

**Kommentiertes
Vorlesungsverzeichnis des
SEMINARS FÜR ANGLISTIK
- Literatur- und Kulturwissenschaft –
für das
Wintersemester 2021-2022**

Stand: 4.10.2021

Bitte unbedingt beachten:

Die im folgenden abgedruckten Daten stammen vom 4.10.2021.

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

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

VORLESUNGEN:

Vorlesung	Dozent/in	Zeit	Raum
History of English Poetry I – From the Middle Ages to the 18th Century	Prof. Dr. Anja Müller	Mi 10-12	AR-D 5105
<p>This is the first instalment of a future series of six lectures (over six terms) on the history of English poetry, drama and the novel. The first lecture, in this winter term, 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>Students in the BA-LKM programme who take this lecture for Module 1.2 must also take one of the courses "Introduction to Literary and Cultural Studies" (Module 1.1) during this term and finish Module 1 with a written exam covering both courses.</p>			

Vorlesung	Dozent/in	Zeit	Raum
English Literary History II: Milton - Sterne	Prof. Dr. Felix Sprang	Do 10 - 12	AR-HB 030
<p>This survey of the long eighteenth century will focus on literary history and will criticise periodization with concepts such as Restoration Period, the Neo-Classical Period, the Age of Reason or Romanticism. Students should be familiar with historical events such as the Glorious Revolution or the French Revolution. However, more importantly, students should take an interest in styles of writing and the cultural context at large.</p>			

Vorlesung	Dozent/in	Zeit	Raum
American Literary History III: Realism, Naturalism, Modernism	Prof. Dr. Daniel Stein	Di 10 - 12	AR-HB 030
<p>This is the third part of a four-semester lecture series that provides a survey of the key texts, genres, developments of North American literature. The survey offered in this part covers the time from Reconstruction to the Second World War, with a focus on realist, naturalist, and modernist literature. The authors studied in this course include Mark Twain, Henry James, William Dean Howells, Theodore Dreiser, Kate Chopin, Charlotte Perkins Gilman, Mary Antin, Susan Glaspell, Eugene O'Neill, Ezra Pound, T.S. Eliot, Hilda Doolittle, Wallace Stevens, William Carlos Williams, Gertrude Stein, Ernest Hemingway, F. Scott Fitzgerald, Langston Hughes, Zora Neal Hurston, William Faulkner, Richard Wright, Anne Petry.</p>			

GRUNDKURSE:

Grundkurs	Dozent/in	Zeit	Raum
Introduction to Literary and Cultural Studies (Group I - III)	Dr. Marcel Hartwig	I: Mo 16 - 18 II: Do 12 - 14 III: Do 14 - 16	I: AR-HB 030 II: AR-HB 030 III: AR-HB 030
<p>This introductory course is offered to students in the first semester in order to familiarize them with the basic concepts and techniques of literary/cultural studies. The realm of subjects will thus be a wide one, including fundamental knowledge of and analytical tools for the genres of poetry, drama, and fiction, or a survey of literary and cultural theory.</p> <p>The course will be accompanied by a tutorial that will familiarize students on a practical level with what has been discussed in the course. The course is obligatory; as are course quizzes and a final test in form of an 'In-Class'-exam at the end of the term, which will certify the obligatory participation. PLEASE NOTE: "Erstsemester" students of BA-LKM (or retake candidates) focusing on English must take one "Introduction to Literary and Cultural Studies" course TOGETHER with a survey lecture in M1.2 IN THE SAME SEMESTER.</p>			

SEMINARE:

