

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das Sommersemester 2023

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VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of Drama II	Prof. Dr. Anja Müller	Mi 10-12	AR-D 5104

This fourth 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 Seventeenth Century to the present. The course will trace the changing fates of the genre, highlighting heydays - such as the Restoration Comedy and Comedy of Manners of the long eighteenth century, the Irish Literary Renaissance or the re-orientation after 1956 - while not forgetting phases of comparative stagnation - e.g. in the mid-seventeenth and nineteenth century. William Congreve, John Gay, Oscar Wilde, George Bernard Shaw and Samuel Beckett are among the numerous dramatists to be discussed. The final weeks of the term will be reserved for trends and developments since the 1990s.

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

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:

Seminar	Dozent/in	Zeit	Raum
Australian Poetry: Reimagining Borders	Dr. Ruth Baratt-Peacock		

In this seminar, we will read poems by Australian authors from the 19th century to the present. Students will get to know key authors, themes, and movements in the history of Australian poetry. For every canonical poem we read, we will also look at a less-known perspective from the same period. Through reading Australian poetry, we learn about Australian canonical authors and, at the same time, question what it means to be an 'Australian' poet. This seminar will take place via zoom in weekly sessions. The poems will also be made available weekly via Moodle. The seminar will be examined via term paper.

BLOCK-Seminar	Dozent/in	Zeit	Raum
Meritocracy Then & Now - Literature, Culture, Politics	Katrin Becker, M. A.	Verschieden s. unisono	AR-A 1011

In 1958, Michael Young published *The Rise of the Meritocracy 1870-2033*, an enigmatic text that popularised (and criticised) the notion of meritocracy, defined as follows in the Oxford English Dictionary: "Government or the holding of power by people chosen on the basis of merit (as opposed to

wealth, social class, etc.); a society governed by such people or in which such people hold power; a ruling, powerful, or influential class of educated or able people.” As this brief definition already indicates, the concept is ripe with contradictions – for instance, is a meritocracy as classless or class-based society?

In the first block of this intensive seminar, we will revisit Young’s foundational, visionary text in light of both his historical context and our own present moment, which in many ways is not dissimilar to Young’s. We will delve into rhetorical narratology and genre to shed light on Young’s speculative premise and artistic strategies used to negotiate the idea of meritocracy, which his fictional authorial persona defines as follows: “Intelligence and effort together make up merit (I + E = M).” In the second block, we will then tackle a more recent literary text that imagines a meritocratic future society based on genetically modified human and artificial intelligence, namely Kazuo Ishiguro’s *Klara and the Sun* (2021). We will again substantiate our reading experience with recourse to narratology and genre. In our third and final block, you will present group reading projects that delve into the vast body of recent, politically conscious scholarship on meritocracy and/or further literary/cultural texts that renegotiate the idea of a meritocratic society.

Seminar	Dozent/in	Zeit	Raum
Introduction to Irish Cinema	Dr. Alessandra Boller	Mi 16-20	AR-B 2208

Although Ireland is most famous for its literary scene, with many famous authors as well as four Irish Nobel laureates in literature, the small country also has a rich and diverse theatre and film scene. As the title of this seminar already discloses, this course will serve as an introduction to Irish film – more precisely to film studies, the history, and the wide range of Irish cinema.

While Academy Award winner Martin McDonagh may currently well be the most famous Irish director and screenplay writer, there are many other prolific film makers in Ireland. In the course of the semester, you will get a glimpse of the great diversity of Irish film which includes, for instance, short films, documentaries, historical films, drama and comedy, animated fantasy films, etc.

This course will take place every other week and our sessions will thus be divided into 8 four-hour units. This framework will allow for film screenings or the screening of particular scenes, respectively, and thus enable us to delve deeply into a discussion and analysis of a range of films (which students are supposed to watch before we meet). We'll take into account the creative, critical and cultural dimensions of films/film making as well as your own reactions to and thoughts about the films you're going to watch.

