

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das

Wintersemester 2022-2023

Stand: 1.10.2022

Bitte unbedingt beachten:

Die im folgenden abgedruckten Daten stammen vom 1.10.2022.

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

Den jeweils aktuellen Stand entnehmen Sie gern aus www.unisono.uni-siegen.de

VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of English Drama I - From the Middle Ages to the Seventeenth Century	Prof. Dr. Anja Müller	Mi 10-12	AR-D 5105
<p>This third instalment of the lecture series on the history of the major genres in English literature is going to provide a survey of the development of English Drama from the Middle Ages to the seventeenth century. Our major focus will, of course, lie with the first heyday of British theatre and drama during the Elizabethan and Jacobean period. The works of Shakespeare will therefore constitute a core element of the course, but students will also be introduced to other dramatists and plays, including Thomas Kyd, Christopher Marlowe, Ben Jonson, or – if we think in genre terms, the popular revenge tragedies.</p>			

Vorlesung	Dozent/in	Zeit	Raum
English Literary History: Wilde - Burns	Prof. Dr. Felix Sprang	Mi 16 – 18	AR-D 5104
<p>In this survey course we will explore the literary production of the twentieth and early twenty-first centuries. Spanning two world wars, the demise of the British Empire, post-war Britain up to post-Brexit ambitions and anxieties, the literary texts bear witness to a sense of contraction and centrifugation. We will thus be able to identify the emergence of glocal perspectives with generic conventions called into question. We will also consider the contribution of Anglophone writing from around the globe and reflect on the idea of 'English Literary History' in our time. I encourage debate and conversations; this lecture is not a one-way street. We are in this together, exploring the prose, poetry and plays that were shaped by our recent past and that play a part in shaping our present.</p> <p>All the excerpts discussed in this lecture will be provided via a digital platform and should be studied prior to the respective lecture. Students must take notes and compile a portfolio to be handed in at the end of the semester. (Studienleistung)</p>			

GRUNKURSE:

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies (Group I - II)	Dr. Marcel Hartwig	I: Do 12 - 14 II: Do 14 – 16	I + II: AR-B 2014/15
<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>			

PLEASE NOTE: "Erstsemester" students of BA-LKM (or retake candidates) focusing on English must take one "Introduction to Literary and Cultural Studies" course TOGETHER with a survey lecture in M1.2 IN THE SAME SEMESTER.

SEMINARE:

Introduction to Australian Literature: From the 18th century to the present	Dr. Ruth Baratt-Peacock	D1 10 – 12	H-C 8326
<p>This introduction to Australian literature will take you through key texts and ideas in Anglophone literature from colonial and contemporary Australia, including Australian Indigenous writing. We will primarily concentrate on short texts. Texts and topic may change and student input is welcome in shaping our journey through Australian literature this semester. The examination format is a term paper. The pre-requisite for admittance to examination is a test in Moodle.</p> <p>Please read the texts marked with *. Texts not easily available online/in Germany are marked with **. Please order these texts in advance! All unmarked texts will be addressed later in the semester / read in-class.</p> <p>Poems:</p> <p>Judith Wright 'For New England' and 'Nigger's Leap, New England'* David Malouf 'Sheer Edge' in Revolving Days ** Samuel Wagan Watson: 'For the Wake and the Skeleton Dance' in Smoke Encrypted Whispers** Samuel Wagan Watson 'die Dunkle Erde' Oodgeroo Noonuccal 'We are Going'*</p> <p>Short stories/books:</p> <p>Mem Fox Possum Magic **. Henry Lawson The Drover's Wife ** Banjo Paterson The Man from Snowy River Charles Harpur "Australia's First Great Poet"</p> <p>Film:</p> <p>Hal and Jim McElroy based on Joan Lindsey's novel Picnic at Hanging Rock Leah Purcell The Drover's Wife: The Legend of Molly Johnson (2022, film if available) The Kettering Incident (2016)* (Series available on Amazon Prime)</p> <p>Novels:</p> <p>Sam Watson (senior) The Kadaithcha Sung** [check your university library, it is available on interlibrary loan!]</p> <p>Required reading (secondary) Secondary literature will be uploaded in Moodle and must be read prior to each session.</p> <p>David Malouf Boyer Lectures (1998), Judith Wrighte Because I was Invited (1975), Kate Rigby Topographies of the Sacred: The Poetics of Place in European Romanticism (2004), Paul Carter The Road to Botany Bay (1987), Ashcroft et al. The Empire Writes Back (1989), Katrin Althens Darkness Subverted: Aboriginal Gothic in Black Australian Literature and Film (2010), et cetera.</p>			