BLOCK-Seminar	Dozent/in	Zeit	Raum
The Desire Called Utopia: Thomas More's Utopia (1516) and Charlotte Perkins Gilman's Herland (1915)	Katrin Becker, M. A.	Fr 15.10. 14-16 Fr 10.12. 14-18 Sa 11.12. 10-14 Fr 14.1. 14-18 Sa 15.1. 10-14 Fr 11.2. 14-18 Sa 12.2. 10-18	Immer in AR-D 6104
<p>Recent years have seen a growing interest in utopia in literary and cultural studies. As literary critic Fredric Jameson writes in <i>Archaeologies of the Future. The Desire Called Utopia and Other Science Fictions</i> (2005), the notion of utopia may today refer to: (1) "the written text or genre", (2) "a Utopian impulse detectable in daily life", and (3) "political practice" (1). Utopia as genre is further defined, by Jameson, as a sub-genre of science fiction that is "specifically devoted to the imagination of alternative social and economic forms" (xiv). While these three senses overlap significantly, this seminar will focus on utopia as genre, looking at two central literary texts.</p> <p>At first, we will delve into the foundational text of the utopian genre, namely Thomas More's <i>On the Best State of a Commonwealth and on the New Island of Utopia</i> (1516). Given our own historical distance from the text, we will familiarise ourselves sufficiently with the social, literary, political and philosophical contexts that impinge on More's <i>Utopia</i>. At the same time, we will dedicate much time to textual analysis, exploring <i>Utopia</i>'s forms – e.g. its satirical discourse, its travel narrative, its construction of an imaginary/spatial enclave (note that More's Greek neologism 'utopia' literally translates to 'no-place' in English, but also puns on 'eutopia' – 'good-place' respectively). However, there will of course also be room to discuss the ideas proposed by More, his utopian contents, such as the abolition of money and private property, as well as the abolition of privacy as we know it. With recourse both to our own textual analysis of the primary text and to canonical secondary texts, we will then develop strategies of reading utopian literature, a 'toolkit' of helpful concepts so to speak.</p> <p>In the following part of the seminar, Charlotte Perkins Gilman's <i>Herland</i> (1915) will take us into a feminist (e)utopia, an all-female, egalitarian civilisation (that likewise knows no money or private property in our sense of the term). Again, we will familiarise ourselves with the contexts of this text, most notably the women's movement in the late nineteenth and early twentieth century, before we delve into textual analysis, using the strategies and concepts developed previously. And again, there will be room for a controversial discussion of the ideas proposed by Gilman, e.g. the abolition of femininity and masculinity as we know it, or the abolition of a gendered division of labour as is still more or less commonplace a hundred years after Gilman published <i>Herland</i>.</p>			

Seminar	Dozent/in	Zeit	Raum
Margaret Atwood: Aesthetics and (Power) Politics	Dr. Alessandra Boller	Do 16 - 18	AR-HB 0101
<p>The award-winning, renowned and critically acclaimed Canadian author Margaret Atwood has always rejected simple labels for herself and her works, even though her novels, short stories and poems, for instance, can be regarded as testaments to current concerns. Art and politics seem to belong together for Atwood, as both her fictional and non-fictional writings show.</p> <p>Beginning with some poems from Atwood's Power Politics and excerpts from "Notes on Power Politics" we will read poems and shorter pieces of fiction as well as one novel alongside Atwood's non-fictional works that deal with political or economic issues and with her own works of fiction. Additionally we will draw on specific literary theories and on concepts such as Sartwell's "artpolitical," for instance. In this manner, we will read Atwood's works with a particular view on the intertwinement of the personal and the political, the manifold notions of power that pervade her oeuvre, the meaning of 'politics' and the interplay of aesthetics and (power) politics.</p>			

Seminar	Dozent/in	Zeit	Raum
Aesop's Reception in Early American Literature	Dr. Lukas Etter	Mo 10 - 12	AR-HB 0116
<p>This seminar explores Aesop's afterlife in early American poetry and prose. More specifically, we will study several of the ways in which Aesop's fables — as far as it has survived through other authors— and his biography — as far as it has been speculated on throughout the centuries — were the subjects of literary texts in the Americas prior to the mid-1860s, especially in Anglophone North America.</p>			