Seminar	Dozent/in	Zeit	Raum
“Strange, Inartistic, Disagreeable” -- The Brontë Sisters’ Novels	Dr. Alessandra Boller	Do 16-18	AR-A 1012

Strange, inartistic, disagreeable – all these words were used by critics to describe Emily Brontë’s novel *Wuthering Heights* when it was first published in the 1840s. Like her sisters Charlotte and Ann, Emily published her novel under a pseudonym, causing much debate about who authored these novels that were not regarded as the masterpieces that readers and critics consider them today. All three sisters wrote fiction that shocked or puzzled parts of the reading public and (Christian) critics alike. By now, however, the three novels we are going to read and discuss in this seminar (*Jane Eyre*, *The Tenant of Wildfell Hall* and *Wuthering Heights*) have become classics and are partially also regarded as early feminist fiction and far ahead of their times in different ways.

In this class, we will not only delve deeply into the novels by talking about their themes, forms, language and characters but also take into consideration their circumstances of production, their reception since the 1840s, and their continued presence in (British) literature and culture.

Übung	Dozent/in	Zeit	Raum
U.S. Culture(s) on Film	Tom La Presti	Fr 8-10	AR-D 6104
<p>This class is oriented to exploring the diversity of U.S. culture(s) through film. The major aim is to gain an understanding of how various groups (Native, African, Mexican, Chinese, Irish, and Muslim Americans) have represented themselves on film and to contrast and contextualize mainstream cultural filmic representations of these groups.</p> <p>Successful completion of the course involves giving a presentation on one of the films (providing background information and a selection of scenes for the class to view) and submitting an essay (c. 1,500 words) on a topic related to class discussions.</p>			

Seminar	Dozent/in	Zeit	Raum
Murray's "The Medium" (1795) in Context	Dr. Lukas Etter	Mo 8 - 10	AR-K 408
<p>In this seminar, we will read and contextualize Judith Sargent Murray's play <i>The Medium</i> (first performance in Boston on March 2, 1795). Though the play (later printed under the title <i>Virtue Triumphant</i>) did not enjoy the great success Murray had hoped for, it is now widely considered to be a significant text in the literary history of the Early Republic. We will discuss <i>The Medium</i> in the context of this very history — reading it alongside other plays, from Royal Tyler's <i>The Contrast</i> (1787) to William Wells Brown's <i>The Escape</i> (1858). All prospective participants are kindly asked to purchase the anthology <i>Early American Drama</i> (ed. Richards) and read the introductory chapter (p. ix-xxxvii) as well as the last play (p. 444-494) before Session 2 of the seminar. They should also enroll for the Moodle course at their earliest convenience, the password of which consists of the word Tyler and the year in which this seminar takes place. (For instance, had the seminar taken place in 1990, the password would have been Tyler1990.)</p> <p>Richards, Jeffrey H., ed. <i>Early American Drama</i>. London: Penguin, 1997. (ISBN: 978-0140435887)</p>			

Seminar	Dozent/in	Zeit	Raum
Apollodorus' Reception in Early American Literature	Dr. Lukas Etter	Mo 10 – 12	AR-K 116
<p>In the BA seminar /Apollodorus' Reception in Early American Literature/, we will retrace several chapters of the reception history of /Bibliotheca/ by Apollodorus — or, Pseudo-Apollodorus, given that the text's authorship is now generally considered to be an unresolved puzzle. We will read /Bibliotheca/ (or /The Library/ in the English translation) alongside excerpts from similar collections of ancient myths, most notably Ovid's /Metamorphoses/. 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 the most substantial part of the reading in this seminar takes place in the first few weeks of the semester. To start with, all participants are kindly asked to print out and read the first half of the "Introduction" in the Frazer translation before the end of the first week of the seminar (see APOL on Moodle → folder "Reading" → folder "Reading_before_Session02" → pages ix-xxvii in Frazer's Volume 1 [focusing on the main text rather than the footnotes]).</p> <p>For participants who already have some more time at their hands before Session 01, they are encouraged to get a head-start by preparing the main text of /The Library/ in Frazer's translation as well. (We will read the main text over the course of the first few weeks of the semester.) Here, too, we will turn our attention to the English parts (rather than the ancient Greek original) and to the main text (rather than the footnotes).</p>			

Participants are also kindly asked to purchase the following book at their earliest convenience. A number of copies has been pre-ordered at MankelMuth bookstore, Adolf-Reichwein-Campus branch. Buying it at MankelMuth AR-Campus is a convenient way of getting your book swiftly and simultaneously supporting a local bookstore.