BLOCK-Seminar	Dozent/in	Zeit	Raum
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Contemporary British Poetry: Women's Voices on Page and Stage	Katrin Becker, M. A.	Fr 14 – 16 h	AR-A 1011
<p>“All poetry has to do is to make a strong communication. All the poet has to do is listen. The poet is not an important fellow. There will always be another poet.” – Stevie Smith –</p> <p>In this class, we will study British poetry since 1945, working our way from canonised poets to emergent voices, with a dual focus on written and performed texts, including what is now widely received as ‘spoken word’ or ‘performance poetry’. Our survey will begin with Stevie Smith and Sylvia Plath, Carol Ann Duffy and Jackie Kay, and we’ll work our way towards poets such as Alice Oswald, Liz Berry, Ka(t)e Tempest, Hollie McNish, Hannah Lowe, and Warsan Shire. A full list of set texts will be made available in the first session. We will cover a broad range of themes evoked in the works of these poets, and tackle a wide array of poetic forms, from the ‘traditional’ sonnet to free verse, from confessional poetry to dramatic monologue, from ‘traditional’ poetry recital to spoken word performance. To get an idea of what awaits you, do browse the recordings available in the Poetry Archive (https://poetryarchive.org/) and on youtube and listen to the strong communications made by the poets mentioned above!</p> <p>In terms of didactics, this seminar will encourage you to discuss your aesthetic reading/listening experiences of the set texts, whilst also taking time to equip everyone more thoroughly with academic close reading skills, critical vocabularies related to poetry and contextual knowledge to qualify our discussions. Be prepared to contribute to this seminar by way of short presentations, brief response papers, and, of course, much reading aloud and sharing your thoughts!</p> <p>Finally, be prepared to introduce yourself in the first session by reciting a poetic text of your own choosing – that may well be a text widely recognised as a poem, or the lyrics of a song that you think makes a strong communication in poetic form!</p>			

Seminar	Dozent/in	Zeit	Raum
In Pursuit of (Non-)Knowledge: The Many Reincarnations of Frankenstein in Literature and Film	Dr. Alessandra Boller	Do 16 - 18	AR-M 0215
<p>More than 200 years after its first publication in 1818, Mary Shelley’s novel Frankenstein; or, the Modern Prometheus has lost nothing of its appeal, fascination and relevance. Written during the Scientific Revolution and simultaneously influenced by philosophical writings, it has not only become an intertext for scientific speculative fiction, but also a popular myth. Besides, it even figures in scientific research and its communication and frequently informs public reactions to technological and scientific innovation. Such reactions are often based on the common reading of Frankenstein as a cautionary tale that warns of a reckless scientist hungry for power-knowledge.</p> <p>The novel introduced the negative archetype of the immoral, reckless scientist, who is tellingly often mistaken for its creature in popular discourse. This reading, however, does not do justice to the novel’s complexity. While Victor Frankenstein first endeavoured to cure humanity of all diseases, he quickly wishes for ignorance – or rather the undoing of knowledge – and abandons his creature. The novel’s narratives and ambiguities actually provide an interesting view on an ethics of research in regards to its limits and to ignorance as wished-for, but unattainable, regained state of innocence. At a time when cloning and genetic engineering are at least possible in theory and when questions about the uses of Artificial Intelligence proliferate, such a reading of the novel invites reflection the ethical limits of knowledge and research again.</p> <p>After an introduction to the literary-historical context of Frankenstein – its genesis and first publication – and to epistemology and agnotology (the study of knowledge and non-knowledge, respectively), we</p>			

