

Kommentiertes Vorlesungsverzeichnis

SEMINAR FÜR ANGLISTIK

- Literatur- und Kulturwissenschaft –

für das

Sommersemester 2024

Bitte beachten:

Den jeweils aktuellen Stand finden Sie unter www.unisono.uni-siegen.de

VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of the Novel II	Prof. Dr. Anja Müller	Mi 10-12	AR-HB 030

This final installment 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 novel in England through its heyday during the Victorian Age to significant transformations in the twentieth century. The lecture is going to cover in depth the Victorian Period and Modernism, investigating not only the works of chief English canonical novelists such as Jane Austen, Charles Dickens, the Brontë sisters, William Makepeace Thackeray, George Eliot, Thomas Hardy, Virginia Woolf or James Joyce, but will also consider sensational fiction, adventure and gothic novels. The lecture does not require that you have already attended "History of the Novel I" or any other "History of..." lectures.

GRUNDKURSE:

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies (Group I - II)	Dr. Marcel Hartwig	I: Di 14-16 II: Do 12-14	I + II: AR-B 2104/5

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.

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 the survey lecture in M1.2 IN THE SAME SEMESTER ("History of the Novel II").

SEMINARE:

Seminar	Dozent/in	Zeit	Raum
Fantasy and the Politics of Worldbuilding	Dr. Cassandra Ashton	Mo 16-18	AR-B 2104/5

Fantastic literature allows authors to set the rules of the worlds they depict, and these rules provide insight into how authors--and audiences--see and interact with the real world. This course will examine texts, both fictional and nonfictional, that deal with the art of fantastic worldbuilding. How do fantastic worlds reflect values, and whose values do they reflect? What are the roles of genre expectations and cultural expectations? What can we learn by looking at how magic or the supernatural operates in texts? What is often left out, and what are the results of those omissions? What do successive generations of authors do about it? By the end of the course, students will be able to identify the values implicit in the construction of a given fantasy world, discuss various criticisms of fantasy worldbuilding and their real-world implications, and develop strategies for responding to those criticisms. Some familiarity with genre fantasy or science fiction--literary or otherwise--is expected.

BLOCK-Seminar	Dozent/in	Zeit	Raum
Capitalist Crisis Poetry	Katrin Becker, M. A.	s. unisono	AR-A 1011

As the title suggests, the focus of this seminar is three-fold: We will look at poetry that negotiates the myriad crises of contemporary capitalism – economic, socio-economic, social, ecological, political, geopolitical... As this is a seminar in literary and cultural studies, we will primarily be concerned with how poetry evokes/invokes the crisis-ridden contemporary moment, how poets shape poetic form to interrogate the roots of capitalist crises and potentially imagine other routes forward.

We will first familiarise ourselves with our three basic terms – poetry, capitalism, crisis – before moving on to our main case study: Kae Tempest’s *Let Them Eat Chaos*, a long poem published in book form and as a studio album in 2016, and usually performed in one sitting by the spoken word artist. In a third step, you will have the opportunity to focus on poets/poems of your choice – we will compile a list of possible texts together at the beginning of the semester.

Please note that this is an intensive course – the main face-to-face sessions take place in mid-August. In addition, we will meet face-to-face for an intro session in early May, conduct online consultations in small groups during the semester and make use of the moodle platform to prepare for our face-to-face sessions in mid-August.

Seminar	Dozent/in	Zeit	Raum
Emotions and Encounters, Killjoys and Complaints: Critically Reading and Discussing Sara Ahmed's Works	Dr. Alessandra Boller	Do 16-18	AR-H 102

Sara Ahmed is considered to be at the leading edge of critical theory today. Her books engage with emotions, in the sense of affect theory, and subjectivity, feminisms and its relation to social and institutional aspects, for instance, and the making of social worlds entwined with these ideas. Ahmed became famous with her book on the Cultural Politics of Emotion (2004), but also with her decision to leave academia altogether in 2016. This course description cannot list the many directions that Ahmed’s (partially controversial) writings explore, but in our seminar, we will take a close look at her writings and thereby proceed from but go beyond the notion of affect.