Apollodorus, /The Library of Greek Mythology./ Transl. Robin Hard. Oxford: Oxford University Press. Paperback edition; ISBN 978-0199536320. [ca. 11 EUR.]

Seminar	Dozent/in	Zeit	Raum
Contemporary Political Theatre	Dr. Marcel Hartwig	Di 10-12	AR-D 5105

During the early years of post-Wall Germany, the playwright Heiner Müller demanded: "Close down all theatres for one year, then we will see what we actually need them for." Müller's statement was a trending item in cultural debates during the COVID-19 pandemic. Between 2020 and 2022, theatres were shut down completely for a long while. During these years, Heiner Müller's provocative demand could have allowed for a rethinking of the function of theatre in our times. What we witnessed instead were zooms, youtube specials, video streams, etc. of stage productions realized before the pandemic. This ties in with the current status quo of life under capitalism. We are living in times that suggest thinking of the past as a period when things were better. This thinking drives populist politics when maintaining ideas about the availability of more work, money, or security in the past when in reality this was not always the case. The contemporary moment and the challenges that come with it are often lost in these nostalgic retrospections. In dodging the challenges of the now, there is often an inability to think about the future in precise terms. Several scholars have characterized this age as a "post-political" one. Manufacturing consent appears to be the most important feature of these politics and the societies that are shaped by it. Debate and critical reflection are getting lost in such a climate. Neoliberalism, in order to survive, necessitates the logic of populist politics in its aim to destroy the social-cultural infrastructures of the recent past. Theatre is one of these. The many video streams allowed us to relive a past without having to confront the status quo of the pandemic and the restructuring of the global world. What then is the role of theatre? Has it lost its value and power to instill debate? How does it allow us to respond to the current status quo? How does it allow us to be political now? In a time where political aesthetics are the dominant paradigm, how can theatre still be political?

In this course, we will look at recent political drama to think about the role and function of theatre in post-political times. We will read and discuss English and American plays that revisit the Tory politics of the 1980s (Simon Woods: Hansard (2019)), the Tradcaths of the conservative right (Will Arbery: Heroes of the Fourth turning (2019)), the 2006 murder by radioactive poison of the onetime Russian spy Alexander Litvinenko (Lucy Prebble: A Very Expensive Poison (2019)) and the imagined future history post-Joe Biden (Mike Bartlett: The 47th (2022)). In working with these plays, students of this course will not only be provided with a theoretical, historical, and critical focus on political drama, they will also explore theatre as live performance art.

Seminar	Dozent/in	Zeit	Raum
Entering Lynchtown, USA: The Uncanny Worlds of David Lynch	Dr. Marcel Hartwig	Di 16-18	AR-HB 0118

During the 1980s and early 1990s, David Lynch redefined his status as a director and cult entrepreneur of midnight movies such as Eraserhead (1977) and of ambitious arthouse productions like The Elephant Man (1980). Following the international success of Blue Velvet (1986) and Wild at Heart (1990), he was discussed as one of cinema's defining postmodernists along with Peter Greenaway, Pedro Almodovar, Lars von Trier, the French 'cinema du look' and US independents from Jim Jarmusch to Quentin Tarantino. His references to artists like Francis Bacon and Edward Hopper as well as cult classics like The Wizard of Oz (1939) and rock ballads by Roy Orbison crossed the border between high