will particularly explore the different perspectives on the issue of (non-)knowledge this complex dramatic tale evokes. We will then turn to some of the many incarnations of Victor Frankenstein in film and literature by watching one film and by reading Jeanette Winterson's novel Frankisstein as well as excerpts from her essay collection 12 Bytes, which focuses on Artificial Intelligence. Towards the end of the semester, students will choose one particular adaptation of Shelley's novel (e.g. film, game, literature) to engage in project work; they will create posters and present their findings in January.

Seminar	Dozent/in	Zeit	Raum
Re-reading James Joyce's Dubliners	Dr. Alessandra Boller	Mi 12 – 14	AR-HB 0118

While James Joyce's Ulysses is generally considered to be a complex masterpiece of modernist literature and annually celebrated in Ireland, his short story collection Dubliners (1914) has been regarded as a simple or more accessible entry point to his oeuvre for a long time. Within the past decades, however, Dubliners has received more (scholarly) attention. It is now considered the collection – or rather cycle – that completed the transition from the tale tradition to the modern (Irish) short story and a landmark work (not only) of Irish short fiction. Besides, the short stories are as multilayered and partially as enigmatic as his longer works and many aspects, which appear as negligible details at first glance, have become subject to prolonged discussion and investigation. In this seminar, we will dedicate one session to each short story to explore and discuss the various layers and interpretations of the individual stories, on the one hand, and their multiple interconnections, on the other. Since the complexity of the narratives is not always discernible at first glance and since their ambivalence may leave readers puzzled after the first reading, they have to be read at least twice. In line with the idea that short fiction is the 'art of saying less but meaning more' (Hunter), we will thus re-read the stories during the course of the semester to explore and discuss them in detail. Therefore, students who are not familiar with Dubliners yet are required to read the stories before the first session on 12 October (there will be a fun quiz in the very first session about Joyce's short story cycle).

Seminar	Dozent/in	Zeit	Raum
The other London	Selvi Demir, M.A.	Do 8 – 10	AR-D 6103

London is more than Big Ben, Buckingham Palace and Beefeaters. It is a vibrant multicultural city which is constantly growing, changing and redefining itself. We will be looking beyond the tourist attractions and talking about the history and influences of the Jewish, Afro-Caribbean and Asian communities as well as the social and economic issues affecting Londoners today. Authentic newspapers, documentaries and films will help us to 'discover' the 'other' London.

Seminar	Dozent/in	Zeit	Raum
Literature and Game Theory	Dr. Lukas Etter	Mo 8 - 10	AR-M 0216

BA seminar /Literature and Game Theory/. The "game" part announced in the seminar's title is not related to game studies, nor specifically to videogames. Rather, it refers to logical models developed in game theory. Thus, this seminar focuses on the connections between (mathematical) word

problems on the one hand, and more conventional forms of literature on the other. We will analyze some historic word problems and take them seriously as both narratives and formal experiments. We will also reflect upon connections between narrative and formal logic more broadly — e.g., in terms of philosophy (Käte Hamburger’s approach) and economics (Michael Suk-Young Chwe’s approach). While no knowledge of formal logic beyond High School/"Abitur" level mathematics is required, participants should be particularly curious to experiment with the syntax and semantics of formal languages. Before the first session of the seminar (10 October 2022), participants should download, print out, and study p. 5-78 of /forallx: An Introduction to Formal Logic/ by P.D. Magnus. Creative Commons licence: <https://www.fecundity.com/logic/download.html>

While Magnus’ script can be downloaded from the web, participants are also kindly asked to register onto Moodle at their earliest convenience and read the messages provided in the “Before S02” folder. The Moodle password consists of the word “Parikh” and the year in which the seminar takes place. (For instance, if it had taken place in the year 1990, then the password would have been Parikh1990.) Last but not least, please note that one session in October will deviate from the rest. In said week, the seminar session will exceptionally take place on a Wednesday: 19 October 2022, 6-8pm.