We are going to read (excerpts from) her works and critically discuss them, exploring what they can mean for the study of literature and culture and for our perception of the world. The themes we will thus approach range from emotions over (strange) encounters and feminisms to the critique of institutional structures and the reclaiming of the term ‘feminist killjoy’ as a marker of identity. We are thus going to explore the thoughts and ideas Ahmed formulates and engage with writings on the many different areas she targets. We will also see how Ahmed today bridges the gap between feminist theory and everyday life and tries to show how we can ‘do’ feminism in everyday life.

If you want to take this course, you should be prepared to read (thoroughly and critically) and to actively engage in discussions, because this is what this class is all about. We will mostly read Ahmed's book and some postings from her blog and maybe throw in a bit of literature and film here and there.

Familiarity with Ahmed's works is welcome, but absolutely not mandatory, of course! Do not hesitate to take this course if you have – so far – not focussed much on theory, just be aware of the fact that this course requires you to read, think and speak.

Seminar	Dozent/in	Zeit	Raum
Mother Ireland' and the 'Irish Mammy' - Renegotiations of Motherhood in Irish Literature and Culture	Dr. Alessandra Boller	Mi 18-20	AR-H 102
<p>Despite Ireland's undeniably rapid process of modernisation, article 41.2 of the Irish constitution still states that "the State recognises that by her life within the home, woman gives to the State a support without which the common good cannot be achieved" and that it shall "endeavour to ensure that mothers shall not be obliged by economic necessity to engage in labour to the neglect of their duties in the home."</p> <p>The legendary notion of Mother Ireland and the ideology of the perfect mother are heavily loaded cultural and historical concepts which are connected to the cultural understanding of women's role in Irish society that informed the text of the constitution. The voices of Irish mothers who are not reduced to a symbolical role have been absent from literature and culture for a long time, but recently, we can observe a new focus on renegotiations of motherhood in novels, short fiction, essay writing and film, for instance, which we are going to explore in this seminar.</p> <p>In the first part of our course, we are going to read short texts – mostly essays and (academic) articles but also some short stories and poems – and we are going to watch some scenes from Irish films. We will thereby explore the foundations for the two concepts of "Mother Ireland" and the "Irish Mammy," what they have meant for women and how they were reflected and used in literature and culture. On this basis, we are going to find out recent attempts to challenge such stereotypes and role models. In the second part of the seminar, all students are required to choose a novel and engage in project work, which will be presented in July.</p>			

Seminar	Dozent/in	Zeit	Raum
Reading Bynum's 'Reading Pleasures'	Dr. Lukas Etter	Mo 10-12	AR-K 408
<p>In the BA seminar Reading Bynum's Reading Pleasures, we seek to study and contextualize scholarship on the quotidian reading and writing projects of four early African American writers, who expressed enjoyment and pleasure in the written word while circumstances did not seem particularly favorable to such expression. In so doing, we closely follow the steps of literary historian Tara Bynum, who in her 2023 monograph /Reading Pleasures: Everyday Black Living in Early America/ introduced and probed this very methodology. To be precise, the seminar will focus on a selection of hand-written and printed excerpts by the four writers — Phillis Wheatley, James Albert Ukawsaw Gronniosaw, John Marrant, and David Walker — in close proximity to the chapters of /Reading Pleasures/, in which Bynum discusses these very excerpts and places them in historical contexts.</p> <p>All prospective seminar participants should print out and read the texts to be found in the respective subfolder on Moodle before Session 02 of the semester. (Go to the seminar's space on Moodle → folder "Reading_BeforeS02"). They should also purchase a copy of Bynum's monograph at their earliest convenience. (A number of copies of the monograph has been pre-ordered at MankelMuth bookstore, Adolf-Reichwein-Campus branch.)</p> <p>Bynum, Tara. /Reading Pleasures: Everyday Black Living in Early America/. Urbana: U of Illinois P, 2023. ISBN 978-0252086830. [= paperback edition, ca. EUR 25.]</p> <p>Further reading material will be provided via Semesterapparat UB Siegen as well as Moodle; the Moodle password consists of the word "Marrant" followed by the year in which the seminar takes place.</p> <p>Please note that while the seminar usually meets on Monday mornings, two sessions will be replaced by guest lectures (one in Siegen, one in digital format); details TBA. For any additional questions, do not hesitate to send an email to the instructor.</p>			