and pop art and closed the gap between the reflections of film scholars in academia and the coolness of everyday cultural knowledge. At the same time, he expanded the canvas of cinema by composing and producing music together with Angelo Badalamenti and Julee Cruise, from experimental industrial sounds to sublime pop, by staging performances like the Industrial Symphony Vol. 1 (1990), and by entering art galleries with his sculptures, paintings, photography, and designs. The TV series *Twin Peaks* (1990–92), created by Lynch and Mark Frost, eventually introduced a new 'Golden Age of Television' (Thompson) for many critics and scholars. On TV, Lynch was never able to recreate the success of this 1990s classic despite various attempts at doing so. The palimpsest that resulted from Lynch's own work on an abandoned television series became *Mulholland Drive* (2002), for which the director won his second Palme d'Or at the Cannes film festival. In 2016, this second part of his Los Angeles trilogy, which was completed with *Inland Empire* in 2007, was even voted the best film of the early 21st century by a jury of 177 film critics from 36 countries. Lynch's return to *Twin Peaks* for a third season in 2017, a reunion with co-creator Mark Frost and most of the original cast, received standing ovations at the Cannes film festival as well as high praise from the *Cahiers du Cinéma* in being voted the best film of the 2010s. In this way, Lynch is now commonly referred to as one of the key 'auteurs' of (post-) modern American independent cinema, a darling child to subcultures as well as museum curators and festival connoisseurs. At the same time, he is understood as both a serious auteur and a postmodern entrepreneur.

This seminar will devote itself to exploring the uncanny worlds of David Lynch. What are the aspects, affects and aesthetics of this world often labeled as "Lynchian" -- a world in which the bucolic bliss of American suburbia is contrasted with disturbing horrors? How does Lynchian cinema and television address the dreams and realities of American culture and raise questions about human desires? Our task in this course will be to consider how to make sense of these cinematic works. To this end, we will draw upon various theoretical languages—psychoanalysis, affect theory, feminism, genre studies, disability studies, media and film theory, among many others—in order to supplement and extend our engagement with the films' often difficult motifs of violence, perversity, and the nature of evil.

****Please note that this course deals with graphic representations of violence and sexuality. All of Lynch's films are provocative and disturbing. Viewer discretion (and course participation) is strongly advised if you find the viewing and discussion of these topics difficult. Please choose another course if this subject matter is too difficult to encounter.**

Workshop	Dozent/in	Zeit	Raum
Theatre Workshop	Dr. Marcel Hartwig, Nadine Sucharda	Fr 12-16	US-C 102

Are you a natural-born actor, yet have not been able to show your talent on a stage? Then We NEED YOU!

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

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

The theatre production of this workshop is scheduled to be performed in late October in Siegen. The final rehearsal will also be in October 2023.

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

Seminar	Dozent/in	Zeit	Raum
Chinks, Gooks, and Geishas - Anti-Asian Sentiments in American Literature and Culture	Dr. Iris-Aya Laemmerhirt	Di 12-14	online
<p>Since the start of the global Covid-19 pandemic, anti-Asian hate crimes have increased and become more debated in the United States. While the most recent assaults on Asian Americans in Atlanta, New York, and Indiana were discussed in the news and led to several protests, anti-Asian racism has a long history in the United States and still remains widely invisible.</p> <p>This course will confront this invisibility of anti-Asian sentiments in American history, literature, and culture. Closely scrutinizing texts from different genres, we will discuss how Asian Americans have been represented and have represented themselves in the United States and what it means to have Asian roots in the U.S.</p>			

Seminar	Dozent/in	Zeit	Raum
Metaphysical Poetry	Prof. Dr. Anja Müller	Mo 10-12	AR-H 103
<p>Responding to times of change, discovery and religious questioning, metaphysical poetry emerged in the early modern period. Poets like John Donne, George Herbert, Henry Vaughan or Andrew Marvell composed poems of remarkable form, intriguing imagery and both thoughtful and, often enough, witty content. Combining at first sight disparate ideas and topics (e.g. science, sex, spirituality), metaphysical poetry often becomes an eye-opener, allowing us to perceive the world from a fresh, original perspective. Whereas the heyday of metaphysical poetry spanned the decades from the late Elizabethan to the Restoration period, it gained momentum again in Modernism (e.g. T.S. Eliot) and can still be found in the works of contemporary poets, such as Michael Symmons Roberts.</p> <p>In this course, we are going to assess a broad variety of metaphysical poets and their works, from the early modern period to the present. The sessions will be largely devoted to close readings and discussions of selected poems.</p>			

