Comic- oder Science Fiction-Serie von vielen konsumiert: weil sie einfach zu rezipieren sei. Captain America oder Perry Rhodan seien also nur deshalb populär, weil die ungebildeten Schichten sie lesen.

Für die Interessen und Praktiken der Leserinnen und Leser hat sich diese Ansicht kaum interessiert. Es genügt, ein Artefakt als populär und seriell zu identifizieren, um ihm jeden „hohen“ kulturellen Anspruch abzusprechen. In unserem Seminar möchten wir dagegen – im Anschluss an die cultural studies – die Rezipientinnen mit in den Fokus nehmen. Dies ist im Falle der Serien Captain America oder Perry Rhodan deshalb möglich, weil in zahlreichen Leserbriefen oder Internet-Foren die Leserinnen und Leser sich über ihre Erfahrungen austauschen und dabei auch ästhetische und andere normative Wertungen und Abwertungen verhandeln. Die Untersuchung von Zeugnissen der Fans in Briefen und Foren ermöglicht es, die Fortsetzung der Serien (Serialität) und die Frage der Beachtung der Serien (Popularität) aufeinander zu beziehen. Wie die Serien fortgesetzt werden, steht in einem engen Zusammenhang mit der Kommunikation der Leserinnen und Leser, die Autorentams und Verlage, Reaktionen und Zeichnerinnen beobachten und an der sie auch teilnehmen. Nicht nur ästhetische, sondern auch politische und moralische Wertkommunikation wird so für uns beobachtbar.

Seminar	Dozent/in		
The (Racialized) American Superhero	Nao Tomabechi		
k. A.			