

**Kommentiertes
Vorlesungsverzeichnis des
SEMINARS FÜR ANGLISTIK
- Literatur- und
Kulturwissenschaft –
für das
Wintersemester 2020-2021
voraussichtlich ab 2.11.2020**

Stand: 6.10.2020

Bitte unbedingt beachten:

Die im folgenden abgedruckten Daten stammen vom 6.10.2020.

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

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

Vorlesung	Dozent/in	Zeit	Raum
History of English Poetry I	Prof. Dr. Anja Müller	Mi 10-12	AR-HB 030
<p>This lecture surveys the development of British poetry from the Old English period to the Eighteenth Century. In the course of the term, you will be introduced to major poems, poets and poetic genres as well as to the cultural contexts of the respective periods.</p> <p>This course is usually intended as a lecture. However, depending on the development of the pandemic situation, it may be taught in a different format, combining sequences of self-study and assignments with contact sessions (either in real life or digital format) for clarification, feedback and discussion.</p> <p>More concrete details will be given by mid-October.</p>			

Vorlesung	Dozent/in	Zeit	Raum
English Literature I: Beowulf - Shakespeare	Prof. Dr. Felix Sprang	Do 10 - 12	AR-D 5105
<p>This lecture is a survey of English literature (literature in English [some in Latin] written/composed on the British Isles) from the Anglo-Saxon period to the Renaissance. We will explore how Old English came into being, how the Norman invasion shaped the literary production in the British Isles and how Modern English gradually emerged as a language deemed worthy of literary production in the 16th century. You will learn about heroic tales including monsters (Beowulf), tales that reflect social order (Chaucer), tales of exotic, utopian far-away countries (Bacon) and thus be able to understand how literature shaped what we have come to term Great Britain.</p> <p>"The most effective way to destroy people is to deny and obliterate their own understanding of their history." (George Orwell)</p>			

Vorlesung	Dozent/in	Zeit	Raum
American Literary History I	Prof. Dr. Daniel Stein	Mo 14 – 16	AR-B 2104/05
<p>This is the first part of a two-semester lecture that provides a survey of the key texts, epochs, and developments in North American literature and culture. The survey offered in this first part moves from the Age of Discovery, Exploration, and Settlement (15th-17th centuries) to the Revolutionary Era and the literature and culture of the Early Republic (18th and 19th centuries), concluding with a close look at the American Renaissance and the literature of reform in the middle of the nineteenth century. The course covers all major genres and seeks to understand North America as a multi-ethnic, multi-religious, and multi-regional nation. The authors we will study include Christopher Columbus, Sir Walter Raleigh, Captain John Smith, William Bradford, John Winthrop, John Cotton, Thomas Hooker, Thomas Shepard, Mary Rowlandson, Jonathan Edwards, Sarah Kemble Knight, William Apress, Thomas Paine, Thomas Jefferson, Alexander Hamilton, Benjamin Franklin, Royall Tyler, Phillis Wheatley, Philip Freneau, Joel Barlow, Hannah Webster Foster, Charles Brockden Brown, Washington Irving, James Fenimore Cooper, John Pendleton Kennedy, Frederick Douglass, Harriet Jacobs, Ralph Waldo Emerson, Henry David Thoreau, Margaret Fuller, Herman Melville, Nathaniel Hawthorne, Edgar Allen Poe, Walt Whitman, Emily Dickinson, and Harriet Beecher Stowe.</p> <p>Please note that this will be a reading-intensive course.</p>			

All texts are available on the Moodle site for this course. Most are taken from the Norton Anthology of American Literature (7th or 8th Edition, Volumes A & B, also available at UB Siegen and for purchase: <http://books.wwnorton.com/books/digital-anthologies/>). You must read the assigned weekly texts before attending the lecture. It makes little sense to attend the lecture course without reading the assigned texts.