Seminar	Dozent/in	Zeit	Raum
Theorizing Harry Potter	Prof. Dr. Anja Müller	Di 10 – 12	AR-A 1011
<p>In 1995, Bloomsbury somewhat reluctantly published a children's novel by a then unknown female author, with the title Harry Potter and the Philosopher's Stone. The rest is well-known: a success story of one of the most-read children's books of our times, the emergence of a profitable transmedia franchise in strict control of the erstwhile author, a world-wide fandom and, more recently, a debate about boycotting what once was so highly cherished. All this offers enough material for academic scrutiny, and, indeed, academic studies have accompanied the rise and expansion of the Harry Potter franchise soon after the publication of the first book.</p> <p>This course aims to take stock of the various scholarly approaches and readings of the Harry Potter novels (with a few, unavoidable glimpses at the transmedia franchise, too), gauging the state of the art in Harry Potter studies and, thus, aiming at a critical reflection of the cultural work and significance of Rowling's books.</p> <p>Since the focus of the course will be on the books rather than the movies, participants will be expected to have read all of the seven Harry Potter novels at least once (or, in other words: to be familiar with the novels in depth) BEFORE the term begins, so that they have a solid foundation of knowledge about the primary texts, which will allow them to discuss the critical assessments (= secondary literature) of the Harry Potter books on a sufficiently academic level. The course is, hence, aimed at students who are thoroughly familiar with the Harry Potter heptalogy, who are maybe even fans, and who are interested in re-viewing one of their favourite reads with some critical distance from an academic perspective.</p>			

Students who have never read the Harry Potter books before making their choice for the summer term's courses, are better advised to opt for another course.

Seminar	Dozent/in	Zeit	Raum
War Poetry	Prof. Dr. Anja Müller	Mo 14 – 16	AR-H 103
<p>In times like ours, it is worth engaging with those poems of a century ago, that sought to express the inexpressible: the despair, terror and pity of the first world war, into which Europe had allowed itself to 'sleepwalk', to use an expression by historian Christopher Clark. Bellicose and nationalist voices soon gave way to the sobering representation of war's full, inhuman impact as it was experienced in the front lines and trenches. When it comes to gauge the impact of war, the works of poets like Wilfred Owen and Siegfried Sassoon – to name the two outstanding writers of first world war poetry – have lost nothing of their poignancy.</p> <p>Our course will assess selected poems of World War I in view of both their historical context and their topicality. Most of the sessions will consist in close readings and discussions of individual poems, based on the anthology <i>The Penguin Book of First World War Poetry</i>, edited by George Walter (Penguin Classics, 2004), which students are expected to purchase. The anthology includes the works of the prominent war poets (Rupert Brooke, Wilfred Owen, Siegfried Sassoon, Edmund Blunden, Robert Graves or Isaac Rosenberg) as well as poems by lesser known female or male poets.</p>			

Seminar	Dozent/in	Zeit	Raum
Against All Odds: From Colony to Globally Active Nation -- The History of Canada	Dr. Patrick Opdenhövel	Di 12-14	H-A 3102
<p>The range of judgments about Canada as "the land God gave to Cain" (Jacques Cartier) and as a country that remains, "in the twenty-first century, a haven of peace and a beacon of prosperity" (The Penguin History of Canada) is as large as the geographically second largest country in the world itself. Those who shaped its history were always challenged by its arduous topography. They brought together people who came from all parts of the world. They faced the peculiarities and consequences of the fact that the country has been part of two empires. From time to time they had to resist the desire and wooing of its southern neighbor while cultivating a profitable partnership and they successfully established Canada as part of a global trading system.</p> <p>In this context, Canada emerged from the confederation of scattered British provinces, established a stable political system, completed peacefully a more than 100-year process of complete independence, and became one of the most industrialized nations with one of the highest standards of living on the globe, actively participating in world affairs. The history of Canada tells the story of a complex but dynamic country where its inhabitants were often forced to turn challenges into opportunities.</p>			