Seminar	Dozent/in	Zeit	Raum
Corinna of Tanagra's Reception in Early American Literature	Dr. Lukas Etter	Mo 10 – 12	AR-M 0216

The seminar /Corinna of Tanagra’s Reception in Early American Literature/ explores the ancient Greek poetess's afterlife in early American poetry and prose. More specifically, we will study several of the ways in which the texts by Corinna/Korinna of Tanagra — as far as they have survived via other authors— and her biography — as far as it was written about over the centuries — were the subjects of literary texts in the Americas prior to the mid-1860s, especially in Anglophone North America. Prospective participants should be advised that this seminar involves substantial reading and is in parts based on individual study. They are asked to enroll for the Moodle course at the same time as enrolling on Unisono, and read the primary text provided in the folder “Reading_before_S02” before Session 2 of the semester, i.e., before 17 October 2022. The Moodle password is the word Bradstreet followed by the year in which this seminar begins. (For instance, had the Winter Semester begun in 1990, the password would have been Bradstreet1990.)

Please note the date change in one of the November weeks: The guest lecture by Katerina Steffan, organized by Dr. Marcel Hartwig, will take place on 22 Nov. 2022, 6-8pm, and will be an official part of our seminar. Do not hesitate to email the seminar instructor in case of questions.

Seminar	Dozent/in	Zeit	Raum
Desire and the Other in Fiction and Film	Dr. Marcel Hartwig	Fr 12 – 14	US-C 103

Desire and motivation are essential to storytelling and are among the defining features of literary fiction and film. Dreams come to life on screen and are transcribed in the pages of novels – and just as in real life, language envelops everything in these art forms. In art, language functions at a higher level. The form of the artwork can obscure meaning and ambiguity can influence the message. In dreams we apprehend the unconscious and, according to the French psychoanalyst and psychiatrist Jacques Lacan, “the unconscious is structured like a language.” As such language may have a material reality, but it also contains the reality of the unconscious. This unconscious discourse for Lacan is “the discourse of the Other”. Lacan holds that “[m]an’s desire is the desire of the Other”, in other words,

desire is fundamentally a desire for recognition, but also the desire for what we believe the other desires. This Other can be another person, it might engender the assumed virtues, morals, or ideals of our culture and upbringing.

This course explores Lacanian concepts and terminologies in order to read the function of desire in select works of fiction from Edgar Allan Poe to Virginia Woolf and contemporary films such as Inception, Shutter Island, Get Out, and The Lighthouse.

Seminar	Dozent/in	Zeit	Raum
The Disaffected Woman in Contemporary American Fiction	Dr. Marcel Hartwig	Di 18 – 20	AR-B 2104/5

Ever since the declaration of the 'affective turn', cultural studies and American studies have been preoccupied with debates both about the construction of binary oppositions between emotions and reason and about the deconstruction of the Cartesian logic that assumes the mind over the body. Affect appears here as a term that was expressive of the desire to find a more precise terminology in dealing with these debates. Raymond Williams's "structure of feeling" is one such analytic framework to elaborate on the link between emergent social formations and felt experiences. Recently, the politics of sensation, sentiment, and sympathy framed our readings of Trump's mass rallies, the Black Lives Matter Movement, and the digital campaigning of #MeToo. In literary studies, academic research on the link between social effects and the ways cultural genres such as melodrama, sensationalist fiction, or the gothic mobilized feelings have illustrated the role feelings play in the relations between public and private spheres. Over the last few years, a new strand of writers in American fiction has been challenging the role of sensory life to represent socially constructed behaviors.

