

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das Wintersemester 2023-2024

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VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of the Novel I	Prof. Dr. Anja Müller	Mi 10-12	AR-D 5105

This fifth 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 the English novel from its beginnings to the beginning of the nineteenth century. The course will begin with defining the novel in relation to other prose genres and an assessment of the historical cultural context that was favourable for the emergence of novel writing. The bulk of sessions will introduce you to major early novelists, such as Daniel Defoe, Jonathan Swift, Henry Fielding, Samuel Richardson or Lawrence Sterne. Sessions on the emergence of children's fiction during this period and on the gothic novel will complete the course.

Vorlesung	Dozent/in	Zeit	Raum
American Literary History IV: Postmodernism and Contemporary Literature	Prof. Dr. Daniel Stein	Fr 10-12	AR-D 5104

This is the fourth part of my lecture series "American Literary History." You do not have to have taken the earlier parts to participate in this course. We will cover North American literature from the post-WWII era all the way up to the present. The readings will include examples from different genres (prose, poetry, drama, non-fiction, graphic narrative) and will introduce you to major authors, works, styles, schools, and periods. In order to properly read and analyze the literature of this timespan, it is necessary to acquire a basic understanding of major historical, political, and social events, which means that we will always historicize and contextualize the literature we study.

The course proposes a two-part framework that moves from a period of postmodernism (postwar era to the 1990s) to what we may call contemporary literature (1990s to today). Within this framework, we will pay particular attention to formal innovations as well as to changing themes and subject matters, including issues of gender, race, class, and sexual identity.

Authors studied in the lecture course will include (among others) William Faulkner, Eudora Welty, Richard Wright, Ralph Ellison, Ann Petry, Tennessee Williams, Arthur Miller, Lillian Hellman, Lorraine Hansberry, John Updike, J.D. Salinger, Sylvia Plath, Allen Ginsberg, Jack Kerouac, Diane Di Prima, Philip Roth, Thomas Pynchon, Don DeLillo, Paul Auster, David Mamet, Ntozake Shange, Toni Morrison, N. Scott Momaday, Louise Erdrich, Sherman Alexie, Sandra Cisneros, David Foster Wallace, Junot Diaz, Ta-Nehisi Coates, Siri Hustvedt, Jennifer Egan, Dave Eggers, Joathan Safran Foer, Jonathan Franzen, Ruth L. Ozeki, Chris Ware, Art Spiegelman, Alison Bechdel, Gene Luen Yang, and Emil Ferris.

GRUNDKURSE:

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-E 8101

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 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.

SEMINARE:

Block-Seminar	Dozent/in	Zeit	Raum
20th century Australian Poetry	Dr. Ruth Baratt-Peacock	s. unisono	
<p>Since becoming a nation at Federation in 1901, the Australian political and literary landscape has undergone immense change. From nationalist unionism to knitting nannas, Gumtrees to crab pots, and the rising voice of Indigenous writing: over two weekends we will explore some of these changes as they are reflected in poetry from the earliest 20th century to the present.</p> <p>Please note that you may need to use interlibrary loan to get these books so please start already at the beginning of the semester:</p> <p>Ashcroft, Bill, Gareth Griffiths and Helen Tiffin. 2001. <i>The Empire Writes Back: Theory and Practice in Post-Colonial Literatures</i>. Repr. <i>New accents</i>. London: Routledge</p> <p>Carter, Paul and David Malouf. 1989. "Spatial History". <i>Textual Practice</i> (3:2): 173–83. http://dx.doi.org/10.1080/09502368908582057. Accessed 09 February 2017</p> <p>Elliott, Brian. 1967. <i>The Landscape of Australian Poetry</i>. Melbourne: Cheshire Publishing Pty. Ltd.</p> <p>Elliott, Brian, ed. 1979. <i>The Jindyworobaks. Portable Australian Authors</i>. St. Lucia: Univ. of Queensland Press.</p> <p>Heiss, Anita and Peter Minter, eds. 2008. <i>Anthology of Australian Aboriginal Literature</i>. Montreal: McGill-Queen's Univ. Press.</p> <p>Wheeler, Belinda, ed. 2013. <i>A Companion to Australian Aboriginal Literature</i>. Suffolk: Boydell & Brewer.</p> <p>McCooley, David. 2017. "Postcolonial Poetry of Australia and Aotearoa/New Zealand". In <i>The Cambridge Companion to Postcolonial Poetry</i>, edited by Jahan Ramazani, 72–83. Cambridge Companions to Literature. Cambridge: Cambridge University Press.</p> <p>McCredden, Lyn. 2015. "Poetry and the Limits of Language". <i>Language and Semiotic Studies</i> (Vol 1 No. 4): 95–107</p> <p>Wright, Judith. 1965. <i>Preoccupations in Australian Poetry</i>. Melbourne: Oxford Univ. Press.</p> <p>Ward, Stuart James. 2001. <i>Australia and the British Embrace: The Demise of the Imperial Ideal</i>. Carlton South, Vic. Melbourne Univ. Press.</p>			