Seminar	Dozent/in	Zeit	Raum
Reading M'Baye's The Trickster Comes West	Dr. Lukas Etter	Mo 8 - 10	AR-M 0215
<p>The seminar will explore scholarship on early Black diasporan narratives from North America and beyond. It will be centered around the Introduction and the five main chapters of Babacar M'Baye's seminal monograph <i>The Trickster Comes West: Pan-African Influence in Early Black Diasporan Narratives</i> (2009). M'Baye's monograph explores several trickster narratives from the African continent and their importance for stories of resistance and humanity by such authors as Phillis Wheatley, Quobna Ottobah Cugoana, Olaudah Equiano, and Elizabeth Hart Thwaites. Alongside M'Baye's monograph, we will read the historical novel <i>Homegoing</i> (2017) by Yaa Gyasi, which offers some more variation on one of these trickster figures in particular, Anansi, and explores the social contexts of narrative transfer, among many other themes.</p>			

BLOCK-Seminar	Dozent/in	Zeit	Raum
Writing Place	Prof. Thomas Hallock	Fr 22.10. 17 - 18.30 Fr 19.11. 14 - 20 Sa 20.11. 10 - 18 Fr 26.11. 14 - 20 Sa 27.11. 10 - 18	n.n. AR-HB 025 AR-HB 025 AR-HB 0102 AR-HB 0102
<p>How does literature take you into a landscape? How can literature take you to a deeper understanding of place? "Writing Place" explores new models of narrative-driven scholarship. Working with European texts, and in partnership with students from the University of South Florida (USA), students will research and write their own hybrid essays, combining first-hand/place-oriented writing with more traditional forms of scholarship.</p>			

Seminar	Dozent/in	Zeit	Raum
Creative Writing	Christopher Hansen, M.A.	Di 14 - 16	PB-A 342/1
<p>Writing fiction in itself is a daunting and difficult task. Writing a novel can appear an impossible achievement. Conceiving and planning a complete plot, bringing characters to life merely by the use of well-crafted sentences, and then the prospect of having one's work read and judged. None of these steps even considers the process of editing and rewriting.</p> <p>Writing a complete novel, including edits and rewrites, in a few months seems more than unlikely, especially for all of us, who never made any attempt at writing larger works of fiction or even writing fiction at all. Creating a story between a short story and a novel in length, however, may be more than feasible within the few months of a semester. Containing a complete story, the novelette is even shorter than a classic novella, lending it well to experimental attempts at crafting a longer piece of fiction.</p> <p>The course will guide participants through a process in which they create their own novelette. This process includes guidance in structuring, writing, as well as editing their work. Additionally, participants will help each other improve their fiction by editing and critiquing the writing of other contributors, thereby learning from each other and honing their ability to identify problems in their own fiction.</p>			

Seminar	Dozent/in	Zeit	Raum
Inevitable and Inventive Stylists: American Modernist Literature from T.S. Eliot to Ralph Ellison	Dr. Marcel Hartwig	Di 16 - 18	AR-D 6104
<p>American Modernism is the umbrella term for the American cultural and literary movement during the interwar period, between World War I and World War II. Modernist writers such as T.S.Eliot, F. Scott Fitzgerald, Ernest Hemingway, Nella Larsen, William Faulkner, Djuna Barnes, John Dos Passos, or Ralph Ellison (and many more) shaped an aesthetic style of its own in North American literature. Next to an interest in aesthetics and form, the works discussed in this course trace national discourses about identity and the complex contexts of U.S. culture and history.</p> <p>The aim of this course is to study representative works of American modernist literature of the early 20th century, particularly those that reflect artistic experimentations characteristic of the avant-garde trends in literature.</p>			