Seminar	Dozent/in	Zeit	Raum
Studying the Notebooks of Benjamin Banneker (1731-1806)	Dr. Lukas Etter	Mo 8-10	AR-K 408
<p>The African American almanac author, watchmaker and surveyor Benjamin Banneker (1731–1806) reportedly enjoyed brooding over playful mathematical word problems during his lifetime. Six of them have survived: five in Banneker's /Astronomical Journal/, a notebook now in the possession of the Maryland Center for History and Culture, and one in another Maryland resident's written recollections. Yet these seemingly simple testimonies to Banneker's curiosity are rich enough to deserve extended attention and study, as do several other (often rhymed) math problems and conundrums that we find in books used in Banneker's circles. In this MA seminar, we will focus on these relatively brief primary texts and contextualize them with the help of excerpts from secondary literature on the history of slavery and the free Black community in the late eighteenth-century Baltimore region; we will also use historical databases to probe some of our hypotheses regarding the puzzles and math problems in question.</p> <p>Prospective participants are kindly asked to enroll for the Moodle course of the same name and peruse the subfolder "Reading_BeforeS02" at their earliest convenience. The Moodle password consists of the word Phrygia and the year in which the seminar takes place.</p>			

Seminar	Dozent/in	Zeit	Raum
The American Short Story: From the 19th Century to the Present	Dr. Johanna Feier	s. unisono	
<p>As a popular, ubiquitous literary form, the short story provides a window into the ever-changing landscapes of American cultures across the centuries. In this class, we will discuss narratives by a wide range of American writers, from the origins of the short story in the 19th century up until the present day. We will examine the short prose form as a distinct genre, analyze its formal structures, and study how the short story has been reflecting and commenting on the plethora of American identities and experiences.</p> <p>With a particular focus on close reading and textual interpretation, we will cover stories by Washington Irving, Edgar Allan Poe, Nathaniel Hawthorne, Herman Melville, Harriet Beecher Stowe, Mark Twain, Charles W. Chesnutt, Kate Chopin, Jack London, Stephen Crane, Susan Glaspell, Zora Neale Hurston, William Faulkner, Ernest Hemingway, Willa Cather, Flannery O'Connor, James Baldwin, Joyce Carol Oates, Leslie Marmon Silko, Amy Tan, Alice Walker, Louise Erdrich, ZZ Packer, Ken Liu, Viet Thanh Nguyen, and Manuel Muñoz.</p> <p>For our first session on 19 April 2024, please read and prepare the following two chapters.</p> <p>* "Theories and Typologies of the Short Story" by Michael Basseler (in: A History of the American Short Story: Genres - Developments - Model Interpretations, WVT, 2011, pp. 41-64)</p> <p>* "Chapter 1: Introduction" by Martin Scofield (in: The Cambridge Introduction to the American Short Story, Cambridge UP, 2006, pp. 1-9)</p>			

Seminar	Dozent/in	Zeit	Raum
Going for Broke: Gambling in Film	Dr. Marcel Hartwig	Di 16-18	US-C 109
<p>In this course, we will take a closer look at Hollywood's ongoing fascination with the gambling man—a figure who embodies risk, redemption, and often, ruin. This seminar explores the multi-faceted portrayal of gamblers in American cinema to trace how these characters navigate their gambling obsession against a backdrop of societal expectations, gender norms, and personal demons. Throughout this course, we will engage with a curated selection of films spanning from the Golden Age of Hollywood to contemporary cinema. Classics such as <i>The Hustler</i> (dir. Robert Rossen, 1961) and <i>California Split</i> (Robert Altman, 1974), neo-noir films such as <i>Rounders</i> (John Dahl, 1998) or <i>The Card Counter</i> (Paul Schrader, 2021), and the raw energy of <i>Uncut Gems</i> (dir. Safdie Brothers, 2019) will be featured on our required screening list. Our discussions will be on representations of gender identities, the films' narrative structures, and the cultural implications of gambling's glorification and vilification. This will allow us to address key themes such as the myth of the American Dream, masculinity and vulnerability, and the moral implications of gambling culture's negotiations of luck, fate, and self-determination.</p>			