BLOCK-Seminar	Dozent/in	Zeit	Raum
The Matter of Black Lives	Katrin Becker, M. A.	s. unisono	AR-A 1011
<p>The Black Lives Matter movement has reignited public debates about racism, police violence, and 'racial' inequality in the Anglophone world. Taking our cue from a recent anthology of writing on 'race' titled <i>The Matter of Black Lives</i>, this seminar approaches theoretical and literary interventions into the societal phenomenon of racism with a sustained focus on the material dimension of black lives. To give an example of what this might mean conceptually, Cedric Johnson's <i>After Black Lives Matter – Policing and Anti-Capitalist Struggle</i> (2023) is a helpful starting point. Johnson "grounds the origins and central dynamics of the contemporary carceral regime within the social contradictions of capitalism" (19), foregrounding the "fundamental class character" of both 'racial' inequality and racist policing (20). Accordingly, we will explore the ways in which both theory and literature map, accentuate and/or override the class dimension of black lives.</p> <p>Our survey of theory will span Anglo-American approaches to 'race', with a particular focus on contributions that theorise the connection between racism and capitalism, such as works that build on the notion of 'racial capitalism' put forward by Cedric Robinson. In terms of literary texts, we will confine ourselves to the genre of poetry, with a focus on works by poets rooted in the Anglosphere. Poems that tackle the materialities of black lives in responding to the Grenfell Tower Fire of 2017 will be of particular interest to us. However, our survey of theoretical approaches may also be accompanied by readings of poetic texts from both sides of the Atlantic and the turn of the millennium.</p>			

Seminar	Dozent/in	Zeit	Raum
Kuba und die USA: literarische Aufarbeitungen eines angespannten Verhältnisses	Dr. Tobias Berneiser	Fr 12-14/16	AR-HB0122
<p>Auch wenn das Verhältnis zwischen Kuba und den USA oftmals auf die politischen Konflikte des Kalten Krieges sowie deren heute immer noch spürbare Nachwirkungen reduziert wird, blicken die beiden Staaten auf gemeinsame historische Verflechtungen zurück, die noch weit vor der Kubanischen Revolution anzusiedeln sind. Als mithin letzte Kolonie Spaniens erhält Kuba erst im Jahr 1898 seine Unabhängigkeit durch den Sieg der USA im Spanisch-Amerikanischen Krieg. Trotz des formellen Unabhängigkeitsstatus der 1902 gegründeten kubanischen Republik sind die nachfolgenden fünf Jahrzehnte von einem massiven Abhängigkeitsverhältnis des Inselstaats zu den Vereinigten Staaten geprägt, das oftmals auch als neo-kolonial eingestuft wird. Das kulturelle und ökonomische Verhältnis zwischen beiden Staaten verändert sich ab dem Triumph der Kubanischen Revolution im Jahr 1959 und der darauffolgenden Annäherung Kubas an die Sowjetunion, in deren Folge ideologische Feindschaften gepflegt werden, die auf wirtschaftlicher (Embargo) sowie militärischer Ebene (Invasion in der Schweinebucht, Kubakrise) eskalieren und die Besorgnis der Weltöffentlichkeit hervorrufen. Der Zusammenbruch des Ostblocks zu Beginn der 1990er Jahre hat anstatt einer nennenswerten Annäherung beider Länder vor allem die soziale Misere in Kuba gefördert, die wiederum zu Phänomenen von Massenflucht in Richtung der USA geführt hat.</p> <p>Der Fokus des Seminars soll allerdings nicht unbedingt auf den Konfliktfeldern kubanischer und US-amerikanischer Politik, sondern auf den kulturellen Bildern bzw. interkulturellen Beziehungen beider Länder liegen, wie sie in Literatur aus Kuba sowie aus den USA vermittelt wird. Neben der Wahrnehmung der Vereinigten Staaten durch kubanische Autor*innen, die auf Kuba leben oder von der Insel emigriert sind, soll vor allem auch die Perspektive der kubanischen Diaspora in Florida und anderen US-Staaten Berücksichtigung finden. Dabei wollen wir u.a. folgenden Fragen nachgehen: Wie lassen sich eine kubanische und eine kubanisch-amerikanische Identität voneinander unterscheiden? Wie erleben emigrierte bzw. geflüchtete Kubaner*innen das Leben in den USA? Welche identitären und kulturellen Konsequenzen bringt eine Existenz im Exil bzw. in der Diaspora mit sich? Welchen Beitrag kann Literatur zu einer kulturellen Selbstverortung geflüchteter Subjekte leisten?</p>			