Seminar	Dozent/in	Zeit	Raum
Anglo-American Fictions of Finance – Crunchlit and Film	Katrin Becker, M. A.	Di 14 – 18	AR-HB 021

The COVID-19 pandemic is, like all major public health phenomena, not merely a medical issue, but a historical moment with wide-reaching political, economic, cultural and social ramifications. Alongside questions of civil rights in the liberal-democratic state, political debates have formed around the political governance of the economy in the light of measures against the spread of the coronavirus. Economic historian Adam Tooze has compared the political economy of the pandemic with that of the international financial crisis of 2007/2008, which threw several national economies in North America and Europe into deep economic recession.[1] Tooze emphasises that both historical moments, contrary to neoliberal 'free market' discourse, exposed the role of the state for the functioning of markets (including the financial markets) and market economies, a role it has had "[a]ll along, [...] as creator of markets, or as distributor and enforcer of property rights". What is more, COVID-19 rescue packages financed by increased government spending (hence, by increased borrowing) mark a departure, for the moment, from the imperative to reduce public debt, which informed 'austerity' policies adamant to the years following the financial crisis. Austerity policies were made tangible and ideologically legitimised by an analogy between private householders and national treasuries, and, to use Tooze's words, by the "idea that there are hard-and-fast limits to debt sustainability", an idea he regards as obsolete as ever. [2] Finally, Tooze notes that COVID-19 has exposed, once again, one of the major weaknesses of the Eurozone, namely "that it still doesn't have a backstop for its rickety banking system".

In this seminar, we will explore cultural representations of the crisis-ridden sector of finance, its relation to national economies and the large-scale socio-economic effects of both functioning and malfunctioning financial markets, 'rickety' or not. Before we can plunge into selected feature films and novels, we will have to equip ourselves with a basic understanding of the financial crisis of 2007/2008. More generally, we will familiarise ourselves, best as we can, with how financial markets work (and/or do not work), and with concepts such as finance capital and financialisation. In order to allow us to get a grip on a few basics, I have invited a fellow doctoral candidate in the field of economics to help us out in the beginning of the semester. In the main part of the seminar, we will first study at least two feature films that were released after the financial crisis of 2007/2008, possibly *The Wolf of Wall Street* (2013) and *The Big Short* (2015). This being a seminar in literary and cultural studies, we will both look at how these films explain, make sense of and critique the workings and actors in financial markets and their wider societal implications (and implicated-ness), and at how these films work aesthetically. We will focus on the films' diverging overall aesthetics and generic conventions, as well as on specific techniques of representation related to narration and emplotment, the films' visuals, and the projected position of the viewers. In the second part of the seminar, we will study two novels from the wide array of what literary scholar Katy Shaw refers to as 'crunch-lit'. In particular, we will analyse one canonical credit-crunch novel, either John Lanchester's *Capital* (2012) or Sebastian Faulks's *A Week in December* (2009), both likewise adhering to the 'condition of England' genre. In addition, we will stray into the realm of the techno-thriller, with Robert Harris's *The Fear Index* (2011). Again, we will discuss these novels not merely in terms of their fictionalisation of financialised capitalism, but with a view to the novels as novels, focusing, for instance, on issues of genre as well as the intricacies of narrative voice and perspective.

[1] See Adam Tooze, "Shockwave. Adam Tooze on the pandemic's consequences for the world economy", LRB, vol. 42, no. 8, 16th April 2020, <https://www.lrb.co.uk/the-paper/v42/n08/adam-tooze/shockwave>, accessed 07th Sept. 2020.

[2] In an interview for the New York Magazine webpage *Intelligencer*, Tooze voiced the following indictment of 'austerity': "Its obsolescence became glaringly apparent during the 2008 crisis. But by 2010, the advanced economies nevertheless reverted back to austerity. Now, in this crisis, it has once again proved possible for large economies with credible central banks to borrow on an epic scale without suffering financial-market disruption. And this is because of a dirty little secret about very large holders of private capital: In moments of crisis, they've got to put that capital somewhere. And where they always end up putting it is government debt because that's the safest port in a storm." (<https://nymag.com/intelligencer/2020/08/adam-tooze-how-will-the-covid-19-pandemic-change-world-history.html>, accessed 07th Sept. 2020)

Seminar	Dozent/in	Zeit	Raum
Carol Ann Duffy – Poet For Our Times	Katrin Becker, M. A.	Mo 12 – 16	AR-HB 025

Due to her originality, unusual range, prolific output, and swelling influence, Carol Ann Duffy is a major poet of the late twentieth and early twenty-first centuries. For over thirty years, she has been lauded as one of the most gifted, relevant, and versatile poets of her time.