In this seminar, we will look at what Jess Bergmann recently has called "the perplexingly alienated women of recent American fiction" (2020, np). We will read Lynne Tillman: *Weird Fucks*; Imogen Crimp: *A Very Nice Girl*, Alexandra Kleeman: *You Too Can Have a Body Like Mine*, Catherine Lacey: *The Answers*, Ottessa Moshfegh: *My Year of Rest and Relaxation*, Ling Ma: *Severance*, Katie Kitamura: *A Separation* and Lauren Oyler: *Fake Accounts*. In studying the mostly cool first-person narrators we will inquire about the current coordinates of cultural malaise and the impact this has on felt structures of citizenship and politicized intimacy. Numbness and literary expressions of anhedonia are predominant in these writings. We will explore the implications and meanings of these in a series of podcasts that we will produce in the context of this seminar.

BLOCK-Seminar	Dozent/in	Zeit	Raum
Call Me Refugee – Southeast Asian American Post-Vietnam War Narratives	Dr. Iris-Aya Laemmerhirt	siehe unisono	siehe unisono

The Vietnam War is one of America's longest and most contested wars and is often reduced to the conflict that raged from 1954-1975, ignoring the fact that Vietnam was fighting for a much longer period of time to expel foreign intruders from their country. As the American involvement has become the defining marker of this war, it is not surprising that most accounts of this war – both fictional and non-fictional – focus on an American perspective and deal with the American trauma, while the Vietnamese are either reduced to vicious, barely human enemies or exotic love interests. Additionally, the effects that this war had on the neighboring countries of Laos and Cambodia is mostly ignored as well as the many refugees that resulted from this conflict. In this course, we will discuss the Vietnam War from different Southeast Asian perspectives, hence

shifting away from a merely Eurocentric approach to this war and its aftermath. We will critically investigate refugee narratives produced by different artists, authors, and directors that deal with topics such as home, trauma, and identity formation.

Seminar	Dozent/in	Zeit	Raum
Making Literature Interactive: Literary Role Playing Games	Prof. Dr. Anja Müller	Mo 10 – 14	AR-HB 022

Research on interactive narratives tends to concentrate almost entirely on digital storytelling, as for example in video games. A much higher degree of readers' or users' narrative agency can, however, be found in various analogous storytelling formats, such as choose-your-own-adventure books or analogous roleplaying games (rpgs), such as pen and paper rpgs (P&P).

A considerable number of settings for P&P games is based on literary models. Whereas most of them refer to popular literature of the fantasy genre (e.g. The One Ring, the Song of Ice and Fire RPG, Conan, or the many versions of Cthulhu), some P&P systems are based on canonical texts, too, some of them even on realistic fiction.

The proposed course focuses on a selection of these P&P systems (see "Literatur" for the exact titles) and explores the various strategies at work when adapting a literary text for/into the medium of an rpg. How is the story of the pretext transformed into a veritable world generating new stories? Which elements of the original are identified as generic features that help the players to structure their own improvised interactions in a consistent manner? In how far does the rpg system have an impact on the generated stories? How do the gamemaster's and the players' narrative agencies manifest themselves, and where are their limits? In how far can one assess a P&P session with narratological tools? Which narrative elements of the literary texts and the rpgs support interaction and immersion? These are only a few of the questions we will discuss in the theoretical phases of the class – but in order to have such a discussion, we must first explore the respective P&P systems in practice.

After establishing a theoretical framework for academically assessing rpgs, each P&P system will, therefore, be scrutinized in three sessions with the following schedule:

Session A: brief introduction to the literary source [either by me or by course participants]; brief introduction to the P&P system and its modes of character construction [guided by (a) students who have been assigned for the system]

Session B: playing session in which you will break into groups of 2-5 players plus one student game master, playing the respective system in a one-shot adventure devised by the game master (material for preparation will be provided)

Session C: critical reflection on your experience with the system, on the stories that have evolved from it, and on how these stories work as interactive transmedia transformations of existing literary texts. A final session will connect our findings and situate them within the existing research framework that was established at the beginning of the term.