Seminar	Dozent/in	Zeit	Raum
Memories. Identities, (Non-)Knowledge: Kazuo Ishiguro's Novels	Dr. Alessandra Boller	Do 14-16	AR-M 0216
<p>When Kazuo Ishiguro was awarded the Nobel Prize in Literature in 2017, the committee explained the prize motivation by stating that Ishiguro has, “in novels of great emotional force, [...] uncovered the abyss beneath our illusory sense of connection with the world.” Ever since his debut novel <i>A Pale View of Hills</i> (1982), Ishiguro’s works have foregrounded characters struggling between the repression of painful memories and a process of remembering, between ignorance and the belief that they understand the world and know their place in it. Their illusion of connection with the world can often be traced back to narratives and convictions that they mistake for knowledge and that thus stand in for real understanding and knowing.</p> <p>In this sense, different aspects of memory and the process of remembering are deeply entwined with Ishiguro's characters' sense of self and relation to the world. The theme of memory hence is an integral aspect of Ishiguro's oeuvre. His more recent novels shift the focus towards the acceptance and deliberate production of non-knowledge through state and social practices, placing particular emphasis on ethical questions of remembering and the ethics of (non-)knowledge. Ishiguro’s marginalised or subordinate characters thus struggle to find their place in a world they try to make sense of by constructing and interpreting their own life stories and surroundings.</p> <p>In this course, we will take the committee’s slightly cryptic but well-phrased explanation as our point of departure for an exploration of Ishiguro’s powerful and complex novels. We are going to read, analyse and discuss his first novel <i>A Pale View of Hills</i>, <i>Never Let Me Go</i> and either <i>The Buried Giant</i> or <i>Klara and the Sun</i>. The final selection of texts will be announced in October. Together, we are going to explore these novels through the lenses of narrative ethics, the ethics of (non-)knowledge and reader-response</p>			

theory, for instance. We will take into account concepts and themes such as memory and identity, genre and unreliability. Students are invited to suggest further topics and are expected to eventually construct their own approaches during the project phase towards the end of the semester.

Seminar	Dozent/in	Zeit	Raum
New Voices? - African-Irish poetry and Prose, Arts and Activism	Dr. Alessandra Boller	Mi 12-14	AR-A 1012

In this seminar, you will be introduced to a range of exciting works by African-Irish writers and artists. We will mostly read poems and short stories, but will also take a look at some examples of spoken word performances, activism and (political) essay writing. We will explore such texts from a cultural studies perspective and thus also discuss them against the backdrop of Irish (colonial) history and the process of modernisation that became intricately connected to social constructions of whiteness in the 1990s. The powerful works by African-Irish writers are worth exploring in their own right, but they are also highly relevant when we consider what difficulties BPOC, regardless of whether they are immigrants, refugees or were born in the Republic of Ireland, faced since the establishment of the Direct Provision system in 2000 and the referendum on citizenship in 2004. Among the aspects we will discuss are social identity constructions (matters of “Irishness”), the ambiguity of social constructions of “blackness” and “whiteness” in an allegedly anti-imperialist and postcolonial society, and the cultural work of literature and art in general. Besides, we’ll discuss the role of African-Irish writing in raising awareness for discriminatory structures, for expanding understandings of Irishness, for opening up the canon of Irish literature and thus possibilities of representation and, more generally speaking, for heightening the visibility of the “new Irish” (a somewhat problematic term we’ll have to scrutinise).