Seminar	Dozent/in	Zeit	Raum
Extinction Rebellion Creative Hub – Activism meets Literature	Prof. Dr. Felix Sprang	Do 16 – 18	AR-D 6104
<p>"Welcome to the Extinction Rebellion Creative Hub: an anthology of songs, fiction and poetry that's inspiring, meaningful and original, and that reflects the principles, concerns and values of the Extinction Rebellion from a global, regional or local perspective."</p>			

<https://xrcreative.org/>

In this seminar, we will consider the literary production created in connection with the Extinction Rebellion movement. We will historicize the complicated relationship between political/social movements and the arts, starting with Plato's eviction of the poets from the ideal state. We will also reflect on the idea that some art forms are better suited to political and social interventions than others. And we will scrutinize the "songs, fiction and poetry" and consider whether (and if so, why) they are "inspiring, meaningful and original." Equally, we will discuss the idea that art is rooted in global, regional and local perspectives.

The principle requirement for this course is your commitment, including regular attendance and active participation. You should also be prepared to discuss works of art, write poetry, and sing.

Seminar (Bachelor)	Dozent/in	Zeit	Raum
Forschungskolloquium	Prof. Dr. Felix Sprang	Mi 18 – 20	AR-M 0215
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Block-Seminar	Dozent/in	Zeit	Raum
Lyrik in Übersetzung/Poetry in Translation	Prof. Dr. Felix Sprang Prof. Dr. Jörg Döring	Blockseminar verschieden s. unisono	US-C 111

"Translation is a process before it is a result," John Law reminds us by pointing to the social construction of knowledge as a product of translation (Power, Action, and Belief: A New Sociology of Knowledge? 1986, 224). In this course, we will probe into the constraints of translating literature in general and poetry in particular. While our focus is on translations from English into German and German into English, we will also consider other languages if you take an interest in them. Our approach is historical and geographical, we will reflect on the way that translations are always rooted in particular cultural contexts. When we consider the historical dimension of English poetry, translation - with its productive forces of imitatio and emulatio - marks the beginning of a long tradition. In a globalized world, with English as a lingua franca in the arts, translation practices are both marginalized and foregrounded. We will reflect on the political and social dimension of translation, and, finally, on the effect of machine learning and AI in the field.

As a preparation for this course you can familiarize yourself with ideas such as sound-based, semantic and pragmatic approaches to translation.

There will be a moodle platform with texts to read, discuss and translate.

Dates: 19.4., 26.4., 10.5. 6-8 pm; 16.6. 2-8 pm US-C 111

Armin Paul Frank. "Literary translation as art." Harald Kittel, Armin Paul Frank, Norbert Greiner, Theo Hermans, Werner Koller, José Lambert, Fritz Paul (eds.): Übersetzung - Translation - Traduction. Ein internationales Handbuch zur Übersetzungsforschung /An International Encyclopedia of Translation Studies, [HSK 26/1], vol. 1, Berlin, New York: Mouton de Gruyter, 2004. 852-895.

Francis R. Jones. "The Translation of Poetry." The Oxford Handbook of Translation Studies. Oxford: OUP, 2011. 169-182.

Seminar	Dozent/in	Zeit	Raum
The Poetry of Michael Symmons Roberts	Prof. Dr. Felix Sprang	Mi 16-18	AR-M 0215

Michael Symmons Roberts will be visiting the University of Siegen as a Bollenbeck Scholar this summer. This is a wonderful opportunity to engage with his writing, covering poetry, prose fiction and non-fiction prose as well as libretti. You can familiarize yourself with the poet and writer in preparation for this course. (<https://symmonsroberts.com/>)

We will take our time to explore Michael's writing, and your observations will take centre-stage in our conversations. Texts will be provided at the beginning of this course but feel free to start reading Michael's poetry and prose before attending this course.