(Jane Dowson, Carol Ann Duffy. *A Poet For Our Times*, p. 1.)

In this seminar, we will explore the work of former British poet laureate Carol Ann Duffy, a 'poet for our times', whose public poetry and private lyricism is both "historically specific and enduringly relevant" (Dowson 4), "prob[ing] what it means to be human, both in and beyond a specific time and place" (5).

In the first part of this seminar, we will try and gain an overview of Duffy's work, as poet, editor and playwright, with the help of Jane Dowson's *Carol Ann Duffy. A Poet For Our Times*. In doing so, you will likewise get a glimpse of the institution of poetry in contemporary Britain. Furthermore, I will introduce you to a first set of poems, namely a selection of Duffy's love poems – in Dowson's words, Duffy played a significant role in a "renaissance of love poetry" (10). And yet, these poems are not 'simply' about love for, as reviewer Rosemary Goring puts it: "Duffy is superb at love and its erotic moods, be it new-love, dying-love, lost-love. These poems seem to come from the voice closest to her heart: as clever as her overtly political, historical or fantastical poems" (as qtd. in Dowson 32).

In the following, you will each read one of Duffy's many poetry collections in full, and present your reading experiences to the whole group. This will be the kick-off for a supervised self-study phase, in which you will put together a theme-based syllabus for the seminar, following your interests in exploring both Duffy's work and in browsing the existing body of literary criticism on her writing.

In the main part of the seminar, we will then delve deeper into Duffy's work, through a thematic lens, focusing – depending on your choices – on topics such as: gender and sexuality; loss and longing; British politics and the state of the nation; memory, remembrance and nostalgia; nature & ecology; childhood & ageing; classical myth and folk traditions; the limits of language...

In the next and final part of the semester, we will approach selected poems first with a view to poetic form (e.g. dramatic monologue, word games and parody, metaphor etc.) and second, through the lens of cultural theory – again depending on your interests, we might explore feminist criticism, ecocriticism, animal studies, aesthetics/politics, etc.

For the first session of this seminar, please read the first chapter of Dowson's *Carol Ann Duffy. A Poet For Our Times*. I will get in contact with you once the allocation of places in the seminar is finished, and equip you with a few guiding questions to prepare Dowson's chapter for our first session on 2nd November. A selection of Duffy's love poems to be discussed in our first session will likewise be made available to all participants prior to the start of the semester.

PLEASE PURCHASE a copy of the following edition of Duffy's collected works (I strongly recommend the hardcover version): Duffy, Carol Ann. Collected Works. Pan Macmillan, 2015. [ISBN: 9781447231431]

Mandatory reading before the first session: Chapter 1 from Carol J. Dowson's Carol Ann Duffy -- Poet for Our Times (see downloadable Document in this course description)

Seminar	Dozent/in	Zeit	Raum
The Trouble With Women – Early Feminist Writings	Dr. Alessandra Boller	Do 16 - 18	AR-HB 0203

"Can women be geniuses? Or are their arms too short? Why did we only learn about three women at school? What were all the others doing?" – asks the blurb of Jacky Fleming's 2016 comic book *The Trouble With Women*.

This seminar invites you to learn about women writers and activists you might not have heard about before. You will familiarise yourself with early feminist writings, reflect on and discuss them. "The Trouble with Women" hence aims at introducing you to the beginnings of the (contested) term feminism and of the very diverse forms of feminism that we are confronted with today. The course thus touches upon the continued relevance of feminism(s), but mostly concentrates on early British (proto-)feminist texts from the 17th to the early 20th century to raise awareness of the origins of western feminist theory and activism until first-wave feminism.

Since you will become familiar with historical and political dimensions and contexts, this seminar will enable you to approach classic texts from different perspectives, to reflect on them, to relate them to historical developments (including literary and cultural history and economics), and to (re-)evaluate them from a 21st-century viewpoint.

We will not engage in cursory readings as the seminar does not aim at providing you with a survey of feminist writings from all over the world. Instead, it will rather focus on a selected number of seminal texts that will be discussed in depth (e.g. Mary Wollstonecraft's *Vindication of the Rights of Women*, excerpts from Harriet Taylor Mill's essays, Virginia Woolf's *A Room of One's Own*) – but always keeping in mind that there have been further and more diverse voices.