In this seminar, you will thus not only encounter texts by African-Irish writers and artists but will also be confronted with representational conventions and habits of seeing and reading. To establish a framework for our critical reflection and our analyses, we will read some academic articles and excerpts from (postcolonial) theory. During the course of the seminar, we will continuously reflect on the concepts we encounter, interrogate representational conventions and contest established habits of seeing when reading texts and watching performances by, for instance, Melatu Uche Okorie, Chiamaka Enyi-Amadi and FeliSpeaks.

You have never heard about these developments in Ireland before? You know next to nothing about Irish literature and culture? Familiarity with Irish literature, history and culture is highly welcome but, of course, not mandatory. So don’t worry – sign up for this seminar to learn more about Irish society, literature and history and to get to know some exciting “new” voices in poetry and prose, arts and activism!

Seminar (Bachelor)	Dozent/in	Zeit	Raum
The Other London	Selvi Demir	Mo 8-10	AR-M 0216

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
Protest Movements Across Time and Space	Andrew Erickson, M.A.	Mi 16-18	
<p>The protest of drastic changes to land and people connects the long history of global development through ongoing movements in American culture. This course considers a variety of large-scale protest movements as referential frames through which to approach and understand historic and present ontological forms. Marking resistance and protest as synonymous with “American” ways of being and becoming, we undertake to look before in time and beyond in space the United States as a nation-state and globalizing neocolonial actor to think with the various peoples and protests that comprise it while also keeping in focus the transnational movement of ideas that protest engenders.</p> <p>Five thematic areas cluster protest movements into some of the most significant to attract attention over the course of the past few hundred years:</p> <ul style="list-style-type: none"> • Climate emergency • Indigenous protection of land, water and nonhuman peoples • Prison abolition • Movement for Black Lives • Revolutions and their afterlives 			

Seminar	Dozent/in	Zeit	Raum
Reading Farrell's Counting Bodies	Dr. Lukas Etter	Mo 8 - 10	AR-H 103
<p>In the BA seminar Reading Farrell's Counting Bodies, we will study scholarship on historical/aesthetic documents relating to the development of population statistics and elementary mathematics in Colonial America. The seminar will be centered around the four main chapters (plus Introduction/Epilogue) of the monograph Counting Bodies: Population in Colonial American Writing by the cultural and literary historian Molly Farrell. Farrell will join us for a guest lecture and Q&A via video call in early January 2024 (details TBA).</p> <p>Seminar participants should be ready to perform close-readings at great length. Please be prepared for the fact that some of the most substantial reading will take place in the first few weeks of the semester. To start with, all participants should print out and read the texts to be found in the respective folder on Moodle, before Session 02 of the semester. (Go to the seminar's space on Moodle → folder "Reading_BeforeS02")</p> <p>Participants are also kindly asked to purchase the following book at their earliest convenience. A few copies have been pre-ordered at MankelMuth bookstore, Adolf-Reichwein-Campus branch. Buying it at MankelMuth AR branch is a convenient way of getting your book swiftly and simultaneously supporting a local bookstore.</p> <p>Farrell, Molly, /Counting Bodies: Population in Colonial American Writing./ Oxford: Oxford University Press. ISBN 978-0190934026. [Paperback, ca. 27 EUR.]</p>			

Seminar	Dozent/in	Zeit	Raum
Theocritus' Reception in Early American Literature	Dr. Lukas Etter	Mo 10 – 12	AR-H 103
<p>In the BA seminar Theocritus' Reception in Early American Literature, we will retrace several chapters of the reception history of Theocritus' /Idylls/. We shall read the English translation of this Hellenistic text alongside other classical texts from the realm of the bucolic and the pastoral, particularly Virgil's /Eclogues/. North American poetry written before 1861 will be our focus when it comes to adaptations and parodies of these texts.</p> <p>While no previous knowledge of languages other than English is required, seminar participants should be ready to perform close-readings at great length. Please be prepared for the fact that some of the</p>			

most substantial reading will take place in the first few weeks of the semester. To start with, all participants should print out and read the texts to be found in the respective folder on Moodle, before Session 02 of the semester. (Go to the seminar's space on Moodle → folder "Reading_BeforeS02") Further reading material will be provided via Semesterapparat UB Siegen as well as Moodle; the Moodle password consists of the word "Galatea" followed by the year in which the seminar starts. (For instance, if it had started in the year 2011, the password would have been Galatea2011.)