Seminar	Dozent/in	Zeit	Raum
Theatre Workshop	Dr. Marcel Hartwig	Fr 12-16	US-C 103
<p>Are you a natural-born actor, yet have not been able to show your talent on a stage? Then We NEED YOU!</p> <p>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.</p> <p>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.</p> <p>The theatre production of this workshop is scheduled to be performed in October 24-26, 2024 in Siegen. The final rehearsal will be on October 23. All course participants must be available on these dates.</p> <p>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!</p>			

Seminar	Dozent/in	Zeit	Raum
Welcome to Paradise? Critically Investigating Hawai'i within and American Studies Context	Dr. Iris-Aya Laemmerhirt	Do 14-16	online
<p>When most people hear "Hawai'i" they immediately have ideas about the island state that are connected to images of "paradise on earth" with beautiful beaches, volcanoes, lush vegetation, swaying palm trees, and perfect waves for surfers. This highly idealized image has been mainly created and reinforced by the tourist industry and whitewashes the dark colonial history of the island state. This course will shed light on the history and culture of the Hawaiian islands, mainly focusing on texts written and produced by the indigenous population. Additionally, we will critically investigate representations of Hawai'i in Hollywood movies.</p> <p>Please note that this course is taught online and requires you to watch two movies on your own. You might be asked to hand in short responses on the texts you have read and the movies you have watched.</p>			

Seminar	Dozent/in	Zeit	Raum
A League of Extraordinary Gentlemen - Re-Visiting 19th-Century Novels of Adventure	Prof. Dr. Anja Müller	Di 10-12	AR-M 0210
<p>This course takes its cue from the title of a series of comics by Alan Moore, published from 1999, which assembles protagonists from major Victorian adventure and sensational novels in a League that, very much like other superhero leagues, fights high profile criminals and their schemes across the world. In our course, we shall scrutinize a selection of these protagonists, reading the nineteenth-century novels where they first made their appearance. Among the "extraordinary gentlemen" to be considered are Alan Quatermain (explorer, adventurer and protagonist of Rider Haggard's King Solomon's Mines), Dr. Jekyll and his alter ego Mr Hyde (from Robert Louis Stevenson's eponymous tale), Dorian Gray (the hedonist from Oscar Wilde's The Picture of Dorian Gray) and Mr Griffin (the notorious scientist from H.G. Wells's The Invisible Man).</p> <p>As you can already guess from this list, this course will expect from you to purchase and read four comparatively short Victorian novels of adventure and mystery, all of them presenting their readers with male protagonists of a somewhat dubious character, and all of them raising issues that were not only contested at their time -- such as colonialism and empire, moral debates, including sexual promiscuity. In view of the title, the focus of our discussion will lie with the questions these novels raised during their time and still are raising today: A central issue will be their negotiation of various types of masculinity and the contested legitimacy of those gender ideas. Apart from that, we shall contextualize the novels in debates on imperialism, morality, science, gender and art of their time. An informed discussion of these matters and, hence, a re-assessment of these books is only possible, if all participants in the course purchase and read the respective books. Any original, full-text edition in English is allowed; translations into other language, abridged, "corrected" (in the sense of bowdlerized or sanitized) versions or simplified editions for school purposes are not acceptable. Please make sure before purchasing that your edition contains no label of that sort.</p> <p>Reading the books is, therefore, the major and essential prerequisite for participation in class, and also for the eventual crediting of an "SL" for this course. This also means that means that students who do not like reading in general or who have problems with reading/do not want to read books with this kind of protagonist or topic ought to select another course.</p>			