Combining theoretical and practical elements, this course is aimed at students who enjoy an interactive, imaginative engagement with literary texts and storyworlds, and who like to explore new grounds in research, by creatively applying their own previous knowledge and expertise. Due to its project character, it is less suited for students who expect me to present them with ready-made chunks of recordable pieces of knowledge that can be repeated for an exam, and who feel uncomfortable if this is not provided. If this sounds doubtful for students in the "Lehramt" study programmes in view of their MAP, you may rest assured that there will be enough material to fill such an exam (starting with a knowledge of the primary texts); and maybe one ought to remember that

roleplaying games are a very important didactic tool.

Previous experience with P&P rpgs is not required (if you have this experience, please send me a short email with the systems you are familiar with). What is essential, though, is your readiness to actively participate in the playing sessions, because this commitment will eventually decide on whether the course will work – and maybe even be enjoyable.

Please remember that this course is a four-hour-unit that cannot be split up. If you want to participate in this course, you must take it as a four-hour-unit (i.e. completing an entire module with the course), even if your Prüfungsordnung or Studienverlaufsplan only requires a 2-hour module element for this semester. After all, students are always allowed to do more than the minimum required by the Prüfungsordnung.

Seminar	Dozent/in	Zeit	Raum
William Shakespeare, Richard III - First Steps in Academic Research	Prof. Dr. Anja Müller	Mo 16 – 18	AR-K 116

This course is conceived as a step-by-step guide to academic research, preparing you to write your first academic essay/term paper. You will be introduced to the general form of an academic essay, to major research tools and databases, and to the MLA citation style that is required for term papers in English/American literary studies.

In addition to such methodological concerns, the seminar's focus lies on the application of some of the theoretical models you were introduced to in the "Introduction to Literary and Cultural Studies" course – after all, a central feature of academic essays is their theoretical frame. Using the example of William Shakespeare's play Richard III (see the section "Literatur" for the edition you must buy for this course), and reading and discussing a number of critical essays on that work from various theoretical perspectives, you will

- a) be confronted with various models for academic writing,
- b) deepen your knowledge of possible interpretations of a canonical text,
- c) receive a solid enough foundation to write a term paper of your own in which you can position yourself within the existing critical discourse.

Seminar	Dozent/in	Zeit	Raum
Jonathan Swift, Gulliver's Travels - First Steps in Academic Research	Prof. Dr. Anja Müller	Di 10 – 12	AR-A 1012

This course is conceived as a step-by-step guide to academic research, preparing you to write your first academic essay/term paper. You will be introduced to the general form of an academic essay, to major research tools and databases, and to the MLA citation style that is required for term papers in English/American literary studies.

In addition to such methodological concerns, the seminar's focus lies on the application of some of the theoretical models you were introduced to in the "Introduction to Literary and Cultural Studies" course – after all, a central feature of academic essays is their theoretical frame. Using the example of Jonathan Swift's novel Gulliver's Travels (see the section "Literatur" for the edition you must buy for this course), and reading and discussing a number of critical essays on that work from various theoretical perspectives, you will

- a) be confronted with various models for academic writing,
- b) deepen your knowledge of possible interpretations of a canonical text,

c) receive a solid enough foundation to write a term paper of your own in which you can position yourself within the existing critical discourse.

Seminar	Dozent/in	Zeit	Raum
Public Literature	Maria Odoevskaya	Fr 12 – 16	H-C 3303

This course will explore the interconnections and the mutual influence between literature and the public sphere. The contemporary understanding of these domains is a result of dynamically interlinked historical developments, in which the institutionalization of literature as a mass medium was itself part of broader processes of democratization, and where the thus established institutions influence what kind of literature is being written, made accessible, and read. Broad, theoretical approaches into conceptions of the “public” and literature’s role within it will act as a gateway into studies of more specific iterations and phenomena: We are going to look at ongoing discourses within the contemporary literary market, into literary sub-cultures and counter-publics, and into the impact of literary scandals. In addition, a view into two particular domains of cultural production – public poetry installations and slam poetry – will serve to illuminate the different tensions and discursive potentials of literary forms that foreground and address aspects of direct address, physical co-presence and public visibility. The final part – and part of the Studienleistung – will be the organization of a public literary event within the university (live reading, poetry installation, etc.).