Seminar	Dozent/in	Zeit	Raum
Ignorant, Mad, Biased: Unreliable Narration in Contemporary Anglophone Literature	Dr. Marcel Hartwig	Di 16-18	US-C 103
<p>This course provides a comprehensive exploration of unreliable narration in Anglophone literature, spanning from classic works like "The Adventures of Huckleberry Finn" to modern figures such as Patrick Bateman. Through a critically informed lens, we delve into the minds of first-person narrators navigating chronic denial, consumerism, and spiritual experiences. While engaging in discussions, close readings, and contextual analyses, students refine their interpretative skills and gain insights into the narrative mode of unreliable narrators. By embracing the nuances of ambiguity and uncertainty, we confront established truths and acknowledge personal biases. In this seminar, students will gain a deeper appreciation of narrative complexity and enhance their skills in literary analysis and their understanding of human storytelling.</p>			

Seminar	Dozent/in	Zeit	Raum
The Theatre of Martin McDonagh	Dr. Marcel Hartwig	Fr 10-12	US-C 109
<p>Renowned for his prolific contributions to theatre, cinema, and literature, Martin McDonagh, the esteemed playwright, screenwriter, film director, and producer, has garnered illustrious accolades over the years, culminating in his recent Oscar nominations for the film <i>The Banshees of Inisherin</i> (2021). McDonagh's emergence as a prominent figure in contemporary Irish drama dates to the 1990s, an important period especially with regard to the renewed recognition of Irish theatre. McDonagh's artistic oeuvre has resonated deeply with global audiences, eliciting both fervent admiration and vehement criticism, particularly in academic and critical circles.</p> <p>Casting him as "the Tarantino of theatre," critics and scholars remain deeply divided in their appraisal of McDonagh's artistic sensibilities. Detractors cite disconcerting elements within his works, such as dark humor and gratuitous portrayals of violence, which they contend undermine a clear moral framework. Furthermore, concerns are raised regarding the potential misperception of McDonagh's portrayal of Ireland, cautioning against misconstruing his artistic interpretation as an authentic reflection of the nation's essence. This ambivalence surrounding his works and persona continues to fuel intense debates, underscoring the complex and multifaceted reception of his artistic contributions on a global scale.</p> <p>This course seeks to explore his plays of the <i>Connemara Trilogy</i> (<i>The Beauty Queen of Leenane</i> (1996), <i>A Skull in Connemara</i> (1997), <i>The Lonesome West</i> (1997)), <i>The Pillowman</i> (2003) and <i>A Very Very Very Dark Matter</i> (2018). We close our inquiry into McDonagh's theatrical corpus with a closer look at the theatricality of his most recent film, <i>The Banshees of Inisherin</i> (2021).</p> <p>**Please note that this course deals with graphic representations of violence and sexuality. All of McDonagh's plays can be perceived as provocative and disturbing. Reader discretion (and course participation) is strongly advised if you find the reading and discussion of these topics difficult. Please choose another course if this subject matter is too difficult to encounter.</p>			

Seminar	Dozent/in	Zeit	Raum
Hakuna Matata: Disney Through the Lens of Cultural Studies Theories	Dr. Iris-Aya Laemmerhirt	Di 12-14	H-A 3102

In our highly visualized world, media literacy is has become one of the most crucial key skills. The Walt Disney Company is one of the most powerful and influential media conglomerates today. Especially their animated movies are considered “classics” and are mainly associated with innocent family entertainment “safe” for children. However, at closer scrutiny, these films more often than not combine enchanting narratives with underlying messages concerning race, class, and gender. By retelling classical fairy tales according to their formula, character traits such as strength and weakness, activity and passivity are positioned along traditional Western gender lines as well as Orientalist ideologies about “the other.” Thereby a white, heteronormative, protestant, middle-class understanding of the world is spread among children around the world.