Seminar	Dozent/in	Zeit	Raum
The Fickle Fate of Classics	Prof. Dr. Anja Müller	Mo 10 – 12	AR-H 103
<p>The title of the course ought to be specified somewhat, because when exploring the "fickle fate of classics" during the summer term, the classics in question will be children's classics from the late Victorian and Edwardian period (i.e. from a time roughly between 1890 and 1915).</p> <p>In the course we will read and explore a number of texts together that were once, and partly still are, considered to be such "children's classics". Having established what the term "classic" implies, we shall discuss the properties and qualities of the texts in question that (have) account(ed) their status as "classics" in their time. In a second step, we shall explore in how far and why that status has continued or changed in the course of time.</p> <p>The texts to be discussed in class are, in chronological order: Rudyard Kipling, The Jungle Book (we will only look at the first volume), J.M. Barrie, Peter Pan (the play), Edith Nesbitt, The Railway Children, Kenneth Grahame, Wind in the Willows and Frances Hodgson Burnett, The Secret Garden.</p> <p>For this exploration, our assessment will also take into critical account the changing factors for evaluation that have been applied to literary texts throughout the ages. This critical perspective should, of course, also submit contemporary evaluation criteria to critical scrutiny instead of simply accepting them uncritically.</p>			

By so doing, the course hopes to a) broaden your knowledge of and familiarity with children's "classics", b) allow you to practice applying your critical tools of literary evaluation, c) sharpen your critical reflection of evaluation processes and criteria in general.

The course can only work, if the participants are willing to contribute actively to class. This includes, first and foremost, reading 5 (comparatively short) books in full, because an informed discussion and evaluation is only possible under that condition. In addition to that, you will also be expected to assess and review the texts you have read, discussing your positions with the ones of your peers. Depending on the eventual group size, students will be expected to chair discussion sessions or parts of sessions - either alone, in pairs or small groups.

The course is ideal for students who enjoy reading broadly, expanding their horizon and who want to share their well-founded expertise by engaging in lively, critical discussions with their peers. Students who prefer courses where they just sit and listen, as well as students who do not enjoy reading or joining class discussions are well-advised to select other courses.

Seminar	Dozent/in	Zeit	Raum
Death of the Trees: A Literary Perspective	Prof. Dr. Felix Sprang	Mo 12-14	AR-D 6104

Trees are dying all around Siegen at a scale probably never seen before. This sad sight prompts us to reflect on the cultural dimension of the death of trees. Our approach is diachronic, meaning that we will start with Anglo-Saxon chronicles to find out how trees and their lifespan were viewed in the Middle Ages, particularly after King William introduced the "Forest Law". The Renaissance and the Neoclassical Period, tapping into the extensive lore of Greek and Roman stories related to trees, witnessed the felling of trees at a massive scale to build ships, houses and support mining tunnels. As a reaction to the industrial revolution, Romanticism was invested in the human-tree relationship and discovered forests as recreational spaces. The Victorian Age saw the rise of florigraphy, attributing characteristics to plants including trees. At the same time, we can observe a growing awareness that trees, particularly in urban surroundings, are crucial for stabilising micro climates. As arboricultural knowledge became increasingly professionalised, institutions like the Derby Arboretum (1840) circulated awareness with respect to trees. More recently, charities such as Forestry England have worked alongside the government's Forestry Commission to maintain, grow and manage woodlands for the benefit of society and the environment.

Our focus is on the literary production, i. e. poems, essays, novels and plays that treat the death of trees.

List of Great British Trees (https://en.wikipedia.org/wiki/List_of_Great_British_Trees)

List of oldest trees in the UK (<https://www.monumentaltrees.com/en/agerecords/gbr/>)

The world-famous Sycamore Gap tree felled (<https://www.bbc.com/news/uk-england-tyne-66994729>)

Seminar	Dozent/in	Zeit	Raum
Hamlet	Prof. Dr. Felix Sprang	Do 16-18	AR-H 103

Hamlet is undoubtedly a canonical text, a classic that people will know about even if they have never read it or seen it performed on stage. In this course, we will study both the play Hamlet and its legacy as a cultural icon. We will explore the early modern context in which the play was written, discuss the play as a poetic work of performance art, and we will look at contemporary approaches to staging the play.

No previous knowledge of Shakespeare or his writing is necessary. Instead, you should be curious and inquisitive. Please make sure that you purchase the edition of the play listed below before coming to the first session! N. B. No other editions or online resources make sense because we want to read, study and discuss the same text.

P.S. You should also be prepared to act out some of the scenes.

William Shakespeare. Hamlet: Arden Performance Editions Paperback. Ed. Abigail Rokison-Woodall.