Seminar	Dozent/in	Zeit	Raum
Gothic Literature and Culture: The Beginnings	Prof. Dr. Anja Müller	Mo 10 – 14	AR-HB 0201
<p>This course is going to offer a broad introduction to British gothic literature and culture during the last decades of the eighteenth and the first decades of the nineteenth century (with one excursion towards late nineteenth-century gothic fiction).</p> <p>The four-hour sessions will allow us to take enough time to examine at length not only several key gothic novels, but also examples from painting, architecture, landscaping, popular culture and aesthetic theory. For this purpose, the course is going to consist of three parts:</p> <p>The first part traces the origins of the gothic impulse by illuminating the historical, aesthetic and cultural contexts or the gothic imagination. A guest lecture on 25 October is going to enhance our understanding by situating the British gothic within a larger European context. The second part looks at manifestations of the gothic outside literature (e.g. painting, landscape, architecture). In the third and largest part, we will discuss at length three key texts of British gothic fiction: Horace Walpole's <i>The Castle of Otranto</i>, Matthew Gregory Lewis's <i>The Monk</i>, and Mary Shelley's <i>Frankenstein</i>.</p> <p>Please note that this seminar is planned and will be taught as a 4-hour unit. Students taking this course will, therefore, be expected to attend and participate during the entire 4-hour sessions. It is not</p>			

possible to attend this course from 10-12 or from 12-14 only. Accordingly, this course covers and completes an entire module, and its workload of this course includes the equivalent of 2 Studienleistungen and 1 Prüfungsleistung.
For students in Lehramt GS the reading load will be adapted. Details will be given in the first session.

Seminar	Dozent/in	Zeit	Raum
Lost in Good Books: The Intertextual World of Jasper Fforde's Novels	Prof. Dr. Anja Müller	Di 10 – 12	AR-HB 022

In 2021, then cameraman Jasper Fforde (e.g. James Bond, Goldeneye) published his first novel, *The Eyre Affair*, a very peculiar appropriation of Charlotte Brontë's classic *Jane Eyre*, which is set in an alternative England, where literature is so important that literary detectives make sure no harm is done to literary storyworlds - which exist as alternative, accessible universes. As the novel was quite a success, Fforde continued writing novels and has since produced several sequels of alternative-universe fantasy/mystery novels, all of them brimming with allusions to literature and popular culture, so that avid readers cannot only enjoy reading the humorous, entertaining stories but also identifying the many echoes reverberating through that echo chamber.

Our seminar is going to begin with a few sessions on intertextuality and adaptation, in order to establish a theoretical frame through which we are then going to assess a selection of Fforde's novels. This selection will include:

- a) *The Eyre Affair* - in which literary detective Thursday Next discovers that one can actually enter literature, while her attempt to stop an evil mastermind from interfering with Brontë's storyworld has an unexpected impact on literary history.
- b) *The Last Dragonslayer* - set in the Ununited Kingdoms, where orphan Jennifer Strange works as an assistant for wizards, whose magic is gradually subsiding, until she is pushed into ... well becoming what the novel's title says.
- c) *Shades of Grey* - yes, the title is correct, and no, it is just that and not about plastic binders and ... whatever... This is a very chaste dystopia that builds on human beings distinguished by their abilities of colour perception.

As our discussions of the texts will mostly apply intertextual theory, you can expect to become acquainted with at least some of the works Fforde's novels allude to, as well. (You will not have to read them, too, but will become familiar with their contents and context).

Seminar	Dozent/in	Zeit	Raum
Reading Key Texts of Transmedia Theory	Prof. Dr. Anja Müller	Mo 16 – 18	AR-M 0215

Storytelling is no longer confined to literature, it happens not only in different media. Stories are nowadays being told across media, offering access to more or less complex storyworlds through different media entrance doors. Last but not least, this kind of storytelling often becomes a collaborative process, allowing previous mere 'recipients' to participate in the storytelling process, too. Theories of transmedia storytelling try to assess and gauge this increasingly complex narrative process. As its title suggests, the idea of this seminar is to read a selection of essays or chapters from books on transmedia theory, as a first in-depth introduction to this interesting field of narrative theory. Each text will be given two sessions, one for assessing, clarifying and critically discussing its contents and theses, one for applying its implications to an example of our choice.

For the first part of the process, you will be expected to read closely and prepare a theoretical text of c. 15-30 pages every second week (texts will be made available through the library and/or moodle). The second part needs your preparation through forum discussions in moodle and suggestions for examples that are meaningful to you.