In addition to these theoretical and political texts, we will also read some excerpts from 19th-century novels and short stories to illustrate what feminist literary criticism is interested in. All participants are invited to suggest exemplary texts to be discussed in class.

Familiarity with feminist theory/discourses is not required but welcome, of course!

Please note: This seminar requires you to read – you should be willing to read (and reflect on) all assigned texts. Besides, our meetings will rely on your contribution to probably controversial discussions. Please do not sign up for this seminar if you are not interested in feminism or gender studies or if you are not prepared to contribute your own thoughts.

Seminar	Dozent/in	Zeit	Raum
Fables and Word Problems	Dr. Lukas Etter	Mo 10 – 12	AR-HB 0102

The BA seminar *Fables and Word Problems* focuses on the connections between (mathematical) word problems on the one hand and short pieces of literature with animal characters – in most cases, fables – on the other. We will analyze some historical word problems and take them seriously as narratives and formal experiments, the multifaceted history of the 'hound-pursuing-hare' problem being only one example. We will also spend some time reflecting upon connections between narrative and formal logic more broadly (e.g., with Michael Suk-Young Chwe's approach) and upon fables beyond the usual

Eurocentric contexts (e.g., with a view towards what Babacar M'Baye subsumes under Early Black Diaspora Narratives).

While no knowledge of formal logic beyond High School/"Abitur" level mathematics is required, participants should be curious to experiment with the syntax and semantics of formal languages. Before the first session of the semester (2 November 2020), participants are asked to download, print out, and read at least p. 5-72 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 for this seminar at their earliest convenience. The password consists of the word "M'Baye" and the year in which the seminar starts. (For instance, if it had started in the year 2009, the password would have been M'Baye2009.)

Seminar	Dozent/in	Zeit	Raum
Sulpicia and Early America	Dr. Lukas Etter	Mo 8 – 10	AR-HB 0118

Hardly any lines by women poets from Roman antiquity have survived. Though there was some debate about the authenticity of her lines in the past, Sulpicia (sometimes referred to as Sulpicia I) is usually described as a female poet from under the reign of Augustus and as the most important Roman poetess whose lines have survived. Though the situation is certainly less dire in early Anglophone American poetry (from the early 17th-century Puritan settlements into the early 19th century), a similar pattern is to be observed. In the MA seminar /Sulpicia and Early America/, we seek to read and discuss texts which describe the marginal position of female authors in both of these historical contexts and which ponder on some of the methodological challenges we face in our attempts at changing the canon.

More specifically, there are four goals that build the backbone of this seminar. 1) Reading, understanding, and contextualizing the works published under Tibullus' name – of which Sulpicia's lines are a part; 2) reflecting on the role of classical learning among early American poets; 3) reflecting on the challenges that restoring marginalized literary voices brings about; 4) possibly, connecting with earlier Siegen-based seminars on similar topics (Virgil, Ovid, Horace).

While previous knowledge of Latin is not required, seminar participants should be ready to perform close-readings at great length. Detailed linguistic and formal analysis of English translations of Tibullus' and Sulpicia's texts (as well as major parodies and extensions) will form the basis of our seminar discussions.

Please be prepared for the fact that some of the most substantial reading in this seminar takes place in the very beginning. More precisely: all participants are kindly asked to print out the two PDFs (see SULP on Moodle →

folder "Reading Material" → "Reading_before_S02") and read them in full before the end of the first week of term. Specifically, this means reading the English translations of Tibullus' works and the article by Hauser.

Further reading material will be provided via Semesterapparat UB Siegen as well as Moodle; the password consists of the word "Grainger" followed by the year in which the seminar starts. (For instance, if it had started in the year 2009, then the password would have been Grainger2009.)

Seminar	Dozent/in	Zeit	Raum
Class Struggle and Societal Pressure: Notions of an Honorable Life in Charles Dickens' "David Copperfield"	Christopher Hansen, M.A.	Di 12 – 14	AR-K 308

n.n.

Seminar	Dozent/in	Zeit	Raum
Bonding with Bond: Character, Style, and Popular Culture	Dr. Marcel Hartwig	Do 12 – 14	AR-D 6104
n.n.			