Seminar [Master]	Dozent/in	Zeit	Raum
Adam Smith's The Wealth of Nations and Daniel Defoe's Robinson Crusoe: Invisible Hands	Prof. Dr. Felix Sprang	Do 10 – 12	H-C 3309

In this seminar we will read Adam Smith’s *The Wealth of Nations* (1776) alongside Daniel Defoe’s *Robinson Crusoe* (1719) with a particular focus on metaphors that relate to the contested idea of the ‘invisible hand’ that continues to surface in political-economic debates to this date. With the long-standing conviction that the novel was born out of middle-class, Protestant anxieties (Watt 1959), challenged by recent scholarship (McKeon 2000; Parker/Smith 2013; McGurl 2017), as a backdrop, we will scrutinize intertextual references to reconstruct the semantic field of late seventeenth- and early eighteenth-century economics. That re-evaluation is warranted by recent developments in the domain of macroeconomics that call into question the idea that individual self-interests give rise to the public good and sustain social stability (Mizuta 2000; Krugman 2021). We will also probe ideas of ‘liberty’ and ‘free will’ and scrutinize how the meaning of these words has changed over time. ‘Liberty’ within the context of Christian virtues, as expressed in Crusoe’s novel, for example, is a much narrower, morally charged concept closer to what we would call ‘responsibility’. It is our aim to tease out the historical framework and the intellectual and metaphorical landscape in which the concept of the ‘invisible hand’ took shape.

Students taking this course must be willing to engage with economic theory and the poetics of the novel. Active participation in our discussions based on a thorough preparation of set texts is a prerequisite for taking part in this course. Reading assignments will be communicated in advance, and writing tasks will be an integral part of this seminar. [Studienleistung]

The "Prüfungsleistung" for this course is a term paper of approximately 4500 words or an oral exam as part of the "Modulabschlussprüfung".

Seminar [Bachelor]	Dozent/in	Zeit	Raum
Irish Contemporary Drama: Margareta D'Arcy, Marina Carr, Louise Lowe	Prof. Dr. Felix Sprang	Do 18 – 20	AR-M 0210

It is a truth universally acknowledged that modern Irish drama has its roots in the national liberation movement at around 1900. Contemporary Irish drama pays tribute to the politicized theatre of William Butler Yeats, Lady Augusta Gregory, and Edward Martyn, but it also criticises the patriarchal structures and class restrictions that the nationalist movement failed to address. In this course, we will explore the dramatic work of Margareta D'Arcy, Marina Carr, and Louise Lowe. Building on expertise in the analysis of dramatic texts (as acquired in the introductory course) we will

- discuss the social, economic and cultural contexts of these plays;
- discuss the form, structure and content of these plays;
- probe into performance aspects of these dramatic scripts;
- analyse and interpret contemporary productions of the plays discussed.

Ultimately, we want to find out whether there is a certain direction in which contemporary Irish drama is heading. Texts for close reading will be made available but students are advised (as part of the self-study element of this course) to consult anthologies of and scholarship on contemporary Irish drama such as:

Beatriz Kopschitz Bastos and Shaun Richards (eds.). *Contemporary Irish Documentary Theatre*. London: Bloomsbury Methuen Drama, 2020.

Eamonn Jordan and Eric Weitz (eds.). *The Palgrave Handbook of Contemporary Irish Theatre and Performance*. London: Palgrave Macmillan, 2018.

Graham Price. *Oscar Wilde and Contemporary Irish Drama: Learning to be Oscar's Contemporary*. Basingstoke, Hampshire: Palgrave Macmillan, 2018.

Students taking this course must be willing to engage with drama theory and performance studies. Active participation in our discussions based on a thorough preparation of set texts is a prerequisite for taking part in this course. Reading assignments will be communicated in advance, and writing tasks will be an integral part of this seminar. [Studienleistung]

The "Prüfungsleistung" for this course is a term paper of approximately 4500 words.