Among the scholars whose works will be read in class are Linda Hutcheon (on adaptation), Henry Jenkins (on transmedia and on fan studies), Marie-Laure Ryan (on transmedia narratives), Jan-Noël Thon (on subjectivity in transmedia studies), and Mark Wolf (on worldbuilding) - others will complete the list.

Seminar	Dozent/in	Zeit	Raum
Graphic Novels in Context	Papaki, Ioanna, M. A.	Mo 14 – 16 s.t.	AR-HB 030

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 Maus, Persepolis, and Logicomix). 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.

Seminar	Dozent/in	Zeit	Raum
Raising Awareness - Plants in Popular Culture	Shirley, Julia, M. A.	Di 18 – 20	AR-HB 030

Plant life on this planet is highly intertwined with human life. From agriculture as the root of human development to the contemporary attempt to save plants against human abuse in either botanical gardens or seed vaults, the interspecific relationship between humans and plants is a multifaceted one. While the distinction between culture and nature is an important field of tension concerning the discourse of plants as a counterpart to humans, plants are not only confined to natural environments, but grow through all parts of human culture.

In this course we are going to explore plantscapes all around us, trying to apply theories of Critical Plant Studies to different objects of popular culture. The course is organized in two parts: firstly we will work on a theoretical basis by engaging in a disparate canon of thinkers throughout Western history, like Aristotle, Charles Darwin, Michael Marder, Monica Gagliano and others. Being summarized as "Plant Studies" we will be able to summarize the critical engagement with plant life to create a means to understanding the depiction and negotiation of plants in popular culture. To include a broad scope of cultural works, we will contextualize and analyze Alan Moore's *The Saga of the Swamp Thing* (comic), Lisa Hanawalt's *Tuca & Bertie* (Netflix series), Zheng Bo's *Pteridophilia* (video installation), Rupi Kaur's *The Sun and Her Flowers* (collected poems) and other cultural objects.

Seminar	Dozent/in	Zeit	Raum
Editing Shakespeare: The Two Noble Kinsmen	Prof. Dr. Felix Sprang	Fr 10 – 12	AR-HB 0118

Shakespeare is a cultural icon. His play *The Two Noble Kinsmen* is one of the lesser-known plays. It is also one of the plays not available in a German translation. In this seminar we will play the game of general editors and work on a bilingual edition of the text.

Students must bring their copy of William Shakespeare. *The Two Noble Kinsmen* (Arden Shakespeare). ISBN: 9781904271185 Check outlets for second hand books. N.B.: only this edition will do!

Seminar	Dozent/in	Zeit	Raum
George Eliot's Romola - Victorian Historicism	Prof. Dr. Felix Sprang	Mi 16 – 18	AR-D 6104
<p>"For many Victorian readers, among them Henry James, Romola was George Eliot's finest achievement." (Dorothea Barrett. "Introduction." George Eliot. Romola. London: Penguin, 1996. vii.) In this seminar we will read the historical novel Romola set in fifteenth-century Florence and reflect on what historical writing has to offer. We will discuss the cultural and literary connections that the text establishes between Renaissance Italy and Victorian England. Students signing up for this seminar should be prepared to read up to 100 pages per week and discuss their reading experience with a focus on language and style. We will also cover political theories and conceptions of what is history. The overall idea of this seminar is to arrive at a better understanding of what historical fiction was and is. Students are encouraged to reflect on that interest within a cultural context that saw the rise of the British Empire.</p> <p>Students must bring their own copy of the texts to the first session: George Eliot. Romola. London: Penguin, 1996.</p> <p>Further reading (suggested): Jerome de Groot. The Historical Novel. Abingdon: Routledge, 2010. György Lukács. Historical Novel. Translated by Hand S Mitchell. London: Merlin Press, 1974. Harry E. Shaw. "An Approach to the Historical Novel." The Forms of Historical Fiction: Sir Walter Scott and His Successors. Ithaca: Cornell University Press, 1983. 19-50. Andrew James Johnston, Kai Wiegandt (ed.) The Return of the Historical Novel? Thinking About Fiction and History after Historiographic Metafiction. Heidelberg: Universitätsverlag Winter, 2017.</p>			