Seminar	Dozent/in	Zeit	Raum
Election Night Watch	Dr. Marcel Hartwig	3.11. 12-14 h 3.11. 20-24 h 4.11. 0-7 h	AR-A 1012 AH-B 002 AH-B 002
n.n.			

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies (Group I + II)	Dr. Marcel Hartwig	I: Mo 16 - 18 II: Do 14 - 16	I: AR-HB 030 II: AR-HB 030
<p>n.n.</p> <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 which will familiarize students on a practical level with what has been discussed in the course.</p> <p>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>			

Seminar	Dozent/in	Zeit	Raum
"Brave New World" and "Island": Huxley's Dys-/Utopian Fiction	Prof. Dr. Anja Müller	Di 16 – 18	AR-HB 0101
<p>With Aldous Huxley's novels <i>Brave New World</i> (1932) and <i>Island</i> (1962), we are going to read and discuss in detail two key texts of 20th-century British dystopian, respectively utopian fiction. After clarifying genre characteristics, we shall explore how Huxley changed his approaches to social and political critique over the three decades, shifting from a dystopian to a utopian mode in order to address what he considered problematic developments of his time. Most importantly, our close readings will reveal the ongoing, sometimes almost scary topicality of Huxley's books, which makes them worth reading - especially today, when popular dystopian fiction sometimes appears to have lost its critical bite.</p> <p>In view of the yet uncertain development of the pandemic, this course is currently being planned in a format combining contact hours and distance teaching through assignments as well as phases of monitored self-study. Hopefully, more concrete details can be given by the beginning of the winter term.</p>			

All participants are expected to buy and read the following editions of the novels discussed in class:-
Aldous Huxley, Brave New World and Brave New World Revisited. Harper Perennial Modern Classics
- Aldous Huxley, Island. Vintage Fiction

Seminar	Dozent/in	Zeit	Raum
Irresistible Manipulation?: Old and New Dystopias	Prof. Dr. Anja Müller	Mo 16 - 18	AR-HB 0101
<p>In this course, students will learn to apply the critical methods of literary and cultural studies to selected texts, preparing them to compose, by the end of the term, an academic term paper. With the help of monitored assignments and self-study exercises, students will be introduced to essential skills of retrieving and processing secondary literature. Bibliography and citation are, therefore, as much part of the course as the critical engagement with academic writings.</p> <p>Our examples are two dystopian novels that address, each in its own way, the problem of manipulation and surveillance: First, we are going to analyse George Orwell's classic dystopian fable Animal Farm, examining the numerous implications of this short text beyond the obvious critique of Stalinism. In a second step, we are going to discuss Dave Eggers' bestselling novel The Circle. Reading it alongside extracts from the classical dystopias it is indebted to, may shed some light on shifting strategies of manipulation and surveillance, and will hopefully sharpen readers' minds to recognize and resist manipulative strategies instead of succumbing to their lure.</p> <p>In view of the yet uncertain development of the pandemic, this course is currently being planned in a format combining contact hours and distance teaching through assignments as well as phases of monitored self-study. Hopefully, more concrete details can be given by the beginning of the winter term.</p> <p>All participants will have to buy and read the following books in the following editions (so we all refer to the same pages):</p> <ul style="list-style-type: none"> - George Orwell, Animal Farm, Penguin 2008 - Dave Eggers, The Circle, Penguin 2014 <p>Students who wish to enhance their reading, are recommended to also read:</p> <ul style="list-style-type: none"> - George Orwell, 1984, Penguin 2008 			

Seminar	Dozent/in	Zeit	Raum
Reading Animals	Prof. Dr. Anja Müller	Mo 10 – 14	AR-HB 122
<p>In this course, we shall take a closer look at the representation and the significance of animals in selected literary texts. Whereas animals frequently feature in literature either as anthropomorphized stand-ins for human beings, or as their nostalgic or dangerous others, more recent critical approaches such as animal studies or animal ethics have come to reveal and challenge the speciesist attitudes of such representations. Considering this theoretical background, our seminar is going to look into an array of literary texts featuring animal protagonists, investigating their implications about the relationship between humans and animals.</p> <p>In the weeks of November and December, our focus will be on the genre of the fable, as well as on novels with horse protagonists. For the weeks in 2021, students will be expected to present the results of individual or small-group projects on texts of your own choice, either in the form of videos, posters or - for students in the teacher study programmes - material for online teaching.</p> <p>A list of suggested texts will be made available in October. Students who wish to participate in this course are welcome to send me mails with their own suggestions.</p>			

In view of the yet uncertain development of the pandemic, this course is currently being planned in a format combining contact hours and distance teaching through assignments as well as phases of monitored self-study. Since this course is project-oriented, a considerable part of this course will include monitored self-study, either individually or in small groups, as well as the presentation and discussion of project results.