Seminar [Master]	Dozent/in	Zeit	Raum
Plant Humanities: The Poet's Perspective	Prof. Dr. Felix Sprang	Do 16 – 18	AR-A 1012

In this seminar we will consider the poet's perspective on plant life. Plants exist in a world that is ours and yet their own, and poetry can help us to think about how we can have a more meaningful interaction with plants as living organisms. In recent years, we have come a long way in addressing 'plant blindness', a term coined by James H. Wandersee and Elizabeth E. Schussler in 1999 to highlight our ignorance of plants, which are often reduced to ornaments or backdrops. In this seminar we will

also think about ‘plant deafness’, our inability to listen to plants. And it is our working hypothesis that poetry can facilitate our ability to listen to plants.

Two recently published papers serve as goalposts for our endeavour. Tim Flanagan (2022) has argued in his “Talking Like a Plant: Testimony and Justice (for the Humans to Come)” that we need to embrace what Aristotle framed as plant-like ways of speaking [*homoioi phutôi*]. Ways of speaking thus informed, he suggests, “might yet adduce forms of discourse that serve to model how central principles of justice can be thought.” (86) Anna Lawrence asks us in her paper “Listening to plants: Conversations between critical plant studies and vegetal geography” (2022): “What does it mean to hear a plant? When being attentive to vegetal life, we look closely, we taste, we smell, we touch; perhaps we hear the rustle of leaves in the wind or the groaning of a branch, or the rattle of seeds in a poppy head. But to hear is not just to perceive sounds through our ears. It is also to listen with attention and understanding – to ‘give ear to.’” (648) Without wishing to reduce the complexity of Flanagan’s and Lawrence’s argument, we will probe into “plant-like ways of speaking” and we will “give ear to” plants. This seminar thus explores how poetry can help us to activate theoretical concepts such as speaking and listening to plants.

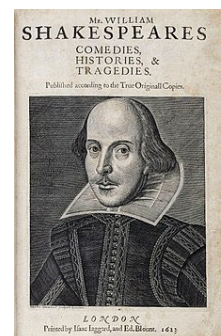
Apart from an interest in plant life brought to the fore by poetry, we will also explore the place of contemporary poetry in conversations centred on the climate crisis.

Students signing up for this course should be genuinely interested in the field of green humanities and poetics. Active participation in our discussions based on a thorough preparation of set texts is a prerequisite for taking part in this course. Reading assignments will be communicated in advance, and writing tasks will be an integral part of this seminar. [Studienleistung]

The “Prüfungsleistung” for this course is a term paper of approximately 4500 words or an oral exam as part of the “Modulabschlussprüfung”.

Seminar [Bachelor]	Dozent/in	Zeit	Raum
Shakespeare -- Folio 1623: Canon Building [Bachelor]	Prof. Dr. Felix Sprang	Fr 10 – 12	AR-B 228

In 2023, we will celebrate the 400-year anniversary of the First Folio, the first collection of *Mr. William Shakespeare’s Comedies, Histories and Tragedies* printed by William und Isaac Jaggard in 1623, seven years after Shakespeare’s death. 234 copies of this first edition are known to exist. Earlier this year, a copy was sold for \$2.4 million in New York. The book has become a valuable object for investment, a collector’s item, and a beacon for boarding up the Shakespeare canon. We will look into the means of production at a printing press such as Jaggard’s, reflect on editing and reading habits during Shakespeare’s time and trace the legacy of the First Folio to the present day.



In preparation for this seminar, please browse the Folger Library webpage:

<https://www.folger.edu/shakespeare/first-folio>

Students signing up for this course should be genuinely interested in exploring the First Folio and its legacy. Reading early modern texts requires a level of commitment and dedication. Active participation in our discussions based on a thorough preparation of set texts is a prerequisite for taking part in this course. Reading assignments will be communicated in advance, and writing tasks will be an integral part of this seminar. [Studienleistung]

The "Prüfungsleistung" for this course is a term paper of approximately 4500.