London: Bloomsbury, 2017 [and later reprints] · ISBN: 978-1474253888 (ca. 8 €)

Seminar	Dozent/in	Zeit	Raum
Sebastian Barry's "Days Without End"	Prof. Dr. Felix Sprang	Do 10-12	AR-D 5104
<p>In this seminar, we will only read one short novel, Sebastian Barry's <i>Days Without End</i> (2016). Awarded the Costa Book Award in 2016 and the Walter Scott Prize in 2017, it is arguably one of the most important novels of recent years in the realm of historic fiction. Written by an Irish novelist, the story is set during the Indian Wars and the Civil War in what is now the Midwest of the United States of America. The book, called a "fever dream of a novel" by the critic Alex Clark, is a remarkable achievement as a poetic text, written in the vernacular used by the autodiegetic narrator Thomas McNulty. It is epic in scope and lyrical in its tone. We will approach the novel from several angles: a linguistic angle looking closely at the syntax and lexicon used by the narrator, a genre-specific angle thinking about the merit of historical fiction, a narratological angle discussing the voices and perspectives in the novel, and a contextual as well as intertextual angle to situate the novel in current debates about national identity, war, and love.</p> <p>Please make sure to purchase a paper copy of the novel before you come to the first session! And please refrain from using E-Books for this seminar as this course is a 'detox digital' event centred on face-to-face communication without screens.</p> <p>Sebastian Barry. <i>Days Without End</i>. London: Faber & Faber, 2016. · ISBN: 978-0571340224 (ca. 12 €)</p>			

Seminar	Dozent/in	Zeit	Raum
The European Tradition of the Sonnet	Prof. Dr. Felix Sprang	Mi 16-18	AR-D 6104
<p>The Italian sonnetto, a poetic invention that gives testimony to the "12th-century Renaissance", is arguably the most important literary import during the English Renaissance. We will trace the history of the sonnet, starting with Dante Alighieri and Francesco Petrarca, and evaluate the appropriation by English poets such as Geoffrey Chaucer, Thomas Wyatt, Henry Howard, William Shakespeare, Mary Wroth and John Donne. Taking the sonnet as a literary and cultural focus we will explore the broader context of the English Renaissance: the coexistence of manuscripts and printed matter, the rise of the vernacular in the arts and sciences, changing attitudes to the self and the growing interest in "the other", evolving religious and moral sentiments, new conceptions of time and space, the genesis of a public sphere, the rise of mercantilism and of natural philosophy. We will also discuss the expansion of the English lexicon and identify formal structures as well as rhetorical devices that are crucial for understanding the success story of the sonnet form in Renaissance England. While the emphasis will be on canonical texts, two sessions will be devoted to sonnets by "amateurs" like Queen Elizabeth and John Taylor to scrutinize the popularity of the sonnet. Finally, we will consider what has become of the sonnet in contemporary Europe. As this seminar caters for BA students, no prior knowledge is required. However, you should be prepared to engage actively with the material, handed out at the beginning of term, along the lines of 'self-directed learning'.</p> <p>You can inform yourself by browsing these monographs:</p> <p>Michael R. G. Spiller. <i>The Development of the Sonnet: an Introduction</i>. London: Routledge, 2003 [1992]</p> <p>Phyllis Levin (ed.) <i>The Penguin Book of the Sonnet: 500 years of a classic tradition in English</i>. London: Penguin, 2001.</p> <p>Friedhelm Kemp. <i>Das europäische Sonett</i>. 2 Volumes. Göttingen: Wallstein, 2002.</p>			

Block-Seminar	Dozent/in	Zeit	Raum
The Hermeneutics of Gangster Films	Dr. Victor Udwin	verschieden (Do/Fr/Sa)	AR-B 2014/5 u. US-C 104 (siehe unisono)
<p>Storytelling in every medium, including film, is a vehicle for persuasion; it affects beliefs and attitudes in ways of which audiences, often including professional critics, remain unaware. By studying the gangster films Scarface (1932), Scarface (1983), Shottas (2002), and No Country for Old Men (2007), we shall learn how film shapes and delivers arguments, how trained observers can discern those arguments, and how to make historiographic inferences about the audience for which the film was made. This course will be taught by Professor Victor Udwin (UTulsa, OK). The first meeting of this class will be held online, and all participants are required to have their video switched on to participate.</p>			