Hopefully, more concrete details about the exact format can be given by the beginning of the winter term.

During the weeks of November and December, we are going to read selected Poems from Gordon Meade's collections *Les Animots* and *The Private Zoo*, as well as some selected fables. These texts will be made available on the moodle page for this course from mid-October on.

In addition, participants are asked to have bought and read the following two novels by 23 November the latest:

- Anna Sewell, *Black Beauty*, Penguin Popular Classics (If this edition is not available, please make sure you buy an edition of the full original version of the novel. Neither an abridged or simplified version for children or school, nor some obscure rewrite based on one of the movies will do)

- Michael Morpurgo, *War Horse*, Egmont 2017 (2nd edition).

(again, please do not buy an abridged version for smaller children or for school, nor a book to Spielberg's movie, nor the play - although the latter at least is really impressive)

A list with prospective texts for the students' projects will be made available in October; suggestions are welcome.

Seminar	Dozent/in	Zeit	Raum
Graphic Novels in Context	Papaki, Ioanna, M. A.	Mi 16 – 18	AR-HB 0120
<p>So, what are graphic novels...? Since its invention, the term has been controversial among scholars and artists. Politics, history, autobiography, religion, medicine, superheroes, horror and literary adaptations are only some of the topics graphic novels have addressed. Indeed, today graphic novels are considered by many to be the most flourishing form of contemporary comics and to epitomize the most popular type of visual culture. This course is intended to provide an overview of the graphic novel's evolution, exploring its various subgenres and diversity of styles (e.g. silent comics). We will study the specific circumstances that led to its development (e.g. underground comix, ideologies, and publishing arrangements) and examine a broad range of Anglophone graphic narratives (such as <i>Maus</i>, <i>Persepolis</i>, and <i>Logicomix</i>). The course's objectives are therefore manifold: you will familiarize yourself with the graphic novels' cultural and historical contexts, learn about various interpretative concepts, themes, and theories of graphic narration, and experience the most important historical moments of the twentieth and twenty-first century as they are depicted in words and images.</p>			

Seminar	Dozent/in	Zeit	Raum
Watching a Discipline Grow: An Introduction to Plant Studies	Shirley, Julia, M. A.	Di 8 – 10	AR-K 408
<p>This course provides you with insights into Plant Studies, a newly formed theory, and discipline. Plant Studies focus on critical thinking about plant life and its past, present, and future. We will answer questions like: How was plant life perceived in the past? How did Plant Studies emerge, and who are the key thinkers? How can we, as scholars, apply plant studies' theories to cultural objects?</p> <p>The seminar will be organized in two parts: at first, we will work on the theoretical basis by introducing ourselves to the works of influential 'plant'-thinkers from the past like Aristotle, Charles Darwin, and</p>			

Carl Linnaeus and by combining their perspectives with those of the founders of Plant Studies, such as Michael Marder and Monica Gagliano. Following Plant Studies' interdisciplinary approach we will analyse different works of art. The selection of texts might include but is not limited to Annihilation (novel and film), The Saga of the Swamp Thing (comic), Tuca & Bertie (Netflix series), Zheng Bo's Pteridophilia (video installation), and others. Student suggestions and participation are requested.

Seminar	Dozent/in	Zeit	Raum
Baroque Literature in Seventeenth-Century England	Prof. Dr. Felix Sprang	Mi 16 – 18	AR-HB 0201
<p>The Baroque is a productive concept to discuss the literary production in England in the seventeenth century. As Gary Waller has pointed out in his most recent study <i>The Female Baroque in Early Modern English Literary Culture</i> (2020): "The concept of the Baroque is notoriously difficult – or, perhaps the same thing, too easy – to define. A long-standing problem in early modern studies is the attempt to elucidate its 'inherent slipperiness',² a goal, I have discovered, that is as compulsive as it is illusory. After over 150 years of sometimes irascible controversy, and especially after the definitive studies in the late nineteenth century by the German scholar Heinrich Wölfflin, the term is still used haphazardly in popular lexicon: there are Baroque colours, remarks, fashion, even Baroque ice cream [...]"</p> <p>In this course, we will read literary texts from the seventeenth century with the aim to arrive at a better understanding of what it means to say that a text is "Baroque". And ultimately we will reflect on what our aesthetic judgement says about us.</p> <p>Required reading tasks will be discussed in the first two weeks of term. Students interested in art history are particularly welcome to attend. Please be prepared to read profusely and to cross disciplinary boundaries for this course.</p>			

Seminar	Dozent/in	Zeit	Raum
Dekker's "News From Graves-End" to Defoe's "Journal of the Plague Year": Literary Reflections of Early Modern Pandemics	Prof. Dr. Felix Sprang	Do 16 – 18	AR-D 6104
<p>Under the impression of the current pandemic, we will read literary texts that engage with the bubonic plague. While sketching the cultural and political context for these texts, we will also attend to differing attitudes as we navigate the long seventeenth century from Dekker's <i>News From Graves-End</i> to Defoe's <i>Journal of the Plague Year</i>. As we discuss these texts, there will be ample time to reflect on our individual responses to the current pandemic as well as changing cultural practices and political debates in connection with former pandemics and "our" pandemic.</p> <p>Finally, we will raise the question whether we can meaningfully draw a line between epidemics and pandemics when looking at the early modern period. After all, global markets were explored in the 17th century and trade span all five continents.</p> <p>The reading material for this course will be provided as PDF files; all you need to purchase is a hard copy (paperback) of Defoe's text in this edition:</p> <p>Daniel Defoe. <i>A Journal of the Plague Year: Being Observations or Memorials of the Most Remarkable Occurrences [...]</i>. London: Penguin, 2003.</p>			

Seminar	Dozent/in	Zeit	Raum
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Hamlet	Prof. Dr. Felix Sprang	Fr 12 - 14	AR-M 020
<p>Everybody knows Hamlet - but you will be surprised how much there is to discover in what is arguably (at least with respect to dramatic structure) one of the worst plays of the period.</p> <p>We will read the play switching techniques from close reading to distant reading, we will consider early modern and current stage conventions, we will discuss the cultural status of the play and address the presentation of explicit misogyny in the play.</p> <p>One way of approaching the play and its iconic protagonist is to look at Hamlet as a young man overwhelmed by a changing world. Considering the early modern period as a period of expansive knowledge is helpful here:</p> <p>During the early modern period [...] Europe experienced a kind of "information overload." I emphasize the word "experience" as this is an essential element to the arguments presented here. There is ample evidence to demonstrate that during this period, the production, circulation, and dissemination of scientific and scholarly texts accelerated tremendously [...] But the fact of accelerated textual production and consumption is not what is principally at issue here. What is essential is the sense that such a phenomenon was taking place and the variety of responses to it.</p> <p>Daniel Rosenberg. "Early Modern Information Overload." (2003), 2.</p> <p>When attending this course you must purchase a hard copy (paperback) of the following text: William Shakespeare. Hamlet. London: Bloomsbury, 2016. [Third Arden Edition]</p>			

Seminar	Dozent/in	Zeit	Raum
The Poem - Criticism and Aesthetic Appreciation	Prof. Dr. Felix Sprang	Fr 10 - 12	AR-HB 0201
<p>https://vimeo.com/150913228</p> <p>In this course we will tackle the question: What is a poem?</p> <p>Rest assured that we won't find a definite answer but be open to the idea that raising questions and rejecting simple answers is what most poems do.</p> <p>Guided by Don Paterson's The Poem (2018), a text we will read in excerpts, we will engage with poems with a focus on sensual experience. We will read, hear, write, perform and draw poems, and we will discuss how we can meaningfully apply criticism and the long tradition of aesthetics to bring poems to life.</p>			