This course will critically analyze (mainly) animated Disney movies from different decades, discussing their representation of race, class, and gender in the historical and political context of the film.

Furthermore, we will apply different theories from the field of post-colonialism, eco-criticism, gender studies, and postmodernism to Disney films, thus further critically investigating and challenging Disney’s perception of the world.

Please note that this course will not only require you to watch several Disney movies on your own and is very reading intensive. You will be confronted with a lot of mandatory reading of theoretical texts.

To ensure that you have read the texts, you will have to hand in short responses on the theoretical texts.

Seminar	Dozent/in	Zeit	Raum
Constructing Childhood	Prof. Dr. Anja Müller	Mo 10-14	AR-K 408

Scholars have often claimed that the concept of childhood we commonly share nowadays has evolved during the long eighteenth century, as a result of various demographic, socio-cultural and political factors.

This four-hour course engages in detail with this claim, as we set out to explore the proliferation of childhood during the long eighteenth century in the printed mass media of the period. This material will help us to assess various views on childhood, especially within the contexts of the family, education and politics.

The four hours will allow us use a workshop or project-oriented approach: This means you will not be presented with ready-made ideas and opinions. Instead, you will be given primary material, such as prints, extracts from magazines, newspapers, or other child-related reading matter, and you will be expected to conduct small research projects on your own during the sessions, the results of which will be presented and shared with the others.

Participants are expected to engage actively in class and to work with texts as well as with visual material of the period. Participants are also expected to take this course as it is, that is as a four-hour unit - which also means that you can complete a full module with this course.

Seminar	Dozent/in	Zeit	Raum
Poetry of the Romantic Period - Individualism, Politics, Nature, Poetics	Prof. Dr. Anja Müller	Di 10 – 12	AR-B 2208

This course is going to introduce you to major concepts and ideas of the poetry of the Romantic period. Our examples are going to consider both generations of Romantic poets as well as pre-Romanticism (William Blake) and female poets of the period. The thematic focus will lie with the topics mentioned in the course title. Students will be expected to read and prepare a number of poems from the anthology mentioned below for each class.

Please purchase the following poetry anthology BEFORE the first session, because we are going to use it in class:

The Penguin Book of Romantic Poetry, eds. Jonathan and Jessica Wordsworth. Penguin Classics.

The current edition is of 2005, but it is possible that newer editions exist. The book is currently available for purchase and fast delivery without any problems.

Seminar	Dozent/in	Zeit	Raum
World Building in The Lord of the Rings and The Witcher - A Comparative Approach	Prof. Dr. Anja Müller	Mo 16-18	AR-D 6104
<p>In this course we are going to assess two major fantasy series that are currently enjoying a great popularity: J.R.R. Tolkien's Lord of the Rings trilogy, and Andrzej Sapkowski's novels and stories about the witcher Geralt of Rivia. The focus will be on world building and the approach a comparative one. This means that we are going to discuss in particular the narrative strategies employed in the narratives, the unfolding and development of the storyworld for the reader, as well as the overall construction of the storyworlds at large.</p> <p>As this description already indicates, the course will be based on the novels, not on the movies, the video games, Netflix series and/or other parts of the transmedia franchises that have meanwhile evolved around those worlds. Students with a fair knowledge of these franchise elements are, of course, always welcome to contribute that in class - they are actually expected to do so.</p> <p>For the comparative approach, we will have a compulsory special block session on 13 January (a Saturday, from 9:00-17:00). That session will be on the Witcher, and it will be (co-)hosted by a colleague from Slawonic studies, who will contribute his expertise on Polish literature and culture, which will certainly enhance and deepen our understanding of Sapkowski's texts.</p> <p>Since that block session covers 6 teaching hours, three Monday sessions will be skipped during the course of the term. Their exact dates will be announced in the first session of the course.</p> <p>With the course being based on the novels, students who want to take this course, must be willing to indulge in copious reading and they should mostly have done so BEFORE the beginning of the term. Ideally, you are already familiar with at least one half of the text by now and pick up with the rest before the winter term begins. It will be impossible to catch up with the required reading load if you intend to wait for the first session, then decide on participating in class, order the books and start reading. In such a case, please select another course offered this term. As you may guess, this course is to a great extent also a fan service, aimed at students familiar with and interested in the two series.</p>			