Seminar	Dozent/in	Zeit	Raum
Poetry and Movement: Embodied Reading	Prof. Dr. Felix Sprang	Do 16 – 18	AR-D 6104
<p>In this seminar we will explore the physical dimension of poetry: voicing, body language, facial expressions and so much more that makes the reading of poetry exciting. With an eye on performance poetry, we will reflect on how more traditional forms of reading poetry are also embodied. The seminar will also include the use of eye tracking experiments to learn more about what our eyes do when we read poetry.</p> <p>Poems and reading material will be provided via a moodle platform.</p>			

Seminar	Dozent/in	Zeit	Raum
The 2021 Booker Prize: Literature and the Market Place	Prof. Dr. Felix Sprang	Do 18 – 20	AR-M 0215
<p>The Booker Prize is arguably the most prestigious prize in the domain of fiction. In this seminar we will read the six novels on this year's shortlist. We will discuss the merits of these novels, talk about their content and their style of writing. Be prepared to be judgemental and to pass aesthetic verdicts. While discussing the six novels we will also think about the idea of literature prizes.</p> <p>You don't have to purchase all six novels. We will discuss how we organize the reading in the seminar. https://thebookerprizes.com/the-booker-library/prize-years/2021</p>			

Seminar	Dozent/in	Zeit	Raum
Graphic Narrative and Black Visual Culture	Prof. Dr. Daniel Stein	Di 16 – 18	AR-HB 0201
<p>Since the landmark publication of Tom Feelings's <i>The Middle Passage: White Ships, Black Cargo</i> (1995), African American creators have produced a substantial number of insightful and provocative graphic narratives about a wide range of persons and events from United States history. Among the most notable and influential works are Kyle Baker's <i>Nat Turner</i> (2008), a biographical depiction of Nat Turner's role in one of the deadliest slave rebellions of the antebellum era; Ho Che Anderson's <i>King</i> (2010), a biography of the civil rights icon Martin Luther King; John Lewis, Andrew Aydin, and Nate Powell's <i>March</i> trilogy (2013-2016), about Lewis's role in the civil rights movement and the March from Selma to Montgomery; and Jeremy Love's two-volume <i>Bayou</i>, a colorful treatment of the pre-civil rights South. In this course, we will read and analyze these and a few additional graphic narratives about black history. We will familiarize ourselves with the basic instruments of comics analysis and will also interrogate the visual culture that contextualizes the ways in which these works interact with and intervene in standard depictions of US history.</p>			

Seminar	Dozent/in	Zeit	Raum
The American Super-Monsters	Nao Tomabechi, M. A.	Fr 12 – 14	AR-A 1011
<p>Monsters are everywhere in American popular culture. "Monster," however, is an elusive term that can be applied to many figures, characters, bodies, and images. If there is no clear definition or checklist of requirements that identify one as a monster, what exactly are monsters? How do we recognize monsters? And why do we find them so interesting?</p> <p>It is important to note that monsters are not just fictional figures whose appearances we enjoy throughout various media. In fact, created to draw horror, they are a traditional tool numerous cultures have used to map out Othered identities and communicate majoritarian values.</p> <p>In this course, we will look into the concept of monsters and monstrosity as depicted in an immensely influential genre: the superhero genre. This is because the superhero genre relies heavily on monstrosity in constructing characters and narratives, but also because it is a genre that deals with American ideals through heroism. Through superhero comics, we will analyze how Othered identities such as race, gender, and sexuality, and disability is framed in relation to monstrosity to examine what it means to be a monster in American society. Readings will include not just superhero comics and superhero studies, but an interdisciplinary array of texts from monster studies, psychoanalysis, as well as gender and sexualities studies, etc.</p>			