Seminar	Dozent/in	Zeit	Raum
Americal Cultural History I	Prof. Dr. Daniel Stein	Di 16 - 18	AR-HB 0201
<p>This is the first part of a two-semester course that studies American cultural history through a selection of key texts and key concepts. In this first part of the course, we will engage with these texts and concepts as cultural historians who understand the connection between text and history as interdependent, following the New Historical paradigm of "the historicity of the text and the textuality of history." We will move from Early Settlement and New England Puritanism and the Revolutionary Era to the Early Republic, the Antebellum Era and the Civil War, and finally Reconstruction. Writers discussed in this course include Cpt. John Smith, John Cotton, Thomas Paine, Thomas Jefferson, Hector St. John de Crèvecoeur, Frederick Douglass, George Fitzhugh, William Lloyd Garrison, Abraham Lincoln, James Monroe, Judith Sargent Murray, John L. O'Sullivan, Edward Pollard, Elizabeth Cady Stanton, and Lucretia Mott.</p>			

The reading assignments in this course consist of primary texts (i.e. historical sources), which are collected in a course reader available on the Moodle site for this course, and excerpts from U.S. history books such as *The Enduring Vision: A History of the American People* (ed. Paul S. Boyer, 8th ed.), also available on the Moodle site for this course.

Seminar	Dozent/in	Zeit	Raum
Native American Literature	Prof. Dr. Daniel Stein	Mo 16 – 18	AR-H 103

"I believe we're all invented Indians," Anishinaabe writer and critic Gerald Vizenor wrote in the early 1980s, cautioning against overly romantic notions of Native American authenticity untainted by colonialism while also emphasizing the power of literature to construct critical fictions of "Indian-ness" that interrogate the past, present, and future of Native American people and cultures on the North American continent. In this course, we will take Vizenor's statement as a leitmotif to investigate a diverse array of literary works by Native American writers. We will begin by studying the history of Native literature and discussing the mechanisms through which this literature has developed into a recognized field of writing. After this initial engagement, we will conduct a series of contextualized close readings of prose fiction by writers such as Louise Erdrich, Leslie Marmon Silko, N. Scott Momaday, James Welch, Sherman Alexie, and Tommy Orange; poetry by Simon Ortiz, Joy Harjo, and Wendy Rose; and drama by Tomson Highway and Monique Mojica.

Most of the course materials and readings will be made available on Moodle. You must purchase only the following books:

Sean Teuton. *Native American Literature: A Very Short Introduction*. Oxford: Oxford University Press, 2018. (ISBN-13: 978-0199944521, ca. 9 Euros).

Louise Erdrich. *Tracks*. New York: HarperPerennial, 2004. (ISBN-13: 978-0060972455, ca. 12 Euros).

Tommy Orange. *There There*. New York: Alfred A. Knopf, 2018. (ISBN-13: 978-0525520375, ca. 21,50 Euros).

Block-Seminar	Dozent/in	Zeit	Raum
New Journalism	Lisanna Wiele, M. A.	n.n.	n.n.

Although by the 1950s the novel had become the main event on the US literary market, the 1960s were marked by a new turn, namely, the New Journalism. Chipping away at the literary upper class of novelists, poets, and playwrights, journalists discovered, as Tom Wolfe writes, "that it just might be possible to write journalism that would ... read like a novel. Like a novel." (1973, 21) Mainstream reportage made way to a new literary approach to nonfiction writing. Rather than presenting news items as facts, writers such as Joan Didion, Gay Talese, Norman Mailer, Hunter S. Thompson, and Truman Capote utilized literary techniques and storytelling devices to report the truths of non-fiction, published in magazines such as *Esquire*, *The New Yorker*, *Rolling Stone*, and *Harper's*.

In this course, we are going to examine and discuss some of the central pieces of the New Journalism, expanding our understanding of US politics, society, and reportage, in the 1960s and 70s.

Our main reference work will be *The New Journalism*. Eds. Tom Wolfe, E.W. Johnson, London: Picador, 1973.

I expect everyone to have read PART ONE (Chapters 1,2,3) before the beginning of classes.

New and used copies of this anthology are currently still available on your usual online book retailers, but if you are unable to obtain a copy, one will be in our course SEMESTERAPPARAT starting Oct. 1st. Plan accordingly, with spare time to make copies in advance, so that you can do your weekly reading throughout